

YEAR II.

SEPTEMBER 1930

# INTERNATIONAL REVIEW

OF

# EDUCATIONAL CINEMATOGRAPHY

MONTHLY PUBLICATION  
OF THE INTERNATIONAL EDUCATIONAL CINEMATOGRAPHIC INSTITUTE  
— LEAGUE OF NATIONS —

ROME - Via Lazzaro Spallanzani 1 - ROME

## I N D E X

---

JULES DESTREE . . . . .	Film copyright. . . . .	1027
XAVIER CARTON DE WIART MAURICE VAN DER MOESEN	Beautiful legends on the screen: Geneviève de Brabant . . . . .	1031
MARIANNE HOFFMANN . . . . .	The cinema and adolescence with special reference to nervous and mental diseases . . . . .	1043
DR. FABIO PENNACCHI . . . . .	Children and the cinema . . . . .	1071
G. MICHEL COISSAC . . . . .	Scientific cinematography and the work of Dr. Jean Comandon . . . . .	1076
DR. C. E. TURNER . . . . .	Films for teaching health . . . . .	1088
EMILE ROUX-PARASSAC . . . . .	The cinema and fashion . . . . .	1096
<hr style="width: 20%; margin: auto;"/>		
<i>Film censorship in Spain and Portugal . . . . .</i>		1107
<i>Notes on cinematography in Soviet Russia . . . . .</i>		1111
<i>Cinema notes . . . . .</i>		1114
<i>Bibliography . . . . .</i>		1117

## PUBLICATIONS OF THE I. E. C. I.

---

**Institut International du Cinématographe Educatif** (*Inauguration*).  
*out of print*

**Enquête sur le cinéma faite dans les écoles de Neuchâtel,  
Lausanne et Genève** (*by A. de Maday*).

**Social Aspects of the Cinema.**

**Aspectos sociales del cinematógrafo.**

**Le cinéma sous ses différents aspects d'ordre social.**

**Gli aspetti sociali del cinema.**

**Die sozialen Aussichten des Kino.**

**The Cinema and Eyesight.**

**El cinematógrafo y la vista.**

**Le cinéma et la préservation de la vue.**

**Il cinema e l'igiene della vista.**

**Das Kino und die Hygiene des Auges.**

**Cinema and Hygiene.**

**El cinematógrafo al servicio de la higiene.**

**Le cinéma au service de l'hygiène.**

**Igiene e cinematografo.**

**Hygiene und Kino.**

### ABOUT TO BE ISSUED

**The Cinema and Scientific Management.**

**El cinematógrafo al servicio de la organización científica del  
trabajo.**

**Le cinéma au service de l'organisation scientifique du travail.**

**Organizzazione scientifica del lavoro e cinematografo.**

**Das Kino im Dienste der wissenschaftlichen Arbeitsorganisation.**

# F I L M C O P Y R I G H T

(from the French)

This delicate and highly controversial question is of importance from the point of view of the right of ownership (*droits patrimoniaux*) and from the point of view of protection from mutilation, etc. (*droit au respect*).

Who is really entitled to call himself the author of a film? According to the usual view, the author is the inventor of the story staged, the person, that is, who in a book, play, novel or simple sketch has conceived the plot, the characters, the incidents and the setting. This definition will suffice to indicate the author of the novel, but, as we shall see, it fails when applied to the cinematograph.

A screened work is inevitably very different from a written work. Before it can be transferred to the screen, a novel has to undergo radical alteration. Who suggests and instigates these modifications and who decides upon them? Obviously not the author, who in the large majority of cases will not be competent to do so. It is the producer who intervenes as an expert, deletes and inserts matter, shapes the original content and thus becomes co-author of the film. The work in its re-fashioned form is the product of collaboration.

Even the leading actress may play so important a part in the creation of the film as to be regarded as one of the collaborators. Or the impresario who first contemplated its production, collected or contributed the necessary capital and recruited

---

(Editorial Note). *The interesting article by our distinguished collaborator M. Destrée, raises the thorny question of film copyright. We hope that this article may lead to a discussion of a problem which is of very great importance.*

*M. Destrée's argument may be summed up in the following sentence: « If in the course of production the author's ideas are mutilated in a manner that he cannot accept, he can withdraw his permission for performance and forbid the use of his name... In this case, however, he must return any money paid him and he cannot object to the performance of the film... That is to say, he cannot at the same time deny the film and claim to be the author of it ».*

*Does not this view place the writer, the author of the work filmed, at the mercy of unscrupulous producers? Let us suppose, for instance, that an author has written a novel which has met with a popular success. That success is due to the subject, the action, the atmosphere, a new way of approaching a situation or a character. Let us then suppose that a film company offers the author a sum of money in return for permission to make a film out of his book. The author is busy, possibly engaged on his next novel, and cannot collaborate with the producer closely enough to exercise influence over the filming of his work — this is after all not his job. He therefore relies wholly on the producer. The latter follows the manuscript fairly closely but at a vital place alters the spirit, e. g. he gives the story a happy ending (was not an epilogue writ-*

the cast, may be, as it were, one of the authors or at any rate have proprietary rights to the film, just as the publisher may have the proprietary rights to a literary or musical composition.

The mutual rights of each of these interested parties will be regulated by agreements and the clearer and more precise these are, the better. In practice, such matters as the author's permission for production and the engagement of assistants and of the cast will be settled by payments in advance and any subsequent difficulties will thus be excluded.

As regards proprietary rights, therefore, disputes will be of rare occurrence and easily settled.

The situation is different, however, as regards the right of a work to protection from piracy, mutilation, etc. (*droit au respect*), which is an inalienable right unaffected by any conflicting contract or agreement. A few words of definition and explanation may help to avoid confusion.

Unquestionably, the original author of the film, the writer of the story, is entitled to have his work respected. If in the course of production his ideas are mutilated in a manner that he cannot accept, so that he must disown the work, he can withdraw his permission for performance and forbid the use of his name. In this case, however, he must return any money paid him and he cannot object to the performance of the film, since he has denied authorship of it. That is to say, he cannot at the same time deny the film and claim to be the author of it.

I had an experience of this kind in Italy during the war. I had written a little play about Belgium for the delightful Piccoli theatre. Signor Podrecca found the

---

*ten to Ibsen's Doll's House which made the whole play utter nonsense? The author in this case is faced with a fait accompli. What is he to do?*

*The producer will have obtained for the company to which he belongs a free plot. For if the author acts in accordance with the principle here set forth, he has no choice but to return the money paid him by the company, which will then make a change in the title of the film and present it without the original author's name underneath it.*

*It is true that the company will then not officially have filmed the author's novel, but it will have obtained at no expense a practically complete plot close enough to the original to win the public's approval and possibly altered in some way which may make it an even greater success.*

*In fact, not only would the author's moral rights be infringed by the vulgarising of his original work, but also his material rights would be completely set aside. His only choice would lie between sacrificing his rights and accepting a travesty of his work.*

*Legislation might perhaps intervene by insisting upon more detailed and precise contracts between authors and film companies, such as are no doubt frequently concluded.*

*In any case the question is an exceedingly complex one. The definition of property, difficult enough in respect of material objects, becomes almost impossible when we are dealing with the abstract ideas of the artist and scientist.*

subject too tragic for his purposes, but a cinema company asked my permission to make it into a film. I accepted gladly, particularly as I was promised royalties most tempting at that time of exile.

When I saw the result on the screen, I found to my amazement that the period had been transposed from the year 1914 to the Middle Ages. There were dungeons, captive princesses, hermits in mountain caves, and every imaginable romantic cliché except my own! I have never yet been able to understand how such a result was ever obtained from my original material. I could not discover the faintest trace of my own work. The Company attached great importance to the use of my name, which at that time was fairly well-known in Italy, but I was compelled to refuse. I asked them to consider the contract as cancelled and to replace my name by that of the real inventor of this fantastic nonsense.

Take the case of the author of a serious play. In the event of further editions the « *droit au respect* » entitles him, despite any authorisation to the contrary, to see that his ideas are not mutilated or travestied in such a way as to injure his reputation. Any complaint or protest he may make must be based upon serious grounds and not upon some unimportant point of punctuation or spelling.

Let us next suppose that our author is asked his permission for a screen version of his play. This authorisation he grants, on business terms. He will then do one of two things. Either he will follow — as he has the right to do — the different stages in the production of the film and indicate the features to which he attaches especial importance, thereby effectively collaborating with the producer. Or he will hand the work over and agree to its being altered to suit the special requirements of the screen. Whether his collaboration is active or passive, he will be co-author of a *new* work, distinct from the original play. He can only exercise his moral right (*droit au respect*) in respect of this new work, and then only if that work in which he has collaborated is subsequently mutilated or travestied, for example, by making cuts in it which reduce it to absurdity. This right also belongs to the producer and even to the leading lady, for a joint production, once it has been offered to the public, is the work of all its collaborators and cannot be reproduced or altered without the consent of each of them.

I would add that, as before, complaints must be based on serious grounds and evidence must be produced to show that there has been some actual or possible moral damage.

I have been told, although I can hardly credit it, that one author, after agreeing to the whole of a film costing millions, withdrew his consent, pleading his « *droit au respect* », because the heroine, who in his book was made a brunette, appeared on the screen as a blonde.

If this is true, it is a gross case of abuse, and to draw from the right such absurd consequences as this is to compromise a principle which is in itself of great value to artists.

If this author really attached importance to the colour of the hair, his right was confined to denying his authorship. But, as I have shown, his claim rested upon a confusion of thought. He was assuming in respect of work No. 2 (the film) rights

which he only possessed in respect of work No. 1 (the play). The two works are distinct and the rules, although the same for both, must be applied separately and successively.

An example will make my meaning clearer. Let us take the case of a gifted author who has used the same situation, the same characters and the same incidents to write in succession a drama, a comedy, an epic poem and a novel, with or without collaborators. He may cede his rights of ownership to one or more publishers; he will retain the « droit au respect » in regard to each of his works, but he cannot claim this right against any collaborator on the grounds that the play is different from the poem.

JULES DESTREE.

Vice-President of the I. C. I. C.

Member of the Governing Body of the E. C. I.

---

# BEAUTIFUL LEGENDS ON THE SCREEN

## GENEVIEVE DE BRABANT

Text by XAVIER CARTON DE WIART and MAURICE VON DER MAUSEN  
Illustrations by HERGÉ.

*(From the French)*

The following scenario has been composed from an old Brabançon legend and contains all the elements which simple minds, and especially children, demand of poetic fiction.

Handed down by learned historians and included among the Acta Sanctorum related in the « Légende Dorée de Jacques de Voragine », the story has an undoubted historical origin.

Some writers place the incidents in Germany during the eighth century, others, following an ancient tradition, attribute the legend to the twelfth century and localise it in the neighbourhood of Louvain, the cradle of the dynasty of the Dukes of Brabant, and in the Forest of Soignes.

The latter, which even to-day covers an area of 4000 hectares, was formerly six or seven times as large as the whole of Southern Brabant. Beneath the thick foliage of its oaks and beeches it hid mysterious valleys and unexplored streams and served to shelter the wolf, the boar, the stag and other wild animals.

The authors of this scenario have selected this latter version. The character of Godfrey, Geneviève's husband, is known to history as Godfrey the First, called the Bearded, Duke of Lothier, Count of Louvain, Marquis of Antwerp and Duke of Brabant. He ruled from 1105 to 1140.

The legend has inspired many authors. In his « Tales of Yesterday and To-day » (Le Herte - Courtin et fils, Renaix, 1923) Baron Camille Buffin gives a very full account of it. It has been used as the libretto of an operetta, for which Offenbach wrote the score, and Berquin has made it the subject of a novel. Its success is explained by its wealth of charming, touching and dramatic incidents, and Geneviève's two children have something of the delightful charm of Peter Pan.

## GENEVIEVE DE BRABANT

### I.

Perched upon a wooded summit, near Louvain, we see, outlined against the blue sky of Brabant, the Castle of Mount Caesar, a twelfth-century edifice surrounded by fortified walls. The graceful turret of a chapel contrasts with the solid masonry of the dungeon.



2.

The castle grounds at the close of a fine day in May. Leafy foliage. An avenue of beeches cuts its way through the thick undergrowth. The road winds up the mound upon which the castle stands, overlooking the town of Louvain below, and, passing under a postern-gate of brick, reaches the Court of Honour in the castle of Godfrey, Duke of Brabant.

3.

A room in the castle. Ceiling of massive gilt beams. Tapestryed walls, hangings in the windows. Oak benches with big cushions. The furniture shows the influence of the crusades and contrasts with the simplicity of costume. Geneviève, Duchess of Brabant, is at her spinning-wheel, clothed in a long dress of pale blue flax. A white veil is made fast to her head by a copper band. She has very long, fair hair. At her feet is a greyhound. It is the golden age of chivalry. Women are in attendance upon her engaged in making clothes for the poor. A woman in rags with her little boy is shown in by Drogant, the chaplain. Geneviève and her women gather round the poor woman and give her clothing. There is a sound of horns and the women run to the window, Geneviève following.

4.

The return of the huntsmen. The cavalcade is seen afar and then mounting towards the postern gate.

5.

From the terrace Geneviève watches the men as they march into the court of honour. We see the beaters, the grooms holding dogs in leash, knights carrying falcons, the hounds, men carrying game, a wild boar and a stag attached to stakes borne on the shoulders, birds and hares on spits. The cook looks on in admiration and the chaplain appraises with the eye of a connoisseur. Godfrey jumps from his horse and amid applause from the women quaffs the cup of welcome which Geneviève offers him.

6.

Godfrey and Geneviève walk arm in arm in the gardens and he tells her of the days doings. The greyhound follows at their heels, the emblem of fidelity. They pass along alleys bordered with box. We see a profusion of old-fashioned flowers, peonies, lilies, asters, roses; also vines.

7.

From behind some bushes a little girl of six advances to meet them. This is their little daughter, Gudule, who is dressed like her mother, but without a veil; she has a chaplet of daisies on her head. Affectionate greetings.

8.

Godfrey shows her live animals — a wolf, a bear and an eagle — caught in the forest and kept in cages. After receiving her father's blessing the child returns to her games.

9.

Godfrey and Geneviève reach the top of the tower. Godfrey points out away in the forest the Abbey of Parc, which he has just founded and where the monks are seen engaged in cultivating the ground. In another direction he indicates the Abbey of Vlierbeek. At this moment the angelus rings from the chapel. The castle-gates are closed and night falls. A crescent moon rises behind the cross on the chapel. To Godfrey this symbolises the struggle between Cross and Crescent, the Crusades, which haunt the mind of every knight.

10.

Evening in the castle hall. In the presence of the duke, the duchess and their household, a troubadour plays on his guitar and stirs the company with the tale of the first crusade and the exploits of Godfrey de Bouillon, who died in Jerusalem some years before.

The troubadour's lay strikes an echo in Godfrey's soul. Heroic and inspiring visions of the first crusade pass rapidly before him.

The superposing of the Crescent upon the Cross repeats its mute and symbolic message. Mohammed's standard is shown flying over Jerusalem. Completing his song the troubadour is served with drink and given a purse of money. Geneviève and her women withdraw.

11.

Drogant exhorts Godfrey to depart on the crusade. Hitherto he has been kept at home by his love of Geneviève, but he suddenly realises his mission and swears to Drogant on his sword that he will set out for the Holy Land the very next day

12.

The castle chapel. According to custom, Godfrey, fully armed, passes the night in prayer. He is clothed from head to foot in a coat of fine mail. He is about to be consecrated a knight of Christ. Drogant after celebrating the Sacrifice clothes him in the white cloak with the red cross.

13.

Godfrey appears at the chapel door. His subjects proclaim their readiness to follow him. His squire puts a round cap and pointed helmet on his head and a visor

over his face. He hands him his shield embossed on which is a golden lion with red tongue and claws on a black background.

14.

His horse is brought to him. He sends for his steward, Golo, to whom he entrusts his wife and child. Golo makes profuse obeisance and hypocritical protestations and hastens the departure.

15.

Godfrey's departure. He takes a long farewell of wife and child. The cavalcade starts. Men on foot, horsemen and heavy carts. Godfrey moves off, followed by his standard-bearer on a white horse.

16.

The castle bell tolls.

17.

Godfrey arrives at the postern-gate. He reaches up and kisses Geneviève and his daughter for the last time. Geneviève smiles through her tears, like Hector's wife beneath the walls of Troy.

18.

After Godfrey's departure Geneviève is overwhelmed with grief, but seeks comfort in her little girl and her kindly chaplain.

19.

Accompanied by Gudule, she visits the sick and poor around the castle and teaches her little daughter the joys and nobility of charity. She goes into the house of one of her retainers whose child is sick. She takes with her medicine, milk and fruit and comforts the mother.

20.

Geneviève has born a son. Her rejoicing. The christening. He is named Henry. Geneviève wraps the heir to the Crown of Brabant in swaddling-clothes. Rejoicings of the people. Thanksgiving and merry-making.

21.

A small room in the castle. A sculptor is putting the finishing touches to a marble representation of the duchess. She asks Golo for his opinion of it. Golo,

who has long sought an opportunity of declaring his passion for Geneviève, says « If this statue were alive, I should like it for my own ». Geneviève reproaches Golo for his guilty passion. Golo feigns repentance and throws himself at her feet, imploring forgiveness.

22.

Enter Drogant, bringing news from Godfrey. Geneviève begs the chaplain to break the seal and read her the letter. Godfrey describes the sufferings of the crusade, but expresses their strong hope of conquering the infidel. Scenes illustrating Godfrey's letter.

23.

Golo's apartments: a kind of study, grim and austere, full of rolled parchments with hanging seals. On the table a pile of money and a big inkstand with a quill stuck in it. Golo contemplates the money and the pen as the symbols of his power; he is planning how they may serve his base designs.

24.

Golo, with his hands folded in his wide sleeves, his back bent, and simulating deep grief, announces to Geneviève her husband's death and, to convince her, hands her a forged message.

25.

Geneviève's distress. Drogant tries in vain to soothe her and warns her against Golo.

26.

Golo, by means of paid minions, spreads the news of Godfrey's death. Grief of the population.

27.

Drogant, on orders from Golo, is thrown into prison.

28.

Golo profits by Geneviève's grief to offer her his protection. He will replace her dead husband and help her to bring up the young prince and administer the duchy. Did he not enjoy the full confidence of the late duke?

Geneviève repulses him.

29.

Golo is furious and has her locked up in a dungeon cell.

30.

In Palestine. The Crusaders are raising their camp. Preparations for departure. The column starts on its march through the desert. It passes through villages, mountain-passes and along the sea-shore.

31.

Godfrey enters Strasbourg. Rejoicings in the city.

32.

An inn outside the town. Godfrey, worn out by the fatigues of the journey and illness, rests a while. A messenger sent to meet him by Golo brings him a false report that Geneviève has been untrue to him. Godfrey refuses to believe the story and the messenger advises him to consult a celebrated sorceress if he wishes to learn the truth.

33.

The witch's cave. A large room containing an assortment of retorts, stuffed animals, etc. Owls and crocodiles are suspended from the ceiling. The sorceress leads her visitors into a cave. She inscribes a magic circle around them, throws a mirror into a basin of water and invites Godfrey to look. The vision in the mirror confirms the messenger's words and Godfrey in an access of rage cries out: « Tell Golo to kill her and her child. Let me not find her alive, when I reach home ».

34.

Golo is anxiously awaiting the messenger's return. The latter arrives exhausted bearing the fatal order. The steward straightway summons the executioner and his assistant. They are given orders to take Geneviève into the depths of the forest, where they will kill her and cut off her hair, which they will bring back to Golo as proof that his instructions have been carried out.

35.

Geneviève is told that she is to be released and an excursion into the forest is proposed.

36.

Rejoicing in her liberty, she mounts the coach with her children. The horses stamp their feet and move off.

37.

The equipage passes over the sunny countryside, at an increasing speed. The peasants look up from their work in the fields surprised at the strange spectacle.

38.

The executioner and his assistant go ahead into the forest by short cuts.

39.

A glade. The coach stops. Gudule leads her mother into the forest, Geneviève carrying the baby in her arms. The little girl runs about picking anemones and primroses. They disappear among the trees.



.HEDGE

40.

Two men emerge threateningly from behind trees. Geneviève recognizes the hangman and his associate and divines Golo's treachery. Exhausted and terrified, she makes no effort to escape. With a cry, she sinks on her knees and begs for mercy. One of the men recalls Geneviève's goodness and the acts of kindness she has shown in.

him. Out of pity for her innocence, youth and beauty, they agree to leave the mother and her children in this lonely place, where they must in any case die of cold and starvation. At the men's request Geneviève cuts off her own and her little girl's hair and hands it to the executioner with a little gold chain from her son's neck.



•HERGE•  
1930

41.

The men move quickly away. Nightfall. Wild beasts are heard and their eyes are seen gleaming in the darkness.

42.

The men find their horses attached to a tree on the edge of the forest.

Golo receives them at the castle. A short interview. They show him the evidence. Golo gives them refreshment and money. The hired assassins are afraid of their ill-gotten gains, and go out and throw the money into a stream near the castle.



HERGÉ  
1930

The forest. Couched upon moss beneath a tree and clasping the boy to her breast, Geneviève bemoans her sad fate and prays to God for help. The last glimmerings of day disappear. It is night. Suddenly she sees two shining pin-points — it must be a wolf. She closes her eyes. She feels its breath upon her face and its tongue licks her hand. Opening her eyes she sees before her a red



doe with large brown eyes accompanied by her fawn. A touching parallel of the two mothers alone in an indifferent world.

45.

The doe tugs at the hem of her mantle, as a sign to her to follow.' Geneviève rises. The pretty creature skips along in front, looking round now and then with an intelligent look.

46.

'They reach a green and wooded valley. The doe halts beside a clear brook, the water of which forms a little lake at the bottom of the valley — a silvery mirror framed in reeds.

47.

'The entry to a grotto, a sort of cave hollowed out beneath the intertwining roots of the oak trees. The doe goes in; it is her home.

48.

Inside the grotto. Protected by their hostess, Geneviève and her children lie down on a bed of fern, sheltered from wind and rain, from cold and from the perils of the forest.

49.

The doe mounts guard at the entrance of the cave.

50.

Godfrey's return to the castle. Sick and sad he receives from Golo, in a cold, bleak room, the fair tresses of Geneviève and little Gudule. He longs to be alone. Sitting before the hearth, his feet upon the fire-irons and his greyhound as his companion, Godfrey muses sadly upon his vanished happiness.

51.

The sun rises on the little lake. Swallows dart from bank to bank. Carp rise. Squirrels hop among the trees. The flowers and the beauty of the forest pay their homage to Geneviève. Their welcome consoles her for man's unkindness and injustice. Nature proclaims her queen of the Forest of Soignes.

52.

Geneviève and her children organise their life. Geneviève fits up the cave into a home. Stakes and palissades keep out wild beasts. Under the guidance of the doe, these Robinson Crusoes find their drinking water in the spring. Branches of fo-

liage, and the fleece of dead animals serve them for clothing. Roots, mushrooms, berries, myrtle, wild raspberry, beech-nuts, acorns, a little game and fish roast upon the spit or cooked on ashes keep them from starvation.

53.

The doe suckles the infant boy with her milk.



-HERGE-  
1930

54.

Years have passed. Henry has grown into a healthy lad. The simple life of struggle and danger, with nature as his playmate and teacher, has developed his muscles, nerve and native wit. He smears the branches with birdlime to catch birds, makes his own traps, fishing tackle and bow and arrows.

55.

Gudule, accompanied by her inseparable friend, the doe, goes out every day and picks fruit carrying on her arm a little basket which her mother has plaited for her.

56.

A day in autumn, Gudule and the doe have wandered far. The forest seems unwontedly disturbed. Hunted animals run by. Horns are heard in the distance. A wild boar passes by and vanishes in the thicket. Godfrey appears on horseback. He sees the doe ahead and spurs on his horse. The child mounts the doe's back and both hasten towards the cave, pursued by Godfrey.

57.

Geneviève, who is occupied in the house, hears noises in the distance which presage the presence of hunters in the forest.

Then she hears the barking of dogs, the sound of horns and the shouts of men. She listens, half eager and half frightened. The doe darts in, with Gudule round her neck, followed immediately by Godfrey, who stops in amazement at the sight which meets his eye. He sees a poor woman clutching a little girl to her. A boy has run up, thinking his mother in danger and turns to face the huntsman with his drawn knife. He draws his bow, but his mother has recognized Godfrey and stays his hand.

58.

Godfrey replaces his knife in the sheath. He has seen his own likeness in the boy's face. Moreover, he has had repeated proofs of Geneviève's innocence and in a flash he understands. His wife, whom he had believed guilty and condemned unheard he finds alive and more lovely in abandonment than in all her court splendour. He finds his son, whom he has never seen, a lusty and valiant boy. Thereupon he holds out his arms, enfolds Geneviève in his cloak, covers her with tears and kisses and implores her forgiveness.

59.

In front of the assembled lords and pages the duke pays homage to Geneviève's virtue.

60.

Geneviève, her children and the doe are brought back to the castle amid the rapturous welcomings of the crowd.

61.

Golo is hung.

# THE CINEMA AND ADOLESCENCE WITH SPECIAL REFERENCE TO NERVOUS AND MENTAL DISEASES.

*(from the Italian)*

*We must keep a vigilant eye  
on the future of the race  
MUSSOLINI.*

Of recent times more especially, the most serious attention has been paid to the extraordinary influence which the cinematograph is liable to exert over its young devotees. Everyone is aware of the ill-effects that the so-called seventh art produces on physical health and on the mind during the stages of development. Its consequences are manifold reacting on criminal propensities, nervous and mental diseases, and in general on mental pathology, not only of the young, but adults.

In the examination of a number of neuro-and psychopathic cases among the young that have come under my observation I too have found the action of the cinema to be a more or less direct factor of influence, and have noted that psycho-sensorial disturbances and extravagant ideas, that manifest themselves in certain morbid conditions, derive substance and colour from the animated images of the screen.

---

*This part of the Review includes two articles of special interest not only to our work as a whole, but on account of the important arguments contained in them.*

*The Institute has purposely placed them side by side. The enquiries in question extend beyond the realm of pure theory into the more concrete sphere of daily life. An Italian psychiatrist, Dr. Fabio Pennacchi, of the Perugia Asylum, and a Hungarian headmistress at Budapest, Madame Hoffmann, have given us the fruits of their first-hand experience of the influence, direct and indirect, of the cinema on the minds of children and young people.*

*The former approaches the problem from the purely psychiatric point of view, while Madame Hoffmann discusses the relations between the cinema and crime. Both studies are well illustrated by examples and on that account alone occupy a place apart from the articles that follow.*

*Without entering into the merits of the two cases, since we would leave our readers free to agree or disagree, while it is also the practice of the Institute to adopt a strictly objective attitude in its work of collecting information, we may be allowed to repeat an observation often made in the columns of the Review.*

*Have the facts in themselves and as such any absolute and relative value for the statement and solution of a problem?*

*Or should the facts or combination of facts be examined in association with and on*

After a brief survey of the relations between the cinema and adolescence, I propose to record here some of my observations, which claim merely to be a modest contribution to the solution of a problem that is rousing attention in all countries, and especially in Italy.

The prompt and truly far-seeing initiative of the Italian Government, which aims ever more vigilantly at the physical and spiritual improvement of the race, has done not a little to solve this problem in its diverse serious social aspects.

But a great deal still remains to be done, to make sure that the grave injury which the cinema has caused to youth up to the present shall not be repeated with future generations.

Cinematography, the creation some thirty years ago of Edison's brilliant intellect, was evidently, right from the start, one of the most interesting and important inventions, destined rapidly to conquer the whole civilized world, addressing all peoples in a language that was not hampered by the difficulty of foreign tongues, a universal language spoken by things themselves. It gave us the animated image, life; the whole of life in its innumerable aspects. Here was an amusement that gave pleasure without demanding effort or deep attention, reaching the senses by a rapid and easy route, without fatigue.

It enabled the onlooker to pass with amazing facility from the realms of reality to the kingdom of fancy, to escape from the humdrum world of fact into another life of mystery and imagination.

Little wonder that men sought to multiply so delicious an instrument of pleasure. It was only too well fitted to the tenor of the age which urged men to enjoy

---

*the basis of a series of statistical enquiries which confirm and contradict the conclusions which the facts themselves may suggest?*

*It is pointed out elsewhere, for the information of those who are interested in this question, that the cinema is not the only or even the chief source of immorality and crime in modern life. It has been said that an infinite variety of forms of amusement, of more or less recent creation and more or less suited to the young, has contributed to bring about a state of affairs for which the film industry alone is commonly held responsible.*

*And not only amusements. Reading itself, the newspapers, books, social contacts and the psychological conditions peculiar to the post-war world are all factors which have no doubt, contributed to give a different meaning to life, to give it an appearance of unreality, and to make children and adolescents — who are physically and morally least able to resist such influences — see life as it were through a distorting prism.*

*For this important reason the facts, we repeat, have an undoubted value for the research student. But their chief if not their sole value will be as part of the fuller and more useful enquiry which the Rome Institute is now carrying out in all countries, namely, a purely statistical enquiry into the various causes of immorality and crime.*

*These two articles represent different but convergent aspects of what we call truth. We shall not know the whole truth until these enquiries, by confirming, refuting and supplementing the facts, have enabled us to form final conclusions.*

themselves with the least possible expenditure of time and effort : quickly and ever more quickly.

