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I N D E X

G. FASCIULLI . . . - Virgil	1139
J. WILS-PRADILLA - The cinema as a factor in teaching and culture	1163 •
L. DONALDSON . . . - The cinematograph in scientific teaching and research	1166
A. HELWIG . . . - The cinematograph as an important factor in the inves- tigation of occult phenomena	1173
E. ELIE - Should war films be seen by children?	1177
V. CHNEIDEROV . . - Cinematographic expedition in the jemen	1181
J. SERRANO . . . - The educational cinema at Rio de Janeiro	1186
F. JACOBS - Tremendous influence of films on family life of to-day	1189
G. FRIEDANI . . . - The reproduction of sound on film without photo-electric elements	1191
<i>Film Censorship in Norway and Sweden</i>	1199
<i>Documentary Films</i>	1211

VIRGIL'S BIMILLENARY

LXX B. C. - MCMXXX A. D.



Virgil from a painting by Luca Signorelli (15th cent.) in Orvieto Cathedral.

VIRGIL

(from the Italian)

PART I.

1st PICTURE.

The home of Virgil near Andes not far from the banks of the Mincio. It is the house of simple well-to-do farmers.

Large hall on the ground floor.

From the wide open door in the back-ground the setting sun can be seen, illuminating the country-side. The future Virgil is not born yet. His expectant mother is preparing his little garments. A carpenter enters bringing a cradle. Exit the carpenter. The mother looks at the cradle with admiration and makes it rock. She sits beside it and falls asleep. Something stirs in the cradle. It is not a child, but a tree that springs up and grows very fast. The cradle and the hall have disappeared and in their stead, a tall laurel bush spreads out its boughs.

Virgil's father comes home, his wife wakes up — her dream has vanished — the cradle is again in its place, astonished she describes her dream to her husband.

2nd PICTURE.

The child Virgil sets out hesitatingly to discover the world.

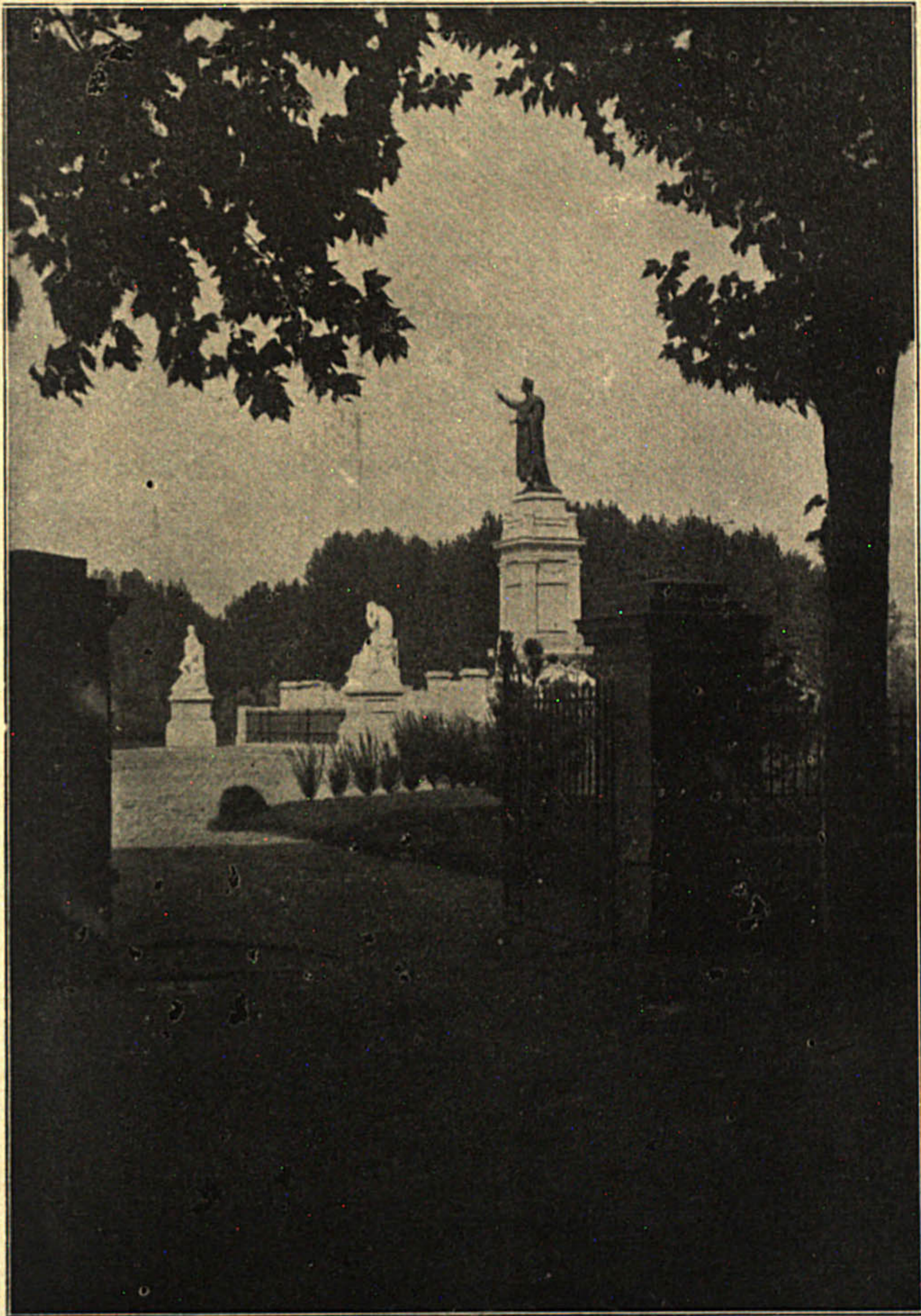
A series of pictures dissolve one into the other:

a) Virgil walks along the banks of the Mincio; he pauses before a flowering tree, his small hand strokes the rugged bark.

b) Virgil sitting near a shepherd in the shade of a beechtree, is watching the peaceful herd.

c) Virgil stands awhile near the hives and looks at the bees at work.

e) Virgil enters the large stables, the horses look round at him. The child has a vision of a wild cavalcade of heroes.



MANTUA — Statue of Virgil.

f) Virgil stands by the Mincio on a misty morning; the mist dissolves and the god of the river appears surrounded by nymphs.

g) Virgil watches the stars on the terrace of his house. Little by little the stars move together and form a wide barrier; suddenly the word GOD appears above in flaming letters.

3rd PICTURE.

Winter. The hall on the ground floor. The parents of Virgil are seen sitting by the hearth. Slaves are at work, one of them is teaching Virgil to read and write. The boy is proud of his first achievements.

4th PICTURE.

The same hall. An old female slave spinning by the hearth is telling some ancient tale of far-off countries to Virgil. Mythological figures appear in the flames and the smoke of the fire.

5th PICTURE.

A field full of flowers. Young Virgil is seen taking part in the poetic competitions of the shepherds and is much applauded.

6th PICTURE.

The shepherds carry the reluctant Virgil in triumph and bring him home. His parents welcome him. The father declares that his son's hands shall not touch rude instruments; the boy must study and become a magistrate.

7th PICTURE.

At Cremona. Virgil in a grammar school.

8th PICTURE.

At fifteen Virgil is so advanced in his studies and development that his father wishes him to wear the magistrate's robe.

A ceremony in the paternal house. Virgil abandons the garments of his childhood and receives the white toga presented to him by the magistrate. His friends and relations accompany him and guide him towards the household gods, to which he pays his respects. Under the loggia a banquet is prepared.

9th PICTURE.

At Milan. Virgil frequents a school of rhetoric. He is disappointed because his elocution is not good.

10th PICTURE.

At Rome. Virgil is seventeen when he arrives in Rome. A series of dissolving pictures showing life in Rome in those days.

- a) The Servian walls, once standing in the country, now encircle a new town.
- b) Demolition of old houses to reconstruct handsome buildings.
- c) The Forum. The first stone theatre constructed by Pompey.
- d) The cosmopolitan crowd in the main streets.
- e) The unfrequented Senate; a speech delivered by Cicero.
- f) Procession of Asiatic people. A temple of strange foreign divinities.
- g) Nocturnal orgy corrupting some young poets.

11th PICTURE.

Virgil's simple study; far away from the noise and splendours of the great city.

12th PICTURE.

The school of the famous rhetorician Elpidius. Virgil frequents the school without enthusiasm. There are sons of noble families at the school amongst whom, the young Octavius, seven years younger than Virgil. Virgil is again disappointed in his studies of rhetoric and eloquence.

13th PICTURE.

Virgil's house. He has decided to abandon the study of rhetoric. He is writing a burlesque farewell in verse.

In this picture, some of the words of the poem will appear on the screen, accompanied by illustrations:

a) *...Such studies are empty bombast — swollen words, vain clash of cymbals...*

(Strange swollen shapes — words which grow in size without increasing their significance — enormous cymbals that vibrate and disappear in the sky).

b) *...I want to sail towards the blessed haven of philosophy — where life is free of care...*

(A white ship is seen sailing into a port. Virgil finds himself anchored in an infinitely peaceful and solitary spot. The Camenae, pastoral muses, honoured by him, advance bashfully towards the poet offer their presents and try to retain him).

c) *...Depart, sweet Camenae, go far away... — but return to look at my tablets from time to time...*

The Camenae smile, nod their heads and disappear.

14th PICTURE.

The same solitary spot; in the background stands a rock pierced by a great door, on which is written:

De rerum natura.

The shadow of the poet Lucretius stands near Virgil and offers him the key of the door. The poet opens with trepidation.

15th PICTURE.

The school of the epicurean philosopher Siron. Distinguished students. An hour of study.

16th PICTURE.

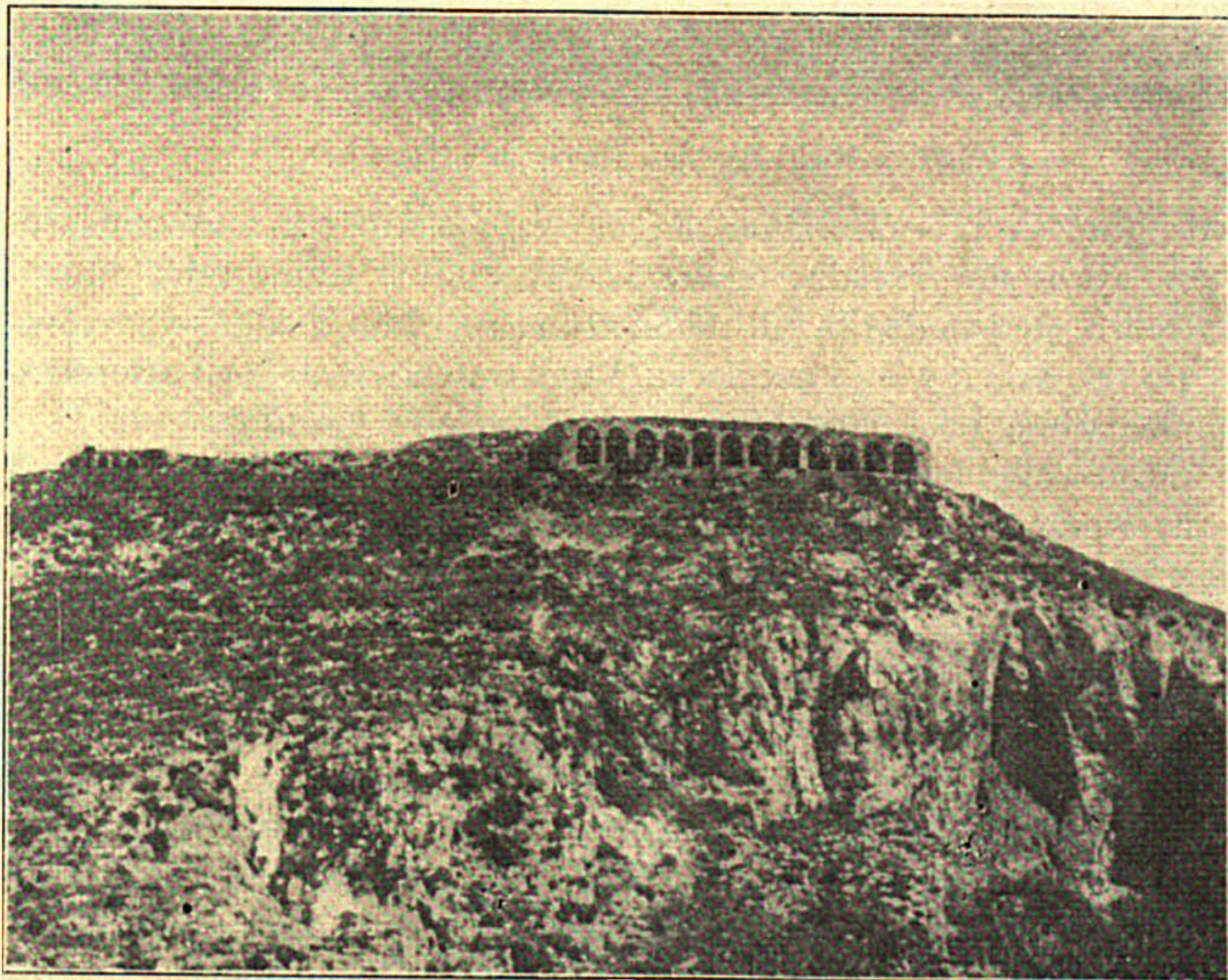
Virgil steps into the interior of the cave to which the key of Lucretius has given access. Virgil stands before a statue of Epicurus. The statue comes to life and leads Virgil through mazes where scenes of earthly enjoyment are enacted. Virgil asks: — And after? — Epicurus leads Virgil to a smooth wall on which is written: *Nihil.*

After a moment of anguish, Virgil tears a pole from the ground, which in his hands is transformed into a lyre. He strikes the dark wall with his lyre; the rock splits and through its opening are revealed scenes of love, faith and human activity. The rock closes up again and the words which Virgil will some day write in his *Georgics* appear in luminous letters:

*Scilicet huc reddi deinde ac resoluta referri
Omnia, nec morti esse locum, sed viva volare
Sideris in numerum atque alto succedere caelo.*

17^m PICTURE.

A meeting in the house of Maecenas. Luxurious and elegant surroundings. A crowd of poets, friends and *protégés* of Maecenas. Virgil is introduced to the great personage. They discourse of poetry. The poets belong to the group of neo-Hellenes, whose master was Catullus. Cornelius Gallus likens the poet's art to that of the



Virgil's country: Temple of Jupiter Anxur at Terracina



Virgil's country: Part. of Temple of Jupiter Anxur.

goldsmith. A precious stone has no value until cut and mounted. These words are visually reproduced; Gallus is transformed into a goldsmith, surrounded by all the instruments of his trade, he prepares his poetry as if it were a necklace... Virgil watches with great attention. Another young poet offers him a book of verse by Catullus.

Meanwhile, loud cries are heard coming from the street. All run to the windows, Cornelius Gallus, the poet-goldsmith, remains a moment alone, then he joins the others on the loggia.

18TH PICTURE.

We see Julius Caesar returning in triumph from his Gallic conquests.

19TH PICTURE.

Virgil is on the Appian way along which the triumphal pageant has passed. It is evening. He picks up a palm leaf and holds it up towards the City as a symbol of faith and an augury of perpetual glory.

Calliope, the muse of epic poetry, appears. The poet walks towards her tremblingly, but the vision fades.

PART II.

20th PICTURE.

Virgil has returned to his father's home. He sees again the sweet meadows and the blue river; his parents, and his friends the shepherds.

21st PICTURE.

A charming country-side with shepherds and cattle grazing. Virgil writes his *BUCOLICS* under the shade of an oak.

The horizon darkens; suddenly Rome appears and the great events which are happening there unroll themselves before his eyes: *a)* The murder of Caesar. *b)* Caesar's funeral and the revolt of the people. *c)* The men of the second triumvirate. The serenity of country life returns, Virgil is seen still writing, far away from the clamour of the world.

22nd PICTURE.

The palace of Asinius Pollio, Governor of Cisalpine Gaul. Virgil offers the first eclogues to his friend Pollio. The Governor congratulates him, then he tells the poet that he has some serious news for him. From Rome, he has received the order to confiscate the land and to distribute it amongst Caesar's veterans. The operations have already begun in the district of Cremona and will soon spread to Mantua.

Consternation of Virgil. Asinius Pollio advises the Poet to go to Rome and put himself under the protection of Octavius. He writes him letters of recommendation.

23rd PICTURE.

On the way to Rome, Virgil meets processions of refugees (settlers who have been expropriated), and listens to their lamentations. These will later appear in the *BUCOLICS*.

24th PICTURE.

At Rome, in the palace of Octavius. Conversation between Virgil and Maecenas. Maecenas introduces Virgil to Octavius. The two great men meet. (Octavius was then 20 years old;

a very handsome youth with an expression of quiet strength). Octavius reads the letter of Pollio and immediately grants his protection to the Poet. He writes a few lines which are to assure immunity to Virgil's property. These two men of such divergent qualities, have a premonition of each other's greatness. Octavius recognises in the modest countryman, the poet who will immortalise the feats and names of heroes; Virgil recognises in the noble and enigmatic features of Octavius, the young brother of Quirinus, the new hero of Rome. These mutual impressions are expressed symbolically: While the two confront each other, the laurel bush seen by Virgil's mother in her dream springs up beside him; near Octavius, an oak tree appears. The branches of both trees interweave and form a triumphal arch over which a resplendent Roman eagle spreads its wings.

25th PICTURE.

In the house at Andes. The old parents of Virgil are telling him of their fears; they speak of a new and imminent distribution of land. Virgil tries to reassure them. Thanks to the protection of Octavius have they not already passed a year in safety? A breathless servant enters. He relates that some soldiers have forced their way in to the farm, saying they are the new masters. Other servants arrive; scenes of confusion; Virgil's parents are conveyed to the inner rooms.

26th PICTURE.

In front of the house. Virgil stands on the threshold with a few slaves. The centurion Arrius arrives accompanied by soldiers. He arrogantly orders all to leave immediately. Virgil shows the document given him by Octavius. The centurion takes the parchment and tears it to pieces while the soldiers stand by laughing. He renews his order. Virgil tries to resist; the soldiers unsheathe their swords; a slave is killed. Virgil returns to the house.

27th PICTURE.

On the road to exile. Virgil, his parents and a few slaves are seen travelling towards Rome.

They arrive at a suburban villa belonging to Siron a former teacher of Virgil. They enter the fine gardens. Virgil stands on the terrace

and shows the distant monuments of Rome to his parents. He tells them that they can remain in this peaceful house, while he will return to the City to resume study.

28TH PICTURE.

Rome. Virgil's simple bare room. By the light of a lamp, the poet writes the last words of the BUCOLICS. He steps out on the terrace and watches the sun rising over the City: the dawn of his fame and his poetry.

29TH PICTURE.

A feast in the house of Maecenas. Many poets and artists are present. Virgil reads an eclogue from his BUCOLICS. They create a great sensation and he receives congratulations from all sides. The actress Cytheris, a friend of Cornelius Gallus, is an enthusiastic admirer of the poem. She proposes to recite one of the pastorals in a public theatre. Virgil is induced to consent.



Virgil's country: Mount Circe and the Pontine Marshes.



Virgil's country: Temple of Apollo at Cumae.

30th PICTURE.

A crowded Roman theatre. Cytheris is about to recite the sixth Eclogue (*Varo*).

(This recital is visualised on the screen).

“ Old Silenus, the son of Bacchus, is seen sleeping in a grotto overcome by the effects of drink. Two young shepherds and a nymph surprise him. Silenus has often refused to sing for them, therefore they revenge themselves by tying him fast and keep him in bonds until he consents to sing. Silenus wakes up, he looks about and laughs goodhumouredly. — Get away youngsters! untie my bonds and I will sing anything you like — Silenus is free, he sings. ”

The scene closes with the projection on the screen of the words which conclude the eclogue:

*Omnia, quae Phoebus quondam meditante beatus
Audit Eurotas iussitque ediscere laurus,*

*Ille canit-pulsae referunt ad sidera valles
Cogere donec oves stabulis numerumque referri
Iussit et invito processit Vesper Olympo.*

The audience on their feet, cheers and applauds. The actress is overwhelmed. Someone asks the name of the author. Cytheris says: "Virgil". The unknown name goes from mouth to mouth. Cornelius Gallus points towards a youth on the steps who is about to leave: there's the poet! The crowd press around him and carry him in triumph.

31st PICTURE.

On the morrow Virgil is famous. Some booksellers come to his study and ask him to allow them to publish the BUCOLICS. A messenger brings a rescript from Octavius, in which it is decreed that he will receive fruitful lands in Campania as a compensation for the small farm he lost. Admirers and solicitors surround him. At last, only an unknown youth remains; he was in the theatre on the previous day, and as a friend of the Muses, he was moved by the beauty of the new poem; his name is Horace; he too has been dispossessed of his property and is now a scribe, but his inclination prompts him to write poetry. A spontaneous friendship springs up between the two young men.

32nd PICTURE.

Virgil introduces Horace to Maecenas. The three go together to the Esquiline and Maecenas consigns to Virgil the house which he has given him. He shows him the foundations for his own palace which will be erected close by. He assures Horace of his protection. Together they will be able to do great things for the glory of Octavius and Rome.

33rd PICTURE.

Maecenas, Virgil and Horace travel together in Italy. A halt near a village. From a hill, Maecenas shows deserted fields to his friends. There is too much uncultivated land in Italy! And yet, the greatness of Rome sprang from the soil.

(To illustrate these words, there appears projected on the screen, a spade quickly transformed into a Roman sword; this picture dissolves into the scene of Cincinnatus abandoning the plough to assume dictatorship).

Inspired by this desolate landscape, Maecenas suggests to Virgil the theme for his *GEORGICS*: a poem which is to awaken in the hearts of the Italians, the love for agriculture.

Virgil feels the beauty of the theme. With his style he engraves on his tablet the word *GEORGICON*. His companions bend down to see what^o he has written. The poet gazes in the distance. The barren land is quickly transformed into fertile country dotted with farms and meadowland on which flocks and herds are seen pasturing.

34th PICTURE.

The villa of Virgil situated between Capua and Caserta. Gardens, terraces, meadows. Virgil passes through the olive groves, the palms and flowers. He listens to the voices of nature.

35th PICTURE.

The large library in the villa. Virgil deep in thought by the window. The *Camenae*, whom he had formerly dismissed, appear to him and smile upon him. Virgil writes the first lines of the *GEORGICS*.

