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## I N D E X

A. EHRLER . . . . .	- Henri Pestalozzi . . . . .	1239
L. ANGÉ . . . . .	- Teaching films from the psychological and educational points of view . . . . .	1264
J. HANAUER . . . . .	- The cataloguing of cinema films . . . . .	1271
W. PLUGGE . . . . .	- The German quota law . . . . .	1277
D. VAN STAVEREN . . . . .	- Film censorship in Holland . . . . .	1284
<i>Film censorship in the Netherlands and Netherland Colonies . . . . .</i>		1291
<i>Documentary Films . . . . .</i>		1301
<i>Current events . . . . .</i>		1311
<i>Information . . . . .</i>		1317
<i>Bibliography . . . . .</i>		1319

# HENRI PESTALOZZI

(1746-1827)

*"Nature is fair, but there is something  
fairer than nature and her material splen-  
dours, and that is the human heart."  
(Henri Pestalozzi)*



# H E N R I P E S T A L O Z Z I

## PART I.

### SCENE I.

*The Swiss people in 1745*

1. Peasants toiling in the fields. – 2. Their sunburnt faces. – 3. and rough hands. – 4. They can hardly drive their spades into the hard ground. – 5. One man wipes his brow with the back of his hand... – 6. looks into the distance – 7. stops working in alarm. – 8. Attracts attention of other labourer. – 9. Their alarm. – 10. A long way off on the road is seen a group of horsemen. – 11. Horses' hoofs on the road. – 12. Gay laughter of the riders. – 13. Terror on the peasant's face. – 14. Horses' hoofs. – 15. Terrified face of peasant. – 16. Group of nobles draws near... – 17. and nearer – 18. and nearer (*last three dissolving one into the other*). – 19. Horses' hoofs. – 20. The group draws up in front of the peasants. – 21. Peasant, whose head is bent, raises his eyes... – 22. from the ground upwards until they rest on the rider's face. – 23. The latter's hard face. – 24. Uplifted face of terrified peasant. – 25. Nobleman's face. His cruel smile. – 26. Peasant's hands gripping the spade. – 27. Gesture by noble: "Let's cross the fields." – 28. The group makes off across the ploughed fields. – 29. Labourers' dejection.

### SCENE 2.

30. Castle gate. Guards. – 31. Peasants bringing their tithes. – 32. An old man bent beneath his load (*three pictures dissolve one into the other*). – 33. A guard laughs at him. – 34. Gives the old man a kick from behind. – 35. Old man's face is contorted with pain.

SCENE 3.

36. Prison cell (seen through the peep-hole). — 37. A man inside.  
— 38. Chains (*three pictures dissolve into each other*).

SCENE 4.

39. A carpenter's shop. — 40. Carpenter's coarse face. — 41. A workman is busy planing. — 42. His master knocks him about... — 43. and laughs.

SCENE 5.

44. The word "**Schule**" is scrawled on an old door. (*dissolves into*) — 45. Inside. A number of children and a teacher. — 46. The teacher, who is the cobbler... — 47. is nailing a sole to an old boot... — 48. while the children are reading... — 49. squabbling... — 50. sleeping. — 51. A fight. — 52. The teacher drops his boot... — 53. separates the combatants... — 54. ...and cuffs them.

SCENE 6.

*January 11th, 1746, at Zurich, in the humble home of the surgeon-oculist Pestalozzi.*

56. A humble room. The mother in bed. A child, a cradle and a neighbour (*dissolving into*) — 57. Mother's sweet expression. — 58. Cradle with baby inside. — 59. Neighbour bends over the cradle. — 60. Door opens and father comes in... — 61. lays down his gun and his bag... — 62. and goes to the cradle. — 63. Looks thoughtfully down upon the child — 64. (child) — 65. (face of father) — 66. (face of mother). — 67. The man moves to the bed. — 68. The two gentle faces exchange looks. — 69. (the cradle). — 70. A hand clasp.

SCENE 6-a.

70. (A beautiful peaceful landscape).

SCENE 7.

71. (A stormy scene).

SCENE 7-a.

72. A room. The father is ill in the arm-chair. Babeli, the servant. — 73. Suffering face of father. He speaks. — 74. Babeli goes and leans over his chair. — 75. Babeli's anxious face. — 76. The father's face. He speaks. — 77. Babeli's face. She speaks.

*The servant-girl promises the dying father to look after the children.*

78. Babeli's grave face. — 79. (Vision of the children). — 80. Father's reassured face. — 81. The father and Babeli.

SCENE 8.

82. In the room. The father is dead. — 83. The mother is on her knees in tears. — 84. Babeli comforts her... — 85. ...draws little Henry towards her. — 86. The other two children are frightened and bury their faces in her skirts. — 87. The mother weeps. — 88. (the bed) — 89. (the mother) — 90. (the children). — 91. Babeli's face. — 92. (the children) — 93. (the mother) — 94. (the bed).

SCENE 9.

95. A room. It is evening. The lamp is lit. The family is seated round the table. — 96. The mother is reading. — 97. The Bible. — 98. Babeli listens... — 99. The children listen — 100. Henry listens with his face in his hands. — 101. Bible. — 102. Mother's face. — 103. Her lips moving. — 104. (Bible). — 105. (face). — 106. (Henry's face). — 107. (Bible). — 108. (Mother's lips as she reads). — 109. (Henry).

SCENE 10.

110. A schoolroom. — 111. The schoolmaster. — 112. His drink-sodden face. — 113. A child's face. — 114. Another child's face. — 115. A third child's face. — 116. The schoolmaster's face. — 117. He holds a stick in his hand and bangs it mechanically on the table. — 118. Henry. — 119. A boy pulls Henry's hair. — 120. Henry turns round, gets up and... — 121. hits him. — 122. The teacher bran-

dishes his stick — 123. bawls at them — 124. hurls himself upon the boys — 125. and beats them (*a series of close-ups*). — 126. Henry wards off the blows... — 127. and makes his escape...

SCENE 10-a.

128. ...goes out of the door — 129. runs along the street, looking over his shoulder, — 130. and putting out his tongue at the school.

SCENE 11.

*While living with his grandfather at Honegg, little Jean-Henri Pestalozzi sees something of human suffering*

131. Henry is walking happily along the road (*dissolves into*) — 132. and goes on (*dissolving into*) — 133. he comes to a farm. — 134. As he passes, — 135. he stops suddenly, — 136. listens, and looks towards the farm.

SCENE 11-a.

137. Inside. Children working at a loom. A woman. A man gesticulating. — 138. Face of the man (wearing an old-fashioned hat). He is shouting. — 139. He is abusing the woman for not making the children work hard enough.

*" If that's all your brats can do, I shall place my orders elsewhere ".*

140. Man's face, as he shouts (*three impressions*). — 141. Face of a child, wan and frightened. — 142. Hands trembling on the loom. — 143. Man's face distorted with rage. — 144. Henry listens. — 145. Man's face (*three impressions*). — 146. Henry. — 147. Man gesticulates frantically at the woman, who wrings her hands in despair.

SCENE 11-b.

148. Henry approaches the open door — 149. looks in...



SCENE II-c.

150. sees the two confronting one another... - 151. ...the children  
152. one of them is scraping out the bottom of... - 153. an almost  
empty basin... - 154. and licking the spoon hungrily.

SCENE II-d.

155. Henry looks on. - 156. His head drops.

SCENE 12.

157. He goes slowly away (*dissolves into*) - 158. Walks along  
in sad mood (*dissolving into*) - 159. Then stops, lifts his head and  
looks back at the farm. - 160. His face is grave. - 161. He clenches  
his fist. - 162. Then his face lights up.

*"When I grow up, I will help you."*

163. His face. - 164. He goes on his way.

PART II.

SCENE I.

*1767. Pestalozzi, a student at Zurich, is  
friends with Professor Bodmer, who is  
more interested in politics than philosophy*

165. The bank of a river. Bodmer, Pestalozzi and a few others  
discussing as they go. - 166. They argue. - 167. and stop. - 168. Bodmer  
speaks. - 169. Pestalozzi listens, then speaks. (*dissolves into*)

SCENE I-a.