Thus the cinema was assured a post of honour in the accelerated rhythm of modern life. At the present time, its powers are unlimited, its economic and social importance so remarkable that those who used to look upon it merely as a passing fashion may well stand amazed. It has built for itself entire cities where thousands of workers labour to increase its range and its sway ; it inspires fervent hosts of artists. It ignores distances and the narrow frontiers that divide men of different nationality. The halls that harbour the magic luminous screen are by now spread broadcast over the globe, and new ones are springing up on all hands - in every town and every village - for the daily delight of men of all races and all ages.

Of all ages, I have just said. But the biggest crowd of devotees consists unquestionably of the young. The cinema plays a leading rôle in their lives ; there are very few young people who do not love it ; the mass of them throng its halls with astounding assiduity.

How many children frequent the cinema and how often do they go there ? Many persons have asked this question and many others have examined it with the greatest care. The statistics on the subject are extremely striking.

For example, the enquiries carried out at the instance of the Faculty of Psychology of Columbia University resulted in the following report by Dr. Woodworth. For the purposes of the enquiry the pupils of the poorest districts of New York were selected. The teachers were asked how often, as a rule, their pupils went to the pictures and the answer came pat that they went almost daily. In the City of New York alone more than one hundred thousand children go to the cinema every day.

In Australia an enquiry carried out by 40 school teachers gives a percentage of 54 % of children under 15 years of age. In British India the percentage is 79<sup>0</sup>/<sub>0</sub> and it is 74<sup>0</sup>/<sub>0</sub> in Japan.

But do not let us assume that such percentages are to be found outside Europe only. An examination, for instance, of Dr. Bogdanowicz's statistics shows us that in Poland - notwithstanding a partial censorship applying to young persons under 17 - a very high percentage of children attend the cinemas. 94 % of the boys attending secondary schools and 89 % of the girls go there. Among the students of continuation courses - all young people belonging to the working classes aged between 13 and 18 - we reach the figure of 80 %. Figures of much the same compass are to be found in other countries, where enquiries have been conducted mostly among schoolchildren, as being those most easily checked. This is true of Germany Belgium and Switzerland.

At Geneva, an enquiry that embraced about 5000 children attending elementary schools, intermediate schools, and vocational training schools, furnished the figure of 78 %, 73 % for girls and 82 % for boys. Dr. Elkin gives us an enormous percentage for Russia (98 %), referring for the most part to the unfortunate *Besprisorny* — little vagabonds without fixed abode. The percentage is lower in France, being in the neighbourhood of 87 % ; it is lower still in England.

The incomplete statistical returns for Italy of ten years ago showed enormous figures for our principal towns, with respect both to numbers and frequency, a fact partly explained by the unsettled life of the immediate post-war period. Later on, especially following on recent government measures, a certain decrease both in numbers and frequency has been noted, but the latest enquiries made in elementary and intermediate schools, vocational training courses, and sundry public institutes in Rome, Milan, Naples, Palermo, and a few other provincial towns, still show very considerable percentages.

We cannot give exact figures for the whole country because enquiries are still being pursued, and up to the present precise data are lacking; the percentage, however, seems in a general way to oscillate between 65 and 80 %, with a frequency varying between 0.7 and 0.8 times per week. Special questionnaires have, very opportunely, been compiled, containing a number of questions, among others bearing on frequency, age, sex, preferences as regards type of film, the reasons for such preferences, etc.

A number of reports show that the proportion of children and youths to adults in cinema audiences is considerable. This preponderance is more accentuated in the small centres than in the big towns, and is still more pronounced on Saturdays and holidays, when the proportion is apparently 90 % of the audience.

As regards the age of greatest frequency, checked on the basis of different age categories, nearly all the returns agree that 13 years is the age *par excellence* of « screen fans » 14 years, 12 years, 11 years, and 15 years come next. In some centres 12 was found to be the age at which the greatest number of children went to the cinema.

As regards sex, boys are very clearly the most assiduous, probably because boys find it easier to obtain the means to go to the pictures; the time they spend there is everywhere strikingly greater than that spent at other spectacles or entertainments.

If we seek the many and various causes that urge youth to the cinema halls, and explain the effects produced by these causes, we must refer, however succinctly and briefly, to the phases of the psychical life during the period of development.

First we must recall the scarcely more than vertebrate being that reacts to the stimuli it receives by defensive movements - the *reflexes*; a centre of energy originating from the very springs of life; an automaton that eats, breathes, and cries: a baby.

The most varied sensations reach it from all that takes place in the environment around it, as also the from depths of its own organism, through the nervous system - that marvellous transmission apparatus. It is aware of these whenever they overstep those minimum limits of intensity and duration that represent the threshold of sensibility, and answers by instinctive reactions and simple automatic reflex manifestations. Then the functions aroused by each new stimulus combine and co-penetrate with the preceding functions, that had their beginning in the pre-natal period, by virtue of the laws of heredity. But, in the sequel, the acts go on multiplying and grow more and more complicated under the influence of other reflex

actions. A great part of the sensations does not remain mere sensation, but is enriched by new elements and becomes a conscious impression; namely perception.

Thus the developing child, just as it converts into perceptions, a part of the innumerable sensations it experiences, likewise co-ordinates little by little a part of its reaction movements for its own purposes.

« By degrees, as it evolves, its activity - which in the first place seemed determined solely by heredity and biological instinct-tends steadily in a personal direction, by the influence of its personal experience, of primitive tendencies, and, lastly of affections and sentiments that we define as higher and intellectual » (S. de Sanctis).

The development of the nervous centres proceeds in correlation with psychic development. The brain grows in weight and volume, the cells mature and multiply in marvellous progression, the nerve fibres are enriched with myelin, firstly the less important and later the higher centres; the area of the cortex doubles and trebles.

And in this marvellous laboratory of vitality, within which of old Greek wisdom placed the soul, separate centres preside over the most varied functions. Some of these attend to the movements of the different parts of the body, the diverse sensations are localized in others, and special areas are established for memory, for language, for the specific functions of the senses.

The nervous channels that ascend to these centres carry sensorial stimuli that are here transformed into perceptions and new stimuli proceed hence by centrifugal channels to produce the desired reactions.

Thus a stimulus, passing through the psycho-sensory channel, reaches the centres where it is elaborated automatically and, descending by the psycho-motorial channels, is translated into action.

Psychologists are wont to represent this process in the guise of an arc: the elementary reflex arc. The ascending line is represented by the impression of the various stimuli; the apex by the internal elaboration of these; the descending line by the reactions they have stirred.

All the activities of the organism are nothing but reflexes: simple, composite, external, internal, instinctive, inhibitory, etc. The whole of existence - especially in so far as it consists of sentiment and emotion - is dominated by these.

Not only in the domain of sentiment, but in that of the will also, we can note how more or less complicated reflex action is exteriorised.

Intelligence, will, feeling - these are the three fundamental factors that go gradually and progressively to form what later on constitutes character.

But children, in whom the faculty of control derived from experience and a certain autonomy of the critical powers, is weak, are highly *suggestible*.

What is more credulous than a child? Mosse found that children of three years are already suggestible, that 80% of healthy and normal school children are prone to suggestion, the younger ones in a greater degree than older children.

As children grow older, the will-power increases together with the intelligence,



and the subjectivity of the youth tends to assert itself step by step over the credulity of the child.

With his aspiration towards what he knows of boldness and independence, there arises in him a desire for strong and unknown emotions, a vague yearning towards all that is distant and unknown. Indefinite sensations arise, as in a dream, and the first feelings of religion and of love appear in his soul.

From all the various tendencies and instincts favoured or repressed by the elaboration of the diverse biological factors, the development of the affective higher life and of ethical social tendencies commences.

This is the critical hour : egotism and kindness, the predatory instinct and ideal love, will and suggestion, turbid desires and mysticism, all struggle together in a tumultuous chaos before settling down to the final adjustment. All this is going on while bodily growth leads to the characteristic changes of puberty and while the several parts of the organism are suddenly called upon to perform an intenser function and the ferments of the various glands invade the vital plasm to excite or moderate the nervous system of vegetative life linked to the central nervous system.

It is during this crisis of adolescence, while so many somatic and psychic changes are going on that pathological manifestations — the product of hereditary defects or of imperfect evolution — appear and assert themselves.

They sometimes appear as slight neuro-psychic changes that are hardly noticed, at other times as graver deficiencies or anomalies in the field of intelligence, sensibility or the affections.

Sometimes we have to do with youths of exaggerated imagination and emotivity or weak will, who are liable to be enormously influenced by whatever strikes them, who easily repeat, by word or attitude, the words or gestures that have struck their fancy. Voluble to a degree, credulous and capricious, they lie with the utmost unconcern, and confuse their imagination with reality. They have precocious and strong sexual stimuli and diverse disturbances of the nervous system that belong to the vast and complex domain of hysteria.

Others, who are likewise distinctly emotional, react in an exaggerated degree to their environment, at one moment gay and excited, at another depressed without reason — we can trace in these the germs of morbid hypochondria.

Some suffer from childhood from aversions (phobia), scruples and doubts that torment them, obsessions that urge them towards wrong-doing, however anxiously their lucid conscience may revolt ; these are cases of psychoastheny.

Others tend to self-absorption, the hypertrophy of the ego, diffidence and recalcitrancy towards their environment, which appears to them hostile. Retiring, suspicious and often neurotic, they reveal a paranoiac temperament that urges them — if timid — to regard themselves as the victims of persecution, or if of an ambitious and aggressive temperament, themselves to take the offensive.

Then we have the whole host of those in whom instinctive tendencies are ill-governed by self-control. Impulsive hypocritical bullies, they rebel against discipline at home and at school. Liars and not infrequently cruel and vindictive, they

explode in groundless fits of rage or abandon themselves to idleness and sexual abuse; these are the epileptoids or born criminals.

Sometimes, although lazy, violent and dishonest, these youths are pseudo-epileptoids, hyper-suggestible and hystero-psychopathic subjects, biologically normal *au fond* ; in other cases, on the contrary, latent criminal propensities may come to the surface and manifest themselves in the most diverse ways under favourable conditions.

Those in whom ethical social sentiments are undeveloped, who are lacking in moral sense, are in some respects akin to the latter.

Cold, calculating, egotistical, often rather stupid, but not infrequently above the average in intelligence, entirely self-centred, when grown men they will live on the border-line of the penal code, silent but most dangerous criminals.

Lastly, there are certain youths who, at this period, begin to reveal a striking change of conduct, which grows wild and extravagant. There is a lack of coordination between thought and action, a steady weakening of will-power, a notable decline of the affective life : this is a symptom of precocious dementia leading to complete and irreparable psychic dissolution ; it is the threshold of madness.

There is no really distinct division between all these main types I have alluded to, because frequently the pathological signs are mixed up with one another. Also they often escape the observation of teachers, superiors and even the family, who regard them merely as slight and negligible accentuations of normal temperament and confound them with such. It is moreover very difficult to define the boundaries, all the more so, as Bianchi points out, because the perfectly normal type is rare, especially in childhood and adolescence.

This critical period of development, in which so subtle a metamorphosis is taking place in boys, manifests itself yet more intensely in the whole female organism. This is explained by the importance of the maternal function then developing.

Owing to the intimate reflex between the mind and sex, new stimuli and new sensations reach the nervous centres from the developing organs of reproduction. The predominating note of the change thus operating in girls is an exuberance of feeling « which, as though through some dim vision of the sacrifice to which she is pre-destined, urges her to pour forth the flood of her affections on her companions or in religious fervour ».

Some girls become excitable and eccentric, rebellious to discipline and neglectful of their normal occupations ; others show a melancholy disposition, or a romantic tendency, a desire for solitude and sweet imaginings that often end in unprovoked tears. Meanwhile the growth of the body causes physical discomfort, quick exhaustibility, functional weakness of the organs, palpitation of the heart, and vasomotor phenomena ; a variety of disturbances of the sexual apparatus that react on the whole organism.

Owing to this deep-seated crisis that takes place in both boys and girls, under the influence of various biological factors, common experience, not without reason, has come to regard the age extending from the pre-puberty period to the complete formation of personality, as the most important age of life.

The soul of the adolescent, eager for all that is remote and unknown, rapid and big, for all that is complicated and mysterious, feels these aspirations — which originate mainly from sexual motives — perfectly satisfied by the film. The cinema answers closely enough to the intellectual mechanism of children, who are ignorant of the processes of abstract logic and think by association of ideas that are for the most part visual.

This amusement is provided through the sight, that is to say the sense that serves children best in the development of their psychic life and that procures them all the more pleasure from the fact that it demands no mental fatigue. The child interprets as he wants, according to this temperament and his intelligence, all the facts that unfold themselves before him on the screen. He sees action in its dynamic aspect, and he can colour it with all the hues of his imagination and enjoy the double illusion of dreaming and acting rapidly at once.

This is not true of other spectacles, the theatre for instance, where speech and other conditions are an obstacle to that special appeal that the cinema provides.

Nor is it true of books.

Books, which can certainly exercise a powerful fascination, can never equal the extraordinary eloquence of the film. However vividly a boy may conjure up in his mind's eye the happenings of which he reads, he can never derive from this mental vision the same emotion that the screen inspires. Not to mention that books, like newspapers, demand a certain degree of culture and understanding, and therefore exclude a large class of illiterates or persons of very poor education.

No such selection is demanded by the cinematograph, which easily overrides such difficulties, the visual story is perfectly simple and clear, even when the onlooker is unable to read or properly to understand the accompanying text.

There is another reason for the preference accorded to the cinema: cerebral fatigue is caused much more readily by reading or listening than by watching a film. Fatigue leads to boredom; but this is precluded or at least considerably retarded by the continuous variety of the visual entertainment, which gives pleasure by distracting the mind. Even when a long meterage film gives rise to mental fatigue, this does not manifest itself as an immediate result, because the impression of pleasure annuls or attenuates it and keeps it at bay.

But the factor that contributes more than any other to increase the agreeable excitement of the senses is music. Its rhythm accompanies the progress of the scene and still further postpones all sensation of fatigue or boredom. The image is rendered more vivid and more moving by the strains of the violin or the notes of the piano; the voices of the many passions displayed on the screen are heard through their harmony.

A little ten-year-old blind boy, who assiduously attended the cinema, explained his love for it by the fact of the music. « I can tell quite easily when there's a row on, » he said « when soldiers are marching past, when somebody is dying, when the actors are kissing one another, and other things are happening ».

The suggestive action of the show and the music is still further and very efficaciously strengthened by the darkness of the surroundings. The small luminous

screen draws the whole attention of the onlooker ; the surrounding shadow enhances the fascination of the figures and of the fantastic scenery projected; the melody of the invisible orchestra is heard in the dark ; the whole thing takes on the semblance of a dream.

To these circumstances of a psychological order that explain the passion of the young for the cinema, other reasons of a material kind must be added.

Young people can go to the cinema without any fuss or preparation ; the charges for admission are lower than for other entertainments. As a rule half prices are charged for young children ; the elder ones can easily procure the modest sums required. They come out of school, workshop, or factory, and hurry off to fill the picture palaces. Holidays and days preceding holidays are still more propitious; we know that the cinemas draw their biggest audiences of young people on Saturdays and Sundays. Not infrequently children dodge their families to go there, but often the parents themselves send them, because they feel that they are safe at the cinema ; they look upon it as a refuge for the youngsters from the dangers of the street.

More frequently still we find the parents, anxious for diversion, and unwilling to leave their children alone at home, take them there themselves. This is specially the case in populous quarters, where the people are unable to afford more costly entertainments, and seek relief from the drab day spent in shop or factory in this attractive amusement.

The central question in all the enquiries that are being pursued at the present time in the domain of the cinematograph touches on the influence the screen can exercise on the minds and education of the young.

« Is the cinema a boon or an evil ? »

« Is it true that it can produce on the exquisite sensibility of children effects of physiological emotivity that go beyond the normal reflexes of sensation ? »

The majority of those who have gone into this problem answer in the affirmative, and maintain that the manifold damage done by the cinema is not compensated by its possible advantages.

Some persons define the cinema as the modern school of immorality ; others go so far as to regard it as the quickest means of degeneration of the human soul.

These are no doubt exaggerations, but it cannot be denied that, while the cinema is not to blame for all that is wrong with its young devotees, it is undoubtedly the more or less direct cause of a great deal of harm.

Having premised this much, let us now point out the principal consequences that the action of the film produces on the physical and mental health of children.

One of the less important, but not the least frequent of these, is the injury to eyesight. Specialists aver that a great number of young people have to blame their constant visits to the pictures for the deterioration of their sight, and this is especially true of the working classes, who, being compelled to occupy the cheaper seats, have to sit close to the screen, to the obvious and serious injury of their eyes. It is true that in her writings, Dr. Hein, a Danish lady oculist, inclines rather to blame the stress of school work, for poor sight among children, but it cannot be denied that the

speed of the impressions on the retina is a cause of marked ocular tension, complicated by difficulties of adjustment, especially with regard to the distance of the eye from the screen. Headache often ensues, sometimes giddiness ; and, in the long run, the organ itself is weakened.

Yet more serious are the consequences, deplored by doctors, of the unhealthy milieu, which is liable to propagate the commoner forms of illness, owing to the smoky and germ-laden atmosphere which cannot be changed as rapidly as the thronged halls would require. Tuberculosis finds a happy hunting-ground here, especially in the damp and cramped halls of the poorer quarters, where ventilators renew the vitiated air only partially and inadequately. |

There is no occasion to speak here of other dangers, the possible and not infrequent accidents, such as fires, caused by the inflammable material of the films ; the largest contingents of victims of such disasters are always to be found among the children.

Of far greater importance than any of the above is the damage with which we have now to deal : that done to the nervous system.

We know what a complex rôle, in the age of development, is played by the nervous factor with its receiving and transmission apparatus, its reflexes, its whole activity. The cinema, which absorbs so great a part of this energy, has an incalculable effect on the general nervous condition, and on all the organic functions which this regulates and directs.

Under the form of nervous impulse the visual sensation travels from the strata of the retina to the primary optic centres through the optic nerve ; it then reaches the occipital lobe of the cortex which is its home ; having reached the higher centres it evolves and changes into the conscious act of perception. Then it re-descends, by the centrifugal channels and is instrumental in provoking those particular emotive states which, being reflexes like the others, respond to the impressions received.

Children, spell-bound by the fascination of the cinematic vision, quiver and respond with all their nerves to the many sensations that reach their brain. Their attention, which is usually so quickly wearied and seeks relief in movement, is here chained for hours to the screen, while brain fatigue is disguised by the excitement of pleasure. When it is all over, symptoms of weariness begin to be felt, and these are more or less serious according to the temperament and constitution of the young onlookers, who have suffered a loss of nervous force out of all proportion to the strength of the organism.

In this regard the experiments made by the psychologist, Dr. Rouvroy, to which he refers in his admirable study on this question, are of the greatest importance.

Tested by the dynamometer, physical strength at the end of a spectacle has been found to have diminished by one-fifth. Attention to cutaneous sensations, measured by the pointed aesthesiometer, likewise, is found to have diminished.

Tremors and cardiac palpitations are commoner ; nervous excitability is in every case intensified and is accompanied by accentuated reflexes. The head weighs like a helmet, with pains at the back of the neck and sometimes giddiness. Weak cases show muscular contraction and paresthesia, often, too, prostration and general

lassitude due to the fact that, without their realising it, the nerves and limbs have for long hours been subjected to exertion.

I have observed symptoms of this kind in most children from elementary and intermediate schools — more or less diffused trembling and heart palpitation are common ; still commoner is a state of excessive nervous excitability sometimes continuing until the next day and often taking the form of outbursts of temper for little or no reason ; commonest of all are nightmare, sleepwalking and insomnia. Moreover, cases of real neurosis are not infrequent, the following being an example of more than usual interest :

A year ago I examined a boy of 13 at my hospital dispensary.

The parents were living and healthy ; and there were no neuro-psychopathic signs in the family's medical history. The child's physical and moral development had been normal and he had always been gentle and tractable. No previous symptoms of epilepsy or tetanus ; no signs of congenital syphilis. Strong and healthy, he had up to that time had no illnesses worth mentioning.

After coming to town for his education, he became a regular visitor to the cinema. For the previous three months or so his parents had noticed an extraordinary nervous excitability, laziness at his school-work, sleeplessness, muscular convulsions, affecting the head, face, body, or limbs. These convulsions increased in frequency and affected the boy's health. He acknowledged that the symptoms were more acute and frequent after he had experienced some emotion and especially after a visit to the cinema, where he used to go nearly every evening to distract his mind. He said that the first manifestations of these disturbances occurred after he had seen a particularly exciting film.

An objective examination revealed organic deterioration and anaemia, but nothing worthy of note in the internal organs. Muscular strength was well maintained; the tendon reflexes were exaggerated ; accentuation of the slight and superficial unsteadiness of the hands when held out in front of him. The contractions of the muscles were rather violent and jerky, and affected the shoulders, head, face and at times other parts of the body. The boy made some effort to control them but was not successful.

The nature of these convulsive movements, most of which reproduced automatic gestures or habitual reflexes, suggested tic.

Mentally, no pathological symptoms were apparent and there was nothing to indicate an hysterical basis, which in such cases is always possible.

Under appropriate treatment, absolute rest and the removal of all cause of emotion and nervous excitement, the boy rapidly recovered and is now perfectly cured.

There is no difficulty in this case in tracing the neuropathic symptoms to the repeated effect of the cinema, though we must allow for the influence of a morbid pre-disposition latent in the organism. This is not to say that all nervous or mental disturbances are to be attributed exclusively to this predisposition, but it becomes of some importance — particularly if the child inherits some defect — when the development of the nervous system is disturbed.

A child, even if his nerves are strong, can scarcely fail to react, however slightly,

to stimuli like those of the cinema, which repeatedly attack the nervous centres — to use Abattucci's expression — much as a boxer rains blows upon his adversary before delivering the knock-out.

In response to these reiterated appeals, which reach it though the eyes, the nervous system, still in course of formation, reacts in ways that vary according to its degree of development and that sometimes, as in the case we have just quoted, manifest themselves as genuine neuroses.

I do not say that the strong impressions left by the cinema on children always take the form of a neurosis or mental affection for, if it were so, half the world would have to be locked up, but as Moncio puts it, the number of young people who owe a neuropathic condition to the cinema is legion.

Nervous disorders lead insensibly towards mental affections, the two phenomena being closely allied. As we have seen, psychological development and the development of the nervous system go side by side and are inseparable. We have described the crisis of puberty, that crisis, which, as De Sanctis wrote in his masterly work of infant psychiatry, « occurs amid the tumult of physical growth, desire and feverish imagination ». We know that at this period the influence of the various biological factors which affect individual growth is more powerful than at any other.

Two of these factors are of considerable importance — heredity and environment.

The former by its immutable laws shapes life at the outset, the latter determines habits and reflexes. The great importance of heredity is beyond question but the influence of environment on a child's mental development is not less significant. In obedience to the law of imitation environment is continually « suggesting » and sometimes makes deeper impressions upon the growing mind than heredity. It determines the currents of new ideas and new sentiments, stirs up tendencies, prompts impulses and inspires wishes ; it moulds the character of the child by its good and bad examples, its striking manifestations, by all that it embodies, in fact.

Adolescents, who find in the cinema the complete satisfaction of their aspirations, derive from it their future character, which is guided towards the facile form of life they see depicted on the screen. They take no thought, they do not trouble to distinguish what is possible from what is absurd, to reflect upon cause and effect or to criticise. Their critical faculties are still weak and the cinema does nothing to strengthen them, since it allows no time for reasoning or judging the logic of what is shown. It carries the spectator into an improbable world in which everything is faked, pre-ordained and in which event follows event with bewildering rapidity.

The idea of time disappears in this artificial and standardised world of illusion.

The conception of life which a child forms from what it sees on the screen is wholly false. The result is an enervating phantasmagoria which — more particularly in those who are predisposed — develops a special mentality, which later on finds itself in open conflict with the realities of a life that will be still harder and more hostile unless education can at least partly undo the harm and prevent a collection of artificial and false ideas from taking complete possession of the mind.

In only too many cases the adolescent who accepts the illusion of the screen

for a slice of real life becomes under the cinema's influence an anti-social being, an *exalté* and the victim of hallucinations.

While, as we have seen, the effects of the screen on the physical health and nervous system of the adolescent are serious, the psychic influence is much stronger and more important still. It varies with the individual. Sometimes it is so slight as to pass unnoticed, sometimes it is enough to claim serious attention and sometimes the effects are so powerful as to lead to the threshold of madness.

Professor Mondio, in an important book on the subject, notes that, whereas nervous symptoms, neuroses and neuropathic states are innumerable and often escape the specialist's observation, the psychical manifestations and psychopathic conditions more easily claim the psychiatrist's attention.

The impressions made by the cinematographic picture strike the child's mind directly and deeply ;the various characters on the screen express some particular emotion which is carried to the point of paroxysm and which echoes profoundly in the minds of young people.

In adults the effect is more short-lived, since their knowledge of life and habits of joy and sadness prevent the emotional reaction from lasting very long. Such effect therefore cannot be very harmful, except to particularly highly-strung persons, whose conscious minds may be disturbed for some considerable time.

But what constitutes the exception in adults is the rule with children. The child's reaction is all the greater on account of its suggestibility, and the cinema feeds this element. This emotional mimicry, by which the good film actor or actress tries to convey the strongest feelings of the human heart, those same exaggerated gestures are the means by which the cinema acts so powerfully upon the psycho-reflexes. The frequent repetition of these gestures and simulated emotions sets the child's mind in a whirl, which often continues long after the end of the performance. These shadows of the screen live in his mind for a long while; they become obsessions and figure in the child's dreams. They are, as it were, dream fantasies, but fantasies which have entered his being because he was introduced to them with the consent of those whose duty it is to look after him. He gives himself up wholly to these mysterious images, intangible but ever present ; their hold is infinite, if we consider that impressions and experiences do not all remain in the conscious mind, but for the most part lie hidden in the vast realm of the sub-conscious.

Within this important and mysterious realm the cinematograph exercises an influence and creates ideas beyond our understanding. It leaves in the substrata of a child's mind indelible traces which later on in life take form and shape reacting automatically to some quite unexpected word or gesture.

This suggestion — « postponed » suggestion, we may call it — on the part of the cinema-is naturally much stronger in undeveloped children and constitutes a serious danger.

Freud's modern and much-disputed theories of psycho-analysis teach us the great importance of the sub-conscious mind even in the very earliest days. This is not the place to enter into the details of this doctrine, which, although it attaches undue importance to « ideo — affective-motor complexes » in children and is not



without many exaggerations, contains a large element of truth. For it shows the value, in determining the future character, of the sexual instinct — the « libido » as Freud calls it — which emanates from the child's subconscious mind accompanied by a special complex of experiences, sensations and images.

During this period of incomplete psycho-sexual development the reiterated stimuli of the cinema are very harmful both before and after the age of puberty.

In quite young children, with whom instinct has not yet developed into consciousness, erotic visions cannot produce any emotive reaction, but the impression aroused takes root in the subconscious mind to reappear later as a confused and disturbing recollection.

To the adolescent, who is attracted to the cinema by its sexual appeal, the harm is more immediate. The sensation conveyed to the nervous centres by the sight, arouses erotic feelings which are enhanced by the darkness of the room, the commingling of the sexes and by music, which increases the suggestive force of the scenes of passion projected on the screen.

This premature excitement of the senses, which the cinema provokes more often than any other source of entertainment, is very bad for adolescents. The mind becomes pre-occupied with sex, the spirits suffer and attention is distracted from ordinary occupations. Study becomes a burden and every-day work is performed with indifference or distaste. On the other hand, sexual desire is increased and urges the adolescent to seek fresh stimuli and new emotions. Education cannot always repair the harm that has been done.

The intense and profound effect of all this upon the psychology of adolescents explains the position occupied by the cinema among the causes of nervous and mental diseases.

As long ago as 1911 D'Abundo and, four years later, Masini and Vidoni noted the influence of the screen on the psychical life especially of the young, while Hoven drew attention to the influence of the cinematograph on the etiology of mental diseases.

Guadagnini, Belotti, Pesce Maineri and many others have insistently reverted to the problem, which even to-day has found no solution. Dr. Mondio in his study *Il Cinematografo nell'etiologia di malattie nervose e mentali soprattutto nell'età giovanile*, supports his arguments by a description of several cases of « cinema psychosis ». By this he means a mental syndrome nearly always acute and accompanied by a varied and imposing array of symptoms, among which predominate numerous psychosensorial and especially visual disturbances arising from cinema spectacles, fantastic and especially erotic ideas, fears and phobias, more or less violent psychomotorial agitation, an inclination towards violent rage, or catatonic or convulsive states. The prognosis of these forms of mental derangement is mild and they are of short duration. The consequences may, however, be very much more serious when the scenes are repeated continually, sometimes shifting and varied, sometimes fixed and obsessive, and when these wild fancies take firm root in the mind.

In a constitution with a psychopathic tendency the harmful effect of the cinema may be a determining cause of a mental disease which will last far longer than could at first have been supposed.