*Qui faciat laetas segetes, quo sidere terram
Vertere, Maecenas, ulmisque adiungere vites
Conveniat, quae cura boum, qui cultus habendo
Sit pecori, apibus quanta experientia parcis,
Hinc canere incipiam.*

36th PICTURE.

While Virgil is writing his poem of the land, important events for the history of Rome are taking place.

Octavius announces to the Senate that he has declared war on Egypt because his rival Antony, repudiating Octavia his sister, has married Cleopatra. The battle of Actium. The capture of Alexandria, the death of Antony and Cleopatra. Octavius returns triumphantly to Rome to celebrate his victory and assume direction of the State.

37th PICTURE.

At Atella, a small village in Campania, Virgil reads his poem to Octavius, who has stopped there on his way to Rome.

Octavius is accompanied by Maecenas and a few followers. The audience sits round the poet. In the semicircular background of the room are seen four large volumes bearing the inscription: *Georgics*, I, id. II, id. III, id. IV. (close-up).

38th PICTURE.

The four books of the *GEORGICS*. The first volume opens; it widens out, becomes like a large window; there appears a visual and pictured translation of the contents of Book I, namely: the various methods of cultivating the land, the origins of agriculture, ploughing implements; the seasons' tasks; warnings of storms; a digression on the portents which preceded and followed Caesar's death.

The four books reappear as a close-up. The second one opens.

Its contents become visible: the life of plants; the cultivation of plants in the various parts of Italy; the olive and other trees; praises of rural life.

The four books reappear. The third one opens.

Its contents become visible: The care of cattle; oxen and horses; sheep and goats; dogs; the illnesses of animals.

The four books reappear. The fourth opens.

Its contents are visible. Bee-keeping; the bee-hive; Swarms and their battles; the kingdom of bees; honey and wax; the care of hives. Evocation of the legend of Aristaeus; Orpheus and Eurydice.

39th PICTURE.

Octavius is leaving Atella. Virgil bows and tells him that he will write a new poem in praise of him. Octavius waves his hand towards the horizon and says that the poem will have to celebrate the glories of Rome at the beginning of a new era.

The party leaves. Virgil remains alone in the twilight, the vast design beginning to shape itself in his brain.

PART III.

40TH PICTURE.

Roman peace. Augustus is closing the temple of Janus. Visions of Rome's greatness during the period of imperial peace. Before the closing of this scene, Virgil appears and contemplates the scene with visible emotion.

41ST PICTURE.

The library in Virgil's villa in Campania. The poet is deep in thought. Various figures appear to him, they represent the delights of life, they are: Fame, Pleasure, Riches, Leisure etc. Why give all his attention to these sterile papers? One must enjoy life while there is time. But Virgil repels these allurements and continues his studies; he is looking for the inspiration of a theme for the glorification of Rome.

42ND PICTURE.

Virgil is musing; suddenly he finds himself at the mouth of a great river. He sees in the waves of the river a vision of the Roman people spreading over the earth. The mystery of so much glory, thinks Virgil, is not to be found at the mouth, but at the source of the river. Captivated by this idea, his mind retraces the stream. At last he reaches the source high up in a valley where he meets two unknown figures; these are Aeneas and his son Iulus; the ancestors of Rome and of the Julian race to which Augustus belongs. Aeneas gives to Virgil a flame that shines without burning. Virgil holds the flame aloft.

Darkness falls, the wonderful torch traces in the sky the name of ROME.

43RD PICTURE.

The same villa. Virgil receives Maecenas and tells him that he has found the theme of his new epic poem. Virgil examines books and maps which refer to the legend of Aeneas.

44th PICTURE.

A villa near Naples. Virgil watches the sea from the heights of a terrace.

A walk in the gardens. Every now and then, the poet halts and writes a few notes on his tablets.

45th PICTURE.

On the sea-shore, by the boats which have been pulled up on the beach. Virgil listens to the fishermen who relate old Mediterranean legends.

46th PICTURE.

A moonlight night. The terrace of the villa on the sea. Virgil steps out on to the terrace.

He is tired and despondent. He descends a flight of steps and stands on the shore. A cloud passes over the water, it reaches land and takes the shape of an old man, he is robed in white and is blind: it is Homer. The poet of antiquity lays his hands on Virgil's brow with a gesture of benediction and then he disappears.

47th PICTURE.

In a suburb of Naples. Virgil passes in the streets, the people point at him; the children surround him; he caresses them and gives them a few coins. He enters the poor abode of a sick fisherman. He speaks to him and encourages him; he talks to the distressed wife and gives her a purse of money. The children accompany him to the door.

48th PICTURE.

The terrace of the villa. It is dawn. The windows of the study are still closed. Many country girls appear, they carry garlands of laurel leaves and baskets of roses. They decorate the entrance to the study with festoons and bunches of roses, and heap up more roses in front of the closed windows; then they retire and hide behind the bushes that stand on both sides.

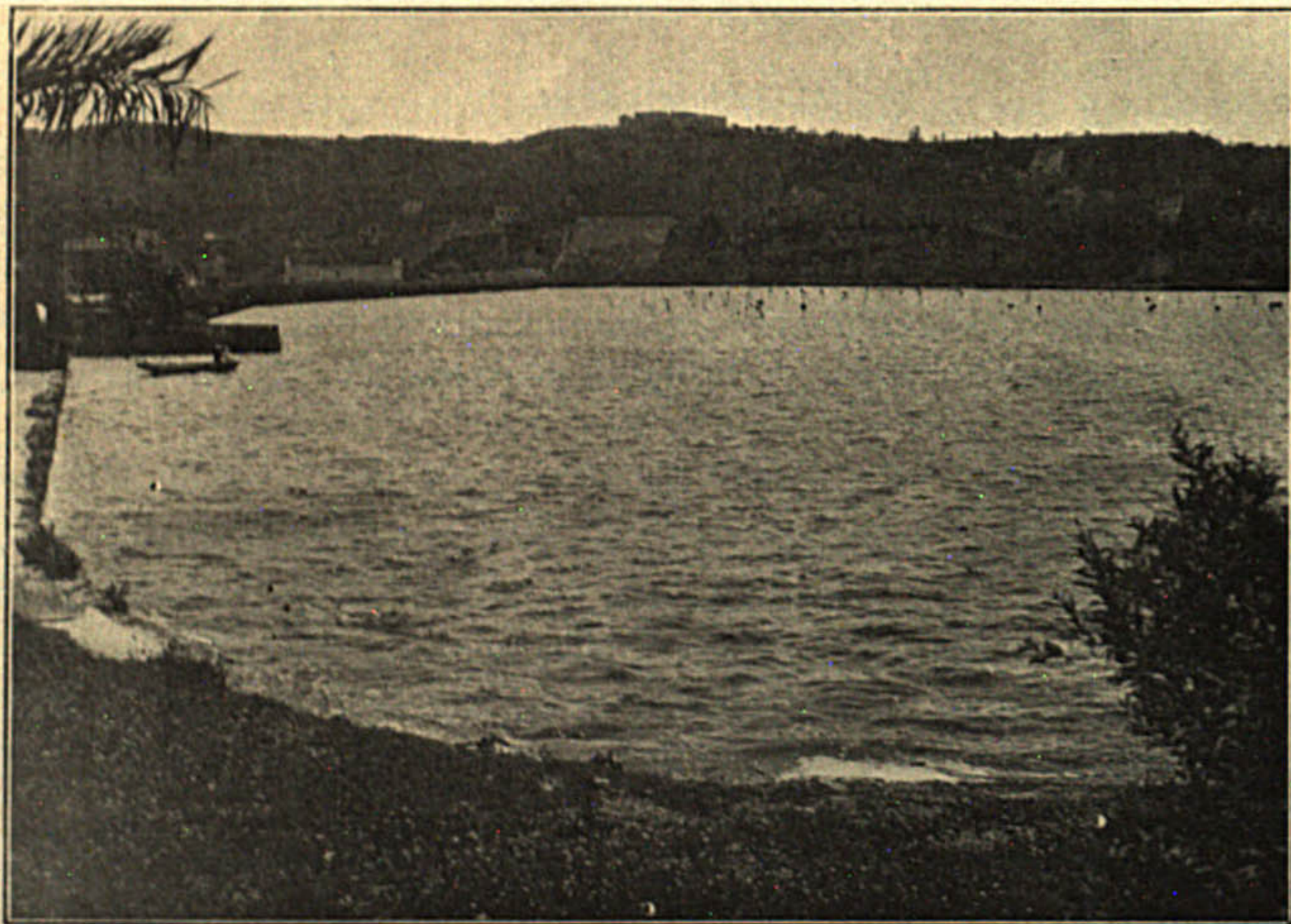
Virgil opens the door and finds himself surrounded by roses, standing under the arch of laurels. The girls laugh and are discovered, they run away towards the sea.

49th PICTURE.

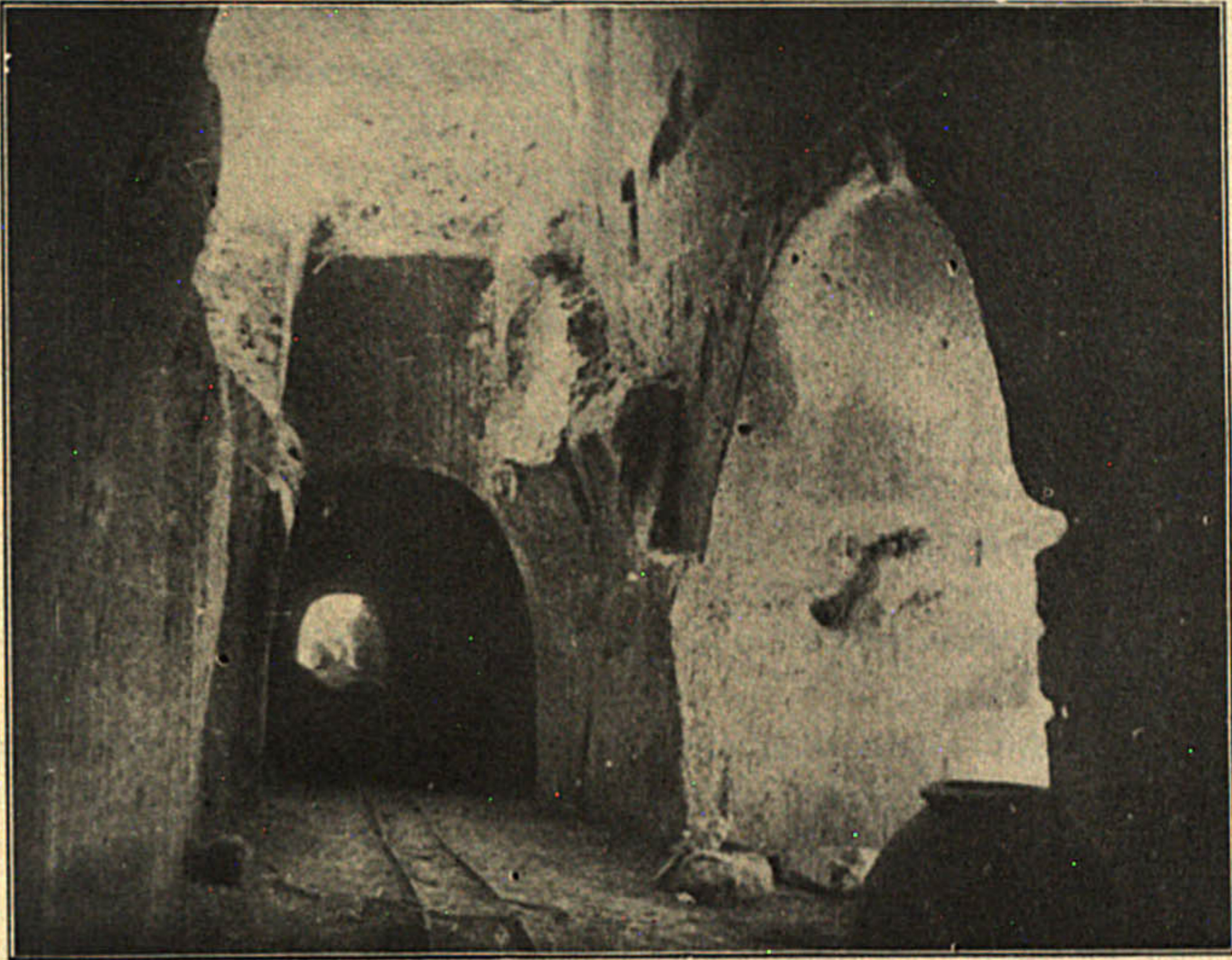
Several years have elapsed, during which Virgil has written the *Aeneid*. Some poet friends have come to visit him in his Neapolitan villa; they have been sent by Augustus who is impatient to read the poem. Virgil wards off the request. Nothing is finished yet; many parts have still to be composed, others to be corrected. His friends insist. Virgil has to give way; he will go to Rome and read to Augustus Book VI, which can be considered as finished.

50th PICTURE.

In the Palace of Augustus in Rome. Virgil is about to read before a distinguished audience, Book VI of the *Aeneid*. Augustus and his sister Octavia are present, also Maecenas, and the poets Horace, Varius and Tucca. The scene dissolves into a close-up showing a volume entitled *Aeneid*, Book VI.



Virgil's country: The Lake of Avernus.



Virgil's country: The Cave of the Sibyl.

51ST PICTURE.

Cinematographic projection of Book VI.

1. In the temple of the Cumae Sibyl. Aeneas wishes to visit the realm of Pluto. The Sibyl tells him that it is very difficult to do so, but not impossible; others have done so before him. He must offer a "golden bough" as a gift to Proserpine.

2. Aeneas is wandering in a dark forest, looking for the golden bough. Two doves appear, they are the sacred birds of Venus his mother, they lead him to an oak tree, on which a bough is shining. The hero breaks off the bough, which immediately sprouts again.

3. It is dawn, one sees Aeneas waiting with some followers, near the lake of Avernus, by the forest. The Sibyl appears and dismisses all except Aeneas to whom she beckons to follow her. She leads him towards the dark entrance to a cavern. The hero obeys and unsheathes his sword.

4. They descend into the bowels of the earth. The infernal abyss. At the entrance are stationed Penitence and Remorse; pale Diseases, Old Age, Fear, Hunger and Poverty; other horrible phantoms appear: Fatigue, Death and his brother Sleep and the fatal Joys. On the threshold can be seen War, the Eumenides and Discord. In the centre stands an old elm-tree from the branches of which hang the idle Dreams. Other monsters group round: the Centaurs, Briareus, the Lernaean Hydra, the Chimaera, the Gorgons, the Harpies, Geryon. Aeneas raises his sword, but the Sybil stops him.

5. The Acheron. Charon the ferryman. The shades of the departed reach the other bank of the river. Aeneas recognises some of his companions who perished in shipwreck. Charon is appeased by the sight of the golden bough and ferries Aeneas and the Sibyl across. Cerberus.

6. An infernal forest. Shadows pass. Aeneas meets Dido and implores her pardon. The Queen of Carthage never lifts her gaze to the hero, she disappears silently in the dusky wood.

7. A cross-road. The infernal prison; the Tartarus (various visions). Pluto's palace. Aeneas hangs on the door the golden bough and accompanied by the Sibyl, directs his footsteps towards the Elysian Fields.

8. Elysium: pure air and suave meadows, groves and hills. The happy inhabitants pursue the occupations they preferred in life. Songs and dances. Chariots and war horses, harmless weapons. Heroes, priests and poets. Meeting with the poet Muscus. The Sibyl asks the poet where Anchises, the father of Aeneas is.

9. Muscus accompanies the two guests to a hill. From that height one sees old Anchises choosing his lineage from among the souls who are ready to return to earth. Aeneas descends the hill and runs towards the meadow.

10. Meeting of Aeneas and Anchises. Tender embraces.

11. Near the river Lethe, where innumerable souls stop to drink before reincarnation, to prepare themselves for a lasting abode in the Elysian Fields.

12. Anchises shows his descendants to his son. Each figure appears in surroundings associated with its name. Sylvius, the founder of

Alba Longa, Romulus. Caesar Augustus, Numa Pompilius, Tullus Hostilius, Ancus Martius, the Tarquini, Brutus. The first Consul. The Decii and the Drusi. Titus Manlius Torquatus, Camillus. Caesar and Pompey. Warriors and legislators: Fabricius, Lucius Mummius, L. Paulus Emilius, the Gracchi, the two Scipios. Claudius Marcellus (son of Octavia and nephew of Augustus, who died very young and was celebrated for his noble virtues). Anchises encourages his son to perform noble deeds which are to herald a period of glory.

13. Anchises says farewell to his son and to the Sibyl by the entrance of a white door. Aeneas walks along a road at the end of which the sea and ships are visible.

52ND PICTURE.

The hall of Augustus (same as in the 50th Picture). In the background appears and immediately fades away, the youthful figure of Claudius Marcellus. Octavia is crying and Augustus standing by her is visibly moved. They all crowd around Virgil who is still under the impression of the splendid visions he has evoked.

53RD PICTURE.

The villa near Naples. Eleven years have passed since Virgil began the *Aeneid*. The poem is finished, but Virgil is not entirely satisfied. One summer's night, he falls asleep over his papers. Calliope, the muse of epic poetry, appears and caresses the slumberer. Virgil awakes and has a vision of what he must accomplish. He will have to travel to Asia Minor, where some of the episodes of the *Aeneid* occur. On his return, after having had these direct impressions, he will be able to correct and complete his poem.

54TH PICTURE.

The same villa. Preparations for an impending journey. Horace, Varius and Tucca arrive. They have heard of Virgil's intention and have come to dissuade him. The hot season is not made for such journeys, especially as Virgil is not well. But he is firm in his purpose, nothing will induce him to give up his idea. He greets his friends affectionately. Before saying farewell, he shows them the manuscript of the *Aeneid* which he has put away in

a cupboard. In case I do not return — he says — promise that you will destroy it.

55th PICTURE.

The port. Virgil is leaving the shore on a ship. His friends sadly wave him farewell.

56th PICTURE.

At Megara, a Greek city on the Isthmus of Corinth. Virgil has a sun-stroke and must interrupt his journey

57th PICTURE.

Augustus, after two years in Greece, is on his way back to Rome. He goes to Megara to visit Virgil. He proposes to the poet to return to Italy with him. The sick Virgil is brought on board.

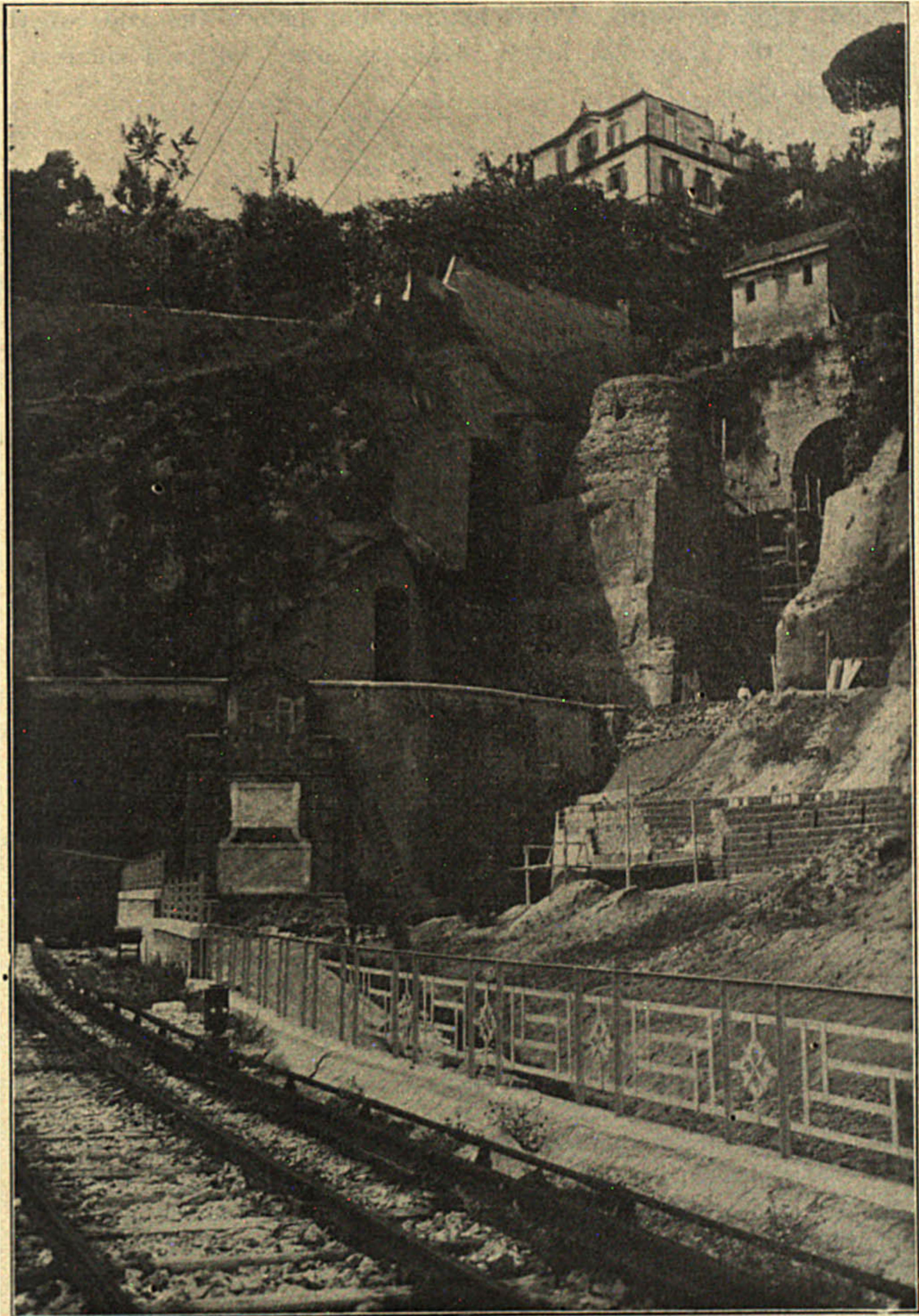
58th PICTURE.

A storm at sea, between Megara and Brindisi.

59th PICTURE.

At Brindisi. Virgil has been brought on land, he is dying. His friends stand around his bed. The Poet entreats them to destroy the manuscript of the AENEID. Last delirium of the Poet. Virgil reevokes a prophecy of the BUCOLICS (Eclogue IV); and murmurs the verses...