170. A room. Bodmer, Pestalozzi, and a number of others. -  
171. Bodmer is talking, bangs his fists on the table. - 172. Bodmer's  
face. - 173. He brings his fist down on the table. - 174. Bodmer's  
face. - 175. Pestalozzi listens, then replies. - 176. A man comes in...  
- 177. ...goes up to Pestalozzi, who looks upset. - 178. The man's

face. He speaks quickly: Bluntschli is dying... — 179. Pestalozzi is alarmed — 180. makes his excuses... — 181. takes up his coat and goes out with the man.

SCENE 1-b.

182. They run along the street.

SCENE 2.

*Pestalozzi meets Anna Schulthess at the bedside of their friend Bluntschli.*

183. A room. Bluntschli in bed. Anna. — 184. She opens the door to Pestalozzi and his companion. — 185. Pestalozzi goes up to Bluntschli... — 186. bends over the bed and takes his hand. — 187. Anna looks on with tears in her eyes. — 188. Bluntschli's face. — 189. His hand gripping Pestalozzi's. — 190. Bluntschli's face. — 191. Pestalozzi's face of anguish. — 192. Anna's face of anguish. — 193. Bluntschli's face. — 194. Death of Bluntschli. — 195. Anna, in tears, falls on her knees at the foot of the bed. — 196. Pestalozzi kneels beside her. — 197. Bluntschli's face. — 198. Anna rises. — 199. Pestalozzi rises... — 200. — ...takes Anna's hands. — 201. Anna's face. She looks at Pestalozzi. — 202. He looks at her. — 203. The two faces close together).

SCENE 3.

204. Pestalozzi and Anna are walking in the country — 205. planning... — 206. planning. — 207. Pestalozzi gesticulates as he goes. — 208. Anna bows her head. — 209. They stop. — 210. Pestalozzi's face. He asks her a question. — 211. Anna's face, as she replies

*" Father and mother wont hear of our marriage. "*

212. Anna's face. — 213. Pestalozzi's face of consternation. — 214. He gesticulates. — 215. They resume their walk.

SCENE 4.

*1768. Compromised by the political activities of Bodmer's pupils, Pestalozzi leaves Zurich for Birr (Neuhof) where he has bought a little land.*

216. Pestalozzi is seated in a small cart; at first only his face is seen as he sits thinking. — 217. Pestalozzi seated; he speaks to the

driver. — 218. The driver's jolly fat face. — 219. Pestalozzi. — 220. The cart moves on (*dissolving into*) — 221. moves on further. — 222. and disappears round a corner.

SCENE 4-a.

223. It reaches a farm. — 224. Pestalozzi dismounts — 225. looks about him (*close-up*), — 226. rubs his hands — 227. passes behind the house — 228, 229, 230 and 231. and looks at the fields. — 232. He stretches out his arms: "all mine". — 233. Fields and money (three impressions).

SCENE 5.

*1770. In spite of the opposition of Anna's parents, Pestalozzi has married her. A child, Jacquel, is born.*

234. A field. — 235. A plough passes, driven by a small boy. — 236. Pestalozzi takes the ox by the horn and stands watching. — 237. Anna comes out from behind a tree, carrying Jacquel. — 238. She smiles — 239. and calls to him. — 240. Pestalozzi lets go of the plough, — 241. goes towards his wife, — 242. stumbling over the clods. — 243. embraces her. — 244. Anna's face. — 245. The child's face. — 246. Pestalozzi's face. He looks at Jacquel — 247. then kisses him. — 248. Anna and Pestalozzi look at the fields — 249. the fields and (*superimposed*) money.

SCENE 6.

250. We see the backs of Anna and Pestalozzi seated on a bank — 251. Anna's profile; she is laughing. — 252. Pestalozzi's eager face. He is talking and smiling. — 253. Anna, Pestalozzi and little Jacquel (2 years old). — 254. Pestalozzi holds a branch in one hand, a stone in the other. — 255. The branch. — 256. Pestalozzi's face. "**Das Holz**", he says. — 257. Pestalozzi and Jacquel. — 258. Jacquel's face. He tries to repeat "**das Holz**" — 259. "**le bois**" — 260. and takes the branch from Pestalozzi's hand. — 261. Anna laughs. — 262. Pestalozzi smiles. — 263. He shows the child the stone — 264. and says "**der Stein**", — 265. "**la pierre**". — 266. Jacquel's face. He repeats: "**der Stein**" — 267. and takes the stone. —

268. Pestalozzi smiles and draws the child towards him — 269. caresses him. — 270. Pestalozzi's earnest face. — 271. Jacqueli's head and shoulders (*close-up*). — 272. Pestalozzi's face. — 273. Jacqueli's head and shoulders (*close-up*). — 274. Several impressions of this head and shoulders — 275. each turning into a different child — 276. which stretches out its arms to Pestalozzi. — 277. Pestalozzi's earnest face. — 278. The children — 279. vanish leaving Jacqueli in their place. — 280. Pestalozzi's face.

### SCENE 7.

*Pestalozzi collects little beggar children around him and teaches them domestic tasks.*

281. A courtyard. Children (some sawing wood, others carrying it). — 282. Pestalozzi comes up to two children who are dragging a branch — 283. smiles — 284. a child's smiling face, — 285. draws them towards him and caresses them. — 286. Anna, with Jacqueli beside her, stands in the doorway, smiling. — 287. Pestalozzi sends the children back to their work, — 288. watches them as they go — 289. and, still watching them, steps backwards — 290. (a branch lying on the ground) — 291. catches his foot in the branch — 292. and collapses. — 293. The children gather round him — 294. a child's face. — 295. Pestalozzi's face wreathed in smiles. — 296. He caresses the children. — 297. Anna stands smiling in the doorway — 298. looks into the distance. — 299. Her face clouds.

### SCENE 7-a.

300. Merki, dressed in black, enters the yard.

### SCENE 7-b.

301. Goes up to Pestalozzi — 302. who rises and dismisses the children — 303. and talks to Merki.

*Merki, a sly man of business, has led Pestalozzi into unfortunate speculations and ruined him.*

304. Merki's foxy face. He speaks. — 305. Takes a paper from his pocket and hands it to Pestalozzi — 306. who makes a gesture of

despair — 307. puts his hand in his pocket and brings out his purse — 308. counts out money. — 309. A gesture of despair: Not enough. — 310. Merki grimaces — 311 takes Pestalozzi's arm and leads him into the house.

SCENE 8.

*1781. Poverty. His wife and child have returned to Zurich. Pestalozzi is left alone at Neuhof without any fire to warm him or food to eat.*

312. A room. Pestalozzi sits with his head in his hands. — 313. The empty hearth. — 314. Pestalozzi's sad face. — 315. He takes some paper and starts writing — 316. tears it up — 317. into small pieces. — 318. The empty hearth. — 319. Pestalozzi's face. — 320. Takes out his old ledger-book — 321. opens it. — 322. (Pestalozzi's face). — 323. He seizes his pen — 324. (the book) and (*superimposed*) Anna's face — 325. (the book) and (*superimposed*) Jacqueli's face — 326. (the book) and (*superimposed*) the children at Neuhof. — 327. Pestalozzi writes. — 328. A title: LEONARD UND GERTRUD. — 329. He writes — 330. (the empty hearth). — 331. Writes.

SCENE 9.

*Having completed "Leonard and Gertrude", Pestalozzi takes it to his friend Iselin of Basle, who undertakes to get it published by Decker of Berlin.*

332. A room. Iselin and his wife, at their meal. — 333. A servant — 334. introduces Pestalozzi, who has his Mss under his arm. — 335. Iselin signs to the servant to lay a place. — 336. Pestalozzi greets Iselin and his wife — 337. sits down and hands the Mss to Iselin. — 338. Iselin's face. — 339. He opens the book and reads — 340. End of meal. Iselin closes book — 341. is much moved and embraces Pestalozzi — 342. locks up the book in a drawer — 343. goes to Pestalozzi and takes him by the hand. — 344. Pestalozzi's face lights up.