In September 1929 a certain Tullio At., of Terni, was admitted to my hospital. He was 16 years of age and, by occupation, a clerk. His father told us that the boy's physical and psychical development had been normal, that he had had pneumonia at the age of 12, but no serious illness since and had never shown signs of serious nervous disorders: at times he had been irritable and sulky and, as a child, he had suffered from nightmares; but not to an excessive extent. On leaving school he had joined a commercial firm as clerk and had always led a regular life.

He was, however, passionately fond of the cinema and used to go there every evening, especially during the months preceding the outbreak of his disease. This appears to have started at the beginning of August with aural and visual hallucinations. On coming home from the cinema, the boy would fancy he saw on the walls of his room the characters in the film and sometimes he could hear their voices. At first these hallucinations were rare, but they became more and more frequent until they seriously upset At. and affected his whole life and conduct. His work began to fall off, he became silent and self-absorbed; at times he would get angry for some trifling reason, his actions and language were often extravagantly exaggerated. At night he slept very little and gave himself up to frantic sexual abuse. His physique began to deteriorate. He continued to visit the cinema, his parents being unable to prevent him. The hallucinations became stronger still and left him no peace. According to the boy, voices ordered him to perform the acts that he saw depicted on the walls of his room and twice he tried to commit suicide, crying out that he had been commanded to do so.

The father assured me that no one in the family had ever suffered from nervous or mental disease, except the child's maternal grandfather, who had been epileptic; there was no trace of syphilitic infection or alcoholism in the family.

I extract from the clinical dossier the notes made on September 25<sup>th</sup>:

In reply to questions, the boy gave his name, Christian names, age and occupation correctly. He is slightly vague as to time and place, but realises that he is in hospital, where his father has left him for special treatment. As regards the causes of the disease, he says that for several months he has been tormented by constant visions and voices. At first he saw only vague more or less veiled faces, particularly at night on his return from the cinema, where he went every evening. He says that at the end of the performance his head felt heavy, he had buzzings in the ears and continued to feel unwell all night. On waking up in the morning he felt too tired to go to work. His sleep was always broken and he would often wake with a start at the sound of his own name.

The visions then became more frequent and he describes them very well:

« Scarcely had I returned to my room and put on the light when I saw the wall lit up in some unknown way. On it appeared the persons I had seen in a film that evening or a few evenings before. Sometimes they would remain motionless, looking at me fixedly; on other occasions they would move about as in the film; most often of all, they acted love-scenes. During the last few days they have never given me a moment's rest, but call out my name and command me to repeat their gestures. Once they told me to open the window and throw myself out, but just

as I was about to do so, one of them ordered me to stay where I was. I tried sleeping in another room, but they followed me everywhere. Sometimes they smile, start singing and I hear the orchestra ; they don't frighten me then. Father says that I suffer from hallucinations and that, if I go on visiting the cinema, he will have me put in an asylum. But I'm not mad. I don't, of course, understand where the machinery is hidden ; perhaps it is an apparatus with radiocinetic waves ».

He went on to recount many of the episodes of these « free cinema performances » They are varied and consist mostly of love-scenes, which greatly disturb him. Sometimes they are scenes of brigandage and often they relate to quite trivial incidents. The boy names some of the actors who appear in these scenes and describes very well his agitation and internal struggles when the voices order him to commit acts of which he realises the serious nature : « Sometimes they tell me to kill my relatives, but I don't do it, because I love my family. One night I seized the hammer and struck at a man who had told me to kill my brother Aldo with it ».

At. says that he is still obsessed by the visions and voices even in hospital and, although he has not been to the cinema for several days, he still frequently « sees » the actors in films he knows.

At. declares that he drinks in moderation — at most a quarter of a litre of wine a day — and has never been drunk ; he smokes a packet of Macedonias (ten light cigarettes) each day, rarely more. He says he has never had any venereal trouble, but admits to being a constant masturbator, especially since he started visiting the cinema.

During his examinations At. is fairly quiet. He answers nearly all my questions, but often interrupts the conversation by looking up at the wall or ceiling and strains his ear as if to catch some voice.

He grimaces a good deal ; at times the pectoral muscles contract. at times he opens his mouth and eyes wide or raises his eyebrows and frowns.

Neurological examination reveals accentuated reflexes, especially tendon reactions ; otherwise, nothing particular.

There are no special traces of anthropological degeneration.

The Wassermann test was negative both for liquid and for the blood serum.

Physical deterioration rather marked.

During the first few days in hospital the patient's behaviour showed little change. Although less frequent, the hallucinations have recurred, making the patient excited and impulsive.

At present he spends his days doing nothing. He is often visited by crazy fancies, for example, that he is under the influence of radiocinetic waves along which the actors in his scenes transmit him his thoughts. At such times he becomes uneasy, and obstinate, rebels against the nurses, refuses to eat his food or to go to bed. In his quiet moments he draws or plays with pebbles ; he asks for books, but only turns over the first few pages in an uninterested way. Occasionally he asks us when we are going to send him home, but when his parents visit him, he appears absolutely indifferent.

By reason of the combination of symptoms, this case appears to me interesting.

It began with fairly serious psycho-sensorial disturbances accompanied by psychomotorial agitation, mental disorder and wild ideas ; other phenomena then ensued, such as catatonic symptoms characterised by immobility and negativism, mannerisms, stereotyped acts, impulsive movements, symptoms of puerility, affective obtension.

During his months in hospital, At's condition shows no improvement. On the contrary, the acute hallucinatory form in which the trouble began has taken on more and more the aspect of that syndrome which modern writers call « schizophrenia » and which Kraepelin describes under the name of dementia praecox.

Less serious but no less interesting is the case of Mario T. a workman, of Perugia.

His parents are alive and well and have never suffered from any nervous or mental diseases; a brother of his father was neurasthenic and committed suicide.

T. was born in the country and lived there until he was 13 ; he had had no serious illnesses ; he was inclined to violence, impulsive, untruthful and often cruel, especially to animals. In 1924 he went to France with his parents and two years later found work in a cinema at Villerupt. Until then he had never seen a film. His new employment allowed him to watch films every evening and he became a great enthusiast. He fell more and more under its fascination until he could think and talk of nothing else. For nearly a year he spent all his evenings in the cinema. It was in the summer of 1927 that his parents noted an extraordinary change in their son's character. From being a good, quiet boy — his elder brother relates — he became more and more peculiar, lazy and often violent and ill-tempered towards his family. He would abuse them, telling them that they were just common people, whereas he felt himself a « gentleman » ; he said that he believed he was the son of a nobleman, who would one day recognize him and leave him his name and his money as he had often seen happen in films.

He also began to drink, to smoke excessively and masturbate frequently. His parents tried to show him the error of his ways and insisted upon his giving up his work and resting. Mario continued to visit the cinema and expressed a wish to go to Paris, where, he said, he had found an occupation worthy of him. Towards the end of November he stole two hundred francs and left home, but, a week later, the family was informed by the police that the boy, after showing evident signs of mental derangement, had been placed in an asylum.

In February 1928 T. was transferred to my Psychiatric Hospital as a case of hallucinatory paranoid delirium. On entry his looks were strange and suspicious ; he was taciturn and morose, but perfectly conscious of his surroundings. His brother, who accompanied him, gave the particulars related above and added that he had meant to take him back to Italy in the hope of his recovering.

I quote part of the interrogation of Mario T. made on February 20th.

With regard to the causes of his internment, T. could only suppose that it was due to the envy of certain ill-disposed persons who knew that he was marked out for a big career on the screen. He also reproached his family with thwarting his plans, but took comfort in the thought that many famous actors had suffered the same

fate. He remembered quite well that he had run away from Villerupt to Paris, but he was uncertain of what he had intended to do. The police, however, likewise jealous of his future fame, had arrested him. His memory of those days was very confused. He said that he suffered constantly from headache, heard unintelligible voices and often saw phantom figures. He had had visions of this kind before, especially when at home, and they were always visions of characters and episodes he had seen at the cinema. He had not mentioned them to any one, because people might then have been still more opposed to his plans. Recently, however, these hallucinations appeared to have become much rarer. The boy said he felt better and that we should send him away and leave him free to lead his own life.

Throughout the examination he was restless and looked about him suspiciously ; sometimes he would refuse to answer a question and at other times would reply with an obvious cinema cliché. There were signs of slight mental deficiency, but no manneristic or stereotyped symptoms. The emotive reaction is occasionally somewhat violent.

The neurological examination reveals slight general tremblings, which are more in evidence at the extremities of the arms. Slight anthropological degeneration was noted ; the skull is slightly plagiocephalic and the upper limbs rather long.

Physically, T's general condition is good.

During the first months in hospital no change was seen. T. spent the evenings brooding and taciturn, but often asked for books which he eagerly devoured. He would revert from time to time to his former ideas, but less and less insistently. The psycho-sensorial disturbances became much less frequent and finally ceased. By May 1928 T's state had notably improved ; he now recognized his visions as illusions, became sociable and quiet and asked to return to his family.

At the latter's request he left the hospital in June 1928 in a good state of mental health. He went back to France and I do not know whether there has been any further trouble.

Was this one of those paranoidal forms which appear cured and then break out again later or was it some other milder form which is now really cured ? It is also possible, in view of certain physical anamnestic signs, that the case belonged to the neighbouring realm of crime and not to that of insanity.

In a work of this kind, however, it is not desirable to enter into discussions concerning differences of diagnosis. We will revert on another occasion to these two psychoses, which I only mention here to show the important part in them played by the cinematograph.

\* \* \*

Another case that came under my notice was a schoolboy of 14, Gustavo B., of Foligno.

Gustavo's father was a heavy drinker ; his mother was strong and healthy ; a brother of the father was an alcoholic victim and is a patient in my hospital. The child had developed normally and had had no serious illnesses. He is intelligent and very hard-working. Rather melancholy by disposition, he takes no share

in the amusements of children of his age, spending most of his time alone. At ten he was put to school where he remained until he got his leaving certificate. On returning to his family in July 1929 the boy began to pay frequent visits to the cinema; but, as he himself says, the effect was from the first peculiar; he enjoyed going very much, but the shows disturbed him and increased his depression.

« When I was a little boy and went with my mother to the cinema, it used to have an indefinitely unpleasant effect upon me. For the most part I understood nothing of the story, but the different scenes remained fixed in my mind and I thought about them for hours and days at a time. A face or a curious scene would remain in my mind persistently. When I was 6 or 7, I saw a film which showed how a dead child was restored to life and I conceived the idea of killing a little cousin of mine to see if he came back to life. I struck him with a carving-knife, but at the sight of the blood flowing from a small cut I made, I ran away. I must have been eight when I and a little girl cousin decided to commit suicide by throwing ourselves under a train, as we had seen done in a film, but we gave up this idea. Until I was ten, I could never sleep after going to the pictures, but would lie in a kind of uneasy doze imagining that these mysterious figures of the screen were all around me. I even saw them as shadows in the room, but said nothing as I was afraid of being scolded. During my four years at boarding-school I saw hardly any films except patriotic or instructional films and I had no further disturbances ».

When he again began to visit the ordinary cinema, he once more experienced the strange feelings he had had as a small boy, which he had never quite forgotten.

« It was a feeling of fear, which I partly disliked as unpleasant, but which also had an irresistible attraction for me. I began to be afraid of ghosts, I could no longer sleep at night and had dreadful dreams. I suffered a great deal, but didn't want to tell anyone ».

This lasted nearly a month and then the boy began to have aural and visual hallucinations due probably to his state of nervous anxiety.

Towards the end of September, his mother says, B's state got much worse; an intense general « malaise » kept him in bed and for several days he was the victim of frequent hallucinations, psycho-motorial disturbances, sleeplessness and sitio-phobia and he lost the sense of his surroundings. He became violently excited, shouting out, breaking things and trying to do himself an injury.

After three or four days, he gradually calmed down; the psycho-sensorial disturbances disappeared and he completely recovered. Since then he has never been to the cinema, which he now hates the thought of.

In the child who thus exactly describes the symptoms of his past complaint, we can clearly discern the psycho-asthenic basis accompanied by a lack of that synthesis of the organic sensations in which all the emotions have their seat. Familiar, too, are the troubles of the general digestive system, the sympathico-endocrinal system; anamnesis resulting from disturbances in the sphere of volition, impulses, episodic phobias, extreme suggestibility, but, together with all that, a very lively intelligence, which quite excludes any form of mental deficiency.

Certain symptoms too would suggest that hysteria, which is not uncommon in these forms of psycho-asthenia, constituted a complicating element in this case.

The relation between the cinema and hysteria — the commonest and most disagreeable of the functional psycho-neuroses — has so far been very little studied. Its importance, however — greater than is supposed — should be fully appreciated. Nor ought we to forget that not only heredity but education and environment contribute etiologically towards the formation of hysterical characters.

Like everything else which tends to loosen the hold on real life, to exalt the senses and the imagination and to encourage a weak and unresisting mental structure, the cinema, too, helps to breed hysteria. Imaginative and dreamy natures, with their love of violent contrast and paradox feed upon emotions and end by being no longer able to adapt themselves to realities of life and are more especially prone to hysteria. Their psychological evolution is incomplete; on the other hand, suggestibility, impressionability and histrionic tendencies are unduly pronounced; the sexual sense is affected and the emotional faculties are hypertrophied.

This foundation, the first stones of which are laid by heredity, seems to me more susceptible than any other to the cinema's influence, which largely aggravates the tendency of hysterical natures *to exaggerate the normal psycho-physiological reactions dependent upon emotivity* (Blum).

The hysterical factor is a contributory cause of most cinema psychoses and neuroses, more especially, of course, in women. In the few cases I have mentioned and in many other less important cases I have almost always encountered this element, which it is more or less easy to detect among the clinical symptoms and in the family or individual anamnesis.

The case of one S. E. is a particularly obvious example. In addition to hysterical tendencies — the substratum, as it were, of a genuine hysterical psychosis, — this case presented hysterico-psychopathic complications.

Although it did not come to my notice until later, it seems to me an interesting case and I will give a brief account of it as related to me by the girl's parents and confirmed by the doctor in attendance.

S. E. is the daughter of a man who died of pulmonary tuberculosis at the age of 45 and is herself very delicate. Since earliest youth she has been timid and suggestible, highly emotional and inclined towards envy, overweening ambition and jealousy. Her development was normal and interrupted by no serious diseases. At the age of puberty, however, she began to become much more nervous, variable and peculiar. Every year her character grew weaker and yet more imperious, so that she imposed her will upon her family; she also developed small phobias, especially towards domestic animals, certain obsessions and a marked tendency towards untruthfulness.

Her mother paid no great attention to these manifestations. She took her daughter with her to all places of amusement, including the cinema, of which the girl became more and more fond, until she preferred it to anything else. It was at the time when tragedy queens were the vogue; S. E. modelled herself upon them and passed hours in front of the looking-glass practising their gestures. Meanwhile

she fell enormously under the influence of the films she saw and often leapt out of bed during the night imagining herself in various mysterious places that she had seen on the screen.

At one time she was so upset by a film on the French revolution that she used to shut the windows and lock the door every night for fear of some imaginary revolution.

She suffered constant headache, frequent insomnia, nervous troubles, such as cardiac palpitations and paresthesia, which disturbed her whole organism, and also elementary hallucinations; she still continued, however, her frequent visits to the cinema.

In March 1925 S. E., at that time 16, consulted an oculist, because, as she said, she «saw double» and people often looked to her more than the normal size. The examination of the back of the eye was negative, but the field of vision was found to be considerably restricted. These disturbances quickly receded but reappeared some months later in accentuated form and accompanied by general indisposition and rather frequent convulsions. During the latter the girl never quite lost consciousness, which was merely obscured; after each attack she said that she had been living another, and her true, life. She would remain for hours in strange ecstatic poses saying that she heard divine music; she would speak with invisible persons, assuming a mysterious look and uttering love-phrases which were nearly always phrases she had read as captions in films.

Sometimes she said that she had been allotted a part in a play and on these occasions would perform the strangest antics and even attempt to walk about perfectly naked, because, as she said, the scene required it. The hallucinations were often very powerful and accompanied by confusional excitement and delirious fancies of an erotic character. These ideas invariably originated in cinematographic scenes, not only scenes that she had witnessed recently but scenes from films she had watched as a child and which her mother had totally forgotten.

Her psychological exaltation took various forms. Sometimes she would shout with joy, sometimes cry bitterly for hours; on other occasions she would break out into acts of violence against her family. The latter at last put her into a home where all her symptoms continued for about a month and then rapidly disappeared under suitable suggestive treatment.

S. E. married at the age of 19 and had a child, who is healthy and robust. Although she has shown obvious but not grave psychopathic symptoms, there has been no further repetition of the manifestations described above. She only goes very rarely to the cinema and says that films no longer arouse in her the same emotions that they did.

This is a case in which, in spite of the existence of a hysterico-psychopathic foundation, we may speak of a real cure, a result not uncommon among polymorphous manifestations of hysterical psychoses.

\* \* \*

The five cases described above furnish us with the following collection of manifestations: nervous disturbances, extending from palpitations of the heart and a hardly



perceptible state of nervousness to muscular spasms, tremblings and convulsions ; alteration of character and conduct, excessive emotionalism, suggestibility, histrionics ; premature awakening of sexual instinct, abuses of all kinds, impulsive tendencies, criminal acts; many and important psycho-sensorial disturbances; serious and polymorphous delirious fancies, states of nervous anxiety, mental confusion and agitation. I have had occasion to observe or to report upon these symptoms, if in less pronounced form, in many other cases during the last few years — in the children of elementary, intermediate and secondary schools, young artisans, shop-girls, factory girls, employees, — all of them young people with weak and not yet fully developed nervous systems, upon which the cinema acted as a constantly repeated psychic trauma resulting in neurotic or psychopathic crises.

I may add to the cases described by others these « cinema psychoses » of my own, some of which, in addition to the usual symptoms, show a special course and exceptional features.

Let us take, for instance, the second case, that of At., whose morbid symptoms have continued for several months and are drifting more and more towards a schizophrenic syndrome.

Would this case have become evident without the aid of the external factor ? Or apart from this provocation at the most critical moment, would the young man's psychical life have developed peacefully and undisturbed ? It is impossible to give a definite answer either way, but we may believe that, to borrow Bleuler's phraseology, the subject's schizoid temperament would have remained as it was and not have degenerated into the schizophrenic form, but for the intervening causes we have related.

In Gustavo T's case there is no clear boundary between paranoia and criminality and his morbid pre-disposition is emphasized by the family and personal anamnesis.

Here, too, however, the predisposition would not alone have been enough, for we often find that in the absence of an exogenic coefficient, such forms remain latent for a long time and assume the aspect of a generic and benign anomaly. It was undoubtedly the external incident which determined the special symptoms of this case. The same is true of all the other and especially of the two last cases, in which hysteria and psychoasthenia supplied an excellent morbid basis.

As in nearly all cases of nervous or mental disease certain internal pre-disposing factors played a part here too, along with external factors represented in the case in point by the undeniable influence of the cinema.

The patients themselves and their relatives attribute the trouble to emotions roused by the cinematograph and sure enough we see that the hallucinations and fantasies of unbalanced people derive sustenance from films they have seen at some recent or long distant date.

The images are so powerfully recalled that they appear as real visions, as something actually seen. Frequently, too, these hallucinations are aural olfactory or tactile; mostly, however visual and aural since the cinema appeals above all to the senses of hearing and sight. The properties of these centres for the formation and retention of images support the theory that they are the birthplace of halluci-

nations induced by abnormal and prolonged stimulation of the surrounding nervous mechanism.

The polymorphous and sometimes systematised fancies which originate in these psycho-sensorial disturbances and even take their colour therefrom, are derived from a selection of motives and ideas lying hid in the vast realm of the sub-conscious mind. When the mental faculties are weakened, these fancies return and invade the conscious mind with their strong suggestive force. The result is a profound disorganisation, transformation or even dissolution of the whole personality.

The patient's reaction varies. Sometimes he falls into a state of agitation more or less violent according to the intensity and nature of the hallucinations ; sometimes he becomes a prey to anxiety and impulses, or again he remains for a long while in a disturbed condition, the victim of his impressions.

In the cases with which we are concerned the hallucinations and fantasjes are mainly erotic, which proves the strong influence of the sex element over these psychoses. The psycho-sexual reaction, in fact, is one of the most frequent manifestations. In the early stages, as for example in our second case, we note excessive, even frenzied masturbation. This deplorable habit, due to sexual excitement caused by the cinema, itself bequeaths to the disordered and weakened system a desire for fresh sexual excitement, and thus a vicious circle is created in which excitement is constantly stimulated, causing mental and physical ravages that greatly encourage morbid manifestations.

The sensual side of life, which is the central subject of all films and is presented as the only possible conception of life, is the side which most strongly seizes the imagination, and we find that the words and foolish phrases of the victims of hallucination are most often inspired by love-scenes.

The frequent repetition of phrases borrowed from film captions, love-phrases, mostly, is a common phenomenon; surprising even the victims themselves, who no longer remember when or where they read them.

The facts reported in the last case are very familiar and I have met them in another highly hysterical girl. At times her mind becomes confused and she talks of herself in the third person, as if she were someone else. The phrases she employs are nearly always taken from some film. When she returns to her normal mind, she cannot accurately recall what she has said, because she « felt asleep ». This girl has suffered from no psycho-sensorial disturbances.

Among the cases observed, however, words or phrases are not nearly so often repeated as acts and gestures. These phenomena occur especially when will-power and self-control have been undermined by the disturbances in the conscious mind or when they have not fully developed in the individual, who succumbs to the force of suggestion to the point of becoming, as it were, an automaton.

I have noted this in cases which have come under my own observation and have heard of it in many others, by whom the gesture is first made at some critical moment of unconsciousness, is retained and then repeated in the form of an obsession.

We meet with attempts at suicide occurring some of them under the impres-

sion of a moving scene others under the impulse of a powerful hallucination; we also meet with hysterical postures derived from scenes of passion in films or complicated acts reproducing scenes of flight, theft or violence. The gesture imposes itself upon the morbid subject, who so transforms it that he ends by speaking of himself as of someone else whom he sees acting in his place.

This force of suggestion, acting upon the adolescent mind and thence reflected in his life, is most strong in the sphere of crime. Here, by awakening latent instincts, it sometimes leads to a weakening of the moral sense and thus creates a favourable soil for crime, if it does not directly result in the commission of criminal acts.

It is not, however, my intention to emphasize the influence of the cinematograph on juvenile crime. During the last thirty years the work of such men as Masini and Vidoni and, more recently, Wets, Rouvroy, Holmes and Hoeffmann, as well as the reports by Martin and de Feo submitted to Geneva, form a substantial contribution to the study of criminal anthropology, psychology, educational psychiatry and forensic medicine.

The facts are presented somewhat as follows: The cinema, by falsifying life, arousing particular sensations and revealing new and artificial horizons destroys in the youthful mind the moral sense implanted in it by early education.

The frequency of cinematographic visions encourages the development of a special attitude of mind and the desire to emulate the false values and pseudo-heroes of the screen.

The principle of authority, hierarchical order and subordination disappears or is presented in a ridiculous aspect. The idea of patriotism finds expression in a few films only, and those not always the best.

Through imitation of the speech, actions, manners and customs of other countries and continents, nationality suffers and the young tend to become « denationalised ». The new ideology supplants family feeling and love of home.

Amid the confusion between morality and amorality, evil is made to look attractive in its twofold aspects of immorality and crime. Criminal acts are committed either instinctively, by force of suggestion, or provoked by a pathological condition which leads to forms of conscious reflection or to subconscious action.

Statistics showing the growth of juvenile delinquency place the cinema among the chief causes of this phenomenon. According to the reports of the juvenile courts a large number of the crimes committed by children and young people have their origin in films. The juvenile offender acts under their influence and, as it were, mechanically imitates the example set him.

A German neurologist supplies the following particulars concerning the contents of films; of 250 films examined, he noted 97 murders, 60 acts of adultery, about 50 thefts and 50 suicides. The heroes of these films were most of them murderers, thieves or prostitutes.

To describe a crime is, of course, to suggest it and it is but a short step from suggestion to commission.

We could quote many impressive facts, but, to mention a few only of the more recent, I would recall the case of the thirteen children in Rome who, caught in the

act of stealing, confessed that they had been led to it by the cinema. Then there are the girl of 15 who threw herself under a train « like Anna Karenina in the film » and the two Mantuan boys who murdered a local tradesman, in circumstances identical with those staged in the film « The Adventures of a Convict ».

Abroad, and especially in America, a far larger number of the most varied crimes are attributed to the influence of the pictures. Mr. Gilmer states that 80-90 % of crimes committed in America are due to impressions brought away from cinema performances.

M. Wets, president of the Brussels Juvenile Court, points out that the widespread growth of the cinema coincides with an increase of juvenile crime.

Mr. Babson, a member of his Government, maintains that the whole of the moral benefit derived from school and family life is undone by the harmful effect of films. Mr. Babson circulated a questionnaire to headmasters and psychiatrists asking them whether the family or the school exercised the greater influence over the formation of character. 70 % of the persons questioned struck out both family and school and substituted the cinematograph.

Many others of equal authority have reacted against the obviously exaggerated tendency to attribute all evil in the world to the cinema. These maintain that many other factors are responsible for the increase of juvenile crime. An impartial analysis conducted with the firm determination to reveal their proportionate influence would not necessarily put the cinema in the front row. The question is an open one. The extensive enquiry whereby the I. E. C. I. seeks contradictory opinions with a view to an objective and scientific discussion, is a valuable contribution to the study of this important problem.

It has been proposed — in the interests of preventing nervous or mental diseases and juvenile crime — that a selection should be made among children so as to remove abnormal subjects from all contact with the screen, but such a proposal appears to me not only quite inadequate, but also impracticable. Besides, what criterion is to be employed? How is it to be decided whether a child is normal or not? Pathological signs, as we have shown, sometimes escape the attention even of parents, who mistake them for one of the many variations in the normal temperament. On the other hand, normal beings are often deemed impulsive, eccentric, of mediocre or inferior intelligence when they are nothing of the kind.

Psychical abnormals, real and pseudo-abnormals — these are the terms used by de Sanctis to distinguish cases more or less biologically recognizable and belonging to the neutral zone between sane and insane from cases whose irregularity of temper or conduct is neither constant nor lasting and may easily be cured.

By what means shall they be protected from harmful influences during the long crisis of their development? Certainly not by an invidious and necessarily imperfect system of selection, nor in my opinion by censorship in the form in which we know it. Film censorship is a difficult and controversial problem and it is doubtful whether its great importance has as yet been properly appreciated.

At the same time we must all admit that the programme laid down in 1925 at Geneva by the International Child Welfare Committee and the legislative provi-

sions of the different countries for the control of films have been inspired by the best intentions.

Only a very few countries altogether forbid children under a certain age to attend cinema performances, and even this total prohibition applies only to very small children. With a few exceptions other countries limit admission to the extent that children under a certain age may only see certain films. This age-limit varies from country to country. Thus, in Germany, children under 18 are subject to partial prohibition; in Austria, Denmark, Norway, Belgium and in most of the Swiss cantons the limit is 16 years of age.

Other countries have special provisions of their own. Children may only attend cinematographic performances — including films suited to their age — in the company of their parents or other proper person; they may not go to the cinema at certain hours — generally, after 8 p. m. — or during school hours. In other countries children and young people may only see special films. In Roumania, for example, children in secondary schools, that is, boys and girls up to the ages of 18 and 19 may only attend the projection of educational or instructional films. A special official is detailed to judge the age of young people either by outward appearance or by their school caps and badges, etc.

Italy is one of the countries which impose a partial prohibition. According to the Law of December 10th, 1925 on measures for the protection and welfare of mothers and children, « The Committee competent to authorise cinema performances shall decide which are suited for children and young people of either sex ». The Royal Decree of April 15th, 1926 lays down that this exclusion relates to children under 15.

In countries where there are no special laws governing the admission of minors to the cinema a special system of control operates to safeguard the minds and morals of the young.

All these different censorship systems in force or not in the different countries have been freely criticised, particularly in respect of the criteria employed to determine the age of admission, hours, etc. Why 15? Why 16? Boys and girls of these ages are still children. Many of those who are allowed to go to the cinema have the physique and mentality of children of 10 and 12. And how about the weak, the simple-minded, the vast army of the « suggestiorable », the mentally infirm of all ages? And what about the imaginative, the illusion-fed, the neurotics and latent criminals?

« The censorship is a snare », says Rouvroy, who maintains that no films are good for children. A snare that deceives parents and causes them to take their children to see films which are called harmless. Most of these films, however only seem innocuous and actually contain much that is definitely injurious.

Very often even this semblance of harmlessness is lacking, and a film which ought to be absolutely forbidden to children and young people, passes the censor intact. Then again, is not the prohibition of a film the best advertisement to attract those above the age-limit? But it is highly probable that what is bad for children of 15 or 16 is also bad for young people of 17 or 18.

In the report he submitted at Geneva last year, Dr. de Feo, who has great ex-

perience in this matter, pointed to three defects marking the present system of censorship from the point of view of authorising films for representation before children. These defects are psychiatric, pediatric and paedagogic. « The Censorship Committees are mainly composed of persons who are no doubt exemplary citizens, excellent mothers of families and most respectable officials, but they include very few psychologists; teachers or medical specialists ».