*Magnus ab integro saeculorum nascitur ordo.
Iam redit et Virgo, redeunt Saturnia regna;
Iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
Desinet, ac toto surget gens aurea mundo...
...Ille deum vitam accipiet, divisque videbit
Permixtos heroas, et ipse videbitur illis
Pacatumque reget patriis virtutibus orbem.,.
...Aspice convexo nutantem pondere mundum
Terrasque tractusque maris caelumquo profundum,
Aspice, venturo laetentur ut omnia saeclo!
O mihi tum longae maneat pars ultima vitae,
Spiritus et quantum sat erit tua dicere facta!*



Virgil's grave: restoration work.

At the last words, Virgil expires, but before the end, at the back of the room, a lovely Child is seen outlined against a luminous cross..

60TH PICTURE.

Virgil's library in the villa at Naples. Augustus consigns the manuscript of the AENEID to Varius and Tucca and tells them to publish it in the form in which it has been found. Then he announces to the silent crowd waiting in the garden, that Virgil will live on in his works.

61ST PICTURE.

The tomb of Virgil on the road to Pozzuoli. On the centre of the monument are seen the words of the epitaph dictated by the Poet himself:

*Mantua me genuit; Calabri rapuere; tenet nunc
Parthenope; cecini pascua, rura, duces.*

Beneath the moon Calliope is seen standing by the tomb accompanied by the other muses. The figures seem to float upwards and form a vaporous wreath about the monument. But suddenly the luminous Cross appears, the sombre skies are torn by flashes of lightning, the Muses flee in terror.

The night is calm once more and a man is seen in profile kneeling by the grave. It is Dante.

Above, appear in luminous letters the words:

O degli altri poeti onore e lume!

Prof. GIUSEPPE FANCIULLI

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THE CINEMA AS A FACTOR IN TEACHING AND CULTURE

(From the Spanish)

The campaign started by the International Educational Cinematographic Institute, to study the influence of the cinematograph in the field of education, culture and science, is worthy of all praise and deserves universal support.

The efforts of all well-disposed persons who specialise in the training of children, in teaching, medicine and hygiene should be directed towards encouraging this initiative. Although the cinema at present is only a simple commercial undertaking, it is destined to become a foremost instrument of culture, directing the mind towards the highest in morals, art and science. Because of the general popularity of the cinema all over the world, representing as it does, a synthesis of human life, it can achieve its ends "delectando pariterque monendo", as no other teaching method could.

It is very unfortunate that the cinema shows such a morbid preference for the lower passions, and even more or less openly exalts adultery. Even historical events are often inaccurately reproduced so as to give a confused and wrong idea, while tales of crime and adventure are so vividly enacted as to constitute a veritable danger for youth.

The greater part of the public which frequents the cinema halls, and particularly children, whose minds are more receptive to objective external impressions, can only derive harm from influences which destroy their moral ideals, encourage them to form disparaging ideas of love, social life and women. They will acquire a false notion of history, the main facts of which are often altered to suit the scenic requirements of the screen, and will often become enthusiastic about a clever delinquent, magnified into a hero. The cinema has a great moral and intellectual influence over people.

It would be absurd to demand that commercial cinematographic firms should reform the world. But it is desirable, for the sake of youth, to have a good production of films depicting real historical facts, moral precepts or dramas that awaken noble sentiments; entertainment films describing travels or instructive films on art and science.

Much attention is due to the child in this field. Cinematography for children should aim at reproducing subjects in the style of the tales of Perrault, the simple stories of De Amicis or the scientific and fantastic adventures of Jules Verne. It should create films showing the ethnical and geographical conformation of foreign countries, and others carefully

selected and adapted for the teaching of history, giving faithful descriptions of true facts. If cinematographic producers were to follow this programme, they would not only secure a numerous and enthusiastic audience keen for instruction and amusement, but would no doubt receive the help of all Governments which include in their programmes, the spiritual and moral protection of the child.

The actual reform of cinematographic films, should proceed simultaneously with the improvement of theatres, which should be adapted to the requirements of youthful audiences. We know of halls in several South-American and some European countries which present many disadvantages. Want of fresh air; seats made for the accommodation of adults may be harmful to children; captions written in small print and vivid colours are trying to the sight of the spectator; from the back seats, the writing on the screen often appears indistinct. All these drawbacks strain the sight of the child whose visual faculties are slightly below the normal, and may be the cause of serious defects.

To recapitulate what has been said on the subject and without wishing to dogmatise, but basing conclusions upon our personal experience of public and private cinematographic performances, certain points can be fixed as a general rule.

1. The production of films for children and young people should be encouraged. Subjects should be adapted to their intellectual standard. The popular adventures of Jules Verne, the tales of De Amicis could be reproduced with an accurate rendering of historical facts, and documentary films of travels, moral and ethical plays depicting life in a pleasant and wholesome form. The applause with which Pathé's films are greeted show to what extent such cinematographic performances could be successful.

2. The cinema as an aid to teaching can be used with greater advantage for secondary instruction than in elementary schools.

3. In the reproduction of historical facts, the truth must be closely followed. If the mind of the child is crammed with false ideas, the work of the teacher will be twofold. He will have to correct the mistaken ideas and counteract the false impressions received by the child during a cinematographic performance by teaching him the true facts over again.

4. Love dramas exciting the nervous system and exalting the imagination of highly strung children, should be banished from the programmes of films to be projected in the presence of children and adolescents. Some films can produce such strong impressions as to give rise to mental disturbances to weak temperaments, incapable of curbing the will or controlling the instincts. Neurasthenic subjects finding themselves under such influences fall victims to their imagination and believe themselves to be the real actors in the plot of the film. They are transported into a world of fantasy and cease to be subject to any of the restraining influences which judicious education should exercise.

5. The cinematographic halls for children must be technically adapted to their requirements. Good ventilation, right-sized seats, prohibition to project captions in small print or in vivid colours especially in red. Normal distance of screen, so as not to tire the eye-sight.

The creation and the work of the International Educational Cinematographic Institute justify our hope that effect may be given to these few points, to the advantage of the whole community.

JORGE WILS-PRADILLA

THE CINEMATOGRAPH IN SCIENTIFIC TEACHING AND RESEARCH

In this article I will treat with what is, perhaps, the most important phase of scientific cinematography, — the application of the motion picture to educational methods, and its potentialities as a vehicle of research in experimental science.

If only the cinematograph had existed in their time, we might have had the wonderful philosophy of Darwin, the theories of Locke or Lubbock, materialised on so many feet of film, and bequeathed to posterity, to enlighten and assist the peoples of all ages. Now, however, that cinematography has come into its own as an educational factor, and that its possibilities in the service of science are no longer disputed, it remains for us to put into practical form the teachings of its philosophers, — to prove the real value of their deductions, and, incidentally, to perform an invaluable service to humanity.

The national necessity for scientific education is imperative. The modern man is too prone to forget how much he owes to science, because so many of its wonderful gifts have become, as it were, part and parcel of his everyday existence. Familiarity has begat a certain amount of contempt or carelessness as to the origin of the inventions that help to make their existence tolerable. Scientific study in the schools, at the present time is nothing far short of a farce. Even where students are allowed to conduct experiments in the laboratory, the nature of the work is of such a limited and stereotyped character as to render the results almost worthless. Little scope is allowed for personal research, — it is simply repetition of certain performances which are no longer experimental. It is a simple matter, then, to explain why there is so very little progress in scientific teaching. In this, as in so many other matters, we are the victims of convention. The existence of the cinematograph almost justifies a complete educational reformation. It has certainly sounded the death knell of the text book, in very many directions. The *visual* method of instruction is one which *has* to come; why, then, further delay.

Sir John Herschel, has impressed upon us that « it can hardly be pressed forcibly enough on the attention of the student of Nature that there is scarcely any natural phenomenon which can be fully and completely explained in all its circumstances, without a union of several, perhaps all the sciences ». It is necessary then, to *complete*, the code of scientific study before it can become of any real value.

One can almost imagine that Locke had in mind the discovery of some such invention as the cinematograph when he said: « That discoveries, innumerable, marvellous, and fruitful, await the successful explorers of Nature no one can doubt ». « We are so far », he says, « from being admitted into the secrets of Nature, that we scarce so much as approach, the first entrance towards them ». Then again Sir John Lubbock, asks, « What would one not give for a science primer of the next century, for, to paraphrase a well known saying, even the boy at the plough will then know more of science than the wisest of our philosophers do now? » This is indeed true, and it lies quite within the power of the cinematograph to bring about this desirable state of things.

Herschel told us that « we may expect a constant increase in the physical resources of mankind, and a continual accession to our power of penetrating into the arcana of Nature, and becoming acquainted with her highest laws ». Sir John Lubbock makes the same complaint, that has so repeatedly been made by writers on the Cinema, as to the misguided method of our educational authorities in their system of teaching. « Though so much » he says, « has been said about the importance of science and the value of technical instruction, it is unfortunately true that, in our system of education, from the highest schools downwards, both of them are sadly neglected ».

I would also commend the words of Sir John Lubbock to all those who have at heart the instruction of the next generation. « Too much concentration on any one subject is a great mistake », he says, « especially in early life. Nature herself indicates the true system, if we would but listen to her. Our instincts are good guides, though not infallible, and children will profit little by lessons which do not interest them ». It is our duty, then, to amuse as well as instruct, — and what is more capable of achieving this than the cinematograph? The true power and value of the motion picture lies in the best of which it is capable, *delectando pariterque monendo*.

THE CINEMA AND BOTANICAL STUDY

As biological science advances, and the cinematograph is beginning to be seriously recognised as a potent factor in scientific research, the experimentalist is now able to obtain glimpses of fields of thought, the mere existence of which was practically absent, even in the most imaginative of earlier scientists. The new means of interrogating Nature — viz, by the employment of cinematography, and the wider views of the functions of living beings, — have together proved the means of enriching our stores of culture. In no department of science has the advance in question been more plainly seen, perhaps, than in the field that the botanist claims as his own.

The modern student of plant life no longer regards the objects of his study as so many things which merely demand classification and arrangement, and whose history is exhausted as soon as a couple of Latin or Greek names have been appended to each specimen. On the contrary, the modern botanist — especially at this season of the year — seeks to unravel the mysteries which hedge about the living actions of even the humbles plant that decks a wall or tints the stones with its delicate incrustation.

To the cinematographer the plant is no longer a kind of half inanimate being, but stands revealed in so many feet of film as an organism exhibiting sensitiveness, often showing likes and dislikes, possessing its own way of life, and governed apparently by instincts which, in their degree, are certainly as well defined as are analogous traits in the existence of the animal.

The cinematograph renders it possible for us to study what I may legitimately term "instinct", in plants; the phenomena witnessed in the «climbing» movements of certain forms may be selected. We have found that plants possessing weak stems may climb and support themselves in different ways. Again, we have noticed that, whilst certain climbing plants appear to climb in one fashion, others exhibit an opposite method of obtaining the same end. Certain films, for example, have shown us that of plants which twist their stems around fixed objects by far the greater number twine from left to right, or contrary to the direction of the sun. We have proved, by means of the cinematograph, the philosophy of Darwin to be correct, at any rate, with regard to botanical science. Darwin showed us the still rarer case of plants, each of which twines for so much of its length from right to left, and in another epoch from left to right. In these simple observations the cinematographer has discovered the existence of instincts of plants. «Instinct», if defined as blind habit, or as automatically carried out action, in which consciousness plays little or no part, would certainly appear to be the term applicable to the causes which lie at the bottom of these remarkable movements.

The cinema beyond dispute to the careful observer has proved that Charles Darwin had indeed discovered in many instances, merely by the aid of constant research and a wonderful philosophy, the very origin of life. Darwin, in one of those researches which must remain for ever classic in its nature, describes in detail the features exhibited during the growth of a young hop plant. When the young shoot appears above ground, the first joints of the stem grow straight and remain stationary. As soon as the next joints are developed, however, they may be seen, not merely to bend in a curious way to one side, but they also move round from right to left. What scientific instrument can more closely show that an essentially similar process is observable in all twining plants than the cinematograph.

Now, the explanation of these peculiar movements of revolution is a matter which naturally claims and demands the attention of every lover

of Nature. Even to the general type of cinema patron, to comprehend the causes of these movements is an easy matter when a series of pictures is thrown on the screen in proper sequence. Doubtless these laws themselves have been determined and initiated by external condition, but as we see them presented by the unerring eye of the cinematograph of to-day they appear to originate from deep-rooted causes, which, in truth, form part and parcel of the plant constitution.

Very curious revelations await the cinematographer who dips into the habits and instincts of climbing plants, and I would here put forward the suggestion to these gentlemen who have done so much for scientific cinematography that they turn their attention to this interesting species of plant life. They will probably learn that the shaking of a plant, by its removal from one place to another as it grows in its pot, will cause its twining impulses to be suspended for a time. They will also observe, that the « Twiners » climb their supports as a rule, and whilst such a climber as the « ivy green » will attach itself by its false roots to a thick stem, the hop, honeysuckle, and all true « twiners » affect supports of delicate calibre.

From this brief consideration, of the function of twiners and climbers in plant life, the experimentalist may be led to still deeper questions of the philosophy of organic nature. Can the cinematograph show us the reason for these plants becoming so developed? Were the « twiners » antecedent in time to the tendril-climbers, or are the latter the more primitive of the two types? The answers to these queries are naturally important, as bearing upon the fundamental problem which underlies all biology—the origin and development of the varied forms of life that people our globe. Whether or no it is possible for the cinematographer to find an answer matters not for the present. At any rate, there need be no halo of mystery existent around the nature of climbing habits in plants. It is quite within the capabilities of the motion picture to show us all these things, and from them we can carefully form our philosophy, and direct our forces of investigation in the correct channels.

THE MOTION PICTURE IN SURGERY AND MEDICINE

The cinematograph, used in conjunction with the microscope, becomes the most effectual investigator science has ever known. By their use we are able to study the living movements of Nature's smallest creations. That which was a few years previously, regarded by the experimentalist as an « unknown quantity » is now a visible organism, having life and motion. The value of the cinematograph as a demonstrator is unequalled, and it is for this reason that the motion picture is destined to become an indispensable factor in our everyday life. Prevention is always better than cure, and far less expensive. The cinematograph can show us what precautions are necessary in order to avoid the scourge of disease. Therefore,

those engaged in the business of cinematography should do all that is possible to bring the potentialities of the motion picture in this direction before the notice of those in authority.

Very little time elapsed between the invention of the microscope and its application to public service. Why, then, this delay with the cinematograph?

In « The Cinematograph and Natural Science », I have devoted considerable space to the subject of the utility of the motion picture in operative surgery. There is clearly shown, in the remarks by Dr. Doyen — who has done such notable work, with the cinematograph — that the motion picture can be of the greatest service in demonstrating operative methods to medical students. Dr. Doyen refers to what he terms an « unexpected peculiarity of the cinematograph ». « To the Surgeon » he says, « who entrusts it with his operations, it becomes a valuable master. It is thanks to this marvellous instrument that I have been able to improve my technique and eliminate all useless manipulations ». Then, later on, he says, « The cinematograph is within everybody's reach. To the professional man, its management presents no difficulties. The one indispensable factor in the attainment of good results is the choice of a well lighted operating theatre... As far as the patient is concerned, there is no diminution in safety, for, when about to operate under the eye of the cinematograph, your preparations will be made with exceptional care ».

Thus, then, we see how the cinematograph can be of service in the lecture room and operating theatre. But the work should not stop here. What is needed, perhaps, more than anything else is a convincing demonstration of the many ways in which tuberculosis may be inoculated. The evils of the drug habit and our national curse of drunkenness might also be made the subject of motion pictures. More experimental work, is necessary with the cinematograph. The boy or girl at school should be instructed in a more practical way on the subject of physiology. It is all very well for us to be told that in our bodies we have more than 200 bones, over 500 muscles, that the heart beats over 30.000.000 times in a year, and that the brain contains no less than 600.000.000 cells, each cell consisting of several thousand, visible molecules, and each molecule again of many millions of atoms. All this is admittedly very wonderful, but such knowledge will not prevent that boy or girl catching cold or becoming addicted in later life to the drink or drug habit.

In his essay on « The Hope or Progress » Sir John Lubbock, says: « It is, indeed, as true now as in the time of Newton, that the great ocean of truth lies undiscovered before us... Who can say on the verge of what discoveries we are now standing? It is extraordinary how slight a barrier may stand for years between man and some important improvements... Take the discovery of anæsthetics. * At the beginning of the century, Sir Humphrey Davy, discovered laughing Gas as it was then called. He found

that it produced complete insensibility to pain, and yet did not injure health. These facts were known to our chemists; they were explained to the students in our great hospitals, and yet for half a century the obvious application occurred to no one. Operations continued to be performed as before; patients suffered the same horrible tortures; and yet the beneficent element was in our hands; its divine properties were known, but it never occurred to anyone to make use of it ».

By these remarks, then, we see the great evil of hesitancy or procrastination. Who knows what remarkable discoveries await the diligent investigator with the cinematograph? If our scientists and medical men truly have the future welfare of the race at heart, they would be in grievous error if they failed to avail themselves of this wonderful power of investigation.

THE TEACHING OF HYGIENE

It is only a few years ago since the first demonstration of scientific films was given in London at the Incorporated Institute of Hygiene. It is to be regretted that such a long time has been allowed to elapse before the British Scientists have given their serious attention to this excellent means of imparting knowledge. For many years now the cinematograph has merely been regarded as one of the many forms of amusement which are provided for the masses. Much useful work could have been done in illustrating matters connected with preventive medicine and common dangers to health, such as the fly pest, stagnant water, etc. Illustrations of domestic science, as applied to the home would be an important feature, and the various incidents of child life and the care of the infant offer excellent subjects for motion pictures. At the Incorporated Institute of Hygiene some time ago films were shown of the « blood dust » and the corpuscles of a sucking rat and fowl, magnified many hundreds of times. It was shown, that, while the blood corpuscles of mammals were of circular form, those of birds were elongated or oval. Then followed pictures illustrative of the dangers of infection carried by the common house fly. Firstly, the flies were shown actually laying their eggs in a piece of putrid meat. Then followed the rapid development through the stages of grub or maggot and pupa or chrysalis, to the actual emerging of the wingless fly, which, eleven days later becomes a full grown insect. The flies were then shown clustering thickly round some foul fish, sucking up the putrid exudations with their tongues, to settle a moment later on a basin of sugar on the teatable!

The manner in which tuberculosis may be carried from the aged to the young by the housefly formed the subject of another excellent series of films. The flies were shown crowding in and around a cuspidor, then the picture showed the flies walking over the teat of a baby's feeding-bottle. Then a final picture showed the infant drawing into his healthy system (if he were actually using the infected feedingbottle) thousands of microbes

responsible for the most terrible diseases! These pictures which indeed, would appear repulsive in the extreme to the average spectator — were unmistakable in the lesson they conveyed. These were the type of films that would impress upon the community the importance of cleanliness far more than any lecture or teaching could ever do.

Dr. A. T. Scholefield M. D., tells us that « there is nothing more difficult than to know how to help the poor without injuring them ». He believes and it is indeed true, that certain of the poor will always be poor, whatever is done for them, and the surroundings will always be as insanitary as they are allowed to make them. This is perhaps a pessimistic view, and one that the scientist desirous of improving the conditions should not allow himself to hold. Now is the time for the cinematographer to step in and illustrate the most valuable hints that can be given to those of the poor who would not begrudge ten minutes in the two-hour programme with which they are provided at the cinema theatre. The craving for amusement, with certain individuals, must apparently be satisfied, even if at the expense of a sick child. We must, then, take advantage of this circumstance, and do all in our power to blend instruction with amusement, in as judicious a manner as possible.

THE CINEMA IN THE SCHOOLS

The trained teacher, as manipulator, will certainly follow the institution of the cinematograph in the schools; whilst the training colleges, it may be logically supposed, will automatically adopt this method of work, and what may, in the first instance be left to public enterprise, will ultimately become a State matter of the highest educational importance. The step already taken in this direction by the British Education Department should be enthusiastically received by the entire scholastic community.

The first task will be to clear away all growths which have cropped up under the system which has allowed head-teachers and inspectors to crowd subjects into the already overloaded curriculum, until the overburdened child is incapable of taking more, or even of properly digesting what is now placed before it.

Nor need the scientific and mathematical sides, too often illustrated merely by chalk and blackboard or stilted and worn-out experiment, be neglected.

Thus it will be seen that the educational film is destined to become a great power in the training of the next generation. The film industry itself has with characteristic alacrity, developed the educational branch of cinematography, even while its advocates were pleading the cause of its desirability.

LEONARD DONALDSON

Author of « The Cinematograph and Natural Science », Cinematography for Amateurs, etc.

THE CINEMATOGRAF AS AN IMPORTANT FACTOR IN THE INVESTIGATION OF OCCULT PHENOMENA

From the German)

The cinematograph makes it possible for many thousands of people to view on the screen the movements and events of certain things which, under ordinary circumstances they would be unable to see; and gives to the spectator almost the same impression, as he would have received by witnessing the real events. Besides that, there is the so-called chronomicrocinematography which is invaluable to science, especially for the research and uptake of events unfolding themselves with such rapidity, that the naked eye cannot perceive them or distinguish their various phases. With the help of this contrivance, we can analyse movements and thereby understand their workings, see how action begins and attribute results to their original causes.

The cinematograph is therefore, a valuable help for the scientific investigation of so-called occult phenomena, and for demonstrations thereof. Unfortunately, up to now the cinema has only seldom been put to such uses. As a rule, one was satisfied to show the scholar or the general public, the results of certain investigations, probably obtained by other means. But of course such films have no demonstrative value.