SCENE 10-a.

345. A lady of the aristocracy is absorbed in a book. — 346. Her face. — 347. The book is "LEONARD AND GERTRUDE" (*dissolving into*).

SCENE 10-b.

349. A man is walking along reading. — 350. His face. — 351. The book is "LEONARD AND GERTRUDE" (*dissolving into*)

SCENE 10-c.

352. An old man is reading. — 353. His face. — 353. The book is "LEONARD AND GERTRUDE" (*dissolving into*)

SCENE 10-d.

354. A pastor is reading from the pulpit. — 355. The congregation listens. — 356. The book is "LEONARD AND GERTRUDE. — 357. The congregation and (*superimposed*) a title, two titles, ten titles: "LEONARD AND GERTRUDE".

SCENE 11.

358. Pestalozzi's face. — 359. Pestalozzi sits at his table, reading (*358 dissolves into 359*)

**"... and in honour of the author of this book, the Berne Economic Association sends him a gold medal specially struck."**

360. Pestalozzi puts down the letter — 361. lifts the case — 362. and takes out the medal — 363. looks at it a long while — 364. (the empty hearth). — 365. Pestalozzi's hollow cheeks — 366. (the medal). 367. He rises, takes his cloak — 368. hesitates — 368-a. looks again at the medal and goes out.

SCENE 12.

369. A baker's shop. Pestalozzi comes out with a loaf of bread — 370. walks along the street.

SCENE 13.

371. A child in rags, sitting on a doorstep — 372. holds out its hand. — 373. Pestalozzi stops and bends down — 374. caresses the child — 375. and gives it his bread — 376. stands up again, looks once more at the child and then goes off, with bowed shoulders.

PART III.

SCENE I.

*1798. The triumph of the  
Revolution in Switzerland.*

377. A village (spacious scene) — 378. (*superimposed*) Crowd of faces passing along shouting the Marseillaise. — 379. The countryside and (*superimposed*) the faces (*dissolving into*) — 380. A town and (*superimposed*) the faces. — 381. The mountains and (*superimposed*) faces.

SCENE 2.

*French troops invade the territory of the Confederation, which becomes the Swiss Republic.*

382. On the road, a dark mass of soldiers — 383. marching — 384. marching.

SCENE 2-a.

385. On the walls of a village we see shadows — 386. of bayonets. — 387. Doors are seen shutting, shadows pass across them.

SCENE 3.

*The mountain-folk of Nidwald refuse to swear the oath of allegiance to the new Constitution and rise in revolt. The Swiss Directorate sends troops to subdue them.*

388. A crowded inn. Standing on a table a man is making a violent speech. — 389. People listening. — 390. A rough face — 391. a dull, stupid face — 392. a rough face. — 393. The speaker flourishes a musket. — 394. Hands are raised — 395. shouts. — 396. A man rushes in — 397. goes up to the speaker — 398. addresses him volubly. — 399. (Shadows of soldiers on the road). — 400. The speaker: "The troops are approaching, we must defend ourselves. — 401. (Shadows of soldiers)." — 402. Hands are raised, holding up guns, axes, pitchforks, etc. — 403. Soldiers' shadows. — 404. The speaker raves like a madman. — 405. The crowd pours out amid shouts.

SCENE 4.

406. A peasant, gun in hand, is standing behind a tree — 407. another peasant with gun, behind a tree — 408. behind a tree, a pointed musket. A shot. — 409. (soldiers' shadows). — 410. a musket behind a tree; a shot — 411. (soldiers' shadows). — 412. A woman with musket, behind a rock — 413. (soldiers' shadows) — 414. woman's shoulder; as she fires, she is hit and falls dead.

SCENE 5.

*Pestalozzi, sent for by his friend Stapfer, a member of the Directorate, offers to devote himself to the orphans of Nidwald.*

415. A room. Stapfer and Pestalozzi. — 416. Stapfer is talking. 416. In the mountains, children wandering about — 418. wandering about. — 419. (Stapfer talking). — 420. They lie down exhausted by the side of the road — 421. and beg. — 422. (Stapfer talking). — 423. Pestalozzi listening. — 424. He gets up and says: "I'll go to their help"

SCENE 6.

*December 7th, 1798. Pestalozzi arrives at Stanz and takes up his quarters at the Clarissa Convent.*

425. Outside the Clarissa Convent at Stanz. Pestalozzi, accompanied by Truttmann, sub-prefect of Arth — 426. approaches — 427. and looks at the building. — 428. A child crouching in a corner — 429. attracts his attention. — 430. Pestalozzi goes up to the child — 431. caresses it — 432. picks it up — 433. and returns to Truttmann. — 434. They move on, Pestalozzi carrying the child. — 435. They enter the convent.

SCENE 7.

*He soon gathers round him some hundred orphans, to whom he is both father and teacher.*

436. A room. Pestalozzi seated (as in Grob's picture). — 437. A big boy comes up to him — 438. leading a little ragged child by the hand. — 439. Pestalozzi's sorrowful look. — 440. The child's rags. — 441. Pestalozzi caresses the child.





SCENE 8.

442. Same room. The children are cleaned up, Pestalozzi is at the table. They are singing. — 443. Pestalozzi beats time — 444. and sings. — 445. A child singing — 446. another — 447. a child laughing in a corner. — 448. The children singing.

SCENE 9.

449. A courtyard. The children at play. Pestalozzi runs about, going down on all fours. — 450. Children running about and playing leap-frog. — 451. Pestalozzi chased by a little boy — 452. by two boys — 453. by a whole group of children. — 454. They catch him and clamber over him. — 455. Pestalozzi's face, as he stands among the children. He is laughing. — 456. The children's hands plucking at Pestalozzi's clothes. — 457. Pestalozzi's laughing face.

SCENE 9-a.

458. A local worthy passes, dressed in black.

SCENE 9-b.

459. Sees the children playing with Pestalozzi. — 460. His look of horror and disgust. — 461. He passes on, looking back as he goes — 462. very shocked.

SCENE 10.

*The local notables view Pestalozzi's work with disapproval and regard him as a dangerous heretic.*

463. A meeting of the notables, who are seated round a table. — 464. The man in the last scene comes in. — 465. He salutes the company — 466. sits down at the head of the table — 467. and opens the discussion. — 468. He makes a speech. — 469. (Pestalozzi playing with the children). — 470. His speech. — 471. (Pestalozzi is described as passing a church without turning his head). — 472. The man talking. — 473. Another man listens and then replies. — 474. (He meets Pestalozzi — 475. greets him — 475. but Pestalozzi, sunk in his own thoughts — 477. passes on without returning the salute. — 478. The man turns round offended). — 479. Is seen speaking to the company. — 480. They all talk at once, their fists banging upon the table. — 481. They get up — 482. and go out.

SCENE 11.

484. Pestalozzi playing with the children. — 484. The notables come on the scene — 485. brush the children roughly aside — 486. and gather round Pestalozzi. — 487. The man in the earlier scene talks.

SCENE 11-a.

*On the grounds that the convent annex, which is used as the school, is needed for a hospital, the notables request Pestalozzi to clear out at once.*

488. The man talking. — 489. Pestalozzi's face of surprise, then of rage. — 490. He gesticulates angrily. — 491. The other man is furious and signs to him to leave. — 492. The man's face and pointing finger. — 493. All the notables point to the door. — 494. their out-

stretched fingers. — 495. Pestalozzi looks helplessly around — 496. and takes his departure. — 497. The men roughly scatter the children who have gathered near — 498. and depart. — 499. One child looks at Pestalozzi as he enters the convent — 500. and then at the notables — 501. shakes its fist at the latter — 502. as they disappear — 503. then gets up and runs to the door by which Pestalozzi went out.

SCENE 12.