These persons, as they quietly contemplate the projection of a film in a silent and empty room (thereby missing the psychically important factor of musical accompaniment) are little accustomed to the psychological subtleties of the cinema story and fail to observe in it the various elements that may prove injurious to a child's mind.

Such in substance are the main criticisms levelled against the present censorship systems by persons who are dealing with a very ill-defined and equivocal situation.

Certain it is that, in spite of all measures of censorship and control, the cinema continues to be an evil which — as we have seen from the cases quoted above and many others reported elsewhere during the past few years — entails most unfortunate consequences. To avoid them, many urge the absolute prohibition of the cinema to young people.

\* \* \*

It is doubtful whether such a provision could be enforced, as it would certainly be strongly opposed by the public and by the trade. We ought therefore to seek to extract from the cinema whatever good it can offer. Its influence should be constructive and not purely protective, especially in view of the large part it can play in children's education.

« Compared with newspapers and books the cinematograph, which is still in its first stage of evolution, has the great advantage of addressing the eyes, that is, of speaking a language that can be understood by all the peoples of the earth. Hence its universality and hence the innumerable prospects which it offers of international cooperation in the sphere of education ».

These are the words of Benito Mussolini, who was the first head of a government to realise the cinema's full value as an instrument for the moral and social improvement of the people. It was on this account that in 1925 he established the National Institute L. U. C. E., independently of the *Ente Nazionale per la Cinematografia*. In Italy the cinema may be said to occupy one of the most important places among State activities for the development of physical and intellectual cultivation.

Further, do we not owe to the initiative of the Italian Government the creation of the International Educational Cinematographic Institute, which, under the supervision of the League of Nations, has found a worthy seat in Rome?

To encourage the production and circulation of educational films dealing with science, art, industry, agriculture, health and the various aspects of social life — such is the work of the I. E. C. I. — work which it pursues with determination and method and without any pre-conceptions or interested motives. These activities

might be supplemented by an effort to create special public cinemas for children and to increase the circulation, under State supervision, of educational and instructional films in schools and institutions of every kind.

Only a few years ago Edison, foretelling the day when teachers and lecturers would employ the film rather than text-books, « because cinematographic pictures are the ideal means of spreading knowledge », said in speaking to film manufacturers:

« It rests with you to develop the cinematograph as an instrument in the service of art and education. Remember that you are the servants of the public and do not allow commercial motives and considerations of profit to prevent you from doing the best of which you are capable ».

To utilise all the resources of the world in which we live — in the interests of sound prophylaxis — to fight the elements of degeneration and create characters in accordance with a true and not a false conception of life — that is a duty calling for the whole-hearted collaboration of those to whom are entrusted the protection and training of the next generation.

Dr. FABIO PENNACCHI

Medical Officer of the Umbrian Psychiatric Hospital,  
Assistant to the Institute of Forensic Medicine  
of the University of Perugia

---

# CHILDREN AND THE CINEMA

*(From the French)*

The advent of the cinematograph has had an important effect upon the national life of all countries. In spite of the limitations of technique and subject-matter which marked the early days of the cinema, it at once produced an immense impression both on grown-ups and on children, on simple, primitive minds as well as on those more highly developed.

The popularity of the film is due to the combination of picture and movement into a truthful and convincing representation. A modern film reproduces for us the thousand beauties and mysteries of the world with marvellous fidelity and it is not surprising that it casts a spell over children.

With the spread of cinematography enquiries have been pursued to ascertain the relation between the film and juvenile crime, and the influence of the one upon the other is confirmed by the statements of parents, magistrates and teachers alike.

Official control over films followed a prolonged struggle of more than ten years, but there is now a censorship in every civilised country, and it is the censorship which decides whether children under sixteen shall be allowed to see a particular film.

The experience of schools teaches us that stories of crime are not the only subjects which are harmful to a child's mind, but any film which unduly stimulates and excites the imagination, transporting the child away from real life or presenting to it aspects or details of life which it should not know.

It is not easy to decide what every child can see without harm. Up to the age of sixteen children develop very differently; what is injurious to one, may be harmless to another. This is especially true of children in large towns, who live under the shadow of the hardships and poverty of their parents. In the absence of education and as the result of privation, such children have a pre-disposition towards depravity, which may easily develop if they see films that they ought not to see.

Films are frequently the origin of crime. In winter the cinema is almost the only place of amusement for the youth of our big cities. During the summer they lose the habit of going to the pictures and seek diversion in the streets, but as soon as ever rainy weather sets in, their hungry eyes turn to the crude and sensational cinema posters and they flock to the picture palace. There children of all ages sit along with grown-up people in a dark and stuffy hall. Such amusement is undoubtedly bad for the lungs, bad for the nerves and bad for the morals.

Children react to the cinema in three different directions; it influences the intellect, the emotions and the will. Intellectually, the film enriches a child's mind with a wealth of new facts. This is strikingly confirmed by comparing two children of the same age one brought up in the town and a frequent visitor to the cinema, the other country-bred to whom this form of recreation is unknown. Their minds, it will be found, are worlds apart.



Once it is agreed that not only educational but all films should serve at any rate some instructional purpose, the cinema will be incomparably the finest instrument for increasing knowledge, communicating ideas and widening the mental horizon.

The film has the great advantage of making its impression more rapidly and more vividly than a book. Illiterate children imbibe many of their ideas from the cinema. It is my experience that children who frequent the cinema develop a special film sense. Boys and girls in court who could hardly utter a word about their home or school life have waxed quite éloquent when they began to talk of a film they had seen, and were found to give a perfectly clear account of what had been shown them.

Films teach children careful observation. Recently a young locksmith was tried by the juvenile courts for attempted housebreaking. He had wished to practise with tools of his own making, the models for which he had seen in a film.

Many people blame the cinema for destroying a child's natural imagination, which asks for fairy stories; but the mother of city children has no time to tell fairy-tales and the child will not have read any stories upon which to nourish its fancy.

For the town child the cinema is the substitute for fireside stories and old wives' tales. Children and even adolescents long for stories; they need some other world less grey than the one they live in. They hunger after the unusual, the marvellous palaces, brightly-lit rooms monarchs and heroes and the cinema satisfies this craving.

The normal child knows that the « movie » world is not the real world. It can distinguish between real life and life on the screen. Some children, however, lack this elasticity of mind and remain under the impression received from this dream-world. They confuse it with reality and identify their lives with the life of the screen. This is especially the case with girls, who often end by inhabiting this world of fancy, cease to care for anything else and only live for their passion. A young girl who was sent to a reformatory wrote as follows :

« I used to go to the pictures with my sister or a friend, often three or four times a week. Until I was thirteen my parents wouldnt let me go and up to that time I was a good girl. It was the cinema that corrupted me. I loved to see fine clothes and beautiful actors and actresses, but what I enjoyed most of all were fine ladies and gentlemen amusing themselves amid luxurious surroundings with champagne and music. I used to go over and over again to see films of that kind. I longed unspeakably to enjoy such pleasures myself and I sought ways of gratifying my desire. That's how I found my way to the reformatory ».

Adolescents who frequent the cinema become such adept observers that they can often tell you in advance what is going to happen.

A striking example of film mentality or acclimatisation was afforded by a small burglar of 11, who spoke of himself as the hero of a film. In telling the story of his unsuccessful attempt at burglary, he never used his own name, but, throughout, referred to himself by the name of the film actor.

As the result of constant visits to the pictures, the nervous system of the urban child, already overtaxed, is easily weakened still further and becomes a prey to illusions. Girls of the working class often fall victims to a heated imagination.

I received the following letter from a girl who had been placed in a reformatory school :

« My favourite amusement was the pictures. As I had no father or mother or relations and as my employer didn't mind my going out in the evening, I went nearly every night to the cinema. Love-stories were what I liked. I didn't care for funny films or adventure stories — only love interested me. What I enjoyed most were the scenes in which the actors and actresses kissed. After every love film I used to walk about until I found some man with whom I could act the film I had been watching ».

In contradistinction to the above it should be mentioned that the film very often serves as an instrument of moral education. Very many films have spoken to our children of obedience, love of truth and fear of God.

Strong and permanent emotional impressions are tiring to a young mind. More simple things, the beauty of nature or a good book cease to have any effect upon children whose nerves have been unduly excited by a surfeit of pictures. Pictures which are not sensational no longer interest a child who has enjoyed a great deal of amusement. •

One day the head of a reformatory institute took the girls to see an educational film. They looked forward to it eagerly, but the beautiful scenes from history and geography were no substitute for love-stories and the girls complained that it wasn't their idea of the cinema. « You can't get any excitement », they said.

The craving for the excitement of the cinema is often so great that it will drive children to crime simply to get money to pay for their amusement. Many a young apprentice has stolen his master's money to buy a ticket for the « movies ». Children will also work for the sake of the cinema. Many cases are known of messenger-boys working hard all day and then selling drinks at the cinema at night just to gain admission to the films. A. B., a student, after being placed in a reformatory school, wrote the following letter:

« I have frequented the cinema in Budapest since I was eight. At the age of twelve I started selling refreshments at the Baross Cinema simply in order to be able to see the show. Later on I worked in the same capacity at the Bodograph Cinema, also so that I might gain free admission. I have often slipped away from home and gone off to the cinema till late at night. My favourite films were comic ones, « Pat and Patachon », American burlesques and love-stories. I never liked horrors, they frightened me. I used to go to the pictures for a good laugh ; I love laughter. Film actors didn't interest me, but I liked fine dresses and above all beautiful women. I should have loved to be beautiful and I hated my grandmother, because it was her fault that I was crippled at the age of two and so could never hope to become a film star ».

As the result of overstrong dramatic fare, the emotions are often numbed and there is a risk lest what is seen on the screen should stimulate bad instincts hitherto dormant. Films depicting the ill-treatment of animals and children's tragedies often develop tendencies towards cruelty. A wrong training of the mind and the emotions hinders normal moral and intellectual development and deprives the child of the power to resist bad influences without and bad instincts within.

Further, the cinematograph may be the immediate cause of juvenile crime for the reason that the effect of a film upon the spectator is so strong that a child with little power of resistance will commit a crime by sheer force of example.

A month ago a case was heard in the juvenile courts, in which boys of between 10 and 12 were tried on a charge of breaking the window of a pastry-cook's shop in broad daylight and while the owner was in the shop. When asked how they could have imagined that the owner would not see them, they replied that «it was like that in the film».

A girl in a reformatory stated that the proprietor of a cinema used to advertise the programme in her father's shop, which entitled the family to a free ticket at every performance. The girl used therefore to go to the pictures every evening. She didn't care for the theatre. She only liked love-scenes, fine clothes good-looking actors and her greatest enjoyment was to watch a good-looking couple kissing. According to her own admission, the cinema taught her how to kiss, she would attentively watch and enjoy each characteristic attitude. Her only wish was to be rich. Her parents used to give her pocket-money, but she wanted more. It was for money that she went to the bad. She loved films depicting the lives of the rich and would never go to see pieces in which the milieu was poor or humble. At last she appropriated and spent a sum of 5000 pengos belonging to one of her father's customers, and it was for this that she was sent to a reformatory school.

The following case occurred in another reformatory institute. One Sunday afternoon two village girls in the institute danced some apache dances. Their dancing was extraordinarily true to life; the play of the eyes and the movements of the body were absolutely true to life. I knew that the two girls had never been in a big city, where they might have seen dances of the sort at some cabaret, and when I asked them, they told me that each had seen the dance at the cinema in their respective country towns. They had related their experiences to each other in the institute and practised the dance together. Many professional actresses might have envied the perfection attained by these two young girls under the suggestive influence of the film.

I will quote another case which proves this suggestive power of the cinema.

A girl escaped from a reformatory through an open window in the matron's room. She was not a normal girl, is easily influenced and open to suggestion. She escaped one afternoon. She spent the night in the neighbourhood of the institute. The next day she got in by the same window, took the matron's clothes out of a cupboard and put them on. She then left again by the window. After parading the neighbouring streets for some hours, she came to the front door of the institute and was seen by the porter, who brought her in. When we asked her why she had done this, she said that she had seen it happen in a film. Later we used often to talk to her about this film which had excited her imagination.

Among girls the case of E. V., aged 16, is a common one.

She says that she has been a frequent visitor to the cinema from the age of 12. As long as her parents were alive, her conduct gave no cause for complaint. At 12 she began going to the pictures with her sister. She liked theatres too. She

had learnt dancing, but didn't care for it. Her favourite amusement was the cinema. She hated going to bed early, had full control over her earnings and, accompanied by her sister, went nearly every day to the pictures. She was especially fond of dramas, love-stories, in which a rich man is in love with a poor girl and gives her money and enjoyment. It was what she herself hoped for, and her wish was granted. The son of her employer paid her attentions and seduced her.

The effect of films on young boys is naturally not the same as on girls, since the interests of girls differ from those of boys of the same age.

Girls who appear before the juvenile courts tell us what they have learnt from the cinema. The pictures have taught them how to bow gracefully, how to smile and how to make up. « Its the pictures have shown us what having a good time means ».

Silk stockings in films have been the cause of many a girl's downfall. Her desire for what she has seen is so strong that she minds little who gives it to her or at what price ; the great thing is to get it. The danger to poor girls is immense and the struggle to resist is a hard one. The love of luxury which is gaining a hold upon the working classes in our towns starts at the pictures. The sensual film, even if not pornographic, poisons the moral sense of young girls. By awaking their sensual instincts it is, as it were, a training-ground for the streets. The seductive power of lovely clothes, high-power motorcars and rich admirers is enormous.

The effect of films upon hysterical persons is a matter for separate mention. The craving of young girls for the cinema is often so intense as to be overpowering and leads to acts of blind instinct at variance with the penal law.

I know of a country girl of 15, who gave every satisfaction to her employers; she was not stupid and had passed through the six forms in the village school. Her favourite amusement was the cinema in the town where she was in service and she used to go there every Sunday out. She once asked to go on a Monday evening, but her mistress refused, as she was going herself. The servant was therefore left at home to mind the baby, but her desire was so strong that it overcame every other impulse and she ended by strangling the child and rushing off to the cinema.

To sum up, commercial films frequently have a disturbing effect upon the minds and emotions of young people. They confuse the judgment, dull the moral sense and by the power of suggestion lead to acts of crime.

Nevertheless, children cannot and should not be prevented from seeing pictures, which can be of very great educative value. Cinema performances in schools should include the projection of amusing and entertaining films. The ideal would be that children under 18 should only be allowed to attend performances organised in schools but for material reasons this is impracticable at present. May it become possible in the future !

MARIANNA HOFFMANN.

## SCIENTIFIC CINEMATOGRAPHY AND THE WORK OF DR. JEAN COMANDON.

(From the French)

More than twenty years ago, M. Charles Pathé, who has the merit and honour of being the first to have organised, developed and popularised all over the world the wonderful invention of Lumière Brothers, realised the manifold uses to which cinematography could be set. To his at the time very modest studio at Vincennes, he added a small scientific laboratory in which educational films were made. Thus we were able to see on the screen the *germination of a walnut*, with its various phases of growth. We followed its development from the birth of the germ, to a young tree one foot high. Then, the formation of a *geranium umbel*. The growth of this umbel or floral stem is another interesting curiosity. One can see it grow, and spread out its many stems, crowned by 30 to 40 buds, which flower, fade and die one after the other, according to the evolutions of their cycle.

Thanks to the kindness of M. Henri Chauvaux, who was then directing the new department, we were able to visit and examine every detail of the laboratory and the working of the instruments. I mentioned these facts in a review, I was editing at the time. It was the first to publish articles on motion pictures.

At the same period, I reported on a session which took place at the Academy of Science, on October 26th, 1909, at which Prof. M. Dastre presented a memorandum written by a young scholar, Dr. Jean Comandon, describing his method of photographing pictures with the help of the ultra-microscope. Further I related how the members of the Academy viewed in a dark-room attached to their Assembly Hall, all kinds of moving pictures thrown on the screen in a magnified size. A privilege, which as a rule is reserved to the most experienced microscopists. The *trypanosomes of sleeping sickness*, of the size of an eel, were seen circulating with rapidity, amongst the red cells; red corpuscles were forcing their way through the fine network of the capillaries of a frog's foot; the white corpuscles, those blood-thirsty little cells, circulated in the vessels, agglomerating round the red corpuscles and encompassing them entirely. Other films showed the coagulation of the blood, deformation of the white corpuscles and the evolutions of the minutest micro-organisms.

Already it was possible to perceive by means of these new data, what advantages for the development of the study of biology and medicine, could be derived therefrom. I therefore expressed the opinion that the inventions of the young expert, whose family I had met when I started my journalistic career at Cognac, would be of great help to science and open up new vistas.

Later, I reported a masterly lecture given by Dr. Comandon at the Lycée of Toulouse, on « *The Cinematography of Microbes* », and soon after, I had the pleasure of receiving a letter dated from Jarnac (Charente) October 19th, 1910 which I will

quote here in order to show one of the most interesting incidents in the history of the scientific cinema.

« I have received your October number, in which the name of my son Dr. Jean Comandon is mentioned ; I should be greatly obliged to you, if you would kindly send him a copy to his laboratory c/o Pathé Brothers, 24 rue des Vignerons, Vincennes.

« According to my plans, my son was to succeed me as head of my commercial firm. But science had an irresistible attraction for him and he has devoted his life to it. I do not complain. Yours faithfully, Signed : Louis Comandon.

Destiny and vocation had planned differently for the son of this wise father, who did not thwart the plans of his son, but trusted him completely. His faith in his son's ability was well rewarded, for nobody better than Dr. Comandon was able to justify his expectations. His knowledge and integrity, his useful and manifold researches in the scientific world, everything contributed to enhance the renown of his family. At that time, it was considered very meritorious to work for the furtherance of the scientific film. True, there had already appeared some very special films by Dr. Doyen<sup>o</sup>, dealing with surgical operations; they were, however, like all innovations, unfavourably received by the medical world. Later, these prejudices were overcome, but, as Dr. Comandon rightly said in a letter to me : « I had to conquer many difficulties in the new path I had chosen ».

How did he keep his bearings notwithstanding all these obstacles and the uncertainty of success, when at that time he was only recompensed by the satisfaction these researches gave him ? I have often quoted my eminent friend in my publications and in articles written for reviews (1).

« The way was shown to me », he said, « by my teacher and friend, Victor Henri, who himself had made use of the cinematograph in the laboratory of François Frank, to decompose and observe the *Brownian movements*. But the plant of a laboratory of a medical school or hospital was entirely inadequate for these researches. It was then that I came into touch with M. Charles Pathé, to whom I explained my schemes.

« He kindly put at my disposal the considerable resources of his important firm. This enabled me to realise my plans and to fit up, with the help of capable collaborators, the apparatus for the combination of the ultra-microscope with the cinematograph. By means of this apparatus, I was able to take those cinematographic films, which I hope will be useful for the teaching and popularisation of science ».

I will not neglect to mention that the work of the great physiologist, Prof. Jules Marey who, as is well known, consecrated part of his life to the observation of the movements of living beings, as well as that of his faithful disciples, such as François Frank his successor at the Collège de France, deeply impressed our young doctor. He greatly admired the contribution to science, — which very few realized at the

---

(1) *Histoire du Cinématographe de ses origines à nos jours*. 1 octavo vol. of 620 pages with 136 portraits and engravings. Preface by J. L. Breton, de l'Institut. 1925. Edition du Cinéopse

time — made by the laboratories of the Parc des Princes at Boulogne-sur-Seine, which later became the International Institute Marey.

After the chrono-photographs which brought immortal fame to Marey, he was deeply impressed by those of Doctors Longe and Meije, dealing specially with pathological subjects. He thought that the *bioscope*, as the cinematograph was called in those early days, was capable of revealing more than movement, which is only the external manifestation of life and that it could and should penetrate life itself analyse it, explain some of its problems, and thus disclose new prospects to the scientific world.

The first film he produced represented the circulation of the blood in a small vein, in the tail of a tadpole. One could see the red corpuscles rolling like pebbles in a stream which in reality measures only 1/100 of a millimetre in width. This film had been taken with an ordinary microscope, the red corpuscles looked, therefore, like dark specks on a light ground.

The following films were taken with the help of the *ultra-microscope*, and the red corpuscles showed like brilliant rings on a dark ground. With this method, Dr Comandon displayed the normal blood of a human being, a bird and a salamander. It was an event; or more correctly speaking, the revelation of micro-cinematography. We must remember that in a cubic millimetre of human blood, there are 6000 white corpuscles and about 5000.000 red corpuscles.

The enlarged projection thrown on the screen, was approximately of 30.000 diameters. According to that scale, one cubic millimetre, (the size of a pin's head), would appear like a cube 30 metres side. A six-story house is about 20 metres high.

Besides the various blood corpuscles, Dr. Comandon showed in some of his projections, the *hemoconies* or small particles of about 1  $\mu$ , which are very numerous in the serum during the process of digestion of fats (1). These particles are animated by rapid *Brownian movements*. He also showed how, by means of the cinematograph, it is possible to count these particles and thus study their variations in the blood.

One could also see the white corpuscles of a salamander developing *pseudopodes*, by means of which these elements creep along and capture their prey, which is particularly the microbes attacking our system. It is, in fact, the function of the white corpuscles in the blood, to fight the enemies of our organism, either directly, by attacking them with their *pseudopodes*, encircling and digesting them, which is the phenomenon of *phagocytosis*, or indirectly, by mixing in the *plasma* or serum substances which have the faculty of agglutinating, immobilising, killing or dissolving these microbes; or by neutralising the effects of their toxins, even in the case of alien poison, such as the venom of serpents.

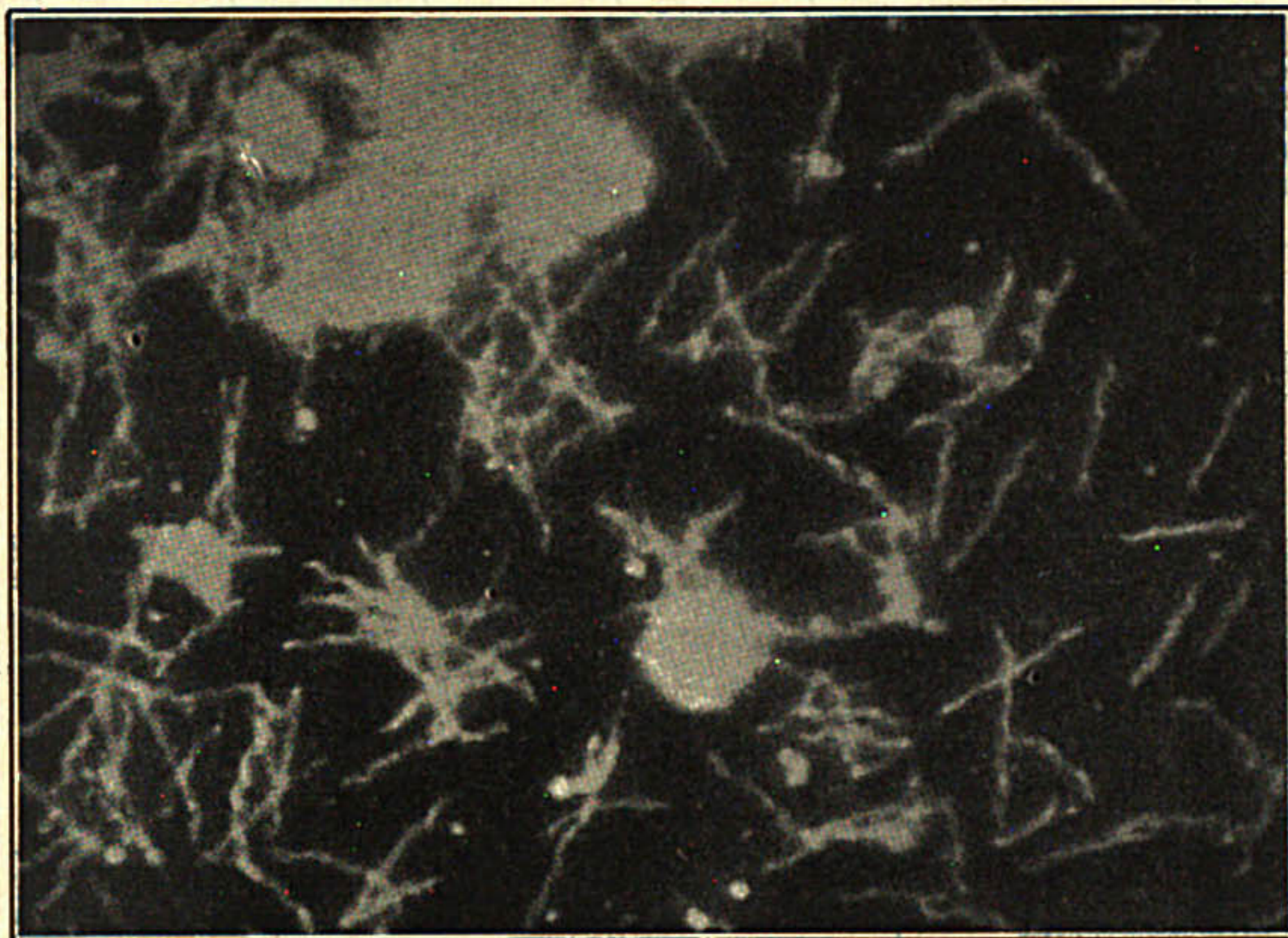
\* \* \*

When Dr. Comandon made his first films showing living microbes, his sole aim was to obtain photographic documents exhibiting the aspect and movements of mi-

---

(1) The  $\mu$  or *micron* is equal to a 1000th part of a millimetre.

crohorganisms. But vit the projection of these films, all those who assisted, understood as clearly as the Doctor himself, the importance of the cinematograph, as an auxiliary in the study of natural science. M. Charles Pathé received great praise for this initiative and for his happy thought of entrusting to his new collaborator the direction of his studio for scientific films. It is in fact due to him that France can boast of being the first country to produce a series of scientific films, whose real aim was scientific instruction : the *amebae* ; the *filaria sanguinis hominis*, the *microbes of the intestine* ; the *trypanosomes of sleeping sickness* which is one of the most terrible scourges of mankind and has depopulated entire districts in Cen-



Spirochaetes of the erosive Balanite.

tral Africa ; the *circulation of the blood* ; the *vorticellides* ; *Vincent's symbiosis spirochaetes*, to be found in certain varieties of sore throats ; the *spirochaeta pallida*, the *parasite of syphilis*, etc.

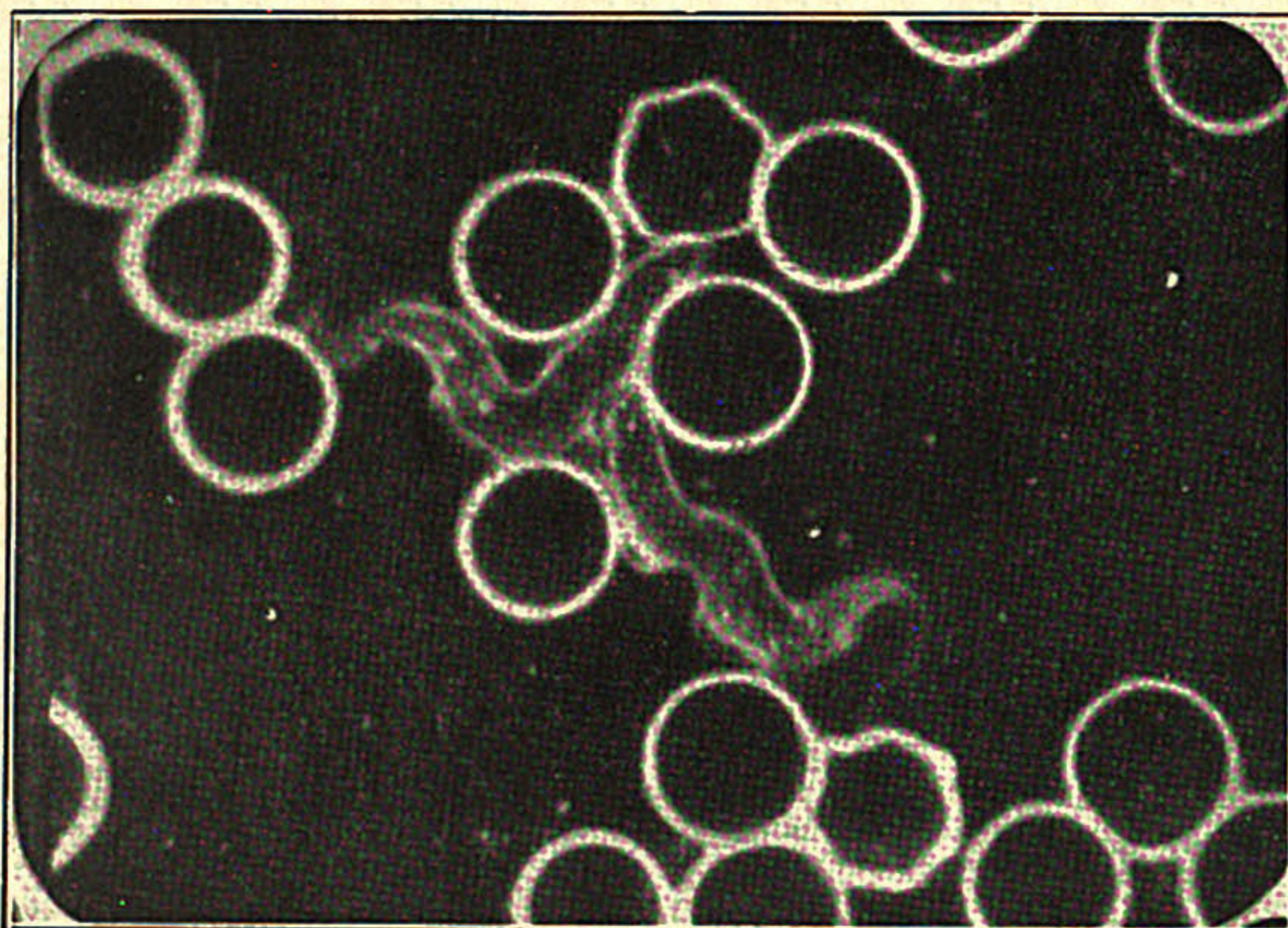
\* \* \*

Marey had foreseen the possible uses of motion pictures for the study of physiology ; he demonstrated that by using the accelerator, or by slackening the speed, movements were reduced to the normal scale of our senses, thus making visible to our sight, the slowest and the quickest motions. He even made some micro-cinematographic pictures. Everyone knows that in a grotto near Naples, in the bay of Posillipo, he projected on a screen pictures enlarged by the solar microscope, of small crustaceae and infusoria, marking on the films of his micro-cinematographic apparatus the phases of their evolutions. Later, his pupil Pizon showed the growth of the settlements of Botryoids ; Reisse showed the division of the eggs of sea-urchins.