I am well aware of the fact, that the opinions as to whether and to what extent occult phenomena can be scientifically proved, are very divergent. Although none of us are in the position of having a definite opinion as to the actual existence of occult phenomena, one can at least say that with regard to telepathy, prophesy, clairvoyance, apparitions, materialisation of ghosts, etc. etc., one does not as may be supposed, deal with questions which have been investigated by science in an attempt to solve the problem, only since the last decade. It is on the contrary a very old question which preoccupied the folks of the ancient classical periods, the peoples of oriental civilisations and even uncivilised populations. Whole libraries could be filled with the books written on that the subject, during these last centuries. Towards the end of the 19th Century, many physicians and intellectual men have examined these works. In the course of their studies, they have observed that hypnotism, which to a certain extent is connected with occult phenomena, although not considered a science some twenty or thirty years ago, is now recognised to be a real phenomenon. However, all the attempts made by the students of occultism and the voluminous literature on the

subject written by pseudo-scientists, cannot convince those who, having studied the subject critically, do not believe in clairvoyance, materialisation of spirits, etc. This is the actual state of things; not only in Germany, but in all civilised countries. Everywhere, only a small number of scientists believe in the reality of this or that occult phenomenon. This does not imply that their opinion is wrong in every respect. Under these circumstances, it is obvious that all those who seek the truth, should aim at developing and rendering more precise the scientific methods adopted for the examination of these problems. Therefore, one has used photography and partly also cinematography for investigative purposes. But since then, there have been many cases in which the critics based their theories on the assurances of occultists; as for instance, the late Baron von Schrenk-Notzing, who published photographs, which he thought could be considered as genuine. It was however unconditionally proved, in each particular case, that these were the results of machinations operated by the medium, to deceive the investigator. This is the reason why, mediums and experimentalists are now loath to photograph their productions. To justify this reluctance, one now brings forward the argument that the nature of occult phenomena, at the time of tele-cinematic performances or materialisations is such, that mediums cannot be exposed to day-light. The room must be darkened or at the utmost, illuminated by a feeble red light. Mediums suffer from psychological shock, endangering their health, when awakened from trance by sudden shaking or by the effects of flash-light at the moment of taking the photographs. I do not wish to prove that the opinions of occultists on this matter are very contradictory, but only to mention that it is to be regretted, from a scientific point of view, that mediums and ghosts do not, apparently, like to be photographed.

It is obvious, that if it were possible to take cinematographic pictures of these occult phenomena, if such they really are, it would be extremely valuable to science. One should be able to photograph, besides momentary action, also the phases of materialisation, as demonstrated by Eva C. or the development of tele-cinetic movements shown during a sitting at Baron Schrenk-Notzing's, by Willi and Rudi Schneider. A single cinematographic film showing an event of this description, would be more persuasive to those who study the question with a critical eye, than a dozen voluminous books recording reports and memorandums. As mentioned by Baron Schrenk-Notzing, in the preface of his work dealing with materialisation phenomena (Munich, 1914, page 31), he has attempted to take cinematographic pictures of the medium Eva C. Unfortunately, although this film was taken with an apparatus having special electric lamps and equipped with great care by Schrenk-Notzing, it gave — « no results », — as he himself laconically remarked. Whether Schrenk-Notzing admits that he was incapable of taking a cinematographic film of Eva C.'s performances, or whether he only wishes to imply that the results were not worth recording, is not clearly

stated in this short remark. After witnessing the results of several very obscure experiments, we have unfortunately every reason to doubt the absolute honesty of Schrenk-Notzing's investigations.

I do not consider it improbable that cinematographic pictures have been taken, but not published, because the sceptical observer might have found some arguments against the genuineness of the performance of materialisation given by Eva C. This consideration applies particularly to the case, after the revelations published lately, with regard to this medium.

It is supposed that telepathic mediums have the faculty of moving objects placed beyond their range, without touching them. For instance: of winding up a musical-box at a distance of three metres, or of picking up a handkerchief and waving it in the air, etc. In Schrenk-Notzing's book on tele-cinetics, many such experiments are described. With the taking of a single cinematographic film, it would be possible to ascertain whether the statements of Schrenk-Notzing are true. Namely, that a supernatural composition of fluid, called pseudopodium, streams from the body of the medium and reaches out towards the handkerchief, or winds up the musical-box, and, after having accomplished these somewhat ridiculous actions returns to the body of the medium; or, that it is the trick of a conjurer. There are many important facts which point towards this last solution. Cinematography would enable investigators to see clearly into the matter and make sure whether it is a real occult phenomenon or a swindle.

The cinema can be used with the same results, to explain the mystery of haunted houses, which, as the case may be, are heard of yearly. Up to now, one was content to record the vagaries and hearsay of all sorts of eye-witnesses and the testimony given by the inhabitants of the haunted house. The medium acting the ghost scene is usually to be found amongst them; as a rule, it is a young boy or girl. Such films, shown sometimes in the law-courts, give the irrefutable explanation of the mystery. Therefore, the next time such a ghost story arises, it would be advisable to send on the scene, a cinematographic operator who could record his evidence on the film. Some progress would thus be made.

Even in cases of so-called pseudo-occult phenomena, such as telepathy clairvoyance, etc. etc., the cinema can be used with advantage. Often experiments have been made, but always with bad results. The film which was then produced by a well known German cinematographic firm, has therefore never been publicly projected. It was filed in the archives of the film factory.

Here are the facts: At Bernburg, a small town in the province of Anhalt (Germany), the school master Drost, an amateur spiritist, thought that with the co-operation of clairvoyant mediums hypnotised by him, he would be in the condition of discovering and explaining crimes. An apparent success recompensed his first attempts. Later, I was able to prove indisputably, that the whole thing was a mystification. However, the good and

impartial comments of the Press and the astonishment of his no less impartial clients, praising the performances of his mediums, encouraged him in the conviction, that his so-called criminal-telepathy could be of use. But in the course of time, and through reasons that have no importance here, he must have come to the conclusion, in accordance with the interpretations of the attorney-general, that his mediums were not capable of performing what was expected of them. An accusation of fraudulence was brought against him. I acted as expert in the trial. Although the case was considered suspicious, Drost was acquitted. The written accusation proved beyond every doubt that, in the 40 cases thoroughly discussed during the session, there was absolutely no question of actual clairvoyance. The Press, which is only interested in sensational events and whose correspondents seldom have the necessary knowledge to understand such questions, certainly did report that criminal telepathy had been sanctioned by the law-courts. One of the consequences was that an important editorial office in Berlin, took the copyright for the works of Drost, and a film factory of Berlin made cinematographic pictures of his experiments. Of his works, only one short biographical sketch has appeared in a magazine. It is full of untruths and inaccuracies. The experiments with the cinema were not more successful.

The experiments tried, were as follows: Drost and a medium hypnotised by him, stood on the stage of the cinematographic theatre, a notary and an inspector were present and had to vouch for faithful recording of the experiments. For instance, a dice-box with 3 dice was thrown on the table. The medium was to say what numbers figured on the dice, without uncovering them. Simultaneously, these proceedings were recorded by writing and on a film; the experiment was an extremely simple one, for a medium who was supposed to practice criminal-telepathy. Several experiments of this description were made, but the medium had no luck; he never guessed the correct figures. Another experiment was tried with a watch, whose lid was closed. The needles were turned so that even Drost was ignorant of the time they indicated. The medium was not more successful, even during this experiment. A third trial was then attempted at criminal-telepathy. The medium was to give the explanation of a murder which had been committed at Potsdam. However, the mystery of this case, has remained unexplained to this day, notwithstanding the fantastical indications of the medium.

The possibilities for the cinematograph to develop into an instrument for the investigation of occult phenomena, are exceptionally manifold. I have no doubt that this method could be applied in many ways, if a serious interest were taken in the question. Perhaps it is the mission of the cinematograph to contribute materially to the solution of this very ancient problem, which, in our modern times, has again awakened deep interest.

Dr. ALBERT HELLWIG
Director of the Provincial Court of Justice.
Potsdam

SHOULD WAR FILMS BE SEEN BY CHILDREN?

(From the French)

This question has now been answered in the affirmative by some countries, but in others school censorship committees still forbid boys and girls under 16 — unaccompanied — to witness war-films, which are thus, in fact if not with intention, placed on the same footing as demoralising and pernicious films.

This absolute veto, which even applies to an impartial document like "Verdun" by Léon Poirier, is obviously inspired by the best intentions. Taking into consideration the extreme sensibility of children and the suggestive influence of the cinema on many highly nervous temperaments, these "protectors" of children leave to the parents alone the responsibility of revealing through the screen the most terrible of all calamities, *fratricidal war*, the odious conflict of human bodies and human souls.

And what is the parents' decision? Will they not, naturally prefer "Shoulder Arms!" to "The Big Parade", in other words, the comic to the tragic? No doubt, laughter and gaiety are as necessary for children as they are for adults, but what idea of war will the men and women of to-morrow derive from all these scenes of "fun in the trenches" with Charlie Chaplin in the midst of it, *if the other side of the picture is not shown?* If you ask them what war is, they will imitate a soldier turning a somersault or parody the man who surprises the enemy by camouflaging himself as a tree. Are they to learn the meaning of war from buffoonery of this kind, more ridiculous than the wildest Punch and Judy shows at a village-fair? This might be all very well, if no children were over 10, at which age they may well be kept ignorant of passion and bloodshed. There are, however, others who, without being trained in a militarist sense, must be prepared for the struggle of life. By showing to the young the sad scenes of farewell, the tears of those who are left behind, the endless fields of wooden crosses where the golden corn should be waving in the breeze, are we not applying the homoeopathic remedy of driving out one evil by means of another? In the case in point, we have to create an intelligent as well as an instinctive horror of war by cinematographic documents borrowed from war itself. By the time that the whole of the next generation all over the world is imbued with the spirit of peace nurtured by hatred of slaughter and when the right to live confronts the helmeted spectre of death, will it not be more difficult for conflicts to arise out of some slight to a country's

amour-propre or from some economic or financial cause? Will not the old antagonisms yield to a single strong and unanimous determination — the overwhelming and righteous desire for peace? The cinema can contribute towards this new ideology and morality by a wise choice of war-films, the aim of which will be the pacification and transfiguration of mankind.

It is the mission of the Educational Cinematographic Institute first to collect and then to disseminate all films of a nature to create the new spirit. Backed by a special visa granting them customs exemption at frontiers, these films should be shown in schools in the same way as historical, scientific and travel films, censorship committees in each district being, of course, the ultimate judges as to the expediency or otherwise of showing the film.

EVA ELIE

A RECOMMENDATION

Could not the International Educational Cinematographic Institute — which has already done so much — undertake to go through all the films for the young now in the process of manufacture, with a view to drawing up a list of those which are of an instructional or recreational character? It would no doubt be a heavy task, but what a help to organisers of cinema performances for children. Such a list, accompanied by any remarks which the selected films might suggest, would be equally appreciated by the local censorship committees. The International Educational Cinematographic Institute could undoubtedly supply information which would help committees in deciding to authorise or refuse permission for certain films.

Then, perhaps, we should no longer find the scene in which a young cabin-boy defends with his fists the honour of his captain and his ship cut out of Jackie Coogan's cabin-boy film on the grounds that it might prove a bad example to children! Similarly, the same captain might then be allowed to kiss his fiancée on the lips in the American fashion. Are children supposed never to have seen couples kissing in this way, in real life? On the other hand, if we had this useful list, cinemas would surely be required to inform their patrons that "The Woman and the Marionette" is not a film for children, even when in the company of grown-ups. All those simple-minded mothers who had not read their Pierre Louys took their children to see this film, because, as they said, there was a doll in it. There was also, be it added, a naked woman.

Unaccompanied, children were permitted to applaud "The Iron Mask" with its amorous intrigue, its duels, murder and attempt at poisoning. But they were forbidden to go, except in adult company, to "The Mark of Zorro" as being too violent and, to "The Last Round", which was a modern rendering of the old battle between David and Goliath.

POST TENEBRAS LUX!

May this motto on the arms of Geneva continue to inspire the International Educational Cinematographic Institute.

E. E.

The note by our contributor Eva Elie raises one of the most delicate and important problems with which the screen is concerned in its relation to the minds of young people. Is it desirable, the writer asks, that children should be allowed to see war-films and, if so, what limits should be set to the representation of these films?

This is certainly not a question which permits of a categorical reply in either sense. It must and should logically involve practical and theoretical examination. Practical — in order to discover, by means of an enquiry conducted among different categories of children of all ages and, especially, of all countries, whose parents took part in the Great War either as actors or spectators, what traces have remained to influence the child's mind, what vital elements the child may have extracted from its impression of the tragic events which convulsed our world for several years, whether that impression itself is indirect, whether it is more or less distorted or whether it has been, as it were, "domesticated" by forms of art the aim of which is to seek the suggestive and emotive in life, divesting it of its more crude and painful aspects.

The question is deserving of theoretical study by psychiatric experts, psychologists and educationalists in order to analyse the effects which scenes of horror, death and destruction may have upon young and growing minds.

War is an historical fact. More than that, it is an essentially social and biological fact. In judging cinematographic reproduction, we must take account of the value of the representation as a mere exposition, that is, a reproducing and recalling of documentary facts, or as a creative narrative. In the latter case, the film belongs to the realm of the imagination, in the former, it is no more than a piece of documentation.

*We must therefore examine by two different criteria the value of film projection, according to whether it depicts real events, even of a remote date, which children and young people may never see again, or an invented story which has only the appearance of reality but which derives its *raison d'être* from other aspects of life and another emotive basis.*

It is difficult therefore, if not impossible to say in advance whether a documentary or a dramatic film (a simple document may itself be dramatic) is useful in educating the minds of the young or whether both are dangerous and furnish material for suggestions which go beyond the limits of knowledge pure and simple.

In any case the documentary is of undoubted value to dramatic fiction. It states facts. It permits of a true and live representation of phenomena. As such it lends itself better to oral comment by whoever assists at the projection of

the film and may wish to extract from the facts the theory necessary to the formulation of ideas. Its appeal to the emotions is less, it gives a less false or misleading version of the facts which it seeks to present; it shows life, or one of its aspects, in the raw, just as it is, without the trappings of fiction.

War is not heroism alone. It is also tragedy, death, destruction, however inevitable these may be. And when it is combined with sentiment or an artificial plot, it loses its aspects of truth and even confuses and misleads the spectator.

For this reason the war film as a document might perhaps within certain limits be shown to children and young people accompanied by the necessary comments. This would apply less to dramatic films.

But, we repeat, the question will remain unsettled until an enquiry based upon practical data and a scientific study of children makes it possible to analyse the value of war-films in their relation to time, and to the age, sex and even nationality of the children who are to be the passive subjects of such experimentation.

CINEMATOGRAPHIC EXPEDITION IN THE YEMEN

(From the French)

To many people, the word Yemen conveys little or nothing. Few know that in the S. W. of the Arabic peninsular, between the latitude of the Cancer and the Equator bordered on the one side by the Red Sea and on the other by the Indian Ocean, there exists this independent Arabic Imamate. Its inhabitants lead a strange life coloured by the traditions of ancient times. In certain districts medieval customs are still unaltered.

The Europeans who have ventured inland can be counted on the fingers of the hands. Religious fanaticism, prohibits the cinematograph, broadcasting and even gramophones. The attempts made by foreigners to take cinematographic views of the country, have hit against insurmountable obstacles and have not been crowned with success.

The desire to acquaint people with this country and its unaltered feudal system, its vestiges of ancient culture and the various types of inhabitants and their strange customs, have induced the "Mejrabpomfilm" (Moscow) and "Prometeus" (Berlin) to organise an expedition in the Yemen with the purpose of taking a documentary film, showing this country in its manifold aspects. It is hoped that this cinematographic expedition will be more successful than others have been.

In May 1929 the Soviet steamer "Dekabrist" sailed from Odessa bound for Hodeida — chief port of Yemen on the Red Sea — with the "Mejrabpomfilm" and "Prometeus" expedition on board. The chief manager was V. Chneiderov and the operator I. Toltchan. The expedition was provided, besides the apparatus and films, with many presents for the local authorities and the population.

The steamer passing Port-Said and the Suez Canal, entered the Red Sea two weeks after having left Constantinople. At a few miles from Hodeida, the party was transshipped on local sailing boats (sambouki) and finally landed at Hodeida.

On the morrow of his arrival, the manager V. Chneiderov, chief of the expedition was received by the Prince Seif-Il-Islam Mohamed, administrator of the Tihama desert region, on the coast line. After going through the ceremonies of reciprocal salutations and speeches of welcome, the expedition offered the Prince a portable cinematographic apparatus for projection "Gog" with a dynamo and an assortment of Sovietic films. The perpetual snows of the film "Pamy" made a great impression on the Prince and his household, many of whom had never seen snow.

The Prince being informed of the aims of the expedition, allowed the party to station at Hodeida and to make tours in the neighbourhood. For a beginning it was pretty good.

Working conditions were incredible. During the day-time the thermometer marked as much as 165° to 170° F. Even at night the heat kept up to 104° to 113° F. The air is damp and unhealthy. The water is not fit to drink and one is obliged to make provisions of water when a ship lands in the port. The natives drink the nauseous brackish water of the wells. Besides tropical malaria, various diseases are endemic here.

The town population consists of officials, soldiers, merchants, fishermen, artisans, dock-labourers, and the workmen of the coffee magazines. Agriculture is much developed. Certain districts in Tihama yield up to four crops a year. At Hodeida the coffee is cleaned and sorted. It is cultivated in the higher regions of Djebel. The Yemenites are a very fanatical population and strict moslems. It is therefore, almost impossible to photograph the women whom the law obliges to wear the tchartchaf. Still, notwithstanding all the difficulties, we have been able to record on our films, the customs of the natives and also the life of the women. We organised a small caravan composed of mules and camels. Escorted by soldiers we crossed the desert and penetrated the mountainous region of Djebel, thus reaching the land of the ancients, the mysterious country of Afir.

After travelling a few days, the mountain chain of the Djebel is seen against the horizon. The landscape changes. Instead of treading on sand, we pass through rich, cultivated land and groves of flowering oleanders. After a last halt in a bedouin village, the caravan crosses the mountain pass Vadi-Khidjan where the road is indicated by the bed of a dried up torrent. Instead of the few chamois we saw in the Tihama region, we meet these lizards of many colours, venomous serpents, chameleons and herds of monkeys, somewhat like dogs.

After a stiff climb, we leave the tropical jungle behind us and arrive in a mountainous region. The slopes are cultivated with maizes, millet, coffee, etc. The coffee grown here is known all over the world by the name of Moka. It is the principal stock in trade of this country.

Yemen is divided in two parts: the lower and desert-like coast (sands of Tihama) and the mountainous regions (Djebel). After abandoning the Tihama with its scorching sun which is almost deathly to Europeans, our expedition penetrated the mountains of the " Afir country " the " Blissful Arabia " of the ancients. Here, in the days of yore, hundreds of years ago, the prosperous south Arabian States flourished. Nimjar, Shieba and others. One can still see, on the fringes of the desert Rob-el-Khali, some vestiges of ancient Shieba (Mareb), the residence of the mystic queen of Shieba.

The dwellings of the former feudal lords are still visible in the Djebel.

Enormous mountain groups, overgrown with a rich vegetation, tower around us. On each summit cluster castles and villages, like eagles' nests. In truth the Yemen could be called, "the land of breezes."

From these summits down to the plains, the cultivated fields spread in terraces, like plateaux. They have been tilled by generations and generations of Yemenites for more than ten centuries. These fields are planted with millet, maize, coffee and other cultures.

The name of "Blissful Arabia," which has been given to this region is justified and comprehensible. It is a veritable Eden for the wild nomade tribes of Najd and Hejaz, or for the inhabitants of the burning Tihama, when they come to this magnificent land, where cool springs gurgle under the shade of orange and lemon trees, where bananas grow and flowers bloom in profusion.

We ourselves, were agreeably surprised when we came away from the Tihama. The climat changes suddenly. The unbearable, torrid heat is mitigated by a fresh and pleasant breeze. The thermometre marks 95° F. in the shade, which to us seems little.

We camp at Houssel, typical Yemen village. At the summit, the manor of the shiek, a landed feudal lord, dominates the landscape. It is a white-washed three storied house. The windows have sculptured ornaments, the panes are made of semi-transparent alabaster. Below, the delapidated stone huts of the peasants are scattered in the fields which spread out in soft declivities along the sides of the mountains. This terrace land is propt up by walls.

From morning to night the peasant is at work, ploughing his fields, but the greater part of the harvest belongs to the shiek. Frurthermore, the Koran prescribes that one tenth of the harvest should belong to God.

We were surprised to see that all the villages are perched on the top of the mountains. This, we were told, is not done as a means of protection, but to benefit of the air which at this altitude is damper. How does one, at such a height, transport the water supplies, combustibles, and the fodder for the cattle? The difficulty is easily overcome. The women carry up everything that is necessary. In fact, we have seen them, like ants climbing up and down along these rough slopes, with loads on their heads.

In this country, women are generally very unhappy. At the age of 9 or 10 they are married and shut up in a harem. They have no rights or authority.

Taking advantage of the ignorance of the people, with regard to a cinematographic apparatus, we have been able to shoot films of women and children. This however, was not done without the attending difficulties and scandal. The sole fact that women should be seen by strangers is considered as "intollerable" and "criminal."

After another few days journey, we reach the last mountain pass. At our feet, spreads a wide valley. In the middle of this valley there is a large

city enclosed by a double row of walls, flanked with towers. It is Sana, the ancient capital of Yemen, the residence of the Imam Jahja, direct descendent of the Prophet and Sovereign of the Faithful. At the door, our caravan is detained. We are able to give all the necessary explanations and show the documents which certify that the Imam himself has given us the right to entre Sana, and thus we are allowed to pass.

We go through the Jewish quarters called: "The Valley of the Jews." Young boys in gray tunics run towards us. Their hair is closely cropped on their foreheads, but long curls fall from their temples. There are 80,000 Jews in the Yemen, whose general population is about 3 millions. They are the descendents of the Jews established in Arabia since time immemorial. They are still oppressed and inhabit separate quarters.

After passing through the Jewish quarters or rather, the Jewish town, we come to a large square separating the Ghetto from the Moslem quarters, and reach Bir-Azil (the well of the bachelors). It was in this part of the town that a house had been prepared for us, which we could make our headquarters. Bir-Azil is a suburb separated by another wall from the ancient Sana, where are located the Governmental institutions, most of the mosques, the market and the commercial centre of the capital.

Our first days were consecrated to the paying of official visits. We were received by the Grand Vizir Cadi-Abdall-el-Amri and the Minister for Foreign Affairs, Cadi Eaglib. After which we explored the town and made preparations for our cinematographic expedition.

The tales of thousand and one nights, the remarkable work of generations of Arabic and Persian story tellers (perhaps also Hindou), seem to have been enacted in the Sana of to-day. The xxth Century is only represented by the Remington rifles carried by the soldiers and by a squadron of British aeroplanes which is seen high up in the skies, flying from the Cameroons to Aden.

The market place is the centre of local life. Here one sells and purchases clothes, materials, sweet-meats, weapons, camels, zebus, agricultural products, coffee, etc.; while all around, the artisans are at work: weavers, oil makers, sword-cutlers, and so on. Many other handicrafts are exercised under the vigilant eye and the indications of the head of the family.

We took cinematographic views of the town with its market and palaces, the stone huts, the craftsmen at their work, the merchants, the peasants in the fields, the army and the feudal lords. We have obtained for the cinematographic screen, views depicting the Arabic and Jewish customs, and have taken films of the factories at work, the fishermen, bedouins, selamlis, military parades, the dances and even the members of the Government. A total of 10,000 metres of film have been sensitized. They will form the documentation on the Yemen. A few films of short footage, complete the collection.