504. Same room as No. — 415. Stapfer is walking up and down. Pestalozzi is sunk in an armchair — 505. with eyes full of tears. he tells the story. — 506. (The notables). — 507. his story. — 508. (the outstretched fingers). — 509. his story — 510. (the children with their arms held out). — 511. Then, covering his face with his hands — 512. he bursts into tears. — 513. Stapfer stops walking up and down — 514. and tries to console him. — 515. Pestalozzi is seized with a fit of coughing and can't get his breath. — 516. Stapfer is alarmed and summons assistance. — 517. He busies himself with Pestalozzi helped by a servant who comes in.

SCENE 13.

*As soon as he recovers from this cruel blow, Pestalozzi undertakes the care of a class of poor children at Burgdorf (Canton of Berne).*

518. A classroom. Pestalozzi teaching with the aid of a box of letters. — 519. Children at a table — 520. are helping each other to compose — 521. words made by adding one letter to another. — 521-a. *Unser Vate*. — 522. Pestalozzi looks on approvingly "There's a letter missing," he says. — 523. "No," says the child. — 524. "Yes," answers Pestalozzi. — 525. The child looks at the letters. — 527-a. *Unser Vate*. — 526. laughs and looks about for an R — 527. which it then places alongside. — 527-b. *Unser Vater*. — 528. Pestalozzi's look of approval.

SCENE 14.

*He next opens a school in the Castle at Burgdorf, where Anna joins him after the death of her son Jacquel.*

529. In the castle courtyard. Children. Pestalozzi. — 530. A carriage drives up and stops. — 531. Pestalozzi runs up — 532. and

helps Anna to descend — 533. embraces her — 534. and points out the children. — 535. A big boy is sitting beside a little one, teaching him the alphabet — 537. with his finger he points to the letter A. — 537. The small child's face as he says "A". — 538. Anna and Pestalozzi look on. — 539. A big boy places stones on the ground: 1, 2, 3, 4 — 540. and points them out to a small child — 541. *...ein... zwei... drei...* — 542. The child raises three fingers: ein, zwei, drei. — 543. The big boy shows four stones: *ein, zwei, drei, vier.* — 544. The child puts up four fingers: *ein, zwei, drei, vier.* — 545. Anna smiles — 546. guides her husband towards the door. — 547. As she passes she caresses two children — 548. who cling to Pestalozzi — 549. and follow them.

SCENE 15.

550. Castle yard. A mother brings two ragged little children — 551. to Pestalozzi, who draws them towards him — 552. chucks them under the chin. — 552-a. (We see No. 257, Pestalozzi and Jacquel sitting on the bank). — 553. He sends them to play with the other children — 554. who include them in their games. — 555. The mother's look of thanks. — 556. She is about to kiss Pestalozzi's hand — 557. but he prevents her and escorts her to the gate.

SCENE 16.

558. A room. Anna is sewing; Pestalozzi is walking up and down, a letter in his hand. — 559. He reads the letter.

*The fall of the Directorate cancelling all its decisions, We, the prefect of Burgdorf, order Monsieur Pestalozzi to hand over to us the Castle, which is our property.*

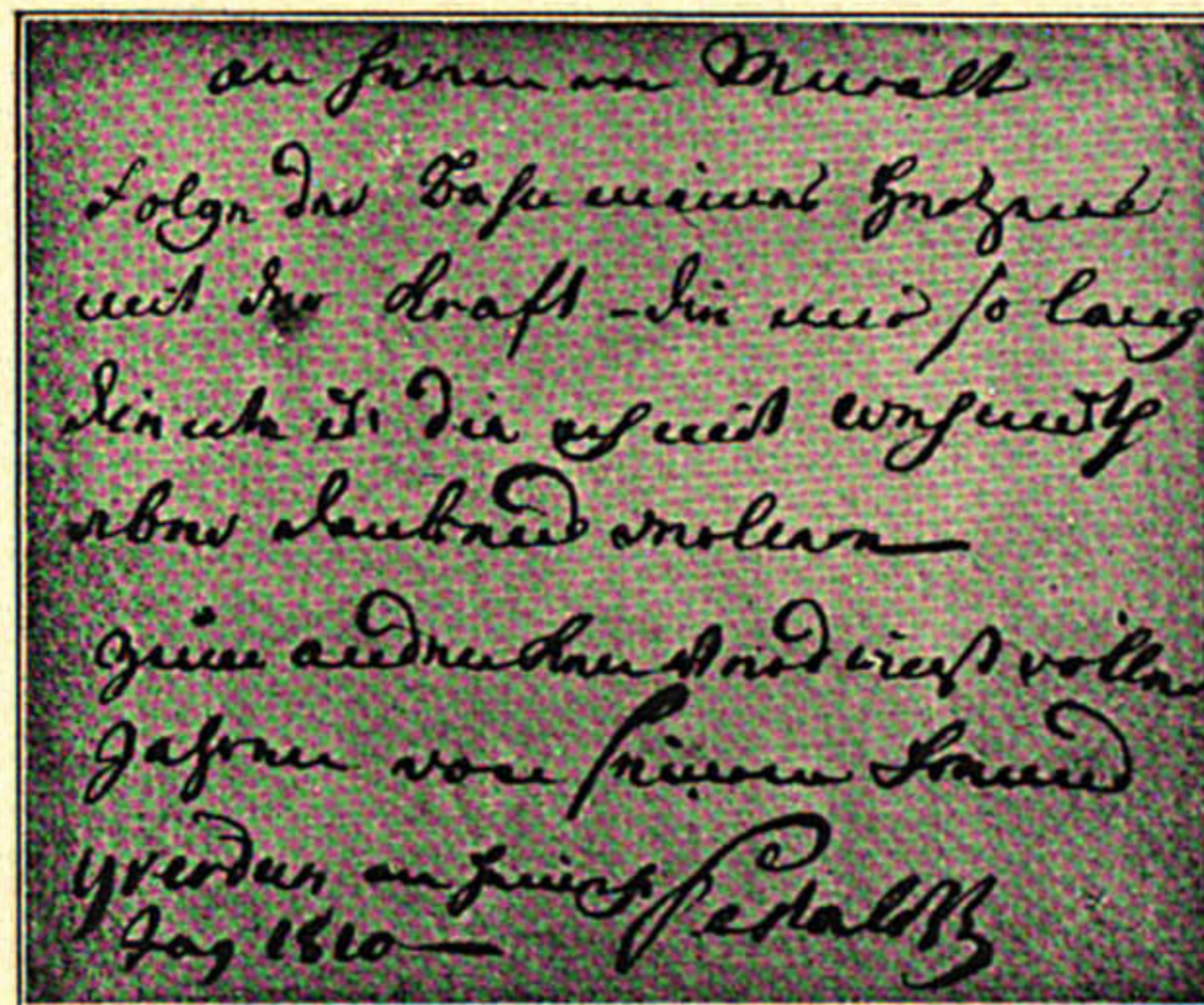
560. Pestalozzi's face. — 561. He strides up and down, gesticulating — 562. stops in front of Anna. — 563. Pestalozzi's face. — 563-a. (Repetition of N. 494 — the outstretched fingers). — 564. Anna and Pestalozzi. Anna makes a gesture of despair.

SCENE 17.

565. Castle courtyard. The children; a carriage. — 566. Anna and Pestalozzi, griefstricken, pass by — 567. in front of the children who look on in mournful silence. — 568. A little boy cries

and hides his face in his hands. — 569. Another, then two others, then several more, run up to Pestalozzi — 570. and clutch hold of him. — 571. Pestalozzi, eyes filled with tears, disengages himself — 572. and gets into the carriage. — 573. They move off. — 574. The children follow a little way — 575. waving their hands to Pestalozzi — 576. who looks back at them from the window, the tears running down his face, — 576. as he leaves the children behind — 577. The carriage disappears in the distance.

PART IV.



SCENE I.

*Undaunted by the failure of his attempts at popular education. Pestalozzi opens an institute at Yverdon for bourgeois and poor children alike.*

578. A room. Pestalozzi at his table. A mother sits facing him, with her little boy. — 579. The woman — 580. speaks fussily — 581. her profile as she talks — 582. points to her neatly-dressed little boy — 583. talks.

SCENE I-a.