« It is due to the invention of the brothers Lumière », Dr. Comandon declares « that, with the progress of optical photography (ultra-microscope) and the use of sensitive emulsion for films, it is possible to project, enlarged to the extent of 200.000 diameters, the pictures of tiny creatures a thousand times smaller than the infusoria examined by Marey in the grotto near Naples.

« I have endeavoured to use this improved method for the study of biological phenomena such as the movements of the protoplasm, the growth of cells, phagocytosis, etc. You know these reels which have been projected in several of my lectures, therefore I will not insist on the subject. Many of these films have been created with the help of clever experts who,



The trypanosome of sleeping sickness.

making use of my technical knowledge, gave me the benefit of their great learning.

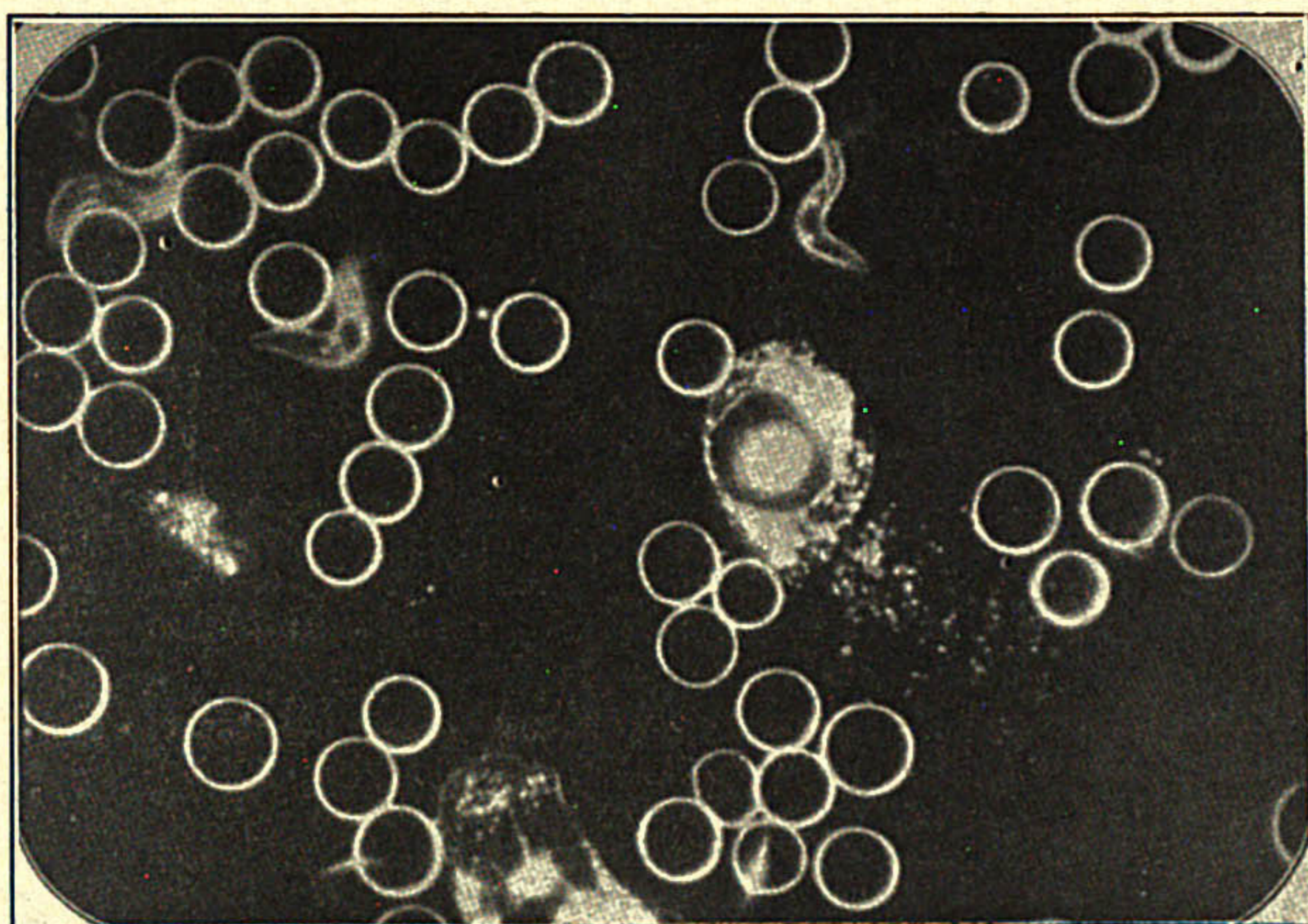
« We often discovered new facts, through the careful examination of the films we had composed. The film has the great advantage of keeping the record of events and is always in a position to reproduce them. The slackened movement has often been of great utility, by this means we have been able to capture the movements of the slowest modifications occurring in animal life.

« Modern physics enable us to see through opaque bodies, by the use of X rays. My friend Dr. Lomon, the distinguished radiologist, asked me in 1911, to attempt with him to reproduce on the film the transitory aspects of the fluorescent screen. Prof. André Broca was kind enough to put at our disposal the laboratory of physics of the Medical School. Having at our disposal an improved equipment and the valuable advice of our master, we succeeded in establishing a technical method which,

before the war, enabled us to take radio-cinematographic pictures of small animals and human limbs, at a speed a little below the normal. Some time later, we again attempted these experiments, but equipped with new instruments. This made it possible for us to take short reels on which appeared the movements of healthy and diseased human hearts, at the speed of 18 pictures per second». Thus micro-cinematography continued to supplement microphotography.

\* \* \*

M. Lucien Bull, the present director of the Marey Institute, had demonstrated the possibility of taking successive photographs on films rotating at the speed of several thousand pictures per second ; this was obtained by illuminating the object



Reproduction of a film showing the effects of a hypotonic solution on the blood of a rat infected with trypanosomes. Bursting of a leukocyte.

with a rapid succession of electric sparks. With the help of M. Nogués, he also made an apparatus in which the motion of the film is produced by jerks, as in the Lumière apparatus, but which can produce several hundred pictures per second. Dr. Comandon did not neglect to adopt these methods, which enabled him to capture the quickest movements and Dr. Labrély, one of his collaborators, invented an ultra-fast apparatus most ingeniously contrived. It was a revelation and Louis Forest said that Labrély was the inventor of the ultra-slow and ultrafast apparatus.

Backed by his experience and sound technique, Dr. Labrély constructed in his turn, with the collaboration of the Debrie Factories, a new kind of apparatus of great precision, thoroughly equipped for its various tasks. Confident of success

and desiring to give a specimen of his work, Dr. Comandon this indefatigable seeker focuses his microscope on the smallest objects and produces motion pictures of surprising interest and novelty.

His researches in the field of biological cinematography are pursued untiringly at Vincennes and Bellevue. In 1920, the cinematographic laboratory in the « Office National des Recherches et des Inventions » (National Office for Research and Inventions) was entrusted to his care. A year ago, he was called to work in the splen-



Spirochaetes of recurrent fever in the blood.

didly equipped laboratories at Boulogne-sur-Seine, which we owe to M. Kahn, the promoter of all scientific research for the welfare of mankind.

In 1925, we saw some of these films. The following are the most important :

*Small tubes and osmotic formations*, comparison with living elements.

*Germination of pollen grains*, chemotactism of pollinic tubes.

*Amœba*, or the simplest living cell.

*Myxomucetes* and the rhythmic movements of protoplasm.

*Heart movements* of fish, isolated heart of a turtle.

*Cineradiography* of the human heart (with Dr. Lomon).

*Blood circulation* in various organs of the frog.

*Metazoa*, (a Rotifer, stephanoceros).

*The caryocinesis* of the cells of Tritons (with Dr. Jolly).

Culture of tissues, multiplication and movement of cells. (with Dr. Levaditi).

How all the cells of a metazoa derive from a single cell : the egg.

*Development of sea-urthin's eggs.*

*Disease, the blood invaded by microbes,*

*Spirochaete of relapsing fever.*

The organism's defences. *Phagocytosis*, tactism caused by a foreign body on the white corpuscles of the blood. Movements of the leukocytes, their functions and their rôle.

Development of certain insects : *the tinea of the hives* ; the big dragon-fly.

\* \* \*

Dr. Comandon's films had already obtained world-wide fame and were shown in many countries. Medical Schools made use of them for teaching purposes. He tackled many subjects and passed from the field of biology to that of pathology and surgery. His series of films on surgery are classic.

He is not satisfied with mere documentary work, he aims at making the use of scientific films a necessity in general instruction.

What he asserted ten years ago still applies :

« In our days, motion pictures are a necessity to the scholar who wishes to demonstrate to his colleagues transitory phenomena, delicate experiments or the general observation of things, beings or facts, whose records can only be preserved with accuracy by the film that reproduces living pictures at will.

« Those films are precious documents for the instruction of pupils.

« Some of these films properly arranged, have proved very useful to popularise science and for hygienic propaganda.

« But the cinematograph is more than an apparatus to take records for documentation, teaching and scientific propaganda. It is as well a *laboratory instrument*, that becomes more and more indispensable for modern research.

« Acting on *time*, as optical instruments act on *space*, it reduces all movements to the scale of our senses, thus enabling us to perceive certain movements which we could not follow because of their swiftness, (the bullet of a fire-arm, the flight of an insect), or because of their slowness, (the division of a cell, the behaviour of white corpuscles in the blood, the rhythmic movements of certain protoplasts).

« The experimental laboratories will benefit by all the improvements of the cinematograph and I do not doubt the brilliant scientific future reserved to the motion picture ».

\* \* \*

The cinematographic record of phenomena is to-day a recognised fact. Abundant research is made in the laboratories with the help of micro-cinematography. Quoting France only, we may mention the splendid work of Melle. Chevroton (Madame François-Franck), Prof. Vlès, Prof. Fauré-Fremier and M. Jean Painlevé.

After hearing a lecture delivered by Dr. J. Comandon, which he, like a veritable apostle, gave frequently and to the most varied audiences, everyone felt enthusiastic about the mysterious power of the cinema.

I remember among many others, a meeting held in November 1922, in the great amphitheatre of the *Conservatoire des Arts et Métiers* under the auspices of « Les Amis du Cinéma ». Dr. Comandon explained the rôle of the micro-cinema, its wonderful discoveries and its great usefulness. He limited his demonstrations to

microbes and showed us one of the most interesting series of films ever projected. On this occasion the eminent critic of the « Temps », M. Emile Vuillermoz, wrote a most interesting article :

« It is like fairy land. As soon as the luminous rays pass through a pulmonary cell, an artery, the capillaries or a fragment of mucous, the living movements compose harmonies, lines, volumes and movements of exceptional beauty. Here is a strange and hallucinating landscape, a wonderful horizon... » (1).

In fact the partisans of so-called advanced theories, have found nothing more original, peculiar and unexpected than the entirely scientific films which probably are the only manifestation of pure cinema.

M. Vuillermoz concluded his article by saying : « In spite of the ignorance and the bad habits of the cinema, its enemies are falling back every day. One can already foresee its wonderful future. But no cinematographic composition will attract sincerer or more enthusiastic friends, amongst artists as well as scholars, than the scenes depicted on the screen by the ingenuity of Dr. Comandon. They are veritable lyric tragedies enacted in a drop of water. The spirilla and the vibrios are powerful actors, graceful dancers and incomparable producers ».

It is only right to mention that the creator of his own films must be a great artist and an expert stage manager. In fact Dr. Comandon operates himself and produces his work only with the help of collaborators trained by himself. Moreover, the investigator, in treading the path of knowledge, soars into the realms of poetry and reveals his poetic feeling even in the most abstract subjects.

\* \* \*

In the splendid hall of the « Centre de Documentation » at Boulogne-sur-Seine, I saw the first projection of the recently created films, dealing with plants and flowers.

Dr. Comandon projects pictures that seem to come from a fairy tale, such as the sleep of vegetables and their various phases. He has detected their most hidden secrets. It is a poem that can be understood by all. The scholar draws new learning from it and the ordinary spectator is impressed by the mystery of nature. He becomes acquainted with these wonderful beings, whom he wrongly considered inferior and to whom he usually attached little importance.

Other films affording equal surprises, are those showing tendrils attaching themselves, the opening of flowers and leaves, the graceful evolutions of the helianthus or sunflower, and the marvel of Peru, whose petals only open under the light of the stars.

How many hundreds of films of this description have been signed by Dr. Comandon? He himself does not know. Many of his reels he considers only as experiments or for documentary purposes. Although we have often begged him to give us the complete catalogue of his works, he is too modest to compile it.

---

(1) *Le Cinéma des Microbes*, in « Le Cinéopse », year 1922, page 970. G. Michel Coissac, director, 73 Boulevard des Grenelles, Paris.

\* \* \*

Towards the end of last November, I received from the « Centre de Documentation » at Boulogne-sur-Seine and the « Laboratoire de Biologie », this very kind invitation :

« If you could spare the time, some afternoon, to come to Boulogne, I should be very glad to show you my plant... Thanks to the generosity of M. Albert Kahn, the new studio where I can continue my experimental work is almost ready... It is part of the fine work of documentation, created and maintained by M. Kahn ».

A few days later, I was on the banks of the Seine by Boulogne. Everyone knows of the immense park, the majestic city created there by M. Albert Kahn. The whole world is there represented in the rich libraries and in the files packed with documents, not less than in the trees of the park. An authentic Japanese village, with trees and plants directly imported from Japan, stands side by side with an idyllic valley of the Vosges mountains ; a few steps further can be seen an alpine garden containing the whole flora of the glaciers. All this is kept up for study as well as for the gratification of the eye. The wanderer is puzzled at every turn, his curiosity is awakened and he acquires information while he is entertained by the variety of scenes which unfold themselves before him.

A villa with out-buildings has been put at the disposal of Dr. Comandon. Thus he was able to instal and equip his laboratory and make it into a little temple of scientific cinematography.

The director of this new scientific centre and his young and ardent collaborator, M. P. de Forbrune, received me most cordially.

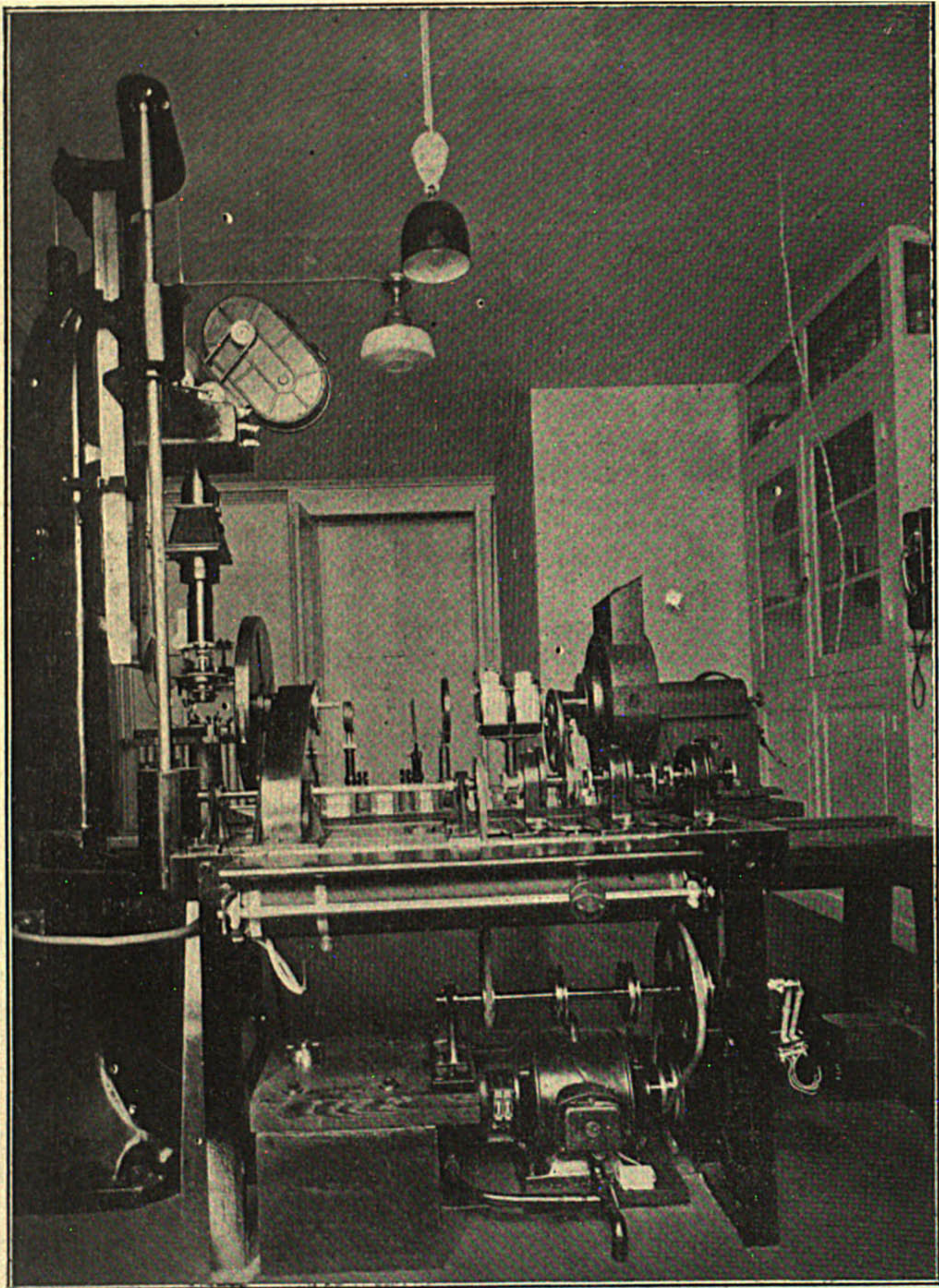
I was immediately introduced to the principal hall, which is study and laboratory combined. Here everything arrests the attention. It contains the dark-room and the equipment room. At the far end stands the great microcinematographic apparatus with its levers, pedals and optical instruments, plugs, commutators, and near by, stands a bent steel pole supporting the photographic apparatus.

M. André Debrie constructed this laboratory according to the precise indications of Dr. Comandon. It is undoubtedly the most practical, complete and accurate plant of its kind in the world. Not the slightest vibration is perceived ; the inevitable movements coming from the outer world have been completely deadened, so as not to influence the optical instruments. To this end, the whole plant has been built on a huge block of concrete, entirely isolated and set deep down in the soil.

I looked round, while I listened to the interesting explanations offered by Dr. Comandon. He explained the workings of each section and took in my presence several series of photographs of invisible beings placed under the microscope.

Everything is ingeniously contrived and is the result of long experience. Dr. Comandon speaks of his machine as of a personal friend. The satisfactory results of his sagacious and meritorious researches are greatly due to it. Nothing has been neglected to assure good results, both in the taking of slow and accelerated views.

« For the shooting of slow pictures », explains Dr. Comandon, « we use the in-



Dr. Comandon's present laboratory: View of the micro-cinema constructed in the André Débrie Factories.

candescant lamps (motor-car lamps of 1000 candle power, 12 volts). By this means, we have obtained ultra-violet light cinematography by using Koehler's device: sparks between cadmium electrodes, prism of quartz, I should mention that the whole of the optical plant is in quartz.

« It has been necessary to alter the excellent G. V. apparatus from the Debric Firm, to increase the time exposures, while keeping up the necessary speed to obtain the correct reconstruction of the movement.

« We have added an arrangement which enables us to inscribe the *duration of time* on each picture and to control the exact speed of the pictures while being shot.

« The focussing is done directly on the film, through a magnifying glass placed sideways and a prism. Notwithstanding the slightly oblique position of the optical axis, focussing is very easy. Even during the shooting of pictures, this point can be corrected; movable objects can be followed and kept continually in the view field, by working the screws of the microscope.

« We have used this micro-cinematographic apparatus for many months and have found it very satisfactory. Its simple manipulation makes it easy for anyone who is familiar with a microscope to produce good micro-cinematography. By using its manifold lighting and speed devices, many subjects can be approached, and valuable microbiological documents obtained. Our main idea is to obtain the cinematographic reproduction of objects and phenomena, by means of the best enlargement, so that they can be plainly seen on the screen, at a rhythm which makes them perfectly perceptible, comprehensible and analysable. « By this process, we do not merely become the masters of space (by the use of optical instruments), but also masters of *time*, with the help of the cinematograph », says Prof. Charles Richet. « It is a powerful instrument of research work and its use will surely become indispensable for the exploration of microbes and living cells ».

\* \* \*

But teaching films are not lucrative and this has prejudiced Dr. Comandon's work; he has also suffered through the lack of funds at the disposal of official laboratories. He is therefore rejoiced to have met M. Albert Kahn, the great philanthropist, who put the right equipment at his disposal and from their very first meeting gave him his unbounded confidence.

Dr. Comandon is not a man to boast of his achievements, but I can vouch that he will always respond to the confidence shown him, and be an honour not only to the Boulogne station, but to French cinematography and science.

His fame will endure as one of the most distinguished pioneers of the cinema. He has acquired a great name in the medical world and the discovery of wonders which our senses cannot perceive, has gained for him the reputation of a great populariser of science at his university.

The work of a man like Comandon, is a legitimate source of national pride.

C. MICHEL COISSAC

Director of *Le Cinéopse*.

Honorary President of the Cinematographic Press.

Vice-President of the Scientific Press.



## FILMS FOR TEACHING HEALTH

What is perhaps the most extensive series of education films for health teaching which has ever been undertaken by a single organization is now in process of production by the Eastman Teaching Films, Inc., a branch of Eastman Kodak Company. The series is being produced with the cooperation of the Department of Biology and Public Health of the Massachusetts Institute of Technology. Prior to the development of this set of films there were some three hundred health films available in the United States. Most of those had been produced for general audiences, the producers having the general adult audience in mind rather than the pupil audience or school audience. Some of these are useful auditorium films. The great majority of them give relatively little information and are designed primarily to produce a particular attitude on the part of the person who sees the film. Most of them carry a story and any film which is essentially dramatic in its nature must compete or suffer comparison with the films which children see at the theatres, — films upon which hundreds of thousands of dollars are spent in production.

The Eastman Classroom Films represent essentially a new type of health film. Those which have been made in this series so far are primarily on informational subjects. We recognize the importance of habit training and motivation toward proper health behavior and we are now beginning the preparation of films for younger pupils which will contribute primarily to habit and attitude formation. The films already completed, however, are nearly all subject-matter pictures for pupils more than twelve years of age. The films which are already on the market include Bacteria, Circulation, Circulatory control, Blood, Breathing, Digestion, Diphtheria, How Teeth grow, The Living Cell, Mold and Yeast, Posture, Sewage Disposal, The Skin, Tuberculosis.

To some extent these films carry motivation ; for instance, the film on Posture, illustrates the fact that the athlete who is putting a strain upon the body is likely to use the body in its proper mechanical position. We see a famous baseball player at bat, an internationally known tennis player, and college oarsmen, to illustrate the straight back in activities of which the child is fond and to which he looks forward. Again at the end of the film we see the attractiveness of good posture in slow-motion pictures of a base-ball pitcher throwing the ball, and in other illustrations. The body of the film is teaching material showing good standing posture, how it is attained, the nature of poor posture and how it is corrected, contrasting the two and showing by scientifically prepared animation of the body frame work and important muscles just what takes place in the body while changing from poor posture to good posture.

Similarly in other subjects we see desirable practices. In Tuberculosis we learn the nature of the germ, the nature of the tubercle in the lung, the nature and im-

portance of the early detection of tuberculosis and the day's schedule in the preventorium. This institution is presented not as a hospital but as a place to which the child who may be subject to tuberculosis, predisposed to it, or threatened with it can enjoy a happy period of a few months under an ideal health programme. The habits which the children in the preventorium are following are those which we as teachers are urging upon our children ; thus classroom discussion can bring out basic hygienic practices.

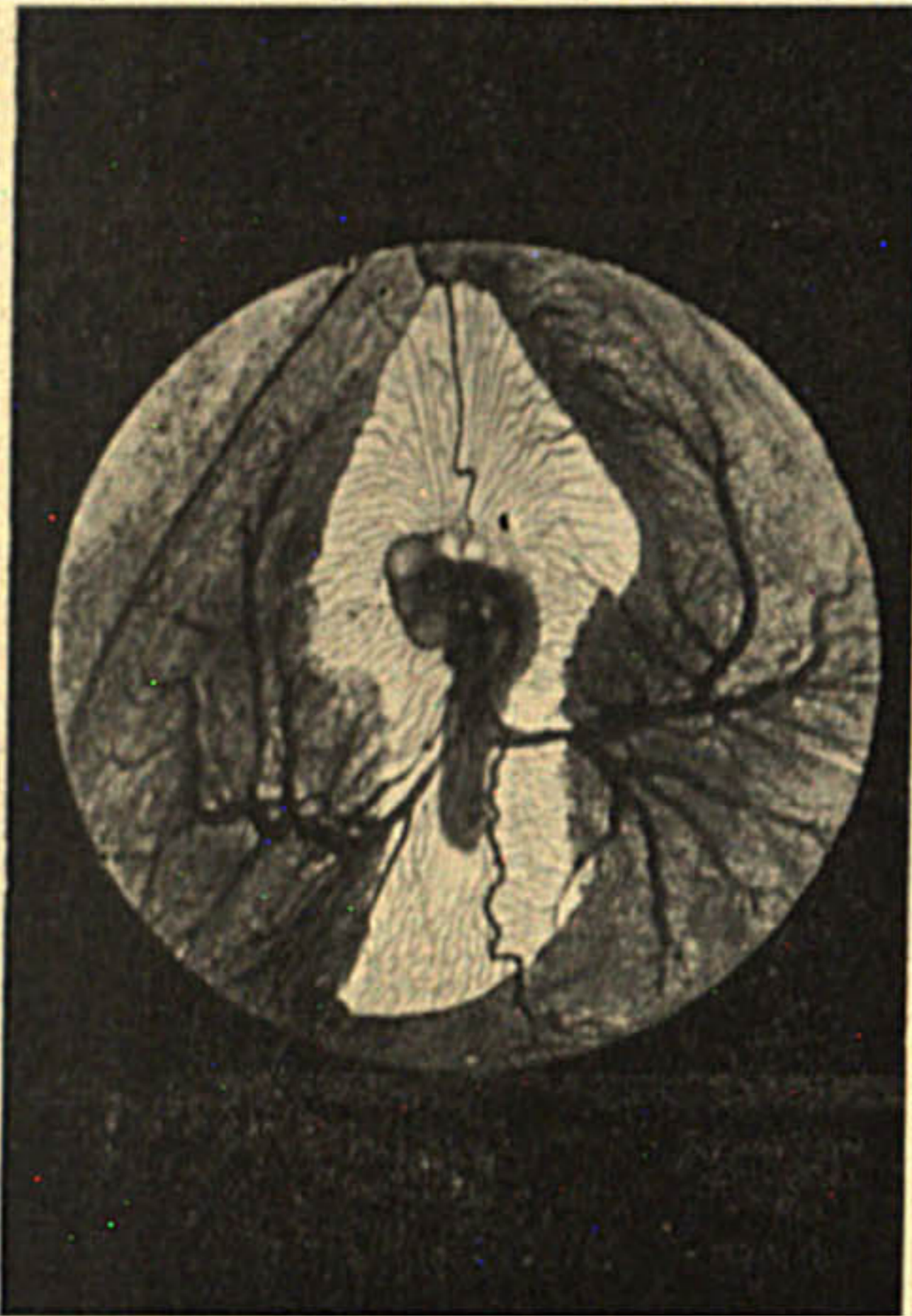
The film on Diphtheria shows primarily the important facts in connection with the disease, its control and prevention. We see the organism, the way in which it is grown in laboratories, the way in which antitoxin is made, the way in which the health department of a city handles a case of diphtheria, the cure of the disease with antitoxin, and the way in which diphtheria is prevented by the use of toxin-antitoxin as an active immunizing agent. Here again we are presented with an appreciable amount of new scientific fact in a way which is challenging, stimulating and interesting to the child. At the same time we are given the basis for a proper attitude toward diphtheria, toward parental responsibility for its prevention, and the responsibility of the citizen in maintaining an adequate health department.