It is time for our return. Hearing that a Soviet steamer, the "Mikhail

Frounzé" was passing near Aden, we cable to the captain, asking him to anchor at Hodeida and take our expedition on board ship.

Again we ascend the Djebel and cross the burning plain. At last we reach Hodeida; Russians and the gay sailors of the "Mikhail Frounzé" meet us.

We embark and sail homewards. Djedda, Suez, Port-Said, the Dardanelles and Stamboul, Greece, Italy, Austria, Germany and finally — after an absence of 8 months — we are back at Moscow. Now we must undertake the long and delicate preparations required for the mounting of the films taken in the Imamate of Yemen, which will finally be thrown on the screens of U.R.S.S. and abroad.

V. CHNEIDEROV

THE EDUCATIONAL CINEMA AT RIO DE JANEIRO

(from the Portuguese)

Prior to the recent reform of communal education, the idea of utilising the cinema as an aid to teaching in Brazil, and particularly at Rio de Janeiro, had found considerable support and the production of educational films had already begun. It should be borne in mind, however, that these measures were merely of a tentative nature, lacking in cooperation and in special assistance from the public powers, and no concrete results could therefore be expected.

The reform in teaching, planned and executed by the present Director General of Education at Rio de Janeiro — Fernando de Azevedo — in collaboration with specialised experts of undoubted competence, comprised also the problem of the educational cinema, and various clauses were added to the regulations in force, amongst which were the following:

The elementary, secondary, domestic and vocational schools will have rooms to be used for the projection of lantern slides and moving pictures of an educational nature.

The cinema will be utilised solely as a means of education and to help the teacher in oral tuition.

The cinema will be used for the teaching of science, history, geography and the arts.

In accordance with these regulations, the technical sub-management began work for the organisation of a central film library in order to form a collection of educational films to serve as models for circulation in the various scholastic districts.

In order to give teachers an idea of the best types of projection apparatus, arrangements were made to organise an exhibition of educational cinematography, the first of its kind in Brazil and probably the first in the whole of South America.

The exhibition was held in August 1929 and was such an extraordinary success that even the organising committee were surprised.

The choice of premises was a matter which entailed many considerations of an educational nature. It was necessary to find a school situated in the centre of the town, easily accessible, and which would immediately give the visitor the impression of a centre of education and moral training, while making it as attractive as possible. The exhibition occupied several halls but projections were not made in them all. In order to avoid any

impression of monotony, the exhibition was designed to show, in the various rooms, the technical progress of the cinema. The entrance hall, where there were exhibit of the boys' and girls' vocational schools, led into a room containing the best types of apparatus for motionless projection (episcopy and diascopy); another room was then reached where there was a collection of the plans, sketches and models of the new schools created by the Board of Education. Next came a room for motion pictures with Pathé Baby apparatus. There were also other halls with interesting exhibits of school hygiene and finally a large projection hall containing apparatus manufactured by the principal firms of the different countries.

This hall was, as a matter of fact, the most interesting of the whole exhibition. Teachers were able to acquire practical knowledge from a study of apparatus at work and of projecting material. Many visitors realised that they had never known the real meaning of words such as « apparatus for medium projections », « diascopy », « episcopy », « positive », etc. By visiting the exhibition everyone learnt which was the most suitable length for educational films, and collected catalogues and pamphlets, as well as information regarding books and reviews on educational cinematography.

In the evening illustrated lectures were given on subjects connected with the cinema and its relations with the various branches of teaching, the moral training of children, and social and family education.

Interesting experiments with regard to sound films also took place, with explanations concerning technique and future possibilities.

The exhibition was visited by thousands of people and the press displayed the greatest interest in it. The visitors comprised many teachers from the northern and southern Brazilian States, on their way through Rio de Janeiro. They all appeared to be extremely enthusiastic and anxious to spread the cause of the educational cinema in their respective districts.

The Italian Embassy sent a LUCE projection apparatus to the exhibition and several films produced by that Institute. There were also several copies on show of the first number the International Review of Educational Cinematography.

In spite of the success of the exhibition, increased effort is needed to instal the cinema in all the schools of the Federal District; this is partly due to the fact that the various municipal and federal organs lacked the necessary means and work could not therefore go forward with great rapidity. It is however being pushed with enthusiasm.

My dearest wish is to bring about the institution of official courses in the physical geography of Brazil by means of films. With the assistance of the Governments of the various States, it should not be difficult to carry out this idea, which would entail the collection of 22 films (one for each of our 20 States, one for the Federal District and one for the District of Acre), by means of the collaboration of cinema experts and of teachers, assisted by all the advantages of modern technique.

This series of films could reproduce in beautiful pictures the sea-coast, mountains and rivers of Brazil, the characteristics of the ports and of the districts in the interior, and also the various aspects of administrative, intellectual and religious life, historical events, means of communication and everything included within the vast field of human geography.

It would thus be possible to bring to the knowledge of the inhabitants of the South the mode of life of those of the North, as far as the extreme borders of our Republic and vice versa.

These films would constitute an unrivalled means of propaganda for Brazil. In order to attain this end it will be necessary to begin by convincing all government, federal and municipal authorities of the enormous educational importance of this matter. Next some film producer will have to be found who will take an interest in our idea.

When once interest has been aroused in the whole Republic, from North to South, when the Governments decide to grant special subsidies for this purpose, the prospects of educational cinematography will be sufficiently favourable to attract the collaboration of producers.

JONATHAS SERRANO
Technical Vice-Director of Education

TREMENDOUS INFLUENCE OF FILMS ON FAMILY LIFE OF TODAY

Someone has said that the box office receipts are the indication of the moral standard of the motion picture. That is rather an abrupt way of stating it and it is not altogether accurate, for I am sure that the majority of our motion picture exhibitors over the country would not consent to show indecent and immoral films.

It is true however, that the picture producers and exhibitors strive to give the people what they want. Quite obviously, their financial gain depends solely upon their ability to please their patrons. For this reason, they are, by necessity, governed by the public's wishes and tastes.

In my opinion, there is one and only one way to accomplish our dominant purpose of having a steady supply of wholesome and worthwhile pictures, and that is by patronizing the good pictures already in existence. We, the public, are virtually the producers of motion pictures, for do we not tell at the box-office our preference in the way of entertainment, thus influencing the ultimate character of the films that are to be produced? Are we not, in the final analysis, responsible for the weak and often stupid films which find their way into our theatres? And is this not partly due to ignorance on our part? Do we try to investigate the types of films we are to see before going to the theatre; or do we choose them rather indiscriminately and without much forethought?

The motion picture business is dominated by the law of supply and demand, for after all, this business is just as much a commercial enterprise as the making of automobiles. It cannot exist on the sole patronage of the morally corrupt or the ultra-artistic; but must thrive on the patronage of the general public.

The producers are only too willing to provide the best quality in theme and treatment of pictures, provided the public will patronize and encourage them. It is a sad fact that some of the most splendid and artistic motion pictures have failed of commercial success because of the lack of patronage of those whose principal interest in life seemed to be the censuring of so called « bad pictures » or those which were slightly off colour.

Constructive criticism of motion pictures directed at the source of production is what the whole moving picture industry needs today more than anything else. Too many people have been finding fault and too few have been praising what was good in pictures. If you are dissatisfied with

the motion pictures of today, there is only one way to remedy it; and that is to put your shoulder to the wheel by giving your active moral and financial support to the better pictures. The motion picture industry realizes its responsibilities. The screen of today is no more like the screen of ten years ago than day is like night. A new idealism has come in—a higher standard has been adopted—and a realization that the picture that appeals to the highest in us is the picture that succeeds. Openly condemning a picture only serves to advertise and exploit it.

I cannot too strongly remind you that films are having a tremendous influence on the family of to-day and that if we wish this influence to be favorable and effective, we must take an intelligent interest in motion pictures, just as we do in other civic and public matters. In other words « Boost the best, ignore the rest » and « make the best pictures pay best ».

The movies are everybody's business. They are part of our daily life. So each of us must decide what our responsibility is in regard to this matter. Each of us is responsible for his share in motion picture production. If we condemn certain types of films and then go and see them, we are helping to produce them. So let us be informed of the nature of the entertainment we are going to patronize and throw the weight of our support on the best and starve out the inferior offerings. Take your photoplay entertainment seriously, accepting the screen as the mirror of life.

FLORENCE JACOBS

THE REPRODUCTION OF SOUND ON FILM WITHOUT PHOTO-ELECTRIC ELEMENTS

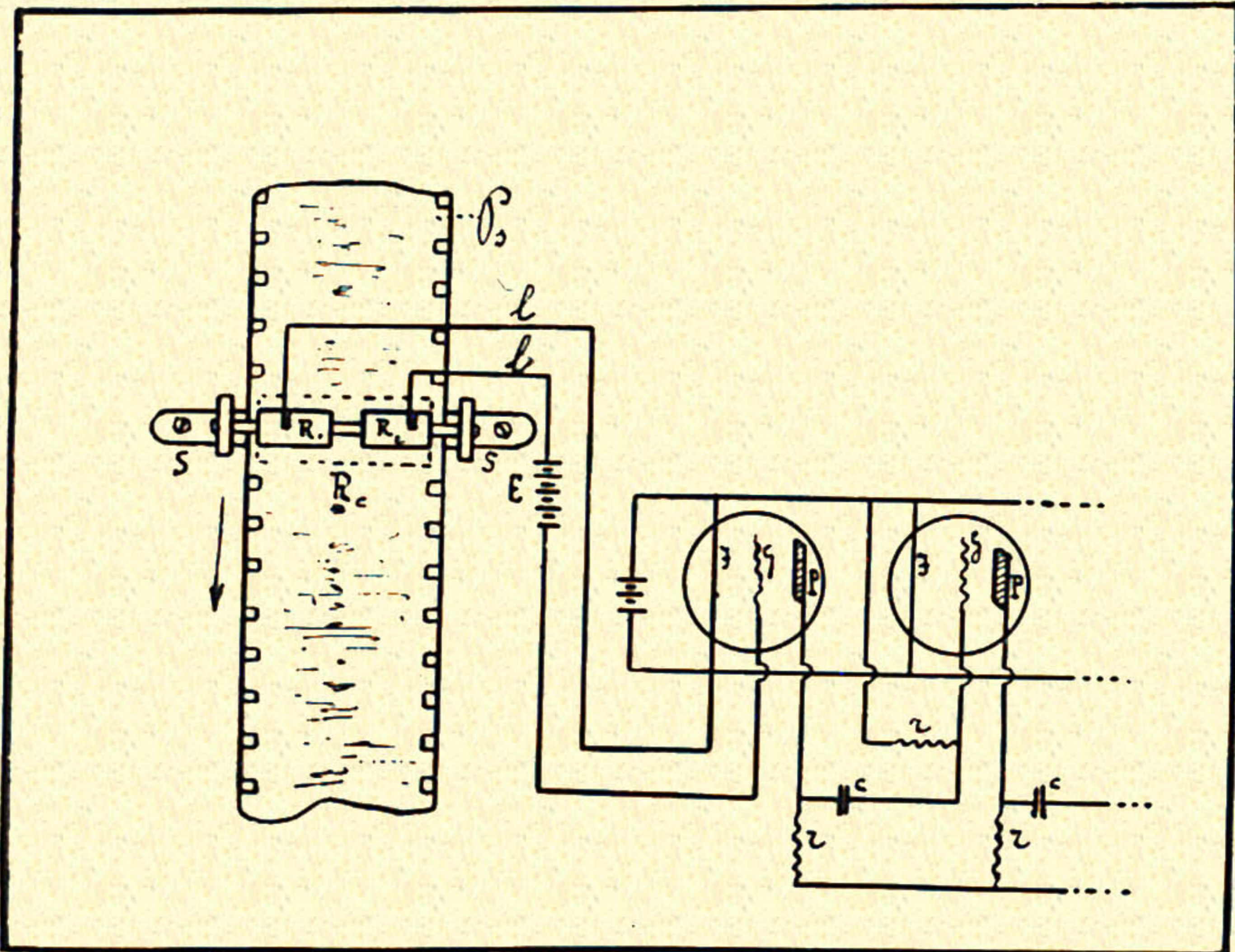
(from the Italian)

The engineer Gastone Frediani of Viareggio, has communicated to us an invention of his which is intended to dispense with the use of photo-electric elements in the reproduction of sound photographed on film. We have pleasure in offering this description of it to the readers of our Review.

The object of Signor Frediani's apparatus is to dispense with the use of photo-electric elements in the reproduction of sound photographed on film, by photographing the sound either directly on the edge of the film or on separate film, which is then turned in perfect synchronisation with the cinematographic film. The reproduction of the photographed sounds is obtained by substituting for the photoelectric elements in the amplifier a device consisting of two electric contacts in the form of metal drums placed at a certain distance from each other and electrically insulated. They rest upon the *layer of developed sound images* which connects them electrically with the grid circuit of the first audion (low-frequency amplifier). The photographic layer of sound images, *as the sound film passes over it*, acts on the grid circuit as a conductor of variable resistance. In point of fact, the layer constituting the photographed images of sounds is made of very fine particles of silver and possesses more or less electrical conductivity according to the degree of darkness or intensity of the sound images, that is, according to the quantity of silver salts reduced by the light during the process of photographing the sound. Accordingly the *passage* of the film with its developed layer beneath the two afore-mentioned metal drums, connecting them like an electric bridge in the grid circuit of the first audion, produces variations of electric potential in the grid of this audion in proportion to the electrical conductivity of the photographed sound images, and these variations of potential in the grid will result in corresponding variations in the electron current, which when amplified by the other tubes will be transmitted to the loudspeaker.

In the subjoined diagram P^s stands for the sound film with the photographed images of the sounds; R_1, R_2 represent the drums, separated from each other and electrically insulated. These rest upon the developed layer of sound film and are connected electrically by means of the conductors ll in the circuit of the grid FG of the first audion, which also contains the battery E . SS indicate the supports of the metal drums mounted upon

insulating shafts and of R^c also of insulating material (shown in the diagram as a line of dots, because it is under the sound film). The film passes between these supports as over a roller, turning its developed strip towards the metal drums $R_1 R_2$. The circuit is only shown to indicate the electrical connection, by means of the drums, of the developed layer of sound film with the electric grid circuit of the first audion.



This system of reproducing sound photographed on film — which can be specially adapted to sound cinematography — eliminates the photoelectric elements with their optical illuminating device, and therefore, since the film need no longer be transparent, it can be made of paper, oil-cloth, etc. instead of celluloid; these paper copies of the original transparent sound negative can be sensitised not only by silver salts *but also* by bichromate gelatine with the addition of colloidal metallic solutions or electrically conductive powders. These films, too, will be electrically modulated, according to the same law of modulations which governs the transparent sound negative. Corresponding, in fact, to the more transparent parts of the sound negative, a greater quantity of light will pass through and, when printing the copy on gelatine paper, after development, a greater quantity of electrically conductive powder will adhere to the film, which therefore at these points will

possess maximum conductivity (as is the case with sound-film copies on paper sensitised with silver salts). If the very fine powders added to the bichromate gelatine consist of magnetic elements such as iron, cobalt or nickel, the result will be a sound-film on paper which is not only electrically but also *magnetically* modulated. After being developed, it will, according to the transparencies in the original negative, offer the maximum thickness of magnetic powder and therefore the minimum magnetic resistance. If this sound-film — of bichromate gelatine and magnetically modulated — is then passed between the poles of a permanent magnet having at its poles two coils which by means of two other coils act upon the grid circuit of the first audion in the amplifier, these coils will set up electro-motor tension which will alter the potential of the grid in the first electron tubes and reproduce the sounds in the loudspeaker in the usual way.

This invention was officially patented in Italy under Patent No. 275.669 on February 14th 1930, but a description thereof was deposited with certain Royal Academies of Science in November 1929

GASTONE FREDIANI

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F I L M C E N S O R S H I P I N N O R W A Y

LAWS. — The censorship of cinematographic films in Norway is governed by the provisions of the Law of July 25th, 1913, on the public exhibition of films, as amended by the Law of June 3rd, 1921, and by the Regulations issued under the Royal Resolution of September 12th, 1913, which were modified by the Royal Resolutions of November 16th, 1917, November 6th, 1920 and July 2nd, 1921, as well as by the ruling decision of the Ministry of Justice dated February 18th, 1927.

Film censorship is not the sole object of these laws which also deal with the following particular questions relating to cinema theatres.

a) *Public exhibition of films.* — The last comma of Paragraph 3 of the Law of July 25th, 1913, provides that the license as regards halls for the public exhibition of films must in every case be granted by the competent Municipal Council.

b) *Limitation in the number of picture-theatres.* — Failing special regulations issued by the local authorities, the police must be notified before the license for the opening of a cinema hall is granted by the authorities. The license may be withheld if the applicant fails to give adequate guarantees against a misuse of the license on his part, or if the number of picture theatres is manifestly out of proportion with the population of the district, or, finally, if the rejection of the application is prompted by other motives.

Paragraph 3 provides that the maximum number of cinema halls in the various communes may be fixed by a special regulation.

c) *Validity of license.* — The term of the license may not exceed three years at a time; the license may before its expiry be withdrawn by the Municipal Council after a vote of a two-thirds majority in the case of misuse. The license is strictly personal and may not be ceded to any third party.

d) *Safety of cinema halls.* — No public exhibition of films may be given except in places which have been licensed by the police after the previous sanction of the local Building Commission and the Fire-Brigade.

CENSORSHIP OFFICES. — No films which have not been previously approved by the competent board of revision may be shown in public. This does not apply to news films shown within fourteen days from the date of the event recorded on the film.

The Government Board of Film Censors sits at Christiania and consists of two permanent experts and a supplementary expert. The Ministry of Justice is empowered, if the necessity arises, to appoint other experts for a long or short period of time as the case may be.

When a film is shown to the censors no other person may attend without the permission of the permanent experts.

The composition of the Board is not subject to modification except in case of necessity as stated above. Its decisions are final, no appeal being admitted against a refusal to certify a film as suitable for public exhibition.

FUNCTIONING OF THE BOARD — No film may be rejected unless two experts are agreed. If these fail to agree, the film is shown to a third expert, and a decision is taken by majority.

In this connection the Regulations provide that as a rule the revision of films is carried out by one expert. He examines the film on his own account and judges whether it is suitable for public exhibition. He may, in agreement with the interested party, suggest excisions or alterations. If the expert considers the film as unsuitable, or if the interested party does not approve of the suggested excisions or alterations, the supplementary expert is called in. If no agreement is reached

between the two experts, the other permanent expert is called in, as already stated.

The director of the Government Board of Censors distributes the work between the experts.

As a rule, the films are censured in the order of presentation. The experts may, however, depart from this rule in the case of news films or of copies of the same film.

The procedure is very simple. The person asking for a certificate of exhibition must present a written application to the Board of Experts indicating:

- a) the name of the producing firm and the number of fabrication, if any;
- b) the title of the film in Norwegian and a summary of the plot with subtitles;
- c) the length of the film.

The experts may also ask that posters and programmes written in Norwegian be submitted for revision.

Revised films are marked with a stamp bearing the number of registration.

The Board of Censors grants also an exhibition certificate for every film containing:

- a) the number of registration;
- b) the name of the producing firm;
- c) the title of the film and a short summary of the plot;
- d) the length of the film and, if an excision is made by the censors, the length of the excised part;
- e) the statement whether the film has been approved or not.

The certificate must be presented to the police authorities on their request in all the places where the film is to be shown.

If a part of the film is banned by the censors, the Council of Experts may keep that part or return it but only after delivery of the stamp and of the certificate of exhibition. Failing this and in any case after two years the part of the film which has been kept must be destroyed.

If it is necessary to affix a new stamp or to issue a new certificate in place of a stamp or certificate worn out by use of other reasons, a special fee is charged.

OTHER ORGANS OF REVISION. — The King may, when and if he thinks fit, grant exemption from the provisions relating to cinema halls in general or to film censorship in particular.

The police authorities may, on the other hand, stop or limit the exhibition of films passed by the Council of experts, for reasons of public order or for any other reason, according to their discretion.

EDUCATIONAL FILMS AND PRIVATE EXHIBITIONS. — It has already been stated that censorship regulations do not apply to news films shown within fourteen days from the event recorded on the film.

Films to be shown in private are also exempted from revision. Censorship regulations equally do not apply to film exhibitions which are part of scholastic programmes or are used for purposes of illustrating lectures given in schools or colleges or lessons in teaching institutes.

The previous authorization of the police is required in all kinds of lectures or of illustrations of particular courses other than those specified above.

CHILDREN. — In the case of films intended for children the Censors must grant a special certificate of which the exhibitor must give public notice.

As a general rule, access to cinema halls is interdicted to children under sixteen years of age, except when films licensed as specially suitable for children are being shown. Children are refused admission to picture-theatres after 8 p. m., whatever the type of film shown, unless they are accompanied by their parents or guardians or other responsible person.

CRITERIA OF CENSORSHIP. — In the absence of a definite classification of the reasons which call for revision, the law mentions only one of the principal categories of such reasons, namely, those dealing with morality. The representation of immoral subjects likely to lead to physical or moral degradation or, as such are contrary to the laws of the Kingdom, is prohibited. Censorship, therefore, more or less aims at the protection of children

and is intended to avoid that, in spite of the restrictions imposed by law as to the access of children to cinema halls, they might be shown unsuitable films.

The Law of 1921, bans all films which may influence the minds of children or their sense of justice to such an extent as to falsify their idea of righteousness and morality.

That the protection of children, direct and indirect, is the fundamental concern of the Norwegian Law is shown also by the fact that under a section of Paragraph 8 of the Law of 1913, confirmed by that of 1921, the censors are forbidden to reject films to be shown to adults for any other reasons.

FEES. — A fee is charged for the revision of films. Such fees are intended to cover the emoluments of the experts and all other incidental expenses.

The amount of the fee is fixed as follows:

a) Two Norwegian crowns for every news or publicity film, with a supplement-

ary tax of 50 % for every fifty metres or fraction of that amount;

b) the fee is raised to three times as much in the case of all other types of films:

c) a supplementary increase of 50 % on the ordinary fee is charged for films in which captions are not in Norwegian.

When several copies of the same films are submitted simultaneously and by the same person, the full fee is charged on the first copy and is reduced by half for every other copy.

The payment of the fee may be claimed before revision.