584. (The boy is seen seated in class. — 585. A teacher brings in another boy in ragged clothes — 586. and leads him towards the little

bourgeois. — 587. The latter looks askance at him. — 588. The new boy is given a seat. — 589. Face of the poor child. — 590. Disgusted face of the other).

SCENE 1-b.

591. The woman goes on talking. — 592. Pestalozzi's grave face. He replies.

*"This institute is a labour of love; a love which embraces the poor as well as the rich."*

593. Pestalozzi's face. — 594. The woman's face; she is reassured. — 595. She takes Pestalozzi's hand. — 596. The child goes to Pestalozzi and climbs on his knee. — 597. Pestalozzi and the child, the woman's hand in Pestalozzi's.

SCENE 2.

598. Christmas. The tree is lit. Children and teachers. Pestalozzi, Madame Pestalozzi. — 599. Pestalozzi and Anna in armchairs. — 600. Pestalozzi leans over to Anna and points to the children. — 601. The tree — 602. the children singing, while a teacher beats time — 603. they dance round the tree — 604. the movement of little legs — 605. happy faces — 606. pass across the screen — 607. more of them. — 608. The tree and the children. — 609. Pestalozzi looks on, smiling tenderly (*dissolves into*)

SCENE 3.

610. The candles have burnt out, the children go on dancing. — 611. (A musician scrapes the violin). — 612. A group of children approach Anna and Pestalozzi — 613. take them by the hand and beg them to join in the dance. — 614. (Musician scrapes the violin). — 614. Anna laughs. — 616. Pestalozzi laughs. — 617. They get up. — 618. The children watch. — 619. Pestalozzi gives his arm to Anna. — 620. (A musician scrapes the violin) — 621. they start dancing. — 622. Pestalozzi's calves. — 623. Anna's wide skirts. — 624. (Musician scrapes violin). — 625. Pestalozzi throws himself into the dance — 626. the children dance — 627. around the old couple.

SCENE 4.

*1814. The allied armies have entered Switzerland. Czar Alexander of Russia has established his headquarters at Basle.*

628. A room. The Czar is writing at a table. — 629. His absorbed expression. — 630. He writes.

SCENE 5.

631. Yverdon. A room. Pestalozzi is writing at his table. — 632. A teacher comes in. — 633. Pestalozzi looks up enquiringly. — 634. The teacher's face as he speaks:

*"The municipality has had orders to billet troops here, in the château".*

635. He goes on talking. — 636. Pestalozzi jumps up unable to believe his ears. — 637. He bangs his fist on the table, the papers are sent flying — 638. walks furiously up and down.

SCENE 6.

639. At Basle. A big door is opened by a flunkey — 640. He advances respectfully towards the Czar, who is standing. — 641. The Czar signs to him to bring in the visitor. — 642. Servant returns to door and signs to those outside. — 643. Pestalozzi enters, followed by two nobles. — 644. He bows. — 645. (Czar's face as he returns the salutation). — 646. Pestalozzi advances to the Czar — 647. and starts to speak. — 648. His face lights up.

*"Your Majesty will not allow troops to be billeted in my Institute or in Yverdon."*

649. Pestalozzi's face. He is talking volubly. — 650. The Czar is interested. — 651. Servant's horrified look. — 652. Stupefaction of noble. — 653. Pestalozzi and the Czar. Pestalozzi advances, the Czar steps back — 654. steps further back — 655. till he reaches the wall. — 656. Pestalozzi gesticulates — 657. seizes hold of the Czar's coat-button — 658. begins shaking him (hand on button). — 659. Servant's face. He exostulates. — 660. Pestalozzi turns — 661. realises the situation — 662. looks at the Czar — 662-a. and, still holding the button,

— 663. asks forgiveness — 664. and makes as if to kiss the Czar's hand. — 665. The Czar anticipates this movement and embraces Pestalozzi.

SCENE 7.

*After the death of Madame Pestalozzi internal dissensions break up the Institute. Pestalozzi leaves Yverdon to join his grandson Gottlieb at Neuhof.*

666. On the road. Pestalozzi, four children, Schmid, a number of tramps pass by. — 667. Pestalozzi is seen walking along, talking and gesticulating. — 668. A child, tired, takes his hand. — 669. They pass along the road — 670. and proceed on their way.

SCENE 8.

671. Outside Gottlieb's house. — 672. From afar he sees Pestalozzi, Schmid and the children approaching. — 673. Gottlieb runs — 674. to meet them — 675. embraces Pestalozzi — 676. gives him his arm — 677. they enter the house.

SCENE 9.

678. Pestalozzi, Schmid, Gottlieb and the children round a table. — 679. Their sticks and bundles on the table. — 680. Pestalozzi tells his story. — 681. Gottlieb shakes his head. — 682. Pestalozzi's story.

SCENE 9-a.

683. (A room. Two teachers are quarrelling in front of Pestalozzi. — 684. He tries to calm them — 685. one goes out banging the door (*dissolving into*))

SCENE 9-b.

686. A room. Pestalozzi. — 687. A man enters with a bill. — 688. Pestalozzi opens a drawer — 689. there's nothing in it — 690. feels in his pocket, brings out a few pence — 691. and gives them to the man. — 692. The man grumbles).



SCENE 9-c.

693. Pestalozzi continues the story. — 694. Gottlieb gets up and, going to Pestalozzi says "Take all I've got".



SCENE 10.

*1827. Worn out with work.*

695. A room. It is night. The lamp is lit. Pestalozzi writing — 696. writing. — 697. His tired face. — 698. His head sinks on his arms and he falls asleep.

SCENE 11.

*Pestalozzi, now 81 years old, falls seriously ill and has to be taken to Brugg.*

699. A sleigh in front of the house. — 700. Pestalozzi comes out of the house, supported by Gottlieb and Dr. Staebli. — 701. They place him in the sleigh. — 702. (The face of the dying man). — 703. The sleigh moves off. — 704. On the road — 705 the sleigh-bells — 706. Pestalozzi's face. — 707. Bells. — 708. Face. — 709. Bells. — 710. Face. — 711. Bells. — 712. The sleigh as it moves along.

SCENE 12.

*February 17th, 1827, in the early morning.*

713. A room. Pestalozzi in bed. Gottlieb, the doctor, a woman and two nurses. — 714. Pestalozzi's face. — 715. Gottlieb's anxious face. He looks enquiringly at the doctor — 716. who shakes his head, signifying that nothing can be done. — 717. Gottlieb's face — 718. Pestalozzi's lifeless face — 719. his wasted fingers close on the bedclothes. — 720. Pestalozzi's face.

*Popular education owes everything to his life and work.*

721. Pestalozzi's face (*impressions dissolving one into the other.* — 722. The school of No. 45. The school of No. 518. A modern class-room. — 723. Pestalozzi's face. (*dissolving impressions* of the cobbler teacher No. 46, Pestalozzi teaching No. 522. A master teaching No. 722. *Dissolving impressions* of children wandering about No. 417. Pestalozzi gathering the poor little things around him No. 437. A crèche. A home. A hospital. — 724. Pestalozzi's face. (*Dissolving impressions* of the children No. 137, children No. 449. School recreation, open-air games, a ring-of-roses). — 725. Pestalozzi's face. His death.

SCENE 12-a.

726. The room, seen from another room. Pestalozzi's bed framed in the doorway. Someone shuts the door.

SCENE 12-b.

726. Pestalozzi's monument at Yverdon (*superimposed upon the door.*).

A. EHRLER

After reading M. Ehrler's delightful scenario, it might reasonably be held that this film version of the life of Pestalozzi should be followed by an article on child welfare rather than on modern pedagogy, a system, that is, of teaching which attaches increasing importance to the use of the cinematograph. It was naturally a difficult matter, in a scenario of movement and action, to do justice to Pestalozzi's methods of educational reform; M. Ehrler has preferred to emphasize the exquisite sensibility and loving — kindness which inspired the work of the famous Swiss pedagogue. With great suggestive force he shows us Pestalozzi living, fighting and suffering in an atmosphere exposed to the strong blasts of the Encyclopaedists. The intellectual whirlwind which swept Europe at that time did havoc among the reactionary and the unprepared, but it brought new life to those whose ears were already tuned to catch the voice of reason and truth.