Similarly in the film on the Skin we see in some detail, by microscopic photography and by scientific animated drawing, the structure and function of the skin. The definite visual impression is superior to any knowledge which the child can obtain from the text book or general discussion concerning cellular organs like the skin. We see a greatly enlarged view of the skin of the hand, showing the creases of the skin and the pores. We see the hand from such a view clean and when dirty. Shots of this type give a new conception of cleanliness and make it more to be desired.

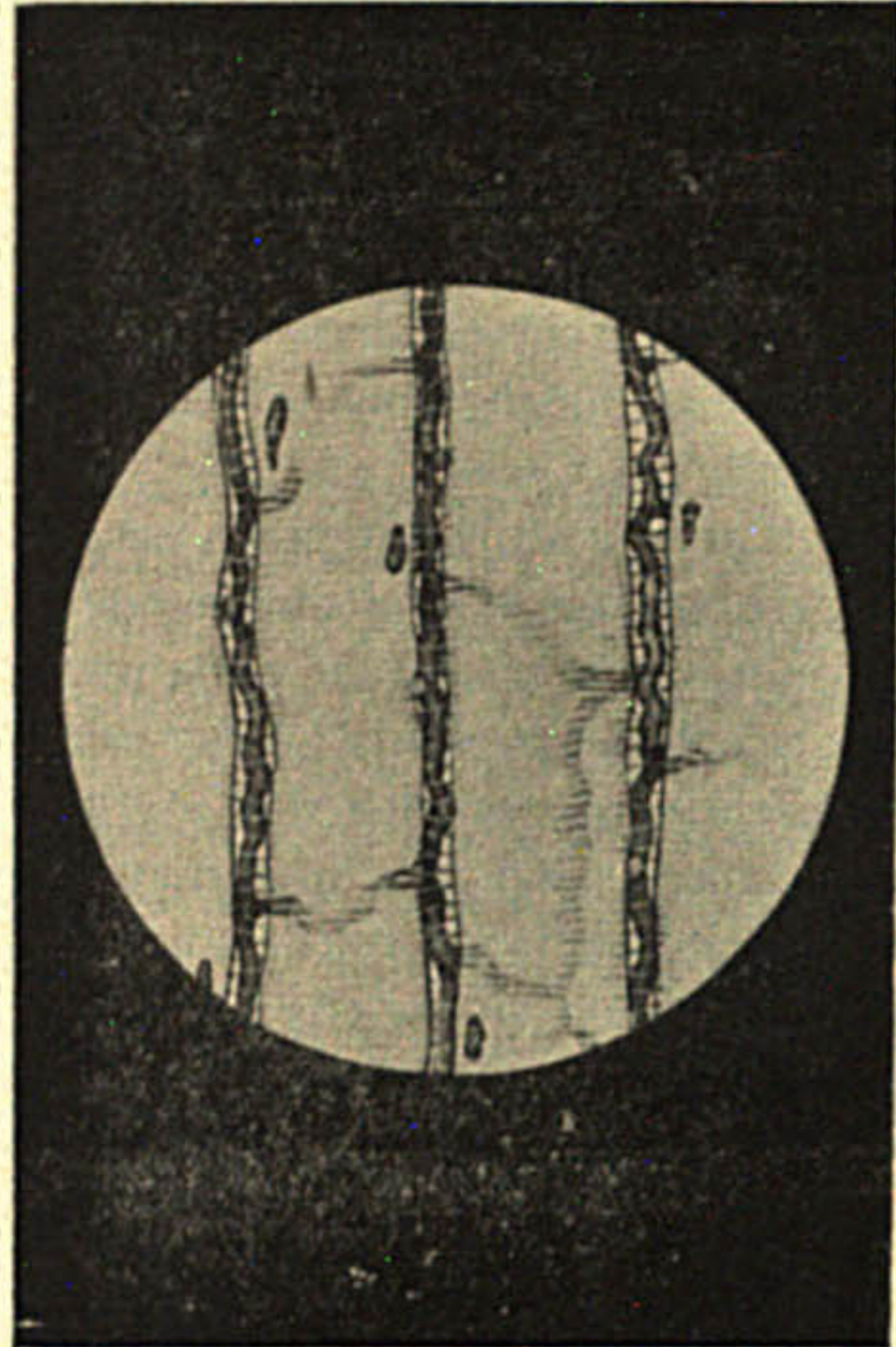
In a similar way the films on sanitation — Water Supply and Sewage Disposal, present new scientific facts as do also the films on physiology, like Digestion, Breathing and Circulation. In some of the films it is obvious that the subject lends itself to the presentation of scientific information almost exclusively. There is always some element of health training, however, which is suggested either in the film or in the carefully prepared teacher guide which goes with it. The teacher is relied upon to supplement the film in any needed respect with classroom discussions.

There are certain facts which are worthy of note in connection with this entire series. In the first place each film is planned to teach a definite piece of material. It is designed for a particular age level, but, like a working model, it may be used advantageously for groups varying several years in age. The scenario is laid out with the same care and the same scientific accuracy as would be a series of model lessons or a text book. Each picture is produced by some established commercial film-producing organisation. It undergoes careful editorial revision before it is put into production.

A teacher guide of some ten to twenty pages is prepared in connection with each film. It describes the film scene by scene, giving in addition the primary teaching objectives, suggested correlations, and questions for review. Each film is divided into teaching units and these units are indicated in the film by titles printed



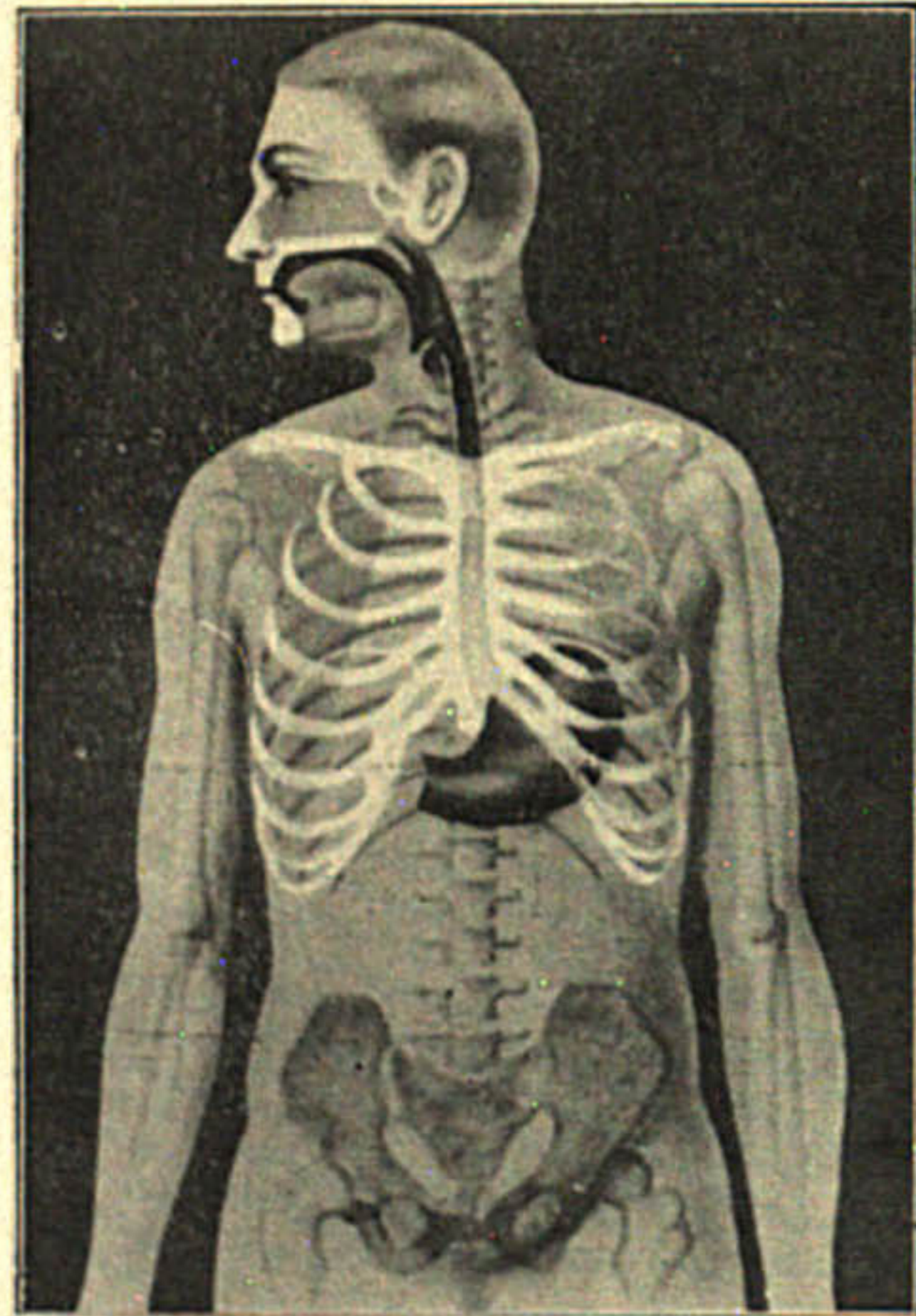
We begin the study of circulation by watching the process in the chick embryo  
*(Circulation Film)*



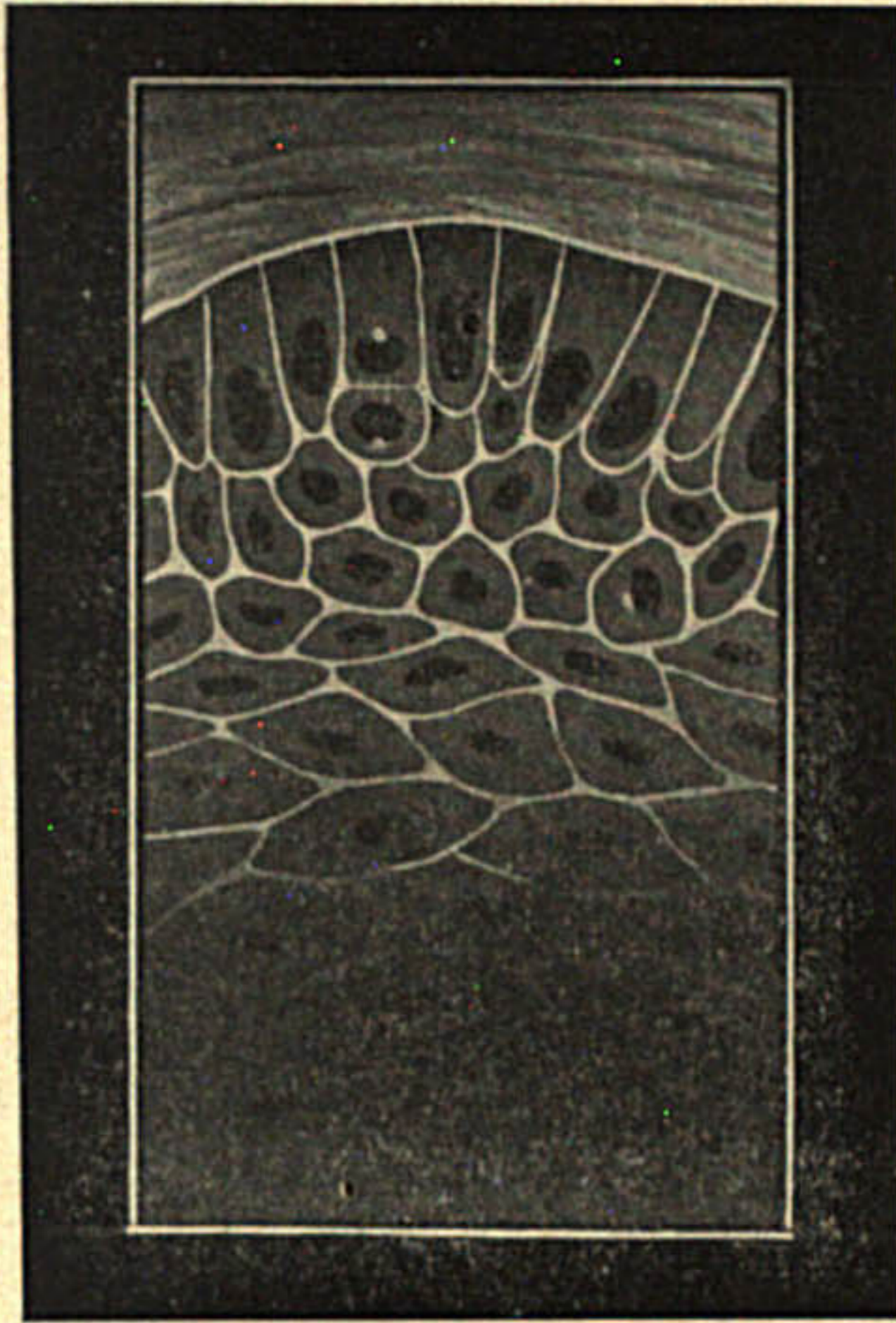
Animated diagram shows the parts of the digestive tract  
*(Circulation)*



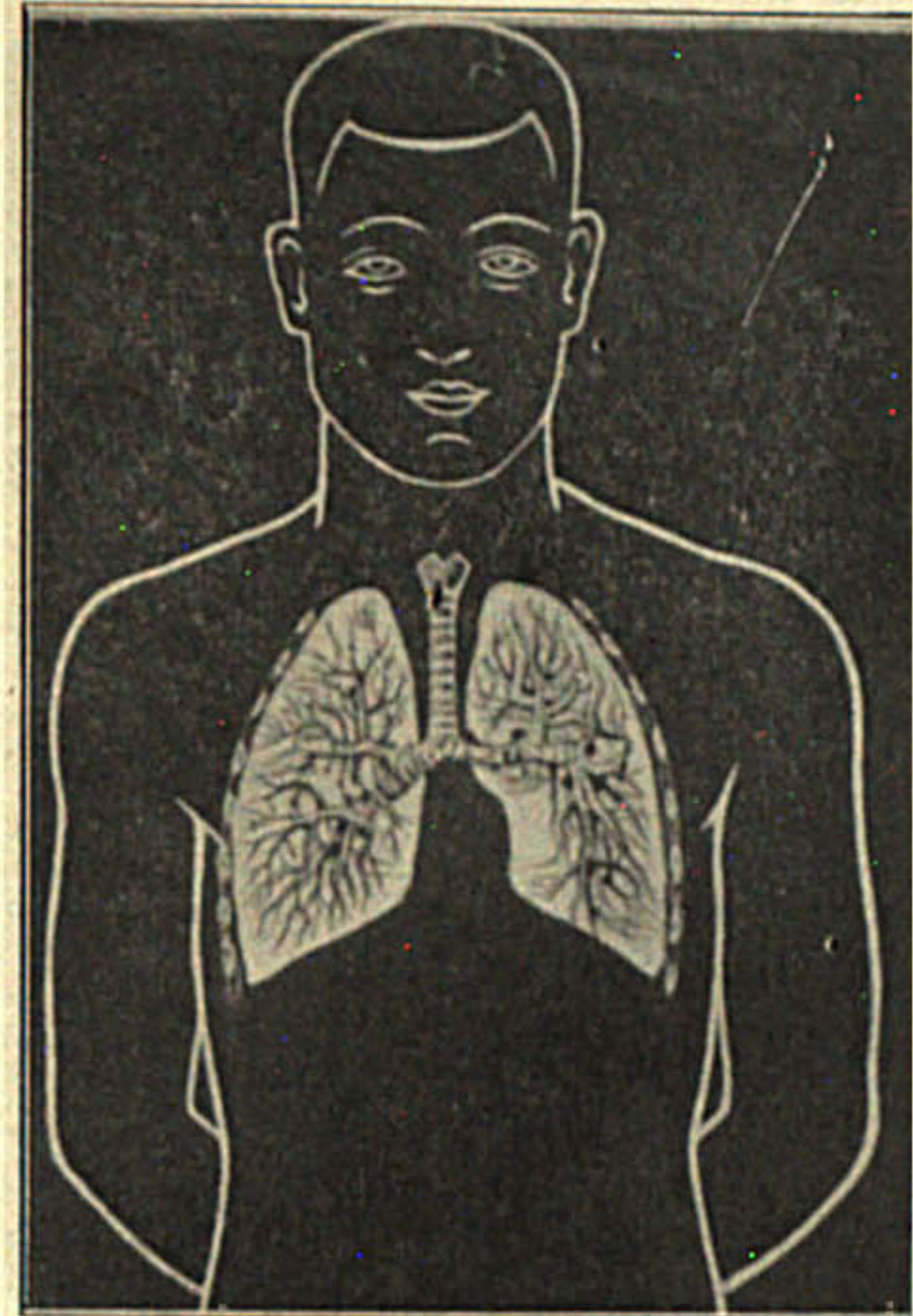
The work of a villus is shown in animated diagram  
*(Digestion Film)*



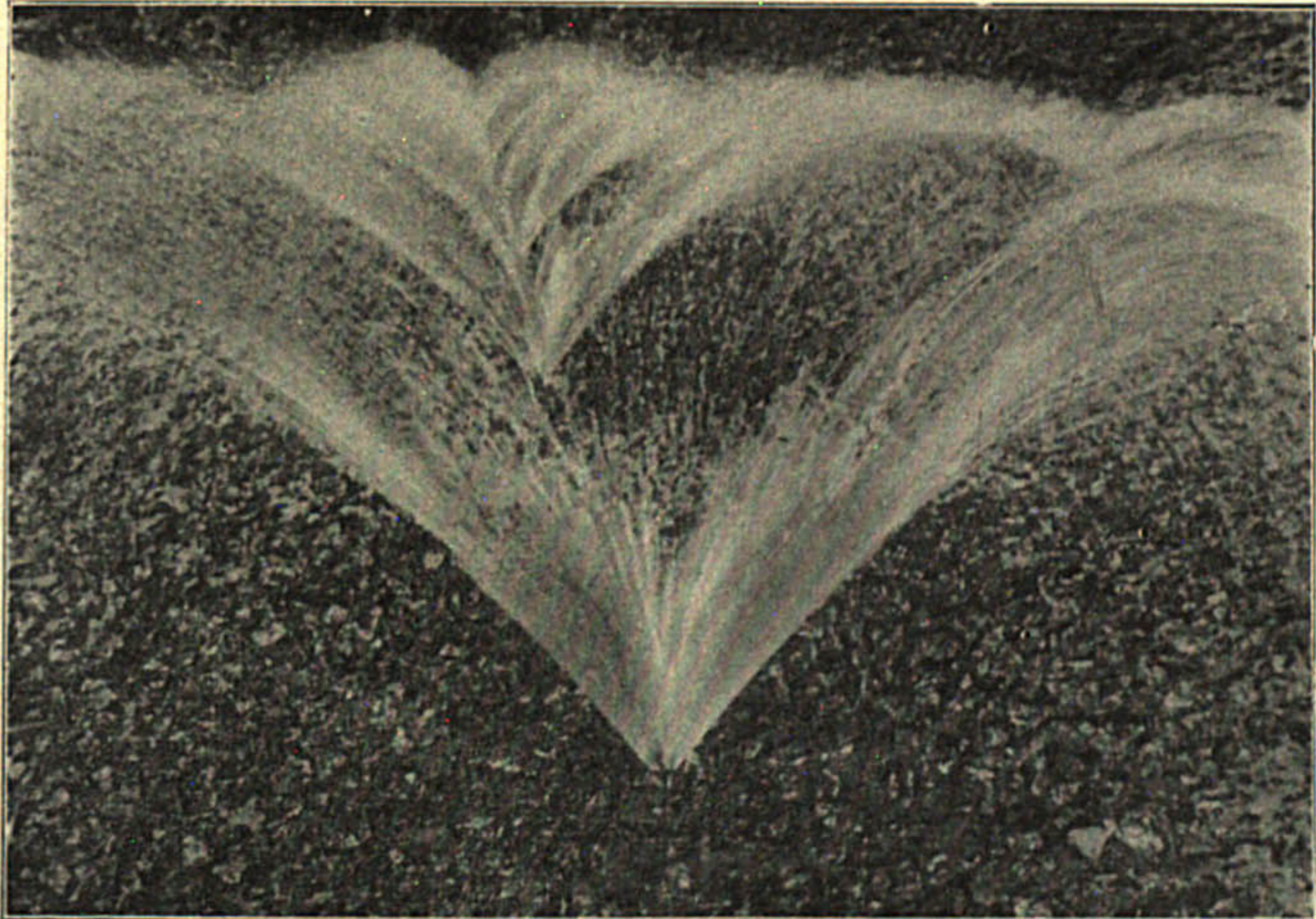
Animated diagram shows the nature of capillary circulation  
*(Digestion Film)*



The growth of living tissue  
(*Skin Film.*)

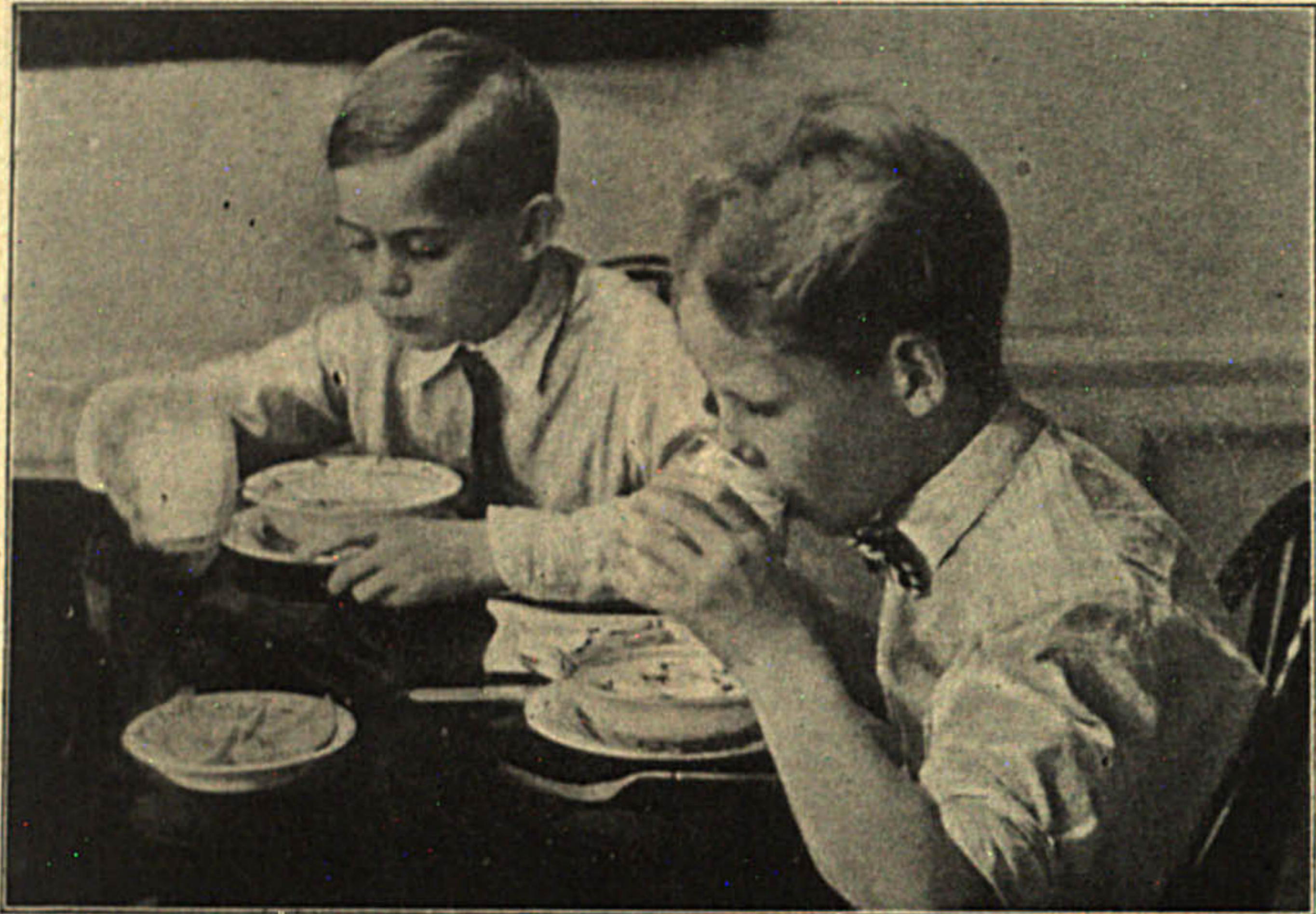


The structure and position of the lungs  
(*Breathing Film*)



Nozzle of sprinkling filter

(*Sewage Disposal Film*)



Good food builds strong bodies

*(Tuberculosis film)*



(Preventorium children get plenty of sunshine

*(Tuberculosis film)*



Inn.un'zation.

*(Diphtheria Film)*



The work:er looks for Diphtheria Bacilli

*(Diphtheria Film)*

in large capitals. They are also indicated in the teacher's guide. For example, Tuberculosis presents, first, a unit dealing with the nature of the disease, second, a unit dealing with the early detection of the disease and its importance and, third, a unit which depicts the ideal mode of living for maintaining health as well as for recovering from the incipient stages of the disease. These films are packed full of information. In most cases not more than one unit would be used at a lesson.

There are few titles. Every foot of title means a foot of film.

Some of the health films which were prepared several years ago are found to contain one third to one half of the footage in the form of printed materials. It would seem to be less expensive and more satisfactory to do necessary reading elsewhere. The ideal is to present to the child or sell to the school a maximum of picture and a minimum of title in every film.

•These pictures are printed on 16 millimetre safety stock and the picture can be stopped at any time on the screen. In the ordinary film there are nearly 16,000 separate frames or pictures each of which may be considered a potential still picture. The wise teacher will stop the picture frequently and develop class discussion of the material. In fact, instead of supplanting the teacher the film is a new instrument in his hands. It enables him to do things which he had been unable to do previously, but it requires real professional ability on his part.

These films cannot be used advantageously without advance teacher preparation. The teacher who shows a classroom film without having seen the picture or read the teacher guide, who shows the film without discussion or comment and dismisses the class is not a professional person. Little learning will have been achieved by the children. Much of the material needs discussion and explanation at the time when the film is shown.

We believe that these films will contribute to the training of the child's power of observation. In teaching the natural sciences teachers stress the development of power. Pictures as well as specimens may be studied for detail.

One of the chief values of the film is its power to present to the child anything which can be seen directly, microscopically, or telescopically, or which can be imagined and reproduced in drawing. A few weeks ago the writer showed some of these films to a group of university men including doctors of medicine. At the end of the showing a physician said, « These films should be shown in medical schools ».

When asked if he meant that the films were too difficult for high school children, he replied, « No, I mean that here, through photography and animated diagrammatic drawing, visual concepts of physiological processes are presented more clearly than we, who are physicians, have been able to imagine them from our readings and dissections ».

Any person at any age level will get a better concept of the operations of the body from seeing those processes depicted on the screen, devoid of all gruesomeness and the confusing elements involved in the examination of the human body itself.

When we teach with pictures we are free from those problems which involve vocabulary. The child knows what is happening. He may not be able to describe it

perfectly, certainly not in the vocabulary of the physician, but he can draw pictures of the sort of thing he has seen and he can tell you in his own words what has taken place. As a matter of fact it is one of the best methods of developing vocabulary. Teachers know that it is much more valuable to have the child in the position of seeking words with which to express an idea than it is to have him in possession of words which are not associated with a definite concept. Here is a splendid opportunity for vocabulary development and an association of word with structures and functions.

These films are made with the same accuracy which would be needed if they were to be shown to physicians, although they were prepared for public school pupils. Many of the films are being shown at more than one age level and the child will learn more or less detail from the film according to his previous training. We do not expect to teach to the child everything which we, as teachers, see in every film.

Teachers should think of these subject matter films, not as entertainment « movies », but as source material, — in fact each film brings to the teacher a whole series of models, charts, and classroom demonstrations. Instead of spending many hours getting the demonstration ready, the teacher goes to the cupboard and gets the film which will show what she wants. Obviously talking pictures could not be used to advantage for films of this type which demand repeated, sectional study. These films are bought outright by schools. Purchase is less expensive and much more satisfactory than rental.

C. E. TURNER, M. A., Dr. Ph.  
Professor of Biology and Hygiene  
at the Massachusetts Institute of Technology.

---



# T H E C I N E M A A N D F A S H I O N

## COSTUME ON THE SCREEN.

(from the French)

While the question of scenery has been closely — perhaps too closely — studied, costume has been largely neglected.

This statement may cause surprise in view of the fact that all films known as « super-productions » draw attention to the dresses, cloaks and adornment of the principal actresses, giving the names of the designers and creators responsible for them. It is a fact, however, that even in the case of a film where the « toilette » figures prominently, we have not yet passed beyond the ideas and traditions which governed the theatre of yesterday. When the order is given to the dressmaker—even a well-known firm — the costumier is not asked to invent and adapt a creation to the requirements of the screen, but — for reasons of economy or perhaps publicity — to deliver a dress which is frequently chosen for its originality alone, or merely because it looks grand or comes out well in a photograph. Often, too, the model has to be changed, which means distorted, and this neither fulfils the producer's intention nor satisfies the maker.