A fee of one crown is due for having a new stamp marked on an old film in which the former stamp has been lost or is illegible, and also for the issue of a copy of the certificate of public exhibition.

PENALTIES. — Paragraph 11 of the Law of 1913 provides that all violations of the provisions laid down in the Law itself or in the regulations are punished with a fine.

F I L M C E N S O R S H I P I N S W E D E N

LAWS AND GENERAL PRINCIPLES. — The provisions governing film censorship in Sweden are embodied in the Law of June 22nd, 1911 on Cinema Exhibitions, partly modified by the Decree dated November 1st, 1929, on the State Board of Censors.

The fundamental criterion is that censorship has a Statal rather than an official character. It is, in fact, carried out by a special State department whose members are appointed by the Crown.

All films destined for public exhibition (this term is applicable to all those shows to which the public is admitted on payment of an entrance fee), must be submitted for revision, whether they deal with dramatic, scientific or educational subjects.

THE BOARD OF CENSORS AND ITS FUNCTIONING. — It is the duty of the State Board of film censorship to examine the films to be shown in the Kingdom.

It consists of the following: the Director who is at the same time the ordinary censor; two ordinary and two extraordinary censors, one charged with the examination of films dealing with military or naval subjects; of an undetermined and varying number of extraordinary and supplementary censors which can be called up if necessary in equal numbers to the ordinary and extraordinary censors.

Permanent or temporary officials belonging to other departments may be attached to the Board of Censors, their number varying in accordance with the volume of work.

Apart from his duties as ordinary censor, the Director shall:

distribute the work between the staff;

be responsible for the funds of the Board, consisting in the proceeds from the revision tax;

check the cash in hand at least once a month;

hand over to the Treasury the proceeds of the revision tax once a month, and at the same time make a request for the sum of money required for the upkeep and functioning of the Board;

send once a year within a fixed period of time to the State audit department the statement of accounts of the previous year together with an inventory;

submit to the King a yearly report indicating the questions which the Riksdag might take into consideration as subjects of legislative measures;

submit before October 1st, of every year a brief report on the activities of the Board to the head of the ecclesiastical department;

take all necessary action with regard to the staff (leave, etc.);

and finally, propose all those modifications and amendments which he might consider advisable to suggest in the interest of the future activities of the Board.

Art. 3 of the 1929 Decree specifies the duties and particular tasks of the cashier of the Board and provides that every member of the staff is expected at any time to lend his assistance, regardless of the distribution of work decided upon by the Director, in order that the Board of Censurs may function without interruption.

The work of revision is generally carried out by an ordinary censor or, in his absence, by a deputy censor. He may, if he thinks fit, ask another non-military ordinary or extraordinary censor to attend. In case of disagreement between the two censors, a third ordinary or extraordinary but non-military censor is asked to take part in their discussions and view the film. The decision taken by the majority will then be final.

When films on the military, naval or air forces of Sweden are submitted for revision one of the two military censors is asked to attend. He acts on the instructions received from the Chief of the General Staff of the Army or Navy, and his decision for or against public exhibition of the film is final.

When an extraordinary censor is asked by the Director of the Board to examine a film, he has the same responsibilities and rights as the ordinary censor.

No other person may be present when a film is on view other than those whose duty it is to attend in accordance with the above-mentioned regulations.

The Director of the Board shall do all in his power to secure a logical continuity of labour and see that all the members of the Board adopt the same criteria of revision.

The order in which films are examined is fixed by the Director. Precedence is granted to news films.

A register with numbered pages is kept in the Office of the revised films. Every certificate of revision allowing or prohibiting public exhibition is entered on the register, one on each page. For all intents and purposes this copy will have the same value as the original handed to the interested party and is signed by the censors who have viewed the film in question.

Parts of an unfinished film may be submitted for revision. The Board issues in their case a provisional certificate on payment of the fee and under the condition that the final certificate will be issued when the complete film is submitted for examination.

The censors may either merely authorize the exhibition of the film or subordinate its exhibition to modifications or restrictions which do not affect the essential and artistic value of the film or reject it altogether.

APPEALS. — Under Swedish law no real appeal is allowed against the decision of the censor. An extraordinary appeal to the Crown may be granted.

AUXILIARY ORGANS. — As regards news films, the police may be regarded as an auxiliary organ of the State Board of Censorship.

The Public Entertainments Act, provides in fact, that, in urgent cases and when it is impossible to make an immediate application for revision by the competent officials, the police may grant a certificate of exhibition which is provisional and valid for ten days, within which the film must either be submitted to the State censors or be withdrawn.

The interested party may lodge an appeal only with the Censorship Board against the refusal on the part of the police to grant a provisional certificate.

FEES. — The law establishes various revision fees to be paid by the interested parties to the Censorship Board. The proceeds are administered by the Board and then transferred to the Treasury by and under the responsibility of the Director.

The fees are fixed as follows:

Dramatic films: 4 öre per metre;

Educational films and scientific films in general: 1 öre per metre;

One Swedish crown per film is also charged as stamp duty.

CRITERIA OF CENSORSHIP. — An official memorandum kindly communicated by the Swedish Government to the Rome Institute deals at length with the standards of film censorship both as regards the general principles which the censor must follow in each case making no distinction between children and adults, and also as regards the special criteria which must necessarily be adopted for the moral and spiritual protection of children.

It is pointed out with regard to the first category which is of a general character that the most frequent reasons of revision include scenes of brutality, various forms of incitement to crime and immorality, and scenes holding up the law to ridicule or insult.

The Memorandum states it is impossible to lay down a precise and definite classification of the reasons for rejection, given

the infinite variety of subjects which come up for revision. It is in fact necessary to consider the various episodes of the plot in order to judge whether an apparently harmless scene is in reality dangerous and suggestive. Moreover, a film should be examined as a whole and not in its particular details which have a limited importance from an artistic standpoint and should not be judged separately.

As a special criterion to serve as guidance for the censor, the Memorandum considers that the following scenes should be prohibited:

Politics. — Scenes or facts which may give offence to the representative elements of the State or are likely to foment manifestations contrary to existing laws or to perturb the friendly relations between the Kingdom and other foreign countries;

Immorality. — Scenes of vulgarity or manifestly immoral; false or artificial representation of the life of immoral or criminal persons in an environment of happiness, pleasure and comfort; the use of "dope;" white slave traffic; and other scenes generally suggestive of immorality.

Crime. — Scenes representing criminal acts, or holding up police methods to ridicule, or displaying the life and the modus operandi of criminals or bands of criminals in open defiance of the law; violent fights; scenes of strangulation, brutality or cruelty to men and animals; murders, suicides, and scenes which constitute an incitement to a criminal life or which may be regarded as a school of crime and depravation.

CHILDREN. — A special category of prohibitions and legislative measures of protection relates to children. The Memorandum of the Swedish authorities referred to above, rightly claims that in this field experience has shown that the aims of the 1911 Law have been completely attained.

The law, in fact, states that, for the purposes of public exhibitions, the censors must classify the films submitted for their consideration, into two categories. The first includes the films to be shown to the general public, irrespective of age, while those to be

exhibited in the presence of children come under the second category. Films which might have a deleterious influence upon the psychical and intellectual development of children cannot be included in shows to which children under 15 years of age are admitted. The censor may ask two medical experts to give their opinion on films likely to be injurious to the moral health of children.

It is also laid down that the certificate authorizing public exhibition is made out in a different form in the case of a film pronounced to be fit for children. The recognition that a film is suitable for children must form an integral part of the certificate and must be indicated on the posters or advertisements at the entrance of every cinema hall. In any case, children who are not accompanied by an adult are generally not admitted to cinema shows which continue after 8 p. m.

The Swedish Official Report states that the censors carry out their task with the strictest rigour. Not more than 23 % of the films, submitted to the Censorship Board during the last few years has been passed as suitable for children.

With this end in view and in order to secure a more efficacious protection of children and adolescents, the report admits that the ideal form would be the conclusion of an international understanding between the various nations and more particularly between the various Censorship Boards which would render possible an exchange of views on the different methods of cinema control and eventually lead to an agreement or to a series of particular agreements, with the object of preventing the circulation of immoral films or of films likely to exercise a demoralizing influence on youth.

EDUCATION FILMS. — The protection of children and adolescents and the spreading of scientific and educational films are the object of a series of measures tending to give an impulse to this branch of film production.

It has already been stated that in Sweden cinema shows for the purpose of instruction are private. They lack, as such, the two fundamental characteristics of public-exhibitions, namely, free admission of the public and the payment of an entrance fee.

No special authorization is required for these scholastic shows, it being recognised that they take place under the direct and personal responsibility of teachers and heads of the schools.

With reference to this aspect of the question, the above-mentioned Official Report kindly sent to the Rome Institute, states that it is of the highest importance that the public authorities should encourage to the utmost degree, the exhibition of educational films and by this means promote the spreading of culture and the vulgarization of science. The Riksdag has taken the lead in the matter, and the difficult question is now under consideration. The action so far taken by the State is confined to the allocation of important sums of money in the budget towards the spreading of the use of films in schools.

A well known Swedish film-producing firm is now in touch with the organs of the State and is tenaciously pursuing the same ends.

Moreover, the Report hints at another possibility which not only lies within the field of activity of the Rome Institute, but is actually in course of elaboration, that is, the compilation of an international catalogue of cultural, scientific and educational films, for the purpose of facilitating the exchange of such films between all nations taking an interest in this problem.

STATISTICS. — During 1929, 350 theatrical films were submitted to the State Board of Censors for revision; of these 75 % came from America.

The total number of censored films, comprising original (sample copies) and other copies in respect of which the authorization of the censors was also applied for, was, 4781. This number comprised

2665 theatrical films (big spectacles) and short subjects of a dramatic character, and 2116 scientific films, news films, etc.

Omitting the number of copies, which from a statistical standpoint is of little value with regard to the correct idea of the censors' work, 1974 new films were submitted during the year.

Of the 4781 films referred to above, 1987 were Swedish, 2053 American, and 741

imported from other countries. The greatest number of news-films were of Swedish production.

The original films examined represented a total length of 1.224.620 metres; the length of films or of parts of films rejected by the censors was of 76.086 metres. About two-thirds of the films examined by the Censors were considered unsuitable for children under 15 years of age.

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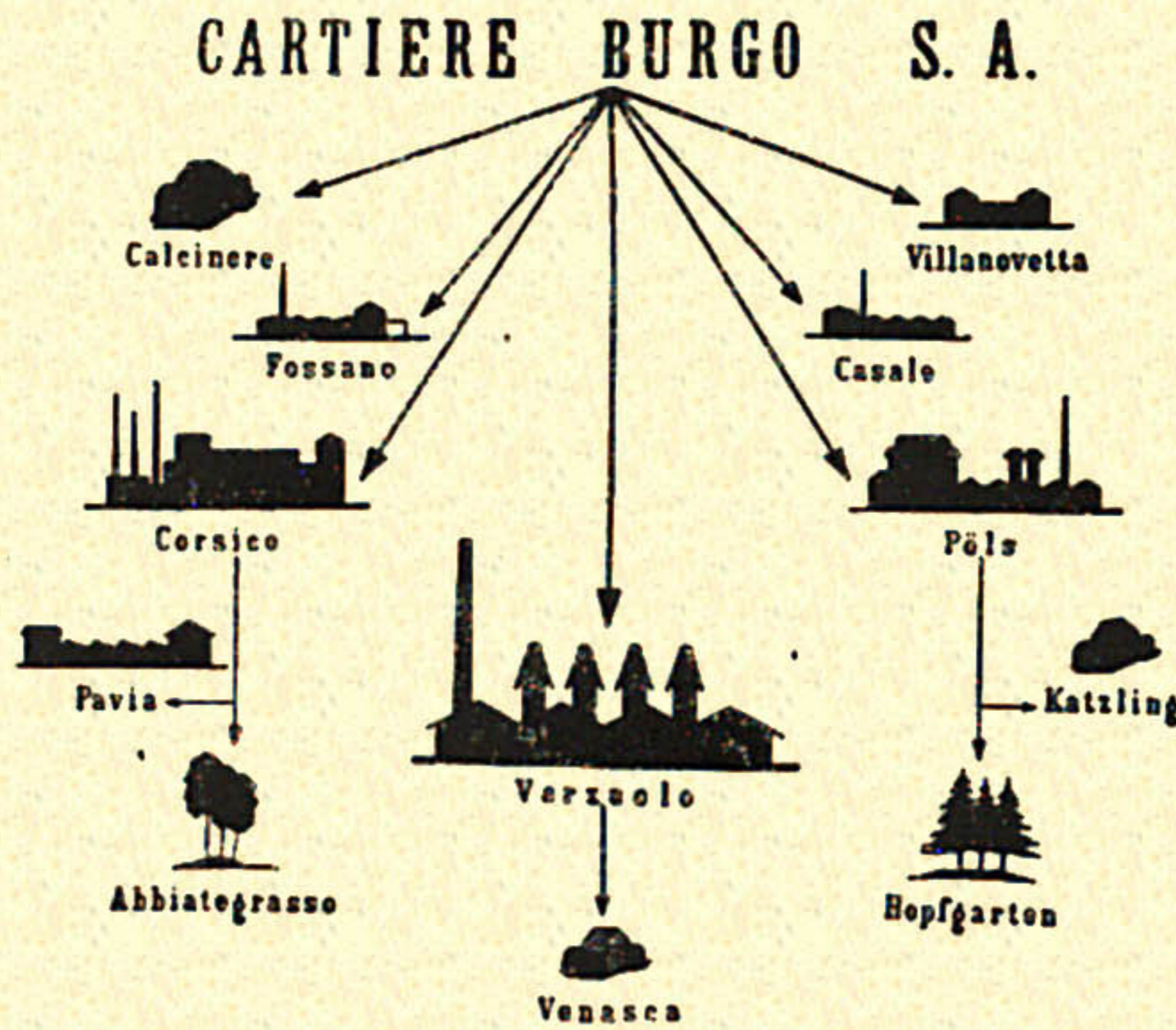
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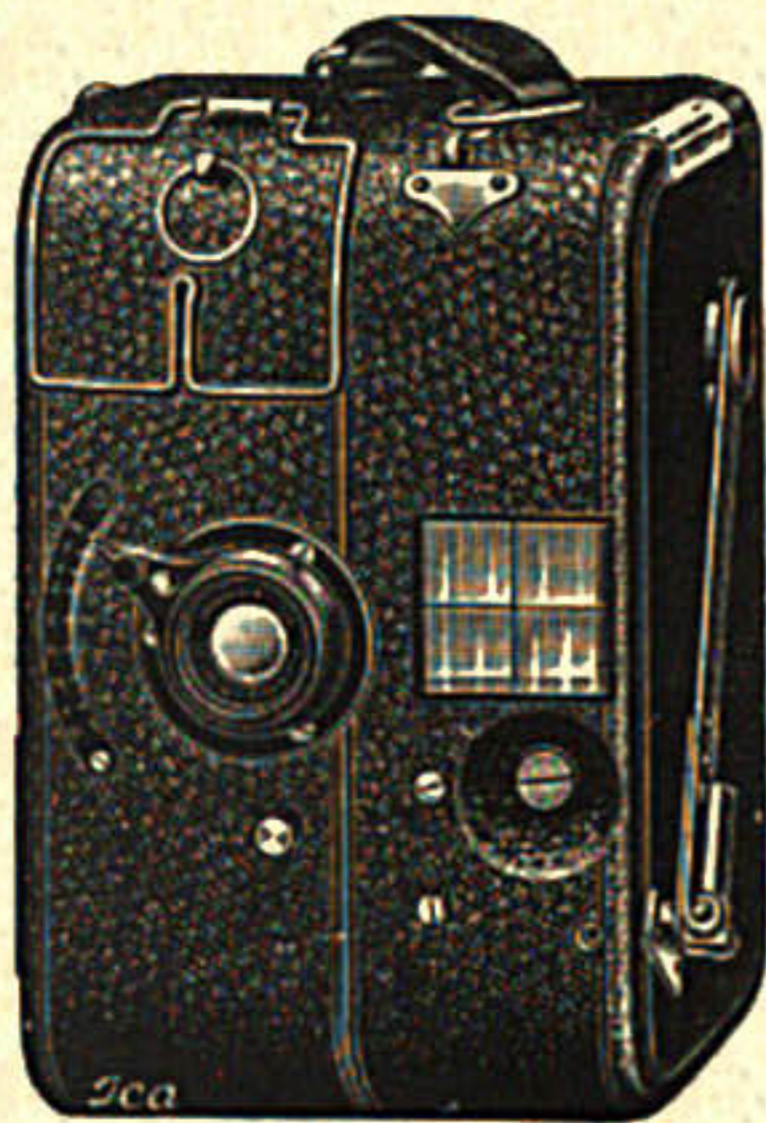
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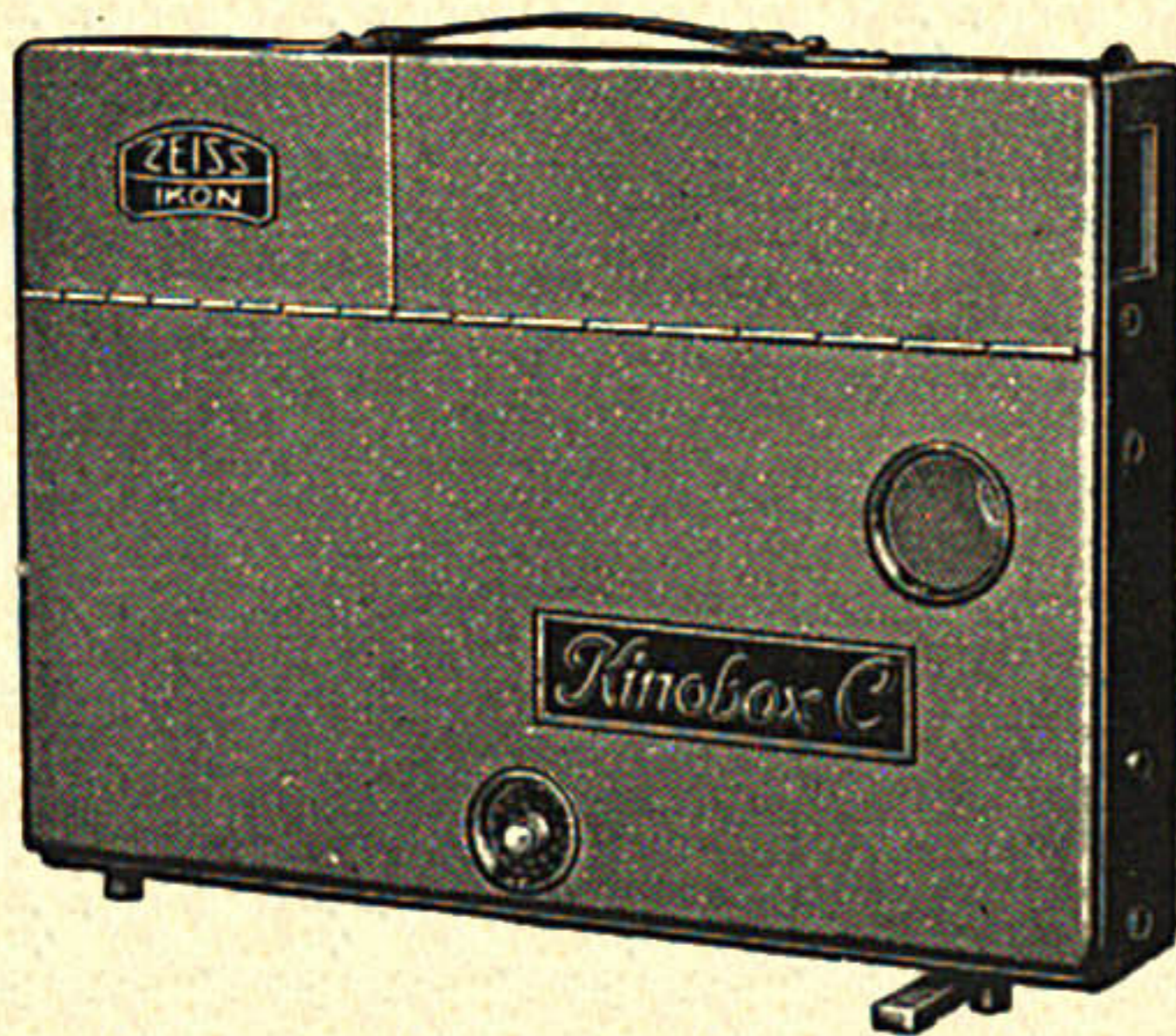
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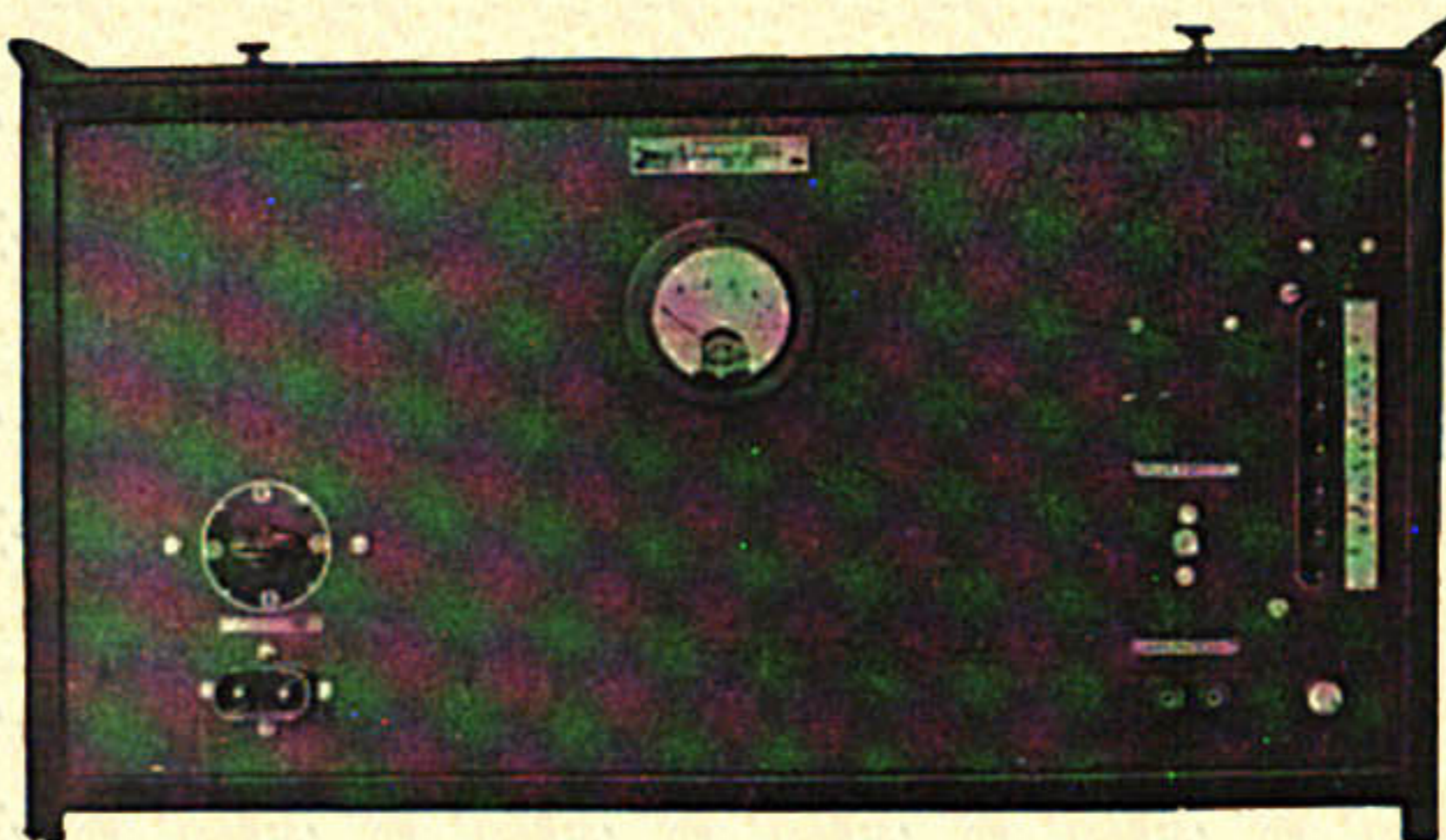


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D O C U M E N T A R Y F I L M S

The topical documentary film is occupying a more and more prominent place on the world's screens and it would seem that this form of film satisfies a special need of the cinema public. Tired after the day's work, most spectators do not relish a long film which adds to their fatigue and compels them to think, to concentrate and follow the incidents of a plot.