Pestalozzi was one of these. Children were his first, indeed his only care and it was his endeavour to make education fruitful instead of burdensome. Thus his life is an example to those who devote themselves to child welfare and to those who seek to make lessons more attractive and thereby more effective.

Nature decrees that the tree must blossom before it bears fruit. Childhood and adolescence have often been called the spring-time of life, but until Pestalozzi's day this spring was without fresh air, sunshine or flowers. Culture was a hot-house plant for a few privileged people; the rest had to be content with the rudiments of knowledge knocked into them by some village cobbler who was more gaoler than teacher. Pestalozzi's great merit is that he introduced life and colour into elementary education, bringing light and sunshine into the classroom. Following in his tracks, Froebel was destined later to create those kindergartens whose very name conjures up visions of sunshine, fresh air, spring flowers and happy children.

It may be said that all teachers worthy of the name have always tried to make school a pleasanter place and the lessons easier to assimilate, and it may even be added that they have all found one of the main conditions of this increase of pleasure and assimilative power in visual teaching. Pestalozzi, if he had lived in our day, would certainly have been a strong supporter of film-teaching.

We should be anticipating the article that follows if we were to point out in this note how and why the cinema is an admirable means of humouring youthful brains and of making school more attractive to children. M. Angé shows this so convincingly that we need add nothing to his arguments in favour of teaching by film and to his replies to objections. In inserting this note between M. Ehrler's scenario and M. Angé's article, our only intention is to stress a factor common to all educational reformers — love of children and love of progress.

Before concluding, however, we would draw our readers' particular attention to the second part of M. Angé's article, which deals with the pedagogic aspects of film-teaching, and we would ask them to refer to the letter-questionnaire recently circulated by the I. E. C. I. to the teachers of a large number of schools in different countries which had already received other questionnaires addressed to the pupils (See Int. Rev. of Educ. Cin., No. 6, June 1930). This letter to teachers contained numerous questions on the method to be followed in film-teaching. M. Angé gives some practical hints of the greatest value to all who are working for the introduction of the cinema into our schools. B. de Ch.

# TEACHING FILMS FROM THE PSYCHOLOGICAL AND EDUCATIONAL POINTS OF VIEW

*(from the French)*

## I.

### THE PSYCHOLOGY OF TEACHING FILMS.

There are many excellent reasons for introducing the cinematograph into schools.

1. The fundamental defect of collective teaching is the inequality in the intelligence of pupils with the result that in every class a minority follows the teacher's words, while the rest constitutes a regrettable "tail," passing its time on the school-benches more or less unprofitably.

This state of things is mainly due to the fact that many of the pupils, being less able than the best to understand and absorb what is taught them are soon discouraged and left behind and make no further effort to deal with a situation which is only aggravated as term goes on. There is no denying that the acquiring of instruction is a dry business and, at the age when it first begins, against nature. There is a story of a little boy who ran away from school because "teacher's all black and I mayn't laugh." Again and again experience has shown that though the fruits of knowledge are sweet, the roots are bitter.

Many children's prospects are blighted at the outset, because they have what we may call a "visual" instead of an "auditive" or "cerebral" memory and can only grasp and retain what is seen by the eye. The cinema is the best possible instrument of all-round education, that is, education imparted through the eyes as well as through the ears and mental faculties. For all of us, the cinematograph will make learning easier, thus conforming to the rules of practical pedagogy, which aims at a maximum intellectual return with the minimum of cerebral fatigue. By this means effect can be given to the wise dictum of Monsieur Ch. M. Conyba, president of the Association "L'Art à l'École" and a former minister: "Between an Academy of Tears and Dame Nature's kindergarten there is room for a school of brightness and gaiety, of light and joy."

2. Even when it is possible to show pupils things directly or to carry out experiments in the class-room — which is not often the case — a serious obstacle is encountered in the fact that nearly always only a few of the children see properly what is going on; most of them have either a poor view or none at all. The cinema, by throwing on to the screen a magnified

picture, is the ideal instrument of collective education and profits one and all.

3. Then again the cinematograph saves time. It shows very rapidly indeed what in real life it would take many hours to observe and is thus quite the quickest means of teaching.

These three advantages make up what M. Brucker, professor of natural science at the Versailles Lycée, in a lecture given in 1912 at the Pedagogic Museum in Paris on class-room instruction, declared to be the essence of all good teaching. "Other things being equal," he said, "let us choose *the most direct method possible.*"

"Other things being equal, our best method is the method which is the *most collective.*

"Other things still being equal, a *more rapid* method is better than a slower one."

4. The cinema has one special advantage, a peculiar power of attracting and holding attention and of arousing interest, as Dr. Toulouse fully realised when he wrote in an article in the *Figaro* on "The psychology of the cinema:" "Cinematographic reproduction pleases in so far as it is, like photography, a reproduction, that is to say, an unfamiliar aspect which stimulates our curiosity...

"How interested we should be if we could see Napoleon returning from a campaign, a tragedy acted by Talma or even a ball at Madame Récamier's."

5. By concentrating upon a lesson the whole of a pupil's forces — his curiosity, attention and interest — the cinema enormously enhances the value and profit of the lesson. The pupil is all eyes and ears; not a word or a flash of light escapes him. In this way he learns to improve his powers of observation, memory and reflection. Attentive watching trains his visual memory, and this will lead him to exercise his imagination and mental faculties. Psychology teaches us with absolute certainty that the cinema, by applying all a pupil's faculties to the subject taught — the process of learning becoming to some extent a pleasure — is for this reason the most effective of all methods of instruction.

6. The cinematograph will give our schools that reality and actuality they so often lack, since it will replace vague *words*, dim conceptions and inexact abstractions by the clearness and force of concrete *things*.

Rousseau, the founder of modern teaching and to this day the greatest of our educators, exclaimed long ago: "I hate books; they only make people talk about things they don't understand." The cinema, by supplementing and illustrating the printed word, will endow it with the qualities of true knowledge. We may say with Virgil: "*Visu patuit dea Veritas.*"

7. Further, the screen, by analysing movements too rapid to be directly followed and by synthetizing movements so slow as to escape our notice — by slow-motion and acceleration — allows pupils in certain special

and particularly important cases to enlarge the field of their knowledge and to acquire notions which they would otherwise find difficulty in seizing. Along with the microscope and radiography the film of today is the most subtle instrument of scientific research and therefore of demonstration and record in our schools.

8. Lastly, films possess the enormously valuable quality of incorporating the whole universe and every aspect of life within the school curriculum without its being necessary to leave the class-room and without therefore relaxing the strict form in which teaching is given. The drawback of scientific excursions and organised school walks is that, once out of the class-room pupils forget that they are still expected to learn and to work and they profit little by the instruction given. With the help of the cinema, the mountain comes to Mahomet and knowledge comes to children without, their leaving their desks and exercise-books. The teaching of the film is natural, for the very atmosphere of the class-room keeps the pupils in the right mood for learning. This is an educational factor of inestimable importance.

Compared with these many advantages, the objections to teaching films raised by a few adversaries are either very superficial, very inconsistent or else do not apply to present-day conditions.

1. It is said that the introduction of the cinema into schools encourages the pupil to relax the intellectual effort which is the first condition of all progress and that the pupil will be bored by all lessons which are not illustrated by a film. To complain that animated pictures make the school-boy's task too pleasant and too easy is surely as if a man were to complain that his wife was too beautiful! To say that teaching unaccompanied by a film would be ineffective and uninteresting to the pupils is surely the strongest possible testimony to the value and importance of school films. This being so, why delay any longer in introducing the cinema for all branches of teaching instead of confining its use to certain subjects? This would ensure successful educational results throughout the whole curriculum.