We will only refer in passing to historical costumes, even period costumes designed from authentic documents. These are executed *en masse* or in a series and roughly fitted to the actor or mannequin without any regard for line or colour. We need only look at the wardrobe of a big studio to realise how little care is devoted to the design and execution of artistic dress. For the most part, even when the chief actors are richly attired, the rest of the company has to put up with appalling cast-offs. There is the same disregard for anachronisms or errors of taste. As a result, most films, owing to the costumes and rapid changes of fashion, become ridiculously out of date almost as soon as they have celebrated their success and masterpieces have been sacrificed which could easily have taken their place in a chosen cinema repertory and have been frequently revived with great success and without having unduly dated. Carelessness of this kind has been seen to be injurious in more than one direction.

It will be urged that films are bound to aim at verisimilitude alone if they would escape criticism. This argument is specious; it would apply if the cinema were intended to be no more than a slavish reproduction, or trustworthy document; it is however of no force at all if we agree that the cinema is an instrument of artistic expression and interpretation, independent of outward happenings.

In any case the representation of a specific period can always be allied to certain general principles which, while putting its stamp upon the film, will not date it, still less compel it to be classed among the definitely dead and buried. What we need is specialisation on the part of the costumier and an enlightened understanding of the art and technique of the cinematograph.

Not enough attention has been paid to this fundamental question. Costume has not been considered in relation to its environment and to scenery, in relation to the character it is to clothe, the milieu and period of the story, so as to guarantee a creation which will not be in danger of becoming an anachronism or an anomaly.

Undoubtedly, long and careful study must go to the making of a costume which will fulfil its function and help to improve or, as we may say, play its part in the film. Luxury and magnificence are not enough, they may often be valueless and even absurd; the great thing is to realise the requirements of the screen and carefully comply with them.

Is it possible to anticipate fashion without risk of those incongruities which marked a number of films shot two or three years before they were released and therefore behind the fashion as regards dress? Certainly it is, if the designer understands his business and has the power of divination and adaptation, that is to say if he can avoid dangerous exaggeration and show real inventive genius.

This reflection brings us to another point no less important, and that is the influence of the cinema on fashion, and education in tasteful dress and adornment as imparted by the screen. We need not repeat what so many have already said — that the film exercises a kind of fascination, persuades by force of suggestion and compels imitation, good or bad, of what it represents. A certain succession of pictures drugs the will. No teacher was ever more persuasive, either in suddenly arousing emotion and brutally forcing attention or in gradually convincing step by step; the Cinema, indeed, casts a certain spell.

To quote a single example only, it has only required the two little bits of Charlie Chaplin's false moustache for the whole world, without really knowing why, to sacrifice its upper lip in a droll and even ridiculous manner. Similarly our old woollen waistcoats have for the same reason been supplanted by American pullovers and sweaters; we could quote a hundred examples of how feminine fashion has adopted some foreign fancy taught and, as it were, imposed by the cinema.

Could we not reverse the factors and, instead of submitting to the often questionable influences of the screen in the sphere of fashion, aesthetic dress and adornment, entrust it with an educative mission?

This is a most important question, nationally and internationally. In this way each country would vie with others in originality and the result would be an artistic gain which would raise the level of all-round taste. Alongside inevitable whims of a day, there is room for a form of fashion which would evolve in accordance with the advancement of general education. This is a use of the cinema which has in our opinion been all too much neglected.

We must not, however, deceive ourselves; a dress for the screen is conceived and executed in obedience to numerous factors which only a specialist can properly appreciate.

Dress is a question of line, form, volume, general harmony, and minute study of detail; a question of colour or shades; character and circumstance; a question of atmosphere and of the living environment. Imagination guards its full rights, but the fancy is subjected to special conditions. What is right in the theatre or in daily

life does not at all meet the requirements of the screen and entails different consequences.

More and more, as the talking film and colour film develop, not to mention the three-dimensional film, the cinema will insist upon truth and upon interpreting this truth in the sphere of art, by means which are at present unknown.

We must therefore no longer have recourse to the reach-me-down costumes of the theatrical wardrobe but must aim each time at something fresh and new, the expert costumier being left all freedom of action consistent with the approval of authors and producers.

We have confined ourselves to present-day fashion. Much might also be said about period costumes and the use to which they are put on the screen. Many blunders are made, the result of which is to give us wrong information. There is an undue tendency to be content with the rough-and-ready and to be impressed with the magnificent or the unusual; for example, some of Velasquez's infanta dresses were so abused that they almost restored the vogue of the eighteenth-century panier without at the same time resuscitating the minuets and other dance-steps which in the huge drawing-rooms of our forefathers were its sole justification.

In brief, fashion on the screen must inform and teach us, it must be an expression of cinematographic art, offer variety and novelty and cease to be a fake and an offence against good taste, truth and aesthetic laws.

E. ROUX-PARASSAC

Corresponding Member of the I. C. I.

---

*President :*

***Harley L. Clarke***

# **FOX FILM CORP.**

---

*The world's  
biggest motion picture firm*

*Vice President and General Manager*

***Winfield, Sheehan***

*Foreign Manager*

***Clayton P. Sheehan***

# ANONIMA PITTALUGA

Pittaluga Company Ltd.

*General Management* : Via Luisa del Carretto, TURIN

**Telephones** : 52-121 52-122  
52-123 52-129

**Telegrams** :  
*Anonima Pittaluga*

## *Works*

ROME « Cines » (Sound, Singing and Talking Film Factory - 51 Via Macerata, (outside Porta S. Giovanni).      TURIN « Fert » - Film Factory - 104 Corso Lombardia.

TURIN « Positiva » - Cinematographic Printing Works - Via Luisa del Carretto.

## *General Agencies of Italy*

ROME - 43 Via Viminale — NAPLES - 61 Via Armando Diaz.

## *General Agencies Abroad*

BERLIN S. W. 48 - Italfilm G. M. b. H. 235 Friedrichstrasse (Telegrams: Italfilm).      LONDON - Agents for Great Britain: Mitre House, 177 Regent Street, W. 1.  
PARIS - Agents for France - Rue de la Chaussée d'Antin, 12.

## *Film Renting Agencies*

TRIESTE - Ufficio noleggio films per la Venezia Giulia - Via F. Crispi 4.

VENICE - Ufficio noleggio films per il Veneto e Trentino - S. Benedetto Calle Benzon 3932.

MILAN - Ufficio noleggio films per la Lombardia - Via Privata G. Mangili 1.

TURIN - Ufficio noleggio films per il Piemonte - Via Arcivescovado 18.

GENOVA - Ufficio noleggio films per la Liguria - Via Ugo Foscolo 4.

BOLOGNA - Ufficio noleggio films per l'Emilia - Via Galliera 62.

FLORENCE - Ufficio noleggio films per la Toscana - Via Mastellii 4.

ROME - Ufficio noleggio films per l'Italia Centrale - Via Viminale 43.

NAPLES - Ufficio noleggio films per la Campania - Via Armando Diaz 61.

PALERMO - Ufficio noleggio films per la Sicilia - Via Emerico Amari 132.

## *Local Agencies*

BARI - Via Candia 13.

SPEZIA - Via Roma 2.

CATANIA - Via Coppola 3.

UDINE - Via Piave 7.

SAVONA - Cinema Moderno.

CAGLIARI - Via Roma 20.

SAVONA - Via XXIX Settembre 42.

TRENTO - Via Belenzani 15.

## *Agencies for Projections on Board Ships*

GENOVA - 6 Via Malta - Telegrams: *Film-bordo*.

TRIESTE - 4 Via Francesco Crispi; Adr. telegr.: *Filmbordo*.

# Soc. An. STEFANO PITTALUGA

STEFANO PITTALUGA LTD.

Fully paid-up capital : 100.000.000 lire

Head Offices and Gen. Management : *TURIN Via Luisa del Carretto*

Telegrams: *Anonima Pittaluga - Turin - A. B. C. Code 5th Edition*

## “CINES”

Cinematographic Sound Equipment Manufacturers

Works owned by the *Anonima Pittaluga*

ROME - 51 Via Veio - ROME

The  
CINES  
ESTABLISHMENTS  
comprise THREE  
splendid theatres  
arranged and equipped  
for the  
PRODUCTION  
of  
SOUND, SINGING  
AND TALKING FILMS

the  
CINES  
ESTABLISHMENTS  
possess  
R. G. A. PHOTOPHONE  
FILMING CAMERAS  
of the  
RADIO CORPORATION  
of AMERICA  
of New York



(Founded in 1846)

The Zeissworks at Jena

(5500 employees)

# ZEISS

## OPTICAL INSTRUMENTS

Field Glasses and Opera Glasses — View Telescopes — Astronomical Telescopes — Rifle Sights — Lenses for Photography, Cinematography — Photo-micrographic and Projection Apparatus — Surveying Instruments — Optical Measuring Instruments — Medico-optical Instruments — and Process Work — Spectacle Lenses — Magnifiers, Microscopes Motor Head Lights — Micrometer Gauge Tools.

**Obtainable everywhere**

Catalogue free on application stating instruments in which you are interested

*Telegrams* : **Zeisswerk, Jena.**



**London** W. 1: Winsley House, WellsStreet, Oxford Steet - **New York**: 485 Fifth Avenue - **Los Angeles**: Cal., 728 So. Hill Street - **Berlin**, W. 9: Potsdamer Strasse, 139-III - **Hamburg**: Altsterhaus, Altsterdamm, 12-13 - **Köln**: Apostelnkloster, 27 - **Wien IX/3**: Ferstelgasse, 1 - **Buenos Aires**: Bernardo de Irigoyen, 303 - **Rio Janeiro**: Praça Floriano, 55 - **Tokio**, Yusen Bulding 7.th floor, Marunouchi. - **Milán (105)**: «La Meccanoptica» Limited Liability Company, Corso Italia 8 - **Madrid**: Dr. NIEMEYER, Plaza de Canalejas, 3 pral dra - **Paris**, (XI): OPTICA, 18-20 Faubourg du Temple

***Concentrated***  
***in 15 interesting minutes....***

---

**More teaching material than could be  
read in fifteen hours**

EASTMAN Classroom Films embody an astonishing amount of concentrated subject matter. It has been truly said that, through the use of these films, pupils can *see* more in fifteen minutes than they could *read* in fifteen hours. As a result, the time of pupils and teachers is spent to the very best advantage. Because they present new subject matter *more quickly*, Eastman Classroom Films leave more time for the highly important work of review, correlation of ideas... integration.

Information regarding the cost, application and subject matter of Eastman Classroom Films will be sent gladly on request. Address

**Eastman Teaching Films, Inc.**  
343 State Street, Rochester  
New York - U. S. A.

**EASTMAN CLASSROOM FILMS**



# THE CULTURAL SECTION OF THE UFA

6-7, Kochstrasse, BERLIN, S. W. 68



The finest selection of films for school and university teaching and for theatres.

The masters of the art in all countries work for us.

Our work embraces all aspects of science.

Natural Science in all its branches.

Geography and Ethnology (Long and short films)

Industry and Technique.

Agriculture and Stock-raising.

Sports and Games.

Medicine - Both Popular and Scientific Films.

Amusement Films.

## Mute Films and Sound Films

Apply for our Catalogue

The latest projection apparatus for mute and talking films

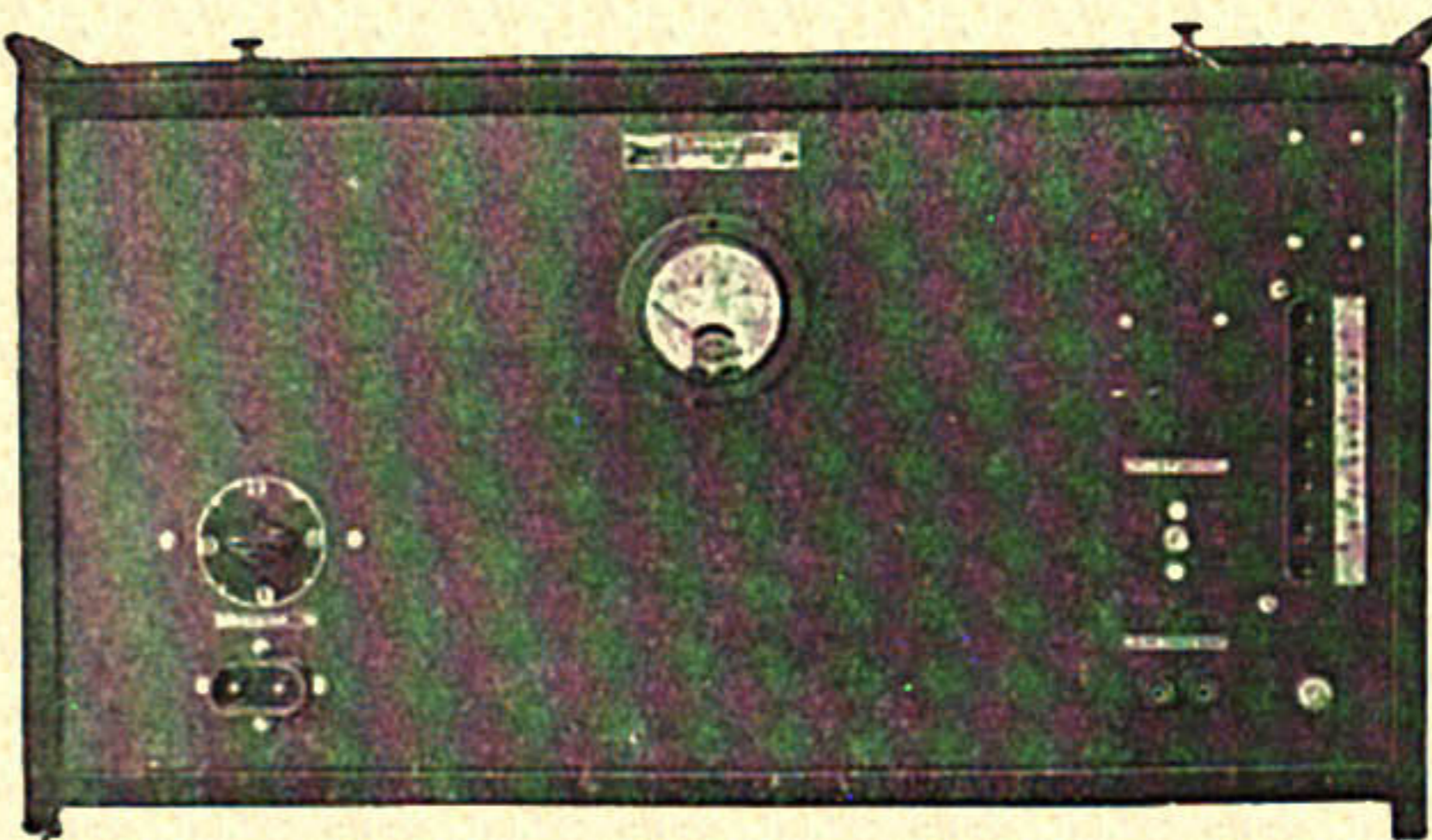
# PHILIPS

## Amplifiers

*Reproduce sound*

*faithfully*

*and powerfully*



## Gramophone and Radio Amplifiers

*for home use, for ball rooms, halls, and small cinemas*

## Big Micro-Gramophone Amplifiers

*for big cinemas, theatres, and open-air performances*

Easily handled and worked

**PHILIPS - RADIO**



**M**etro

*Goldwyn*

**M**ayer

The Experts of the Cinematograph Industry

## LES ÉTABLISSEMENTS ANDRÉ DEBRIE

(111-113 Rue Saint-Maur - PARIS)

Are also at your service for the supply of everything in the way of Teaching Material

(Information and Estimates forwarded upon application)

*Mary Pickford - Norma Talmadge - Gloria Swanson - Charles Chaplin  
Douglas Fairbanks - D. W. Griffith - Joseph M. Schenok - Samuel Goldwyn*



## "UNITED ARTISTS CORPORATION,"

Joseph M. Schenck President and Chairman of the Board of Directors

729 Seventh Avenue, New York - United Artists Studios, Hollywood, Calif.

UNITED ARTISTS CORPORATION, LTD. Film House, Wardour Street, London, W. I. England.  
LOS ARTISTAS ASOCIADOS, Rambla de Cataluña 62, Barcelona, España.  
LES ARTISTES ASSOCIÉS, S. A., 20 Rue d'Aguesseau, Paris, France.  
ARTISTI ASSOCIATI, 22 Via del Quirinale, Roma, Italia.  
TERRA - UNITED ARTISTS, Kochstrasse 73, Berlin, S. W. 68, Germany.  
LES ARTISTES ASSOCIÉS, S. A. B., 18 Rue d'Arenberg, Bruxelles, Belgique.  
UNITED ARTISTS, 14 Hammerichgade, Copenhagen, Denmark.  
UNITED ARTISTS SPOLECNAST, s. r. o. Prag II, Vaclavske nam 49, Palais Avion, Prague, Czecho Slovakia.  
N. V. UNITED ARTISTS, Hoefkad 9, Hague, Holland.  
A. B. UNITED ARTISTS, O. Y., 39 Esplanadgatan, Helsingfors, Finland.  
UNITED ARTISTS A/S, Kirkegaten 20, Oslo, Norway.  
UNITED ARTISTS A/B, Birger Jarlsgatan 15, Stockholm, Sweden.  
UNARTISCO, S. A., 3 Rue de la Confédération, Geneva, Switzerland.  
UNITED ARTISTS (AUSTRALASIA) LIMITED, 55 Courtenay Place, Wellington, New Zealand.  
UNITED ARTISTS CORPORATION OF CUBA, S. A. 39-41-Rafael Maria de Labra (Águila) Street, Havana, Cuba.  
LOS ARTISTAS UNIDOS, S. A. Calle Córdoba 1249, Buenos Aires, Argentina.  
UNITED ARTISTS CORPORATION, Calle Huerfanos 768, Santiago, Chile.  
ARTISTAS UNIDOS, S. A., Capuchinas 67, México, D. F. México.  
UNITED ARTISTS CORPORATION, Masonic Temple, Cristobal, Panama Canal Zone.  
UNITED ARTISTS CORPORATION, Pracha Marechal Floriano 51, Rio de Janeiro, Brazil.  
KRISEL & KRISEL, Agents, 21 Museum Road, Shanghai, China.

## S. A. C. I.

*Stampa Artistica Cinematografica Italiana*

Lamberto Cuffaro

*Italian Artistic Cinematographic Printers*

ROME - 48, 54, 54-A - Via Veio - Teleph. 70724

*The only Works completely equipped with  
the most up-to-date automatic Debie Ma-  
chinery for developing negatives and printing  
"Moviéone,, Sound Films.*

## FILM CENSORSHIP IN SPAIN AND PORTUGAL

### I SPAIN.

*Legislation.* There is no precise and complete system of film censorship in Spain but the legislative provisions which safeguard public morals in the matter of films and which really serve as general criteria for control, are the following :

Child Welfare Law of August 12th, 1904 ;

Regulations of January 24th, 1908 in execution of the above law ;

Regulations of October 19th, 1913 concerning police supervision of public entertainments ;

Royal Decree of December 31st, 1913 reproducing the provisions issued on November 27th, 1912 on public cinema performances; Penal Code, Article 618;

Royal Decree of February 26th, 1929, No. 575, issued on the recommendation of the Minister of National Economy ;

Royal Decree of April 12th, 1930 No. 393, issued on the recommendation of the Minister of the Interior.

The essential principle underlying the above legislative provisions is that of devising the best means of protecting children against the possible dangers of the cinema by counter-acting — especially in respect of children under 14 — tendencies which may contribute towards the demoralisation or perversion of the young.

Cinematographic undertakings are therefore required by Art. 32 of the Law of August 12th, 1904 to submit to the authorities the subject-matter and captions of any films which they intend to show publicly. In default thereof or in the case of managers who contravene the rules mentioned (Art. 33) and show films which are subsequently deemed to be unsuited for public performance, a fine is imposed which varies from 50 to 250 pesetas, irrespective of prosecution under the penal law.

The Royal Decree of December 31st, 1913 confirms the obligation to submit the subject-matter and captions of films to the public authorities and lays down that the

latter may, whenever they think fit, appoint a special child welfare committee to control films. The Decree also makes any persons who show pornographic films, even in a private place, liable to prosecution.

Article 618 of the Penal Code imposes a penalty of imprisonment for a period varying between four months and two years as well as a fine of 1000-10,000 pesetas upon any persons who:

(1) publish, traffic in or otherwise possess obscene photographs, cinematographic films or other objects for the purpose of dealing in them, distributing or publicly exhibiting them;

(2) import, transport or export, for the above purposes, any of the said obscene objects, dealing in them in any way, exhibiting them, or hiring them;

(3) participate in public or private traffic in the said objects, dealing in them in any way, exhibiting them, or hiring them.

(4) Advertise or make it known by any means whatever, with a view to encouraging the said criminal circulation or traffic, that a person is engaged in manufacturing the above-mentioned objects or who undertake to advertise or make known persons who can directly or indirectly procure the said objects.

*Offices.* — On the basis of the above-mentioned provisions two Committees of Control were established, one at Barcelona and the other at Madrid. The Review « *Proyección* » (Madrid, year II, No. 8, October 1929) pointed out that film producers and renters for a variety of reasons deplored the existence of two offices of control. According to them, the ideal would be a single central office applying uniform rules to films and avoiding duplication of work and frequent conflicts of opinion between Madrid and Barcelona.

As the result of requests from all sides the Royal Decree No. 393 of April 12th 1930, provided for a quasi-uniform system of official control. It prescribed as follows:

« Cinematographic films shall be censored at Madrid by the Directorate-General of Public Safety, with the exception of comic,

and topical films, which may continue to be censored either by the said Directorate or by the Civil Governor at Barcelona.

« As regards films not included in the two categories mentioned, producers, renters and other interested parties who wish to obtain permission for public performances must submit their films to the Directorate-General of Public Safety with titles and indications of the different scenes in Spanish. A special official will attend the projection of the said films in premises prepared for the purpose by the applicants concerned.

In Madrid applications and control are free of charge, but at Barcelona a fee is charged of 1 centesimo per metre of film examined, payable by the cinematographic firm as a voluntary contribution to the Maddalena hospital.

The Committees of Control at Barcelona and Madrid are, as we have said, Government creations, and the Government authorities are therefore responsible for establishing their rules of procedure.

In practice, the system is as follows:

The Control Office enters upon a special form submitted by the cinema firm the scenes or parts of the film suppressed or, if there are none, the authorization to show the film.

The form, signed by the censor and visaed by the Chief of Police, is returned to the firm (film owner or renter), a duplicate being kept in the office registry.

In their capacity of State authorities, the Committees have to account to the State for the discharge of their activities. When approval of a film is refused, the normal recourse is to the Minister of the Interior, against whose decision the only appeal lies in an administrative action.

Films intended for private projection in schools, educational institutions, clubs, etc., are exempt from control by the special Committees. The performances, however, are liable to prosecution under the penal law if they are contrary to good morals and as such morally or intellectually harmful to children.

**CENSORSHIP CRITERIA.** — (a) *General.* — As we have seen, there is no real system of film censorship in Spain. The main, if not the sole concern is to protect the child, and this principle directs not only the Bar-

celona and Madrid Committees, but the school inspection offices which authorize performances in schools. The offices which forbid the projection of a film are not the authorities of last instance, appeal being allowed to the Central Inspectorate under the Minister of Education.

The general safeguarding of the minds and morals of children is effected through a number of special provisions. Article 34 of the Law of August 12th, 1904 on child welfare forbids children under 10 to attend evening performances unless accompanied by adults; for the rest, it leaves all responsibility in the hands of parents, guardians or other persons in charge of children.

On the other hand, managers are permitted to organise special performances for children.

The provisions of Art. 34 are supplemented by a series of regulations issued in the form of circular instructions by the various prefects acting within their respective spheres of jurisdiction.

(b) *Specific.* — In addition to the general aim of the official Committees and school inspectorates, which is to protect children and forbid them access to cinematographic performances of an immoral nature or, in the broadest sense, bad for the minds or which in one way or another may inspire or incite them to crime, certain specific criteria are applied — hygienic, artistic, political, military, religious and technical.

*Hygienic* — in order to prevent films classified as health films from being used for immoral propaganda and to prevent the public exhibition of films suitable only for performance before a limited circle.

*Artistic* — so as to ensure that a film — even if not actually a work of art — may have at least a certain value as a source of enjoyment and beauty.

*Political and military* — lest the representation or false picture of certain political and military aspects of life should amount to a distortion of facts and constitute a direct offence to the State or its constituted organs, to foreign countries, the army and its representatives.

*Technical* — in order to guarantee the technical qualities of films shown to the public, which is entitled to demand a certain

standard of cinematographic performance and that the spectator shall not be exposed to the risk of physical injury (to the sight, etc.).

The last specific criterion of censorship is the veto on anything offensive to the Catholic faith or to any other form of religion recognized by the State.

*Statistical.* — During the last year 389 films were examined by the two Committees, of which only 4 were definitely rejected as unsuited for public exhibition, while 14 were required to undergo certain alterations before being finally approved.

The prohibited films were the following:

(a) *The Tragedy of the Street*, forbidden as altogether immoral.

(b) *The Mysteries of Venus*, because, with an anatomical pretext, it exhibited photographs of the sexual organs.

(c) *The Last Command* — clearly communist in tendency and containing propaganda against the existing social system.

(d) *Lady, be good*, considered by the censors to be immoral.

The 11 films approved after alteration were the following:

(a) *The Pompadour's Spy*, because its subject was the Emperor Peter II and it contained scenes of brutality and cruelty to his discredit.

(b) *Carmen's Lovers*, as containing scenes offensive to Spain.

(c) *The Madonna of the Sleeping Cars*, censored because part of it was turned in Russia under the Soviet regime and contained scenes of cruelty.

(d) *In honour bound*, included immoral scenes.

(e) *The Girl with the Song*, a film from which scenes were cut as being of republican tendency.

(f) *The Odyssey of a Duchess* and *Three Hours of Life*, because they contained indecent scenes.

(g) *The Lady of the Rose*, suspended because the author of the story claimed an infringement of copyright after proving that his work had been grossly distorted.

(h) *José Maria el Tempranillo* (a thief), suspended after being denounced as holding up Spaniards to ridicule.

(i) *The Wolf*, stopped because the ow-

ners did not observe the alterations inserted by the censor.

(k) *The Legion of the Damned*, because it contained scenes of espionage.

Of the 389 films examined the majority were dramatic films; next came so-called topical films and then films with animated drawings.

*Pending Arrangements.* — By Decree No. 575 of February 26th, 1929, already mentioned, provision was made for a special form of film enquiry, whereby Spanish private persons or firms engaged in the cinema industry and film writers were given an opportunity within one month of the publication of the said decree in the *Official Gazette* (March 3rd, 1929) to communicate their opinions and wishes regarding the final legislative rules governing the cinema to the Council of National Economy attached to the Ministry of that name.

Once the opinion of the competent circles has been obtained, it was the purpose of the Government to issue the regulations best suited to develop the film industry.

The results of this enquiry, are not yet known. As regards systems of control, however, a clear desire appears to have been expressed that film censorship in Spain should take the form of those measures by the State or organs under State authority which are in force in most European countries.

## PORTUGAL.

*Legislation.* — In Portugal, unlike Spain, there is a genuine system of film censorship governed by the Laws of May 6th, 1927 No. 13,504 (Arts. 133 *et seq.*) and June 29th, 1929, No. 17,046 and by general instructions issued by the competent ministerial departments.

According to the general principles underlying these laws, no film, national or foreign, may be shown, even privately, until it has been submitted to the Censorship Committee.

The duty of general control rests with the Inspectorate of Public Entertainments, which discharges its functions through its inspectors.

All censorship and inspection of films takes place at Lisbon. In virtue of the above-mentioned Decree of June 29th, 1929,

the Prefects and Sub-prefects may be delegated for the purpose by the Inspectorate of Public Entertainments, but only within the area of the city of Lisbon.

*Offices.* — According to the censorship regulations, the film must be submitted forty-eight hours before its inspection and must be accompanied by mention of the manufacturing firm, the place of origin, number of parts and length of film. A list of the captions must also be attached, duly numbered and in Portuguese, with the name of the Portuguese translator.

The opinion of the inspectors is not final. Appeal may be made against their decisions to the General Inspectorate. The final decision lies with the Minister of the Interior.

Detailed provisions regarding the definitive functions of the Inspectorate of Public Entertainments are lacking and will appear in the form of regulations.

The work of the Censorship Committees is unpaid.

The inspectors must examine indiscriminately all films submitted to them, both cultural and recreational, and must give their opinion favourable or otherwise. If the opinion is favourable, the film is authorised for public performance, subject to alterations or cuts.

In addition to the duties of the inspectors and their subordinate organs, prefects and inspectors delegated in the different districts may intervene in any particular case to forbid the projection of immoral films or of films containing anything prejudicial to public morals and order.