The documentary film is usually short. In any case it aims at avoiding the banal and the conventional; it offers light and restful fare, and presents life to the spectator from an entirely new angle or in aspects unfamiliar or unknown. Thus instead of tiring, it offers the best facilities for rest, instruction and amusement.

Fox Film has realised the possibilities of documentary and topical films and for the year 1930-1931, has devoted the substantial sum of 20 million dollars to this branch of screen work (*The Daily Film Renter*, London, D. 6-540). Moreover, this kind of film, with very few exceptions, costs much less to produce than the ordinary dramatic film. *Sound Waves*, Hollywood (D. 34-586) reckons that an American studio spends on the average 1000 dollars an hour in producing a section of a theatrical film which it will only take six seconds to show.

Again screen enthusiasts and critics have been paying increasing attention to the documentary film. Pierre Emsey, in the *Eclair* of Montpellier (D. 6/514), prophesies the triumph of the documentary film, especially when, as in *Moana* or *White Shadows*, the document constitutes the leit-motif of the film, threading its way through a dramatic plot or other elements which give it emotional effect. M. Gérard, who is officially in charge of French tourist propaganda (*The Daily Film Renter*, London, C. 6/533), has proposed that through the agency of the French consulates every country should be persuaded to show documentary films made

in France and illustrating the natural and artistic beauties of the country. Finally, Marcel Lapierre, in *Le Peuple Paris* (D. 6/593), in an article entitled "The propaganda film," regrets that official propaganda in France has not been developed as it should be.

The documentary film, however, possibly for formal reasons connected with production, has its critics. Jean Painlevé (*Bordeaux Ciné*, Bordeaux, D. 6/507), at a recent lecture at Strasbourg bitingly criticised the pseudo-documentary film created for the sole purpose of obtaining fiscal alleviation. At the same time he is in favour of the genuine documentary film unadorned with the inappropriate trappings which belong only to the theatrical film. Léon Moussinac (*Humanité*, Paris, D. 9/137) attacks it on other grounds, namely, on the score that a cinema monopoly — through a series of topical films — would make anti-Soviet propaganda. A contrary opinion was expressed (*Humanité*, Paris, D. 18/325) by those who were invited to attend a private exhibition of uncensored Russian documentary films. The spectators made no protest against the monopoly privilege, but complained that the censorship, by prohibiting certain films, did in fact limit artistic expression.

For frankly national reasons the Social-Democrats on the Copenhagen town council (*Le Courrier Cinématographique*, Paris, D. 6/462) have proposed the building of a special cinema to be exclusively used for the exhibition of documentary and educational films, more especially with the purpose of stemming the rising tide of American imported films, which they hold to be silly or superficial.

The documentary cinema has itself been abundantly filmed. According to the *Epoca* of Madrid (D. 6/538), an exceedingly interesting film was shown at the Ciné Club in Madrid, under the name of "History of the Cinematograph," in which were shown successively the praxinoscope, the



zootrope, Marey's photographic gun, the apparatus of the Lumière brothers, and the world's first printed film *Workmen coming out of the Lumière works at Lyons-Montplaisir* in 1895.

HISTORICAL FILMS. — A typical form of documentary film is the film reproducing incidents in history. Here the Western producer is faced with a twofold difficulty — the financial cost of reproducing historical events with that perfection of *mise-en-scène* which is required to transplant the spectator back to whatever period may be desired and the difficulty of recreating atmosphere. This difficulty is perhaps even greater than the first, which the resources of the film industry may overcome, and necessitates patient and laborious effort by artists, savants and investigators in order to reconstruct an historically accurate environment. A certain

number of mistakes are unavoidable, if only of a formal character.

In the East the producer is aided in this task of historical reconstruction by the life about him. The world has now gone on for untold centuries. In the west everything has been replaced and renewed, scattered or entombed in museums, but the eastern world with its basis of tradition and the religious and symbolic significance attached to everything in life, has remained essentially static.

A film like *Ben Hur* cost a staggering sum as well as years of unremitting toil. Other films made in the east by local companies, local artists and adorned with all the magnificence of local colour include *The Light of Asia* by the Great Eastern Corp. Ltd. of Delhi, reproducing the life of Buddha in a scenario which was furnished to the *International Review of Educational Cinematography* by our collaborator Carlo Formichi; *The Love of the Mogul Prince*,

by the same company, a love-story with a purely oriental texture, the costumes for which were lent by the oldest princely houses of India; and *Hatim Tai* produced by the Krishna Company of Bombay. This last film, which was acted by Indians and the scenario of which was frankly Asiatic, is especially remarkable for the fantastic magnificence of its scenic effects.

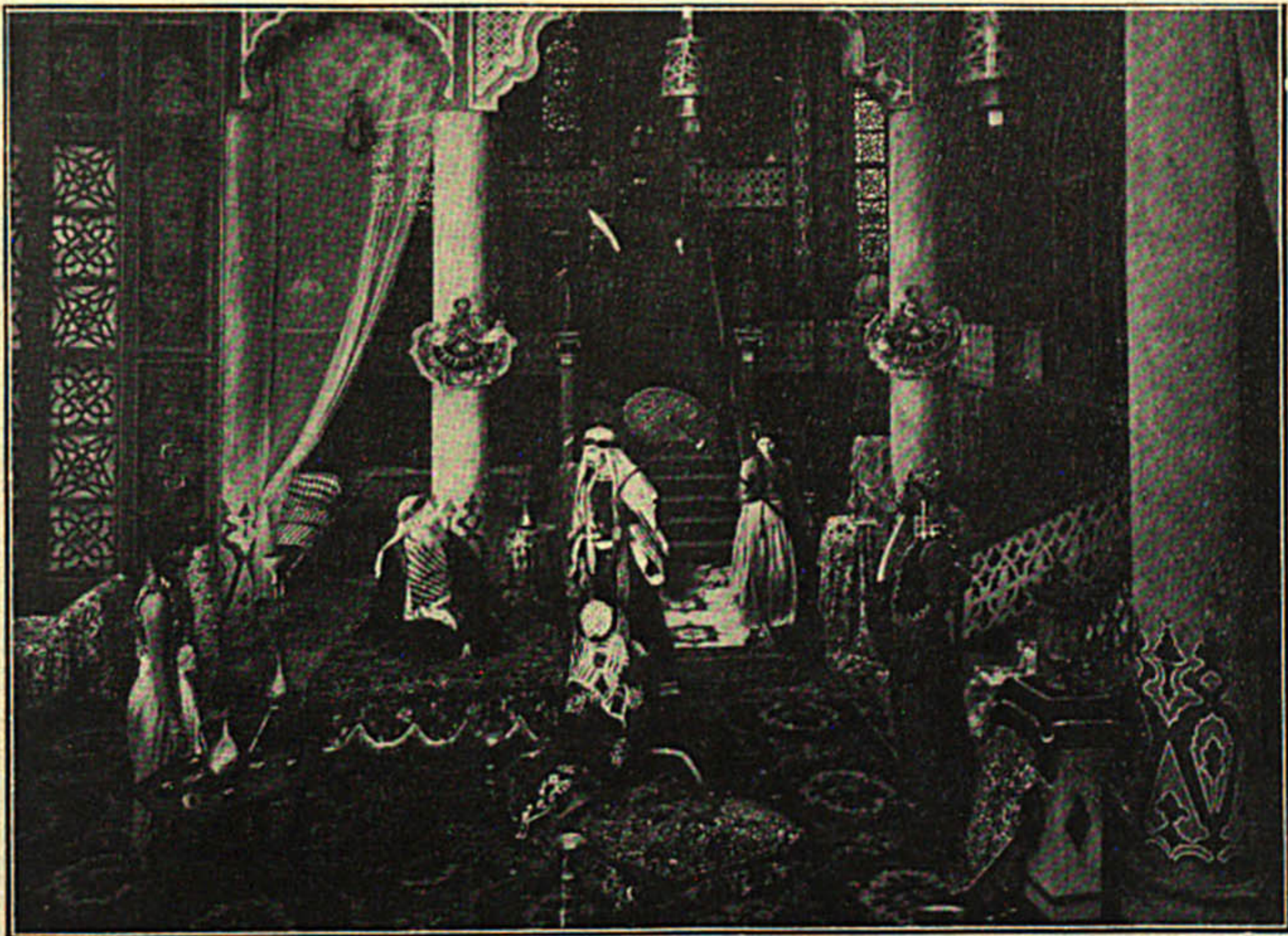
In the East the story or legend of Hatim Tai is a part of popular folklore. Hatim, as the name itself signifies, is a fine and pure example of human nature. His motto is service to God and Man. He was a traveller who visited the remotest parts of Asia preaching his doctrine of service to humanity. Fable relates that as an infant he refused his mother's milk until he was assured that other babies were receiving their due supply.

Hatim was Prince of the Yemen. While out hunting he met a certain Munirstam, who told him of his love for Hushnabanu, Queen of the Sahabad, but that he might not marry her until he had answered a number of riddles put to him by the queen.

Hatim bid him be of good cheer. Desirous of helping anyone in physical or spiritual need, he undertook to solve the riddles. They therefore proceeded together to Sahabad, where Hushnabanu accepted the offer of the prophet-seer and the nuptials of the two oriental princes were thereupon celebrated. Hatim Tai set out upon his lonely and wearisome quest. After long years of travel and meditation he found the answers to the riddles, but not until body and mind had been strained to the uttermost limits of human endurance.

In New York an enquiry has been made among the cinema public and students to ascertain the favourite class of film. According to *Daily Review*, of New York (D. 34/573) the historical film received the largest number of votes.

Historico-documentary films have also their own museums and libraries. Hollywood (D. 34/64) has collected not only the most varied objects belonging to famous film actors, but — side by side with the technically perfected films of 1930

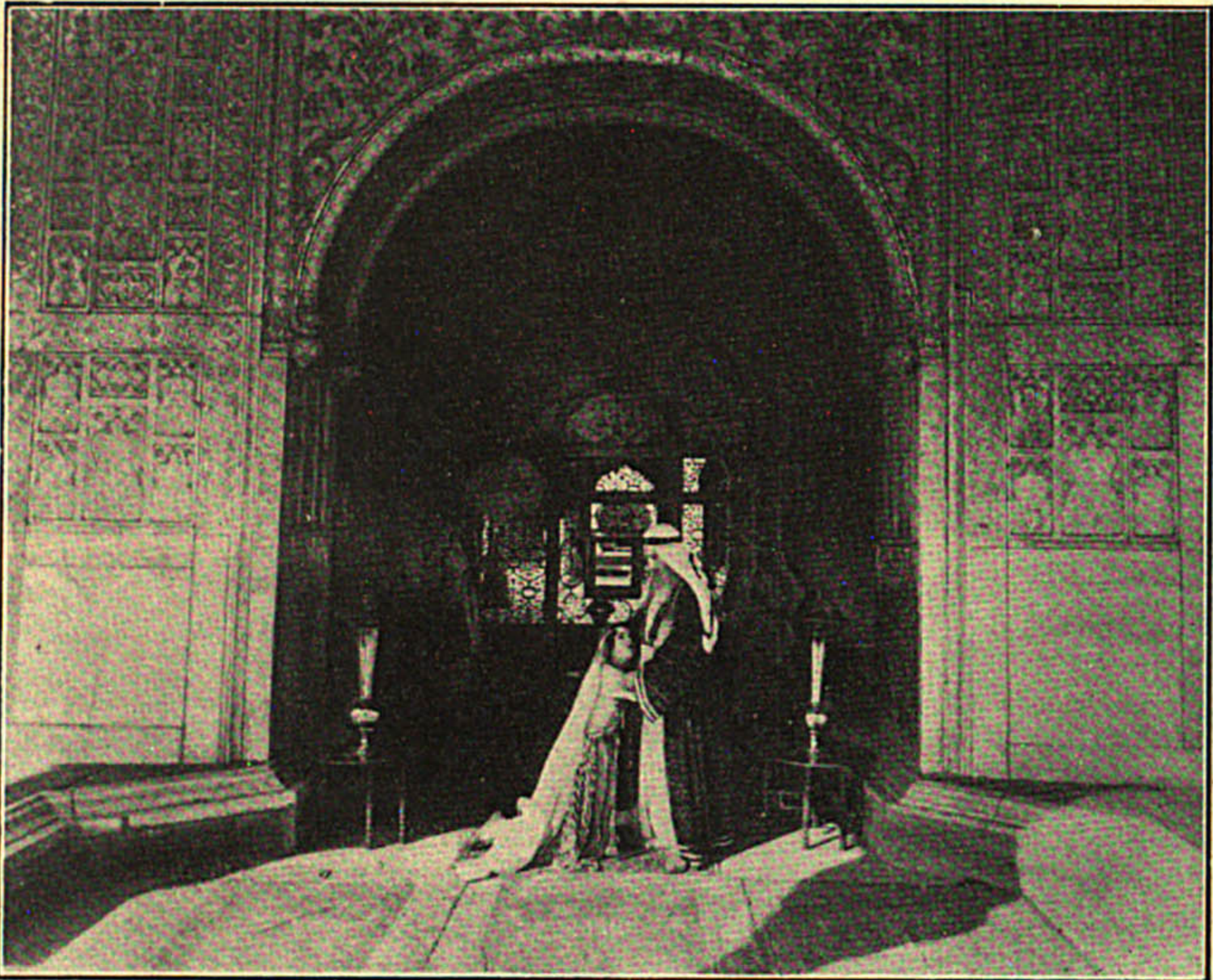


— the first faded photograms ever thrown upon a screen.

Similarly, the Netherlands Film Archives (*Daily Review*, New York, D. 39/3), established at Amsterdam in October 1919 for the purpose of preserving all films illustrating the history of the Netherlands, announces that it is now in possession of more than a thousand films including all the most important Dutch productions.

in 1896, Queen Victoria at Dublin in 1900 and Lord Kitchener on the occasion of his return from South Africa. The films, which went back to 1896, were projected by an apparatus of the same period.

RELIGIOUS FILMS. — In spite of the fulminations of the Rev. W. E. Denham of Chorley Wood, who threatens with



The earliest date back to 1900 and some of them reproduce the festivities held in celebration of the Queen's marriage. In London (*The Times*, D. 6/525) the Society of Motion Picture Engineers has held its first annual dinner, at which Sir Oliver Lodge was the principal guest. During the evening films of various epochs were projected to illustrate the technical development of cinematography. These included films showing King Edward VII at Henley

eternal damnation any Christians that attend the cinema, motion pictures as a source of healthy recreation and propaganda are becoming increasingly popular in religious circles. Religious films even enjoy certain privileges. According to the *Courrier Cinématographique* of Paris (D. 11/140), several German towns have given permission for the projection of religious films after service on Sundays and church festivals, while the *Exhibitors Herald World*

of Chicago (D. 11/133) states that similar authorisation has been granted by the Presbyterian Church of Albany. Instead of protesting against this preference shown to religious films, cinema managers are said to welcome the innovation, on the grounds that church-goers, having acquired a taste for the cinema at these Sunday projections, will increase their attendance at ordinary performances during the week.

Among Catholics, too, the cinema is becoming more and more popular as an instrument of recreation and instruction. The ecclesiastical authorities naturally insist upon a strict censorship of this type of film. Thus the Bishop of Venice has addressed a letter to Catholic institutions in his diocese containing the following passage: "In order to avoid unpleasant incidents and ensure that performances are of the standard demanded by the dignity and sacred nature of our trust as educators of the young, we stipulate that no films shall be shown in our cinemas until they have been seen and approved by the Association of Patrons of the Educational Cinema (*Bollettino Ufficiale dell'Azion e Cattolica Italiana*, Rome, D. 11/14).

In Belgium the Young Christian Workers Association, which includes all associations of Catholic workers in the country, is preparing a series of films which will be submitted for approval to the ecclesiastical authorities (D. 34/456). In Ireland several of the bishops, in their Lenten pastoral letter, urged upon their flock to keep a watch over the religious aspect of films exhibited in public (*Daily Film Renter*, London, D. 11/125).

Religious films are either documentary or they reproduce scenes and incidents from the Bible or legends which have grown up around the lives of the early Christian saints and martyrs. Among documentary films the *Publicitat* of Barcelona (D. 11/135) mentions the film made by Rafael Martinez at the monastery of Poblet in Catalonia; and the *Tribuna* of Rome (D. 11/129) a film on the Lourdes pilgrimages. Among films based on holy writ, the *Courrier Cinématographique*, of Paris (D. 11/148) announces one *Holy Bible*, a

talking and singing film with a footage of 340 metres. This will shortly be exhibited by the Union of French Film Manufacturers.

The Italian film *Frate Francesco* by Count Antamoro has recently been shown in London. English critics, while praising the film, found fault with a number of anachronisms of costume and scenery, which recalled the Renaissance rather than the Middle Ages (*The Daily Telegraph*, London, D. 11/142).

The directors of the *Bon Cinéma* of Geneva have also shown films on St. Francis of Assisi and quite lately a film on the martyrdom of Saint Maxentius, reflecting life in the fifth century and contrasting the civilisation of Christian Gaul with that of the barbarous hordes which were at that time drenching the land of Clovis and St. Martin in blood and carnage (*Courrier de Genève*, D. 11/128).

We may perhaps mention a few other events which have aroused the interest of Catholics. In Berlin an exclusively Catholic cinema has been opened bearing the name of its founder Herr Sonnenstein (D. 11/127); Paramount is making a religious propaganda film called *Pastor and Rabbi* (D. 11/129); at the Princetown Club in New York a film has been shown in illustration of the ascetic life of an old hermit who spent thirty-seven years in a cave on Mount Athos (*Film Daily*, New York, D. 11/136); in France Cardinal Wiseman's well-known story *Fabiola* is being filmed (*Le Bon Cinéma*, Montreal, D. 11/137); in Italy during Holy Week the original edition of *The King of Kings* was revived and incurred the criticism of Catholics, who would have preferred the edition censored by the ecclesiastical authorities (*Osservatore Romano*, Vatican City, D. 11/149); Toni Attenberger, the Munich producer, has made a film *Oberammergau* (*Deutsche Filmzeitung*, Munich, D. 11/145), faithfully depicting the life and folklore of this little Bavarian town, whose inhabitants devote such fervent and loving care to the representation of the characters figuring in the scenes of the Passion.

Religious films are also making great headway among non-catholics. According

to *The Daily Film Renter* (D. 11/130) a colour film of *The Prodigal Son* was shown recently in a church with oral comments by the officiating clergyman.

In the "Moritzkapelle" at Nuremberg was lately produced *The Sacred Waters*, showing beautiful scenes of ancient and modern Egypt and Palestine. On this occasion a lecture was given by Herr Kleber, representing the Protestant Chamber of Cinematography, during which the speaker declared that, contrary to the belief held in certain quarters, the Protestant Church was in no way hostile to the cinema; on the contrary, it regarded the screen as an excellent medium of popular education and was endeavouring to encourage the widespread diffusion of educational films (*Film Kurier*, Berlin, D. 11/146).

The Cinema, of London (D. 11/152) announces that the Minister of the Methodist Church at Dunedin (New Zealand) has instructed the Western Electric to instal a sound apparatus in his church, which will not only serve for projections, but replace the harmonium as an accompaniment to the chants.

In the United States the Lafayette Episcopalian Methodist Church has at its own expense made a film called *The Call of the Past*, illustrating the story of its foundation. The scenario was written by the Minister, the Rev. J. D. Clinton, and the film was shot by Professor C. G. Merick, an amateur (*The Educational Screen*, Chicago, D. 11/151).

The Jewish community announces a notable series of films. One of these, shot partly in the Caucasus and partly in Palestine, is called *Pogrom* and will be a talking-film recorded in three languages (*To-Day's Cinema*, London, D. 11/131). Twelve more films are now being prepared in a New York studio and the first of these, which is nearly finished, bears the title of *A Shoemaker's Romance* (*Film Daily*, New York, D. 11/124).

We cannot too strongly emphasize the contrast between religion as we know it and the various forms of superstition which were so widespread in bygone centuries and which even to-day persist in

certain remote parts. Here, too, the cinema can serve the cause of religion. At the Ciné Club in Madrid Dr. Lafora presented a film called *Witchcraft*, a creation of the Swedish producer Benjamin Christensen of the Svenska firm, illustrating the belief of primitive peoples in magic and examining these beliefs in the light of a modern-day knowledge of psychology and mental pathology.