Those who argue in this way, however, are bad psychologists and fail to take account of two important facts. In the first place, if pupils cease to be interested in lessons unaccompanied by films, it is because these lessons never did interest them, in which case nothing is lost. The cinema can only influence those lessons in which it is employed and here its influence is admittedly good. In other directions there will be no change.

Secondly, the diminished effort required of pupils is offset by the increased and fuller exercise of their powers of vision, attention, observation, memory, imagination and thought. Instead of remaining a passive listener, the child gives the whole of his mind to absorbing the intellectual content of the film presented to him in the plastic, coloured, animated and living forms in which he can best assimilate it. It is impossible to conceive of a closer collaboration between teacher and pupil than through the invaluable medium

of the film. Unprofitable brain-fag is replaced by the fruitful deployment of all the conscious and unconscious forces which impel children to drink in knowledge through the eyes.

This objection, in fact, is on a par with reproaching a sailor or astronomer for using a telescope and thus preventing the naked eye from exercising the wholesome visual effort which alone can profit him!

2. It is also argued that the darkness is bad for discipline. To this argument, too, we have two answers. Firstly, experience of teaching films has led to shaded lamps being placed above tables or desks which allow a certain amount of light in the room without affecting the visibility of the screen. Moreover, an unruly pupil can be sent out of the room or threatened with dismissal or with some less agreeable exercise in place of the film, and there will be no further trouble on the score of discipline. People who raise objections of this sort show more knowledge of the methods of the police and the reformatory than of modern school-teaching.

3. A legitimate objection — and one that is based upon pedagogic experience — is the argument that films are shown too quickly so that the pupil loses the thread and fails to derive full profit from the lesson. This criticism, however, has lost its force now that improved technique allows us to stop the film at any point and to combine the advantages of animated and fixed projection, the teacher being free to emphasize subtle points and to dwell on difficulties or anything that is especially remarkable. In this way, the teacher, as is only right, remains pre-eminent.

4. Similarly, the grave objection based on the danger of fire has no longer the force it used to have, now that films can be made unflammable and modern apparatus offers all the guarantees and precautions required by the administrative authorities.

5. When it is argued that the cinema will never altogether replace the teacher as an educative medium, that is an opinion that the partisans of the school cinema are the first to endorse. After all, books have not replaced the teacher, yet they are used in class. So, too, the cinema only claims to be one medium of education, an aid to the teacher, an adjunct to the technical equipment of schools and even with these limitations, it fills an important rôle.

The only objections that can still be raised are those founded upon the unskilful or inappropriate use of films in schools, and this brings us to the pedagogic aspect of the educational cinema.

## II.

### THE EDUCATIONAL CINEMA FROM THE POINT OF VIEW OF TEACHING.

Without laying down hard-and-fast rules or encroaching upon the powers of the competent authorities, we may be allowed to summarise very briefly what experience of the school cinema and the science of education

indicate as the general lines which the modern teacher should follow in order that school films may give the best results.

1. Firstly, films should be shown at the school and not in a public hall. Of course, instructional performances in cinema theatres have an educational value and are in every way an improvement on "The Mysteries of St. Francis" or "La main qui... terrifie." This is another matter, however, affecting the social aspect of the commercial cinema, which can be both educational and interesting, as is every day shown by the scientific topical films produced by film manufacturers who seek to amuse and instruct the public at the same time. But this is not the point of view with which we are here concerned. If teaching films are to give the best possible results, they must be shown in the schools themselves.

The ideal would be for each class-room to be fitted up with a view to film teaching, and this is a much simpler matter than is generally supposed. All that is needed is room on one of the walls, preferably beside the blackboard, for a screen of about 2 m.  $\times$  1 m. 80, and space in the room for the projector. Further, there must be an electric switch, lamps with special shades in the room and in front of the blackboard, the possibility of shutting out daylight by curtains, screens, shutters or some other device. There is therefore no occasion to disturb ordinary class-room routine. Before the class begins the apparatus would be put in readiness as required, without any fuss or disturbance. The installation is simply added to the class-room in the same way that maps are let down from the wall for lessons in geography.

Pending, however, this ideal state of affairs, for which we shall doubtless have to wait a long time, a special hall, room or yard will have to be provided and fitted up in the way described, to which each class will proceed in turn whenever the lesson requires illustration by film. Boys and girls will go to the cinema room on these occasions just as they go now to the gymnasium, the physics laboratory or the drawing class. The only "movement" necessitated is the customary movement of a class from its own form-room to that of another.

2. Teaching by film can only yield the maximum return if it is brought into its due relation with the school curriculum. That is to say, it must not be regarded as a side-show, an unnecessary luxury, a haphazard arrangement. Filmed lessons must be incorporated in the programme for the term or year; their function clearly defined and they must have their own allotted place in the general body of knowledge to be imparted to the pupils. In other words, the films must not be chosen anyhow or be merely vaguely instructive, but must be films which teach something definite and specific and strictly relevant to the scheme of work laid down for the class.

Films of this kind can only be made by collaboration between teachers and cinema specialists. The relation is the same as that which exists between teachers and publishers in regard to school text-books and manuals. The teacher



arranges the book in accordance with educational requirements, while the publisher puts it into the necessary material shape. With regard to teaching films, the teacher, having the requisite authority and also the necessary understanding and appreciation of their purpose, will fix in all its details the subject-matter of his film teaching, in accordance with the programme of studies officially prescribed for each class.

The teacher will thus determine the 20, 30, 40 or 100 films normally included in the programme of a course, a class or school year, just as to-day our school text-books include diagrams, illustrations or explanations devised or framed in accordance with the views of the teacher. It is only then that the cinéma specialist — the publisher, as it were, of the film — will be called upon to produce a school film in accordance with the resources of cinematographic technique. The result will be a new manual, a filmed manual, in fact, but, instead of being put into the pupil's hands, it will remain at the teacher's disposal to be shown on the screen at a given moment in the lesson, or during the school year.

Just as there are several text-books published on each subject by different firms from which teachers can make their choice, so, too, when film teaching has developed, there is no reason why there should not be several series of films in each subject, making up, as it were, a kind of filmed text-book compiled by the various cinema firms for the use of the teaching profession. We even foresee a time when school-films will be so much the rule that the ordinary printed text-books will mention the films which they recommend should be shown to pupils at a certain point in the book. Or they may themselves propose a scheme of lessons by film.

A few big firms have already begun to build up stocks of teaching films adapted to school curricula and are steadily developing this branch of their work.

3. A teacher, once in possession of a series of films relating to the subject he is teaching, must not be content with mere projection, if he wants his pupils to derive the maximum benefit from them. The film must be made to contribute to the lesson in exactly the same way as a map drawn on the blackboard, a drawing, a geometrical figure, a sketch, a graph, or an experiment carried out in physics, chemistry or natural history.

The film will not be a thing apart, but will be fitted into the rest of the lesson. Before, during and after the projection the teacher will give oral explanations not only about the film but as if it did not exist. He will ask questions and the pupils will make notes; he will use the film as material for written and *viva voce* exercises and for essays to be written in class or afterwards. Above all, he will stop the film whenever it is necessary.

Enough has now been said concerning the teacher's use of films and this intimate fusion with the normal curriculum, whereby the best results will be obtained from both film and teaching.

4. From the material standpoint lessons by film are very easy to conduct. Present-day projectors have been brought to a high degree of perfection and the teacher can have every confidence in them. They are strong, solid and simple and give a clear and luminous picture. A mere turn of the switch will throw the necessary light on to the screen, into the room or on to the screen and the pupil's desk at the same time.

To quote M. Callette, the apostle of film teaching, "the lights in the room only illumine the tables and diminish the luminosity of the projection very little. The teacher can therefore put on the lights in the room during the projection; he can even secure a fixed image by stopping the machine and can then light the room so that the pupils can take down notes or copy the picture on the screen ».

Thus at any moment and by a simple movement of the hand, the teacher can project animated pictures in the dark or a fixed image in semi-darkness or he can stop the apparatus and light up the room.