*Censorship, criteria.* — As in Spain, the censorship is exercised from a twofold standpoint:

(a) *General:* by forbidding the exhibition of films of a low moral character and which by their content or form may be harmful to the minds and morals of the public and, particularly, children;

(b) *Specific:* films are also examined from the artistic, hygienic, political and military, religious and technical standpoints.

The underlying purpose is to prevent films which are of little or no artistic value or which represent hygienic or pseudo-hygienic subjects in a demoralising instead of an educative light, or which, in the political or military sphere, do violence to the republican idea and prejudice the relations of the State with other countries or which offend the religious susceptibilities of the majority or, finally, which are technically inferior, from being shown on the screen to the detriment instead of the advancement of this latest art-form.

In particular, the following are forbidden: surgical operations, mutilations, ill-treatment scenes of torture, executions, military exercises, scenes offensive to the existing regime, to religion, to the head of the State or recognized head of a foreign State, or to the representatives of foreign countries and their authority and scenes depicting the army, the navy and other incorporated forces of the State.

As regards the moral censorship, the Portuguese Government has kindly furnished the Rome Institute with a full statement of the reasons which guide the inspecting officials in the exercise of their control.

Among matters upon which they place their veto are the following: the exaltation of crime, the reproduction of acts of violence, murder and theft, incitements to mutiny and law-breaking both in military and in civilian life, the exhibition of the nude, if obscene, lascivious dances, suggestive movements, anything that may make an unfavourable impression upon the public and give an artificial and corrupt picture of life and, lastly, which may threaten the forces of unity and of family sentiment.

*Statistical.* — During the first half of 1929 the censorship inspectors examined 451 films, of which none were refused.

These rules are very elaborate when it is considered that the national production is small and that before reaching Portugal the films have already been examined and censored by committees or officials in other countries.

## NOTES ON CINEMATOGRAPHY IN SOVIET RUSSIA

*Industrial Organisation.* The Pan-Soviet Cinematographic Association has been established under the following management: Chairman — Arjutin; Members — Cvedtcikov, formerly chairman of the central Soviet Cinema office, Almazov, Grünfeld, director of the Leningrad Film Factory, Kozak and Sutirin.

It is proposed to create a number of new sections, including a rural section, a film purchase and sales section, a renting section, etc.

In April of this year an autonomous pan-Soviet office was established for the import and export of films, under the name of «Intorgkino», which has the functions and status of a monopoly institution. Throughout the Soviet Union no cinema undertaking may export or import cinematographic material except through Intorgkino. In order that the new organisation may have as free a hand as possible, the People's Commissariat for Trade has granted to Intorgkino the right to regulate the whole of the importation and exportation of cinema material.

*A Soviet Hollywood.* In the autumn of 1928 a start was made with the construction of an enormous centre of cinematographic production, with a capital of 12 ½ million roubles. According to plan the buildings are to be completed within five years, that is to say, by the end of 1933. One group of buildings, including the operators' rooms, the producers' rooms, the cutting and assembling rooms the rooms for scene painting and photographic work, will be ready during this autumn. It is also hoped to complete the studio by the end of this year.

It is reckoned that 50% of the original building plan has already been put into execution without an increase of working staff and without exceeding the original estimate of costs. When it is finished, the Soviet Hollywood will be a cinema town accommodating thousands of workmen in suitable homes covering 25 hectares of ground.

The plans also include special buildings for the manufacture of sound-films, for the offices of the Moscow branch of the Soviet Cinema Company, a cinema university and a students' hostel.

All the buildings are rationally designed to secure maximum comfort for the workers combined with maximum output efficiency.

*State Factory in Georgia.* The five-year scheme for the development of the film industry in Georgia provides for an increase of output during this period from 12 to 17% with a reduction of 48% in the cost of films in spite of a 37.50% increase in wages. The scheme provides, among other things, for an expenditure of 2,154,000 roubles on workshops, 2,340,000 roubles on new cinema theatres and 285,000 roubles on film education, technical and artistic.

*Ethnographical Sound-films.* The Leningrad film industry has experimented with the making of ethnographical sound-films. Documentary films which reproduce real life on the screen are becoming more and more important to ethnographical research, especially when it is a question of investigating and recording the life of small nationalities and of minor and gradually vanishing ethnical groups for the benefit of those who live so far away that they could otherwise see nothing of it.

Acting in agreement with the Leningrad studios, the Institute for the study of the peoples of Northern Russia, a part inhabited by various groups with strongly contrasted modes of life, has sent some of its students to observe the habits of the Ostiaks, the Samoyeds and other Siberian natives and to make a collection of the songs, dances and characteristic ceremonies of those distant parts.

*Labour.* One of the most important industrial films produced by the Vufku is *Dnieprostroi*.

Voks has kindly furnished a resumé of



this film which enables us to form an opinion of its value.

Dnieprostroi is an 800,000 horse-power hydro-electrical station on the Dnieper, which is destined to transform the whole industrial economy of the Lower Dnieper and to revolutionise the life of the country side. It will also suffice to drain the marshes and bring many hundred thousands of hectares of land into cultivation. The station is further to serve the requirements of an enormous electro-metallurgical group of steel, ferromanganese and aluminium firms.

The film shows the progress of the work of installing this station, which will be larger than any in the U. S. S. R. or in Western Europe. It shows the rushing torrent of water passing through walls of iron and cement whereby it is converted into electric energy: we see a colossal embankment being constructed, while numerous gangs of workers break up the stone used in the manufacture of the millions of cubic metres of cement which the work consumes.

Along with this purely industrial film is another on the rationalisation of labour. It is called «Chaos and Order» and has been produced this year by the Cultural Film Manufacturing Company.

This film shows the economic advantages of a scientific organisation of human labour from the point of view of industrialisation and the creation of rational methods of production.

In 1926 there were only about 100 standardised products in the whole of the Union, but the five-year economic development scheme anticipates a rapid increase in this number to 4000, which is equivalent to 80% of the total production of the country.

The film clearly illustrates the necessity of a rationalisation of working processes and shows that, if wholesale rationalisation is out of the question, at any rate a partial standardisation must be effected which will at the same time economise effort and increase output.

The Centrosus (Union of Soviet cooperatives) has convened a pan-Soviet conference of cinema workers to examine questions relating to rural cinematography and in particular to study suitable subjects for cooperative films.

*Art.* Sciorin's workshops are now engaged in the sound-recording of the first film programme of the official White Russian cinema, including White Russian, Polish and Jewish songs and pieces of local music played on national instruments by local musicians.

Along with this first series of folklore and artistic pictures, and as a first experiment in rational museum cinematography, the Leningrad Museum has organised at the War and Art Exhibition a display of films entitled «War as seen by cinema artists», the aim of which is to show the line of cleavage between the static art of painting and the life and movement of the cinema, with its many and great artistic possibilities.

Thus at Peterhof, in the former Palace of the Czar, films are being made which are based upon old cinematographic material showing the life of the imperial family. At Peterhof, too, on the occasion of the exhibition on «imperialist war and the revolution» organised in the train in which the Czar Nicholas signed his abdication, a room has been fitted up to seat 200 people in which films will be shown illustrating the war of 1914-17.

The studios of the International Workers' Branch are now making an art film called «Song» under the direction of Gendelstein. The film deals with the problem of art in its twofold aspect of a help and a hindrance to workers in the struggle of life. It expresses the view that what is called art must be stripped of its old traditions, establish close contact with the masses and reflect the new expressions of Soviet thought so that it may render more valuable service and help to develop instead of opposing the new ideology by which the peoples of the world should be ruled.

The film will be partly a talking and partly a sound film.

Another art film — «The Sleeping Beauty» — now being prepared at Leningrad under the direction of the brothers Vassiliév, has as its subject the development of art in relation to the working classes.

Another, «The Silent Don», based upon Cholokhov's well-known novel, has been completed under the direction of Presbrajenskaia.

*Sport.* The first pan-Soviet Olympiad has been held in the Moscow physical culture and recreation park, and one of its chief attractions was the Film Olympiad, in which competitions all the cinema organisations of Soviet Russia exhibited their best artistic and educational films. The various pavilions contained everything serving to illustrate the development of the Soviet film industry, its present situation and future prospects.

The organising committee of this Film Olympiad includes representatives of film concerns, of the Society of Friends of the Soviet cinema, of the Association of the Revolutionary Cinematograph and of the cinema press.

*Publicity.* A Conference met recently in Moscow to consider means of reorganising Soviet film propaganda. In the course of the meeting various reports were submitted by experts on « the possibilities of developing film publicity » and « the functions of cinematographic advertising ».

The view was expressed that film publicity should be regarded as part of the cinema's educational work. The conference therefore prepared a number of schemes with a view to developing this among the more important activities of the Russian film.

*Medicine and Surgery.* The Photofilm Association has produced a film called « Cases of modern surgery ». It is made up of a number of pictures showing various surgical operations — a trepanning, a cancer

operation, a cutting open of the stomach, blood-transfusion and an X-ray experiment. All the photographs were taken under the direction of Professor Silverberger and Dr. Liubarsky.

*Miscellaneous Soviet Film Notes.* The Leningrad studios have started work on the art sound-film « The Unique » under the direction of Trauber and Kozintsov. Some of the photographs have been taken in the Altai mountains.

A number of purely documentary scenes from Central Asia, especially the Amudaria Basin, from the Kara-kalpakia and Lake Issikul have been filmed under the direction of the producer Bluvstein, the Eastern Cinema Company and Dr. Lapin.

In the opinion of the Soviets one of the most important problems of reconstruction is the question of public feeding, and it is held that the only way of rescuing workmen, and particularly working women, from the slavery of housekeeping is by establishing restaurants in offices and workshops, thus leaving the workers free to take an active part in social life. The Soviet Photocinema Association has therefore manufactured a film called « Office Restaurants », in the making of which the cinema has for the first time employed young men recruited from journalism and photography. The actors in the film are all students of the State technical school of cinematography (Carmen, Slutzki, Friedland and Samsonow).

---

C I N E M A N O T E S

*Agricultural teaching in Uruguay.* — We are informed by our collaborator, Señor Enrique José Rovira, Uruguayan Delegate attached to the International Institute of Agriculture, that the Information and Education Section of the Department of Agriculture in Uruguay has equipped its travelling cinemas with radio-telephonic apparatus with a view to improving the visual and aural machinery for the teaching of agricul-

\*\*\*

*The Cinema and Education.* At the annual prize-giving for all French public schools and colleges, held in the presence of the President of the Republic on July 9th, 1930 at the Sorbonne in Paris, the inaugural address was delivered by M. Bessil, Professor of Natural History at the Lycée Montaigne, and dealt with the intellectual fascination and educative value of natural



ture by means of the cinematograph. The Section is proposing before the end of this year to establish on a 46 metre tower a broadcasting station with an 80 metre aerial, which will constitute one of the most powerful installations in Uruguay and will be used to transmit reports on agriculture.

The travelling cinemas, for their part, will supplement their propaganda work by artistic and musical representations, concerts and recitations in order to promote popular education in other fields of life and thought.

science. The speaker made the following reference to the cinematograph.

« To illustrate his meaning, the teacher seeks the aid of drawings, wall-charts and, still more, of fixed and cinematographic projections.

« If there is one subject in our schools which is more suited than any other for screen representation, it is natural history: the screen can reproduce the movements of objects and beings, the habits of animals, scenes of hunting and fishing, geological phenomena, aspects of life which cannot be better

described than by the cinematograph. Natural history films are easily intelligible and many of those in existence have proved very successful. The mechanism of the photography is very simple and the necessary skill can easily be acquired without any danger to the operators.

« How delightful and how valuable it will be for students to watch on the screen the marvellous evolution of butterflies, scenes of deep-sea fishing, work in coal-mines or the process of a volcanic eruption.

« With the aid of this modern instrument of education, the teacher arouses the interest and enthusiasm of his pupils, evokes their response, stimulates their curiosity and introduces into the class-room the vitalising force of nature herself ».

• • •

*Cinema activity in Spanish-speaking countries.* On June 12th, 1930 the Marques de Guad-el-Jelu, Spanish Minister of Labour and member of the Governing Body of the I. E. C. I., broadcast the following speech made before the Hispano-American Cinematographic Congress :

« His Majesty's Government, at the request of a select group, foremost among which is the doyen of our journalists, Don José Francisco Rodriguez, has approved the proposal of the Ministry of Labour and granted official recognition to the Hispano-American Cinematographic Congress.

He has thus confirmed the Government's view that this is no ordinary congress, but an assembly met together with a view to finding a solution for problems which are from every point of view of the highest importance.

For some time, happily, Spain has understood the full value of the screen as an instrument of progress and the best elements in the country, especially among the younger generation, inspired by the vitality and actuality of what is known as the seventh art, have been working to make up for lost time and to urge our country to take its part in the great world movement for perfecting cinema technique, finding a new solution of the problems of film production and circulation and spreading knowledge in the light

of this newest star in the firmament of human progress.

« As proofs we have the work of our Cine Club under the skilful direction of Giménez Caballero, our collaboration with the Rome Institute, our laudable endeavours to produce or disseminate cultural films and the desire manifested on all sides to achieve this aim.

« It is therefore the Government's hope that the Congress will mark a fresh advance of the Spanish-speaking peoples towards high-quality cinematography. The term « Hispano-American » is a conventional expression that may be accepted on condition that it implies the conception, dear to us all, of collaboration between Latin-Americans and us elder, possibly maturer, brothers in the pursuit of our joint purpose. This collaboration, however, must observe the limits of our respective sovereignty and culture and follow certain lines that must be mutually recognized and respected. It is easy enough to determine historically what is meant by Spanish thought and it would be a grave mistake and calculated to cause much confusion if the term America were to be used in respect of what is only a group of nations belonging to a vaster America, in which millions of persons are united within the most diverse ethnical groups.

« With its common and its different characteristics Latin American life is in touch with Spanish thought, for our thought is after all, the common denominator whence, like the branches from a stem, have originated the various national activities which have created a number of free and independent civilisations, each with its own separate character and individuality, but bound to the others by the ties of friendship and brotherhood.

« This is a Peace Congress which should lead to the fusion of the joint wishes and interests of the Spanish peoples to participate in the campaign for the ennoblement of the screen.

« It is a Congress directed *against* no one but in *favour* of the splendid cause of voluntary cooperation.

« Let us hope that it may help us to understand, each other better, to discuss matters together directly and not by indirect contact,

often devoid of any real substance and consisting of empty compliments, but on the contrary let us hope that by combining for a concrete purpose we may succeed in defining with the necessary exactitude the complex and urgent problems arising out of the cinema.

« I do not wish to sing a hymn to the screen or on the other hand to contribute to that

of its element of triviality. Life is short and it is the duty of all of us to make a worthy use of it and to raise its level instead of lowering it as we do if our only ambition is to pass time without any regard for the higher life and things of the mind.

« The Hispano-American Congress will notably contribute towards spreading in Spain and in all Spanish-speaking countries



body of negative criticism which has already assumed more than reasonable dimensions.

« It is a prevalent idea in the cinema world that the screen is only to be considered as a source of amusement.

« Simple amusement, if governed by a sense of proportion, is not a matter for censure; but great instruments of progress — and the cinema is one of them — have not been placed in the hands of civilised peoples simply to be unproductively consumed or to be used as a child's plaything.

« The time has come to purge the cinema

an understanding of the spiritual values of the screen. This is the firm hope of our Government, which has every confidence in the competent organiser of the Conference.

« In an atmosphere of liberty and mutual recognition of each other's high ideals we shall achieve a work which will establish a fresh landmark in the history of the relations uniting those countries whose language is the language of Cervantes ».

\*\*\*

*Henny Porten in a talking film. « The Scandal of Eve » (Skandal um Eva) is a new film*

in which Henny Porten, the cinema star, makes her first appearance in a sound-film.

The cinema press speaks of it as a revelation. « Der Film » of June 14th last declares that Henry Porten's voice is particularly well suited for sound-films. The « Lichtbildbühne » of the same date, in its criticism of the film, adds the following comment :

« An event ! To-day the artist who, at a time when the big actors of the stage look-

ed scornfully upon the cinema, devoted her powers of psychological expression to the silent screen and became the symbol of cinematographic art for the German people, makes her début in a sound-film. In a new age of cinematography when the conditions are not at all the conditions natural to her art, Henny Porten triumphantly accepts the challenge to furnish new proof of her qualities, and remains in the sound-film, too, the great star of the German screen.

## B I B L I O G R A P H Y

WILL H. HAYS : *See and Hear*. Motion Picture Producers and Distributors of America 63 pages : 8 illustrations.

« Cinematography is at the same time an illusion and an industry » said Seldes in a short study of the silent and speaking cinema, to which we have already alluded.

Will H. Hays, developing the same idea, declares that cinematography partakes of the vital elements in civilisation, that is to say, industry, science, art and religion.

The great possibilities of the cinema are gradually being realised and the first-fruits are now being gathered in various fields — scientific, political, religious, educational, commercial and in the field of publicity. Even the schools, which rightly leave novel experiments to others and confine their teaching to fully explored branches of knowledge, have not remained impervious to this great movement. Visual instruction — advocated for centuries by all the best educationalists — finds practical application in the film, which by supplementing the spoken explanation, imbues lessons with that life and potency that words alone so seldom possess.

The value of the cinema — not only to children but to adults — soon became apparent. For example emigrants can see in films the land of their choice and thus the first days in a strange and far off country are made less hard for them.

« We must realise », said Mr. Hays at a luncheon in Berlin given in his honour by the *Spitzenorganisation*, « that the public

in.

goes to the cinema above all else for the recreation which it needs after the day's work, and it would therefore be robbing the public of its just rights to cram programmes with propagandist ideas of whatever kind ».

This is true within certain limits, but Mr. Hays himself qualifies his statement by fully acknowledging the duty incumbent upon the cinema of teaching the different peoples to get to know each other : if they know each other, they wont hate one another and, if they dont hate one another, they wont go towar. Is not that the programme of the League of Nations itself, a part of which at least it has entrusted to the cinematograph ?

The book contains interesting passages on the censorship. At the end of the war this « punishment from Heaven », as he calls it though in more picturesque terms, was introduced in seven States—Pennsylvania, Ohio, Florida, New York State, Kansas, Maryland and Virginia. In 1921, however, a reaction began to set in, due to the fact that the industry was becoming better organized, had acquired a sense of its own moral strength and shown that it could look after itself. As a result, the censorship of topical and educational films has recently been abolished in the States of Kansas, Pennsylvania and New York.

Finally, we would draw attention to a few eloquent figures from the published statistics of the Washington Department of Trade which the author quotes in his book with pardonable pride. The United States

manufacture more than 85% of all the films shown in 70 countries of the world and, before the advent of the sound-film, the captions of silent films were translated into 37 languages. Further, the industry spends 125 million dollars a year and permanently employs 255,000 persons.

Such, in brief, are the ideas set forth in this study, which also contains the history of cinematography — fascinating as a novel — from its earliest beginnings to our own day, and which ends by prophesying the arrival within the near future of stereoscopic and natural-colour films.

G. CHARENSOL, *Panorama du Cinéma*, Edition Kra (price 16 fr. 50), 20, rue Henry Regnault, Paris XIV.

The author of this book deals with the silent cinema, of which he gives a general account, historical and geographical.

He is not concerned with the cinema as a problem of contemporary life, nor with its applications to various branches of science, and as regards sound-films and talking films, he makes but a few passing references to them, as being still in the embryonic stage.

In tracing the development of the screen in the different countries, he omits Japan, owing to insufficient data, Great Britain, whose production he considers small and artistically unimportant, and Italy, whose people he declares lack a « film-sense ». This last assertion is not supported by any arguments and he even quotes certain films which, like « Cabiria », denoted at the time they were produced a first and important advance in cinema enterprise and technique.

His study is therefore confined to the United States, Germany, Scandinavia, Russia and France. He also gives short sketches of the artists in each country who have admittedly influenced the development of cinematography.

BEN D. WOOD, of Columbia University;  
FRANK N. FREEMAN, of the University of Chicago, *Motion Pictures in the Classroom* Houghton Mifflin Company, The Riverside Press, Cambridge (Mass.), 392 pages, 12 illustrations, 8 drawings, 44 tables.

The authors of this work, which is packed with information, report in detail on the

results of the enquiry they carried out at the instigation of the Eastman Kodak Company, in collaboration with the National Educational Association, in the schools of 12 cities of the United States on the value of cinematography to education.\*

We will say no more of this comprehensive experiment, since a very detailed account of it, carefully compiled by the Eastman Teaching Films, Inc., Thos. E. Finegan, appeared on pages 131-149 of the August 1929 number of our Review.

ADRIANO GIOVANETTI, *Figure mute*, published by Quartara, Turin (L. 10).

The writer, who has no literary pretensions, has drawn pen portraits of the following, regarded as artists and private individuals:

1. Mary Pickford.
2. Charlie Chaplin.
3. Lilian Gish.
4. Douglas Fairbanks.
5. Maria Jacobini.
6. Emil Jannings.
7. Pola Negri.
8. Oreste Bilancia.
9. Maë Murray.
10. Franz Sala.
11. Carmen Boni.
12. Harold Lloyd.

*The Neighbourhood and its Motion Pictures*  
107 pages.

A sub-title makes it clear that this book is merely intended as an aid to those wishing to participate in cinema reform by offering amusing and morally healthy cinema performances for the family.

The book may be divided into two parts. The first part contains the replies to a questionnaire circulated by the agency of Dr. Augustus A. Thomas, President of the World Federation of Educational Associations. The questions are many and interesting.

(1) What methods have you adopted to interest your association in cinema reform?

(2) What associations have more especially cooperated with you in this reform work?

(3) Have you established relations with local managers?

The final judge and arbiter of every performance is the public, who by attending or keeping away decides in the last resort the success of the show. It is therefore public taste that must be educated. How to interest the public, how to overcome apathy and indifference — these questions were put to a Committee including representatives of various associations which met in a special congress in New York and to which we owe a series of interesting reports collected in this book.

The American public, young and practical-minded, keen on success and progress, does not resent, but rather invites criticism. It is quite common to find firms advertising in this way: « If our goods please you, tell your friends; if not, let us know ». Silence, like all inactivity, often leads nowhere. The important thing is action, notification to the proper quarter — in this case the cinema industry itself — of the cinema's defects, if we are to cooperate seriously in meeting the new and universal demand for educational cinematography.

The second part of the book consists of reports from associations on cinematographic work, of which one of the most interesting is Dr. Howard M. le Sourd's report on religious films.

This describes the work set on foot by a Committee established in New York in 1929 for the purpose of determining how the film could contribute towards religious education, both Protestant and Catholic. The results of the studies and enquiries that are being made will be published separately.

The book ends with a short and interesting history of silent and speaking cinematography.

Professors MIAGLIA and RAIMONDI have written a collection of 13 plays, including monologues, fables and short comedies, which have been published in 6 volumes by the Libreria Salesiana of Rome, under the title of *Il Nuovo Teatro per i piccoli*. The separate volumes are as follows:

Vol. 1. « The Box of Providence », patriotic monologue for the small child. « The Visit of the Infant Jesus », a religious play in two acts for small children. (L. 1,50).

Vol. 2. « The Dolls' Mother » a play, with a

moral, in one act for little girls. « The Easter Lullaby », a religious play in one act for little girls. « Lolli's Tooth », play with moral in one act for little girls. (L. 2).

Vol. 3. « The Painter », humorous monologue for boys. « The Miraculous Grass », a moral fable in two acts for boys. (L. 1,50).

Vol. 4. « Granny's Rosary », religious play in one act for little boys. « Perfection » a play with moral, in one act for little girls. (L. 2).

Vol. 5. « The Story of a Marionette », play with moral, in one act for small children. « The Good Shepherd », a religious play in two acts for small children. (L. 2,50).

Vol. 6. « Rodomonte on the Lead », humorous play in one act for boys and girls. « Pay and say nothing », humorous play for boys and girls in two acts. (L. 2,50).

The above collection has met with the approval of scholastic and religious authorities. It is certainly deserving of notice, for the plays, on account of the simple form in which they are written and their moral, poetic and religious content, make an ideal theatrical repertory for children of both sexes and at the same time provide amusing and instructive reading.

It is hoped that the cinema may do similar work in the same field.

RENE SCHWOB, *Une Mélodie Silencieuse* (274 pages), published by Bernard Grasset, Paris (12 francs).

The writer aims in this book at framing the poetics of an art still in its infancy but of enormous importance and which, more than any other and in spite of appearances, affords a picture of our inner life, a representation as it were, of the invisible.

These poetics he derives from a number of films which he analyses and criticises with the exquisite sensitiveness of an artist and man of letters.

Very interesting is the study of the art of Charlie Chaplin, whom he describes as a real genius of the cinema; equally interesting is the evidence on every page in the book of the artistic qualities of the screen.

The writer shows how the cinema is a real art, distinct from the others and possibly the



greatest of them all, because, even without the aid of words, it reveals the harmony between the visible and invisible world. To appreciate it, however, requires analytical passion and a love of the mystical and also a kind of courageous self-surrender; rationalists, like Souday and Duhamel, are therefore unable to recognize its virtues.

Not all countries, however, are capable of developing the art of the cinema, which demands of its votaries naivety and a negation of conscious personality: «the cinema only lives for those who forget themselves». The countries of cinematography are therefore, according to the author, youthful America and mystic Russia.

This book, for its form among other reasons, deserves to be read not only by lovers of the cinema but even more by its adversaries.

ERNEST A. DENCH, *Motion Picture Education*. The Standard Publishing Company Cincinnati. 353 pages.

The author is convinced himself and seeks to convince others. His book is therefore written for, and deserves especially to be read by the sceptical. By these we mean sceptics not in matters of religion but in matters of cinematography, all those who, in spite of the brilliant achievements daily recorded by the cinema, persist in despising it and in denying it its place in modern life. We, however, are as convinced as Mr. Dench, if not more so. And many others besides ourselves, beginning with the League of Nations and the Italian Government, have believed in the expediency of creating our Institute, the essential purpose of which is to develop a new international cinematographic sense.

What can we say, therefore, after reading this interesting book, except that we entirely share the author's views, follow daily in reviews and newspapers the progress of the cinema in America — of which he gives a full and clear account — and, like him, desire to encourage the movement for embellishing educational films with all the attractions of art? For this, unfortunately, is a point most open to criticism — and not of the ill-disposed only. Educational films

it is often said, are dull and badly made; their plots are uninteresting; no attention is paid to stage production or technical perfection. The public, which is by now accustomed to a very different kind of performance, has no interest in educational films and boycotts those theatres that show them. This is true within limits, but, even granting this is a weak point in the cinema's armour we must not forget the excellent and brilliantly successful work of cinema enthusiasts like Mr. and Mrs. Johnson and Monsieur J. B. Lévy, who in their different educational fields have given us films of unquestionable social and cultural value. This is no merely personal opinion, confirmed as it is by the public of nearly every country, which has flocked to see and applaud M. Lévy's «Maternité» and to admire the Johnsons' pictures of savage life in darkest Africa.

To return to our author, Mr. Dench's book contains a great deal of interesting material and every chapter shows how much has been and is being done in America in the sphere of culture and education. Schools, universities, the Church and even Governments now realise that few factors in life can exercise such influence on the mass of the people as the cinema. They have entrusted to it the very delicate and difficult task of propaganda.

Thus not only teachers, but scientists, clergymen, politicians, industrialists, commercial and agricultural circles, sociologists, hygienists and even the police will find chapters in this book that will particularly interest them, while it contains a wealth of detail and valuable information which, if intelligently applied to the individual case, cannot fail to advance the cause of human progress.

GILBERT SELDES *An hour with the movies and talkies*. Published by G. B. Lippincott and Co. 16, John Street, Adelphi, London. 156 pages.

An hour is certainly not too long to study the birth and development of the silent and spoken cinema, but the author by his succinct resumé has made his subject extremely interesting. He takes us back to the first tentative experiments in film-making and

the first public performances. Between 1903 and 1908 various films were produced and met with success because at that time the cinema public had no standard of criticism and applauded even bad work. The years 1909-15 saw the first European productions of big dramatic films, which were exported to America where they enjoyed great success. Among these should be mentioned the Italian film « Quo Vædis », made in 1913, which denoted a real advance in cinema technique and artistry. In the same year the « Famous Players » Company was formed in America, and in the following year Charlie Chaplin began his series of comic films we all know so well. In 1915 Griffith created « The Birth of a Nation », illustrating the idea philosophically represented in Beard's History of America that the United States as a nation are the outcome of the Civil War. This film had a

unique success. It was shown uninterruptedly for ten years and the profits amounted to 150.000.000 dollars.

From 1915 onwards the silent film continued its prosperous career until it was joined by the synchronisation of sound and speech, which marked the entry of cinematography upon a second phase. At the same time the eyes of the world, irresistibly attracted to the new, did not withhold their admiration from the incomparable artistic and technical achievements of the great Russian producers like Eisenstein and Pudovkin, to quote only the best-known.

Cinematography is both an illusion and an industry, says Mr. Seldes at the beginning of his book. As an industry, he concludes, it may rise and fall with or without synchronisation, but as an illusion it will last as long as human life.



---

Dr. LUCIANO de FEO — *Editor and Responsible Manager.*

« La Cardinal Ferrari » S. A. I. — Tipografia — Via Germanico, 136 — Roma