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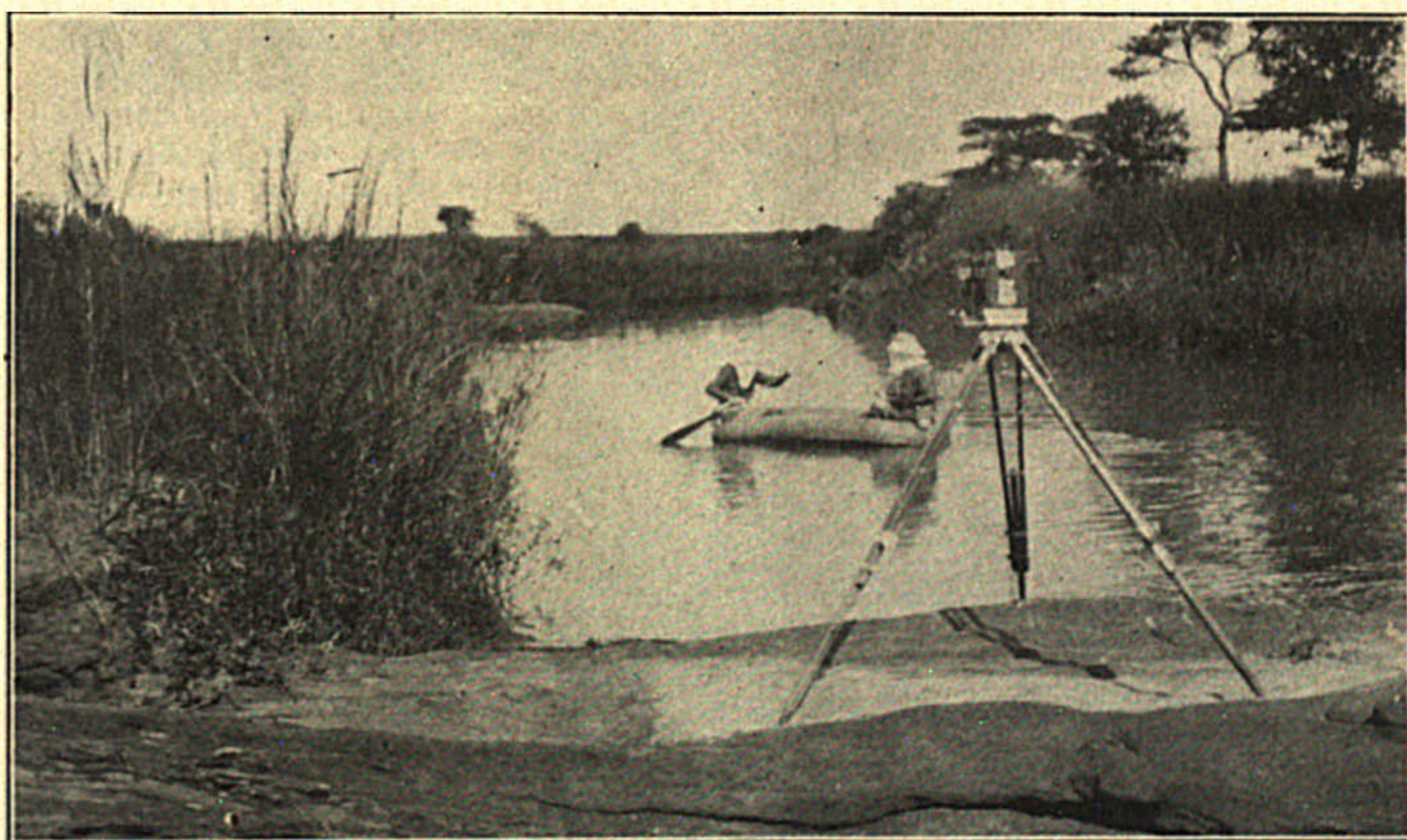
Another form of documentary film is that which illustrates folklore and the life and customs of peoples, their characteristic religious practices, certain more or less unknown habits of theirs — all of which are of interest not only to cinematographers but to the general public.

Local colour is also of value to theatrical films owing to the rich variety of material it offers for creating an atmosphere that will arouse the interest and curiosity of spectators. Folklore, as has already been pointed out in our Review, is a typical means of recording survivals from a past which our children's children will never know.

The sound-film and the talking-film supplement this type of reel. *L'Informacion Cinematografica Española* is preparing a sound-version of *Salamanca*, reproducing the festivals and customs of that province (*El Debate*, Madrid, D. 6/454); the Sinchro Ciné is turning a documentary film, taken 400 metres below the surface of the ground and showing the life of the Auvergne miners. This is the first underground attempt, all previous mining films having been studio reconstructions (*Hebdox Film*, Paris, D. 6/473).

Other folklore films which have either recently appeared or which are now being made, include *Montparnasse*, taken on the spot by Eugen Deslaw (*Cinéma*, Paris, D. 6/457) and two Ufa films, one on the life of the inhabitants and the flora and fauna of the Carpathians and one on Wallachia and Transylvania (*Licht-Bild-Bühne*, Berlin, D. 6/550 and *Film Kurier*, Berlin, D. 6/534).

Outside Europe mention should be made of the following: an original Japa-



nese film *Yakishi the Woodcutter* by the Shochiku Kinema. Unlike so many other Japanese films, it deals not with old legends of the Empire of the Rising Sun, but with the life of present-day Japan (D. 6/476); *The Mysterious Indies*, illustrating the mysticism of the East and the mosques, pagodas and interiors of Indian palaces (D. 6/506); a film on Samoyed life, hardly fit for public exhibition, as it contains revolting scenes, such as that which shows the inhabitants eating raw meat dripping with blood (D. 6/520); a film now being made at the Vostokkino works under the auspices of the Commissariat of Education, on life and customs among the Mongols (*Kinematograph*, Berlin, D. 6/553); *A journey in the Congo* by André Gide, especially interesting for its representation of marriage rites and ceremonies among the natives (*The Daily Telegraph*, London, D. 6/513); *Campus Capers*, which reproduces scenes of student life in the University of Wichita, Kansas (*Movie Makers*, New York, D. 6/522); *Amongst the Red Indians of South America*, taken by Dr. A. Baesaler among the natives of the Titicaca and Gran Chaco regions and shown at the Mozart Saal in Berlin (*Licht-Bilde-Bühne*, Berlin, D. 6/552); lastly, a film shown at the Empire Theatre in Buenos Ayres, reproducing the customs of the gauchos, their equestrian games and exercises, local dances and revivals of some of their ancient traditions (*Imparcial Film*, Buenos Ayres, D. 6/478).

TRAVEL FILMS. — This class of documentary film, which is closely allied to landscape, tourist and folklore films, includes films which illustrate travel in countries near and far, in more or less unknown parts and in which we are shown the work of investigators and explorers.

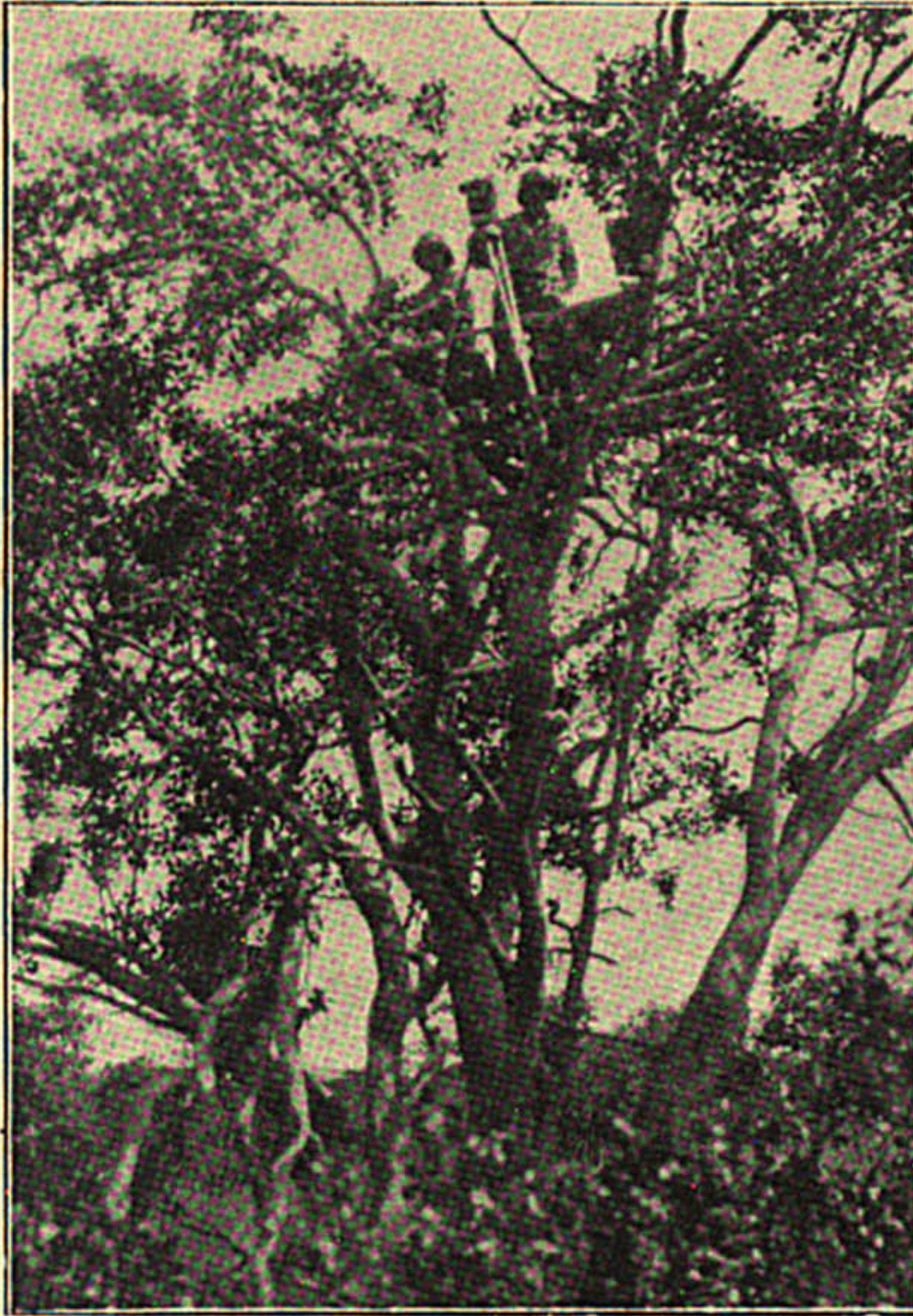
A film of this kind which also has an archaeological value is one on Crete, shown at a lecture given by Md.lle Oulié at the French Institute in Madrid (*El Imparcial*, Madrid, D. 6/496).

The most important travel films, however, are naturally taken in countries outside Europe. As regards Asia, the

Marquess of Zetland, who was for several years Governor of Bengal and President of the British Royal Geographical Society, gave a film lecture on India, at the Student's Hostel in Madrid. (*El Debate*, Madrid - D. 6/480). Another Indian film is *Perils of the Jungle*, the first three parts of which, taken by F. B. O. Ltd., were lately shown in London (*Daily Film Renter*, London - D. 6/541); Herman Cron and his wife have just started on their return journey to New York after forty days' hunting in the forests of Annam, and have with them cinematographic pictures of tigers, buffaloes and elephants taken in the wild state (D. 6/516). The Netherlands Indies have attracted two groups of film-makers. The first, under Adolf Zarkowitz, visited Sumatra, while the second, organised by Bowes Prod. has after two years' work completed a documentary film called *Mawas*, the name given by the natives to the giant orang-outang found on the Island of Borneo. The latter film depicts wild life and big-game hunting in the Jungle (D. 6/471-531).

The largest number of travel-films are taken in Africa, the continent that has always appealed to investigators and explorers. Among these are *The Black Journey*, *Wild Animals*, *The Lion's Roar* and *Bulls and Bears*, the last three of which are sound-films (D. 6/488, 504, 512), another film about lions turned in the neighbourhood of Kilimanjaro, and a film about Togoland, especially its still unexplored parts (D. 6/477, 3/286). Others are *The Wild Men of Calihari*, *Central Africa*, *Stark Nature*, taken in Western Sudan, *With the Cannibals* and the cinematographic photographs taken by the Prince of Wales illustrating close-quarter fights between the natives of Central Africa and lions (D. 6/459, 468, 494, 511, 524).

America contributes *Through Bolivia* (*La Pelicula*, Buenos Ayres - D. 6/453) taken during a nine months' journey of more than 20,000 miles, two films about Alaska, one by the scientist and explorer, H. Whitney, and the other, *Among the gold-diggers, backwoodsmen and Red Indians*, shot in an expedition organised by the "Meridian" Film Society of



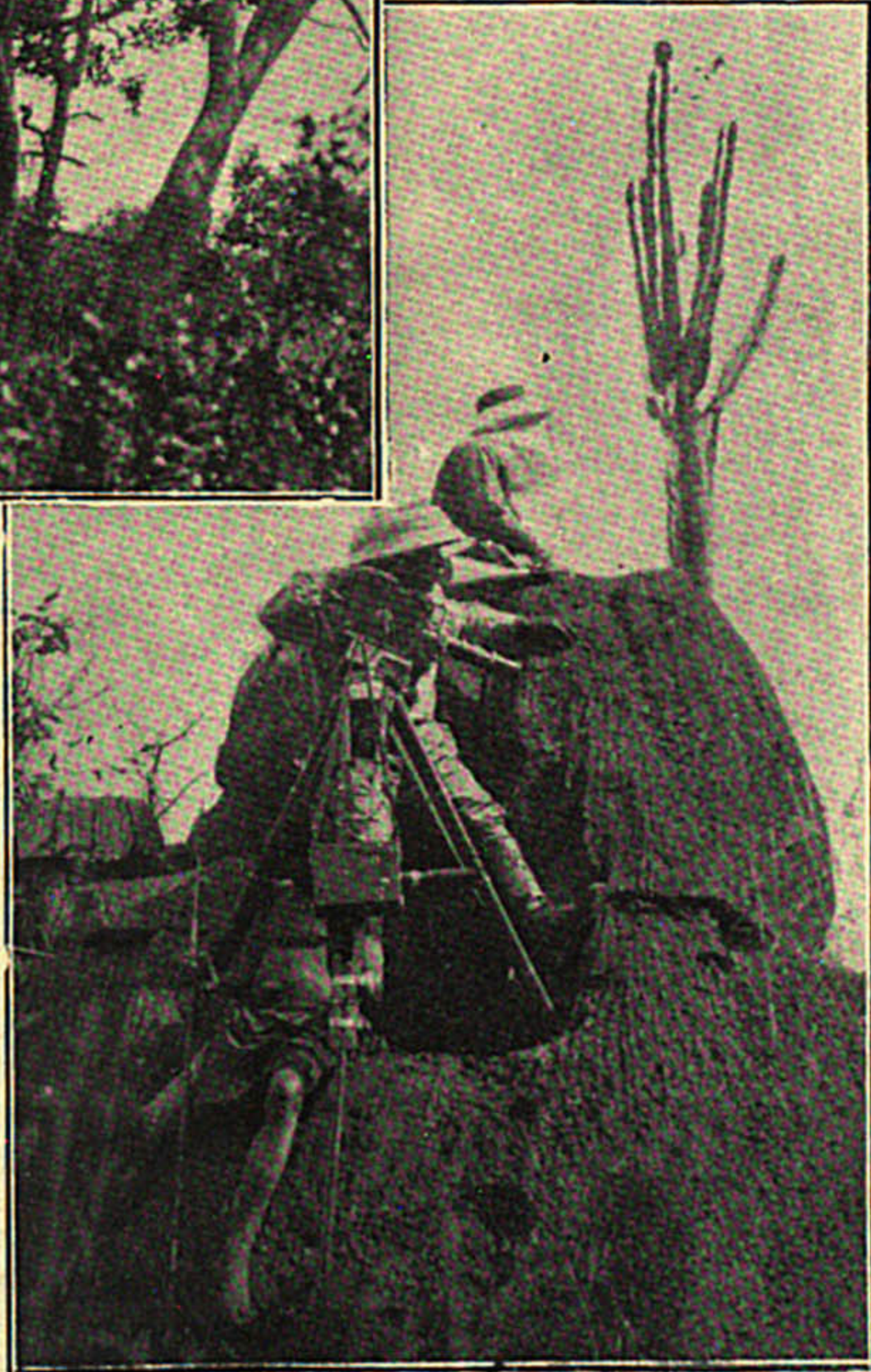
Hamburg (*Movie Makers*, New York - D. 6/518 and *Film Kurier*, Berlin - D. 6/490).

Two films have been turned in Australia: *Moana* and *L'Homme qui passe* the first in Central Polynesia and the second in the New Hebrides. (*La Semaine à Paris*, Paris - D. 6/489 and *To-Day's Cinema*, London - D. 6/547).

Even the polar regions have been reproduced in films. An element of fancy appears in *The Lost Zeppelin*, where scenes of nature are connected together by a story (D. 6/544); otherwise

the cinematograph has been used to illustrate natural life. Included in this category is the film shown in Barcelona — with a lecture by the Rev. Joseph Ribes — on a voyage to the North Pole (*La Publicitat*, Barcelona - D. 6/505) and two other films, one on sealing off the Coasts of Labrador and the Arctic Ocean and the other, by Sir Hubert Wilkins, the explorer, about the Antarctic region and the unexplored land around the South Pole. (D. 6/491 and *Exhibitors Herald World*, Chicago - D. 6/529).

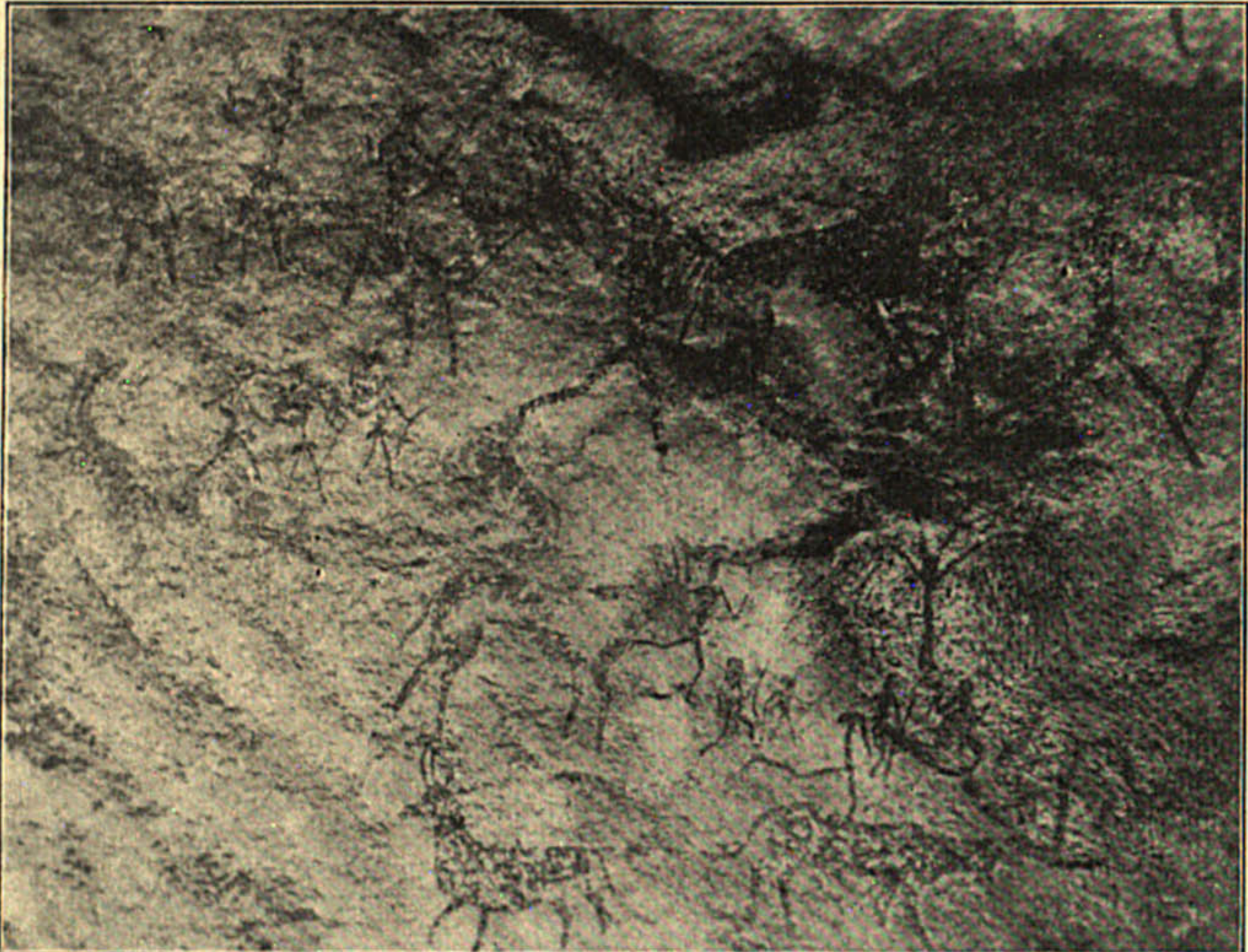
One of the most interesting cinematographic expeditions is the Cape-Cairo-Rome journey



at present being undertaken by Commandante Attilio Gatti, under the scientific direction of Prof. L. Cipriani. The leader of the expedition has sent to the Rome Institute a short description of the objects of this trip.

"The films we are making in the course of our long and fascinating journey from the Cape, via Cairo to Rome and which in the main relate to animal and native

article by Aldobrandino Mochi (*Bollettino della R. Società Geografica Italiana*, October 1929) describes the discovery of prehistoric settlements in Northern and Southern Rhodesia and in particular paintings of men, animals and objects on rocks in the district of Marandellas, South of Salisbury, in parts, that is to say, where no such documentary material was thought to exist.



life, works of human activity and natural beauty and other matters of interest (including, of course, scientific work, discoveries and excavations of prehistoric man), are intended to furnish as full and faithful an account as possible of what we shall have seen, and the result should be a collection of instructional films arranged on the most modern lines and of an extreme variety and interest".

The Gatti expedition is at the moment particularly valuable from the point of view of prehistoric research. An interesting

The expedition has to contend with an infinity of troublesome insects, but it continues to employ the most modern means of taking film photographs and sometimes the operators even have to hide in the nests of the white ants or termites, while waiting for a good "shoot". The result should be a strikingly original series of films comparable with the *Siliva Zulù* which the same Commandante Gatti brought back from a journey to Zululand and which, with the help of native artists and a genuine African scenario, was a real work of art.

Dr. LUCIANO de FEO, *Editor and Responsible Manager*

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