The manipulation of the projector is very quickly learnt, and the makers are only too pleased to show any teacher how to use it. Moreover, teachers' training colleges will as time goes on more and more instruct their students in the operation of school cinemas, with the result that before long young teachers will be as familiar with this new educational instrument as they are to-day with the telephone and type-writer. Meanwhile, in colleges and high schools it should be easy enough to obtain the services of an operator, who will go from class to class according to the time-table, like the assistants and servants who prepare the work of our science laboratories. This outside help will cease to be necessary when every teacher, of whatever age and grade, has learnt to appreciate film teaching to the point of being his own operator.

LOUIS ANGÉ

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# THE CATALOGUING OF CINEMA FILMS

(from the German)

*In the article that follows, Dr. J. Hanauer proposes to classify and catalogue films according to the decimal classification system, familiar to all whose work necessitates a copious and varied documentation and adopted by a large number of public and private institutions all the world over.*

*By reason of its scientific value, such a proposal deserves very careful consideration.*

*The I. E. C. I. is especially interested because it has for some time been engaged in compiling a full catalogue of all educational and instructional films in existence, which should become of great practical value to the Institute's work as soon as an international diplomatic Conference has adopted the Customs Convention on educational films already approved in principle by the Council of the League of Nations.*

*The decimal classification permits of a uniformity in cataloguing which would confer upon the catalogue a universal character by making it accessible to users in every country, independently of the alphabetical classifications in each language, which are of very relative universality.*

*Can the decimal method be applied to the work of the I. E. C. I. and, if so, how? Should the Institute employ it forthwith in the early stages of its classification or not till later on? All these questions will have to be studied. For the moment the Institute desires to submit Dr. Hanauer's proposal to the criticism of those who are interested. It does not, of course, claim to be complete nor is it wholly intelligible to the layman; it only seeks by examples to show the universal value of a general system of classification that might be applied to the cataloguing of films.*

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Every end presupposes certain means, and an international institute which deals with scientific subjects, in either material or ideal form, will do well to employ available methods which have already proved their value. This is especially the case when the methods are international, that is, independent of a given language. Without being blind to the difficulties which exist in this matter, I may safely assert that it is better gradually and organically to improve an already existing procedure than to select haphazard the films now in existence as the basis of a special system which in a few years would prove to be unduly rigid. The adoption of a fully worked out encyclopaedic sub-division would, as Wilhelm Ostwald has pointed out, not only have the advantage of making generally known what already exists but, if competently carried out, would further open up branches which for one reason or another have not as yet been the sub-

ject of cinematographic representation. To make myself clear, I would propose the same system of keeping films which for the last fifty years has been more and more employed for keeping book catalogues, bibliographies and also lantern-slides. This suggestion is all the more natural since it is quite possible that some monograph may be published on the same subject as the film deals with, and that the librarian must therefore be in a position to classify that subject. On the other hand, it is to be assumed that many librarians who are entrusted with the keeping of films will extend to the latter the system adopted in their libraries for books. The first thing to do therefore is to analyse the procedure already employed with advantage, more particularly in natural science, engineering and medicine.

Several decades ago Mr. Melvil Dewey, the able head of the Educational Department in New York State — when suddenly faced with the necessity of establishing a large number of libraries — recognised that consistent and uniform classification could only be brought about by means of numbers, and he therefore divided the whole realm of intellectual activities, in so far as these assume documentary form, into ten large groups, which others might perhaps have divided differently. The fact, however, that this classification, which is called the Decimal Classification, has proved its worth in a very large number of libraries and recently in bibliographical undertakings and even in industrial archives, and is being increasingly used, shows that the same system will be found useful in all cases when experts employ it with the assurance that it will work. Thus O denotes General Works: works comprising several branches of science: (1) Philosophy, including psychology; (2) Religion; (3) Social science, economics, law, administration; (4) Philology; (5) Natural science including mathematics; (6) Engineering, applied science, medicine; (7) Art; (8) Belles lettres; (9) History, geography. Under this system any extensions that become necessary as time goes on are indicated by the addition of further decimal figures as follows: 17 Morals; 175 Morals in connection with amusements and recreation; 178 the Drink question; moderation, abstinence; 33 Economics; 331 Labour; 331.2 The wages question; 331.6 Unemployment; 331.7 Individual occupations; 331.8 Other labour questions; 331.81 Working hours; 331.811 Sunday leisure; 331.814 Holidays; 331.815 Labour festivals; 331.82 Places of work: factories; 331.822 Industrial hygiene in general: prevention of occupational diseases; 331.823 Protection of labour; occupational accidents; safety devices in factories; occupational dangers; 331.825 Occupational diseases: incapacity for work; disablement; 331.826 Vocational suitability, choice of vocation, etc. 63 Agriculture. It may be said that all kindred questions are included by name and provided with a short and perfectly distinct numerical symbol. A great advantage of arranging educational films in this way, following the literature on which the system of classification here described was originally based, will be that the film and the literature on the subject are under the same number, as well as all other explanatory matter

such as statistics and diagrams. The second French edition of this « Classification Décimale Universelle » is now being published by the « Institut International de Bibliographie », Palais Mondial, at Brussels, and the German translation has begun to appear even before the publication is complete.

We will proceed with our description of the system, the importance of which is especially remarkable in the field of natural science, engineering and medicine. Many critics have objected that the numerical symbols are sometimes unduly long, and I may be allowed to answer this objection. I will confine myself to the methods employed in one important branch such as electro-technology. Taking 6 as the symbol for technical science, we get the following:

- 62 Engineering
- 621 Construction of Machinery
  - 3 Electro-technology
    - 31 Supply of Electricity in the widest sense
      - 311 Electrical Power Stations
        - 316 Distribution of Electric Force
          - 1 Distributing Systems
          - 2 Feeding of Systems
          - 26 Sub-stations
          - 265 Independent sub-Stations.

The large group of engines and boilers is placed under 621.1; further subdivisions are 621.18 Steam Boilers and 621.182 Heating of Boilers. As we know, each country employs different materials for this purpose, which come under 66, Technical Chemistry. 662 comprises Furnaces and Fuels, the latter being divided into 662.6 Heating and Fuels in General, 662.7 Heating Material obtained from Natural Substances, 662.8 Mechanical Fuels, 662.9 Stoves and Heaters.

It is to the credit of the founders of the International Bibliographical Institute at Brussels, M. H. La Fontaine and M. P. Otlet, that they have resorted to the very convenient system of combining two or more decimal numbers. Thus, if it is desired to show that a steam boiler is heated by coal dust (as we know, there is a considerable body of literature on this subject), we simply put 621.8: 662.87. In this way, everybody interested in steam boiler heating by mechanical means, on the one hand, and everybody interested in coal dust heating on the other, receives information of every new publication bearing his own decimal number. In the cataloguing of films, recourse must be had to this or some similar method for the purpose of bringing order into our present-day confusion. I will not, on the present occasion, refer to the problem which will certainly arise one day of cataloguing parts of films in such a way that parts specially desired will be found in the catalogues, and thus in many cases save taking pictures over again, at great expense and trouble.

After this survey of a classification according to subjects, let us turn to geographical arrangement on the following lines:

- |                      |                              |
|----------------------|------------------------------|
| (4) <i>Europe</i>    | (51) China                   |
| (42) England         | (52) Japan                   |
| (43) Germany         | (54) India                   |
| (436) Austria        | (56) Turkey                  |
| (437) Czechoslovakia | (6) <i>Africa</i>            |
| (438) Poland         | (61) North Africa            |
| (439) Hungary        | (62) Egypt                   |
| (44) France          | (64) Morocco                 |
| (45) Italy           | (68) South Africa            |
| (46) Spain           | (7) <i>North America</i>     |
| (469) Portugal       | (71) Canada                  |
| (47) Russia          | (72) Mexico                  |
| (481) Norway         | (728) <i>Central America</i> |
| (485) Sweden         | (729) West Indies            |
| (489) Denmark        | (73) U.S.A.                  |
| (492) Netherlands    | (8) <i>South America</i>     |
| (493) Belgium        | (81) Brazil                  |
| (494) Switzerland    | (82) Argentine               |
| (496) Turkey         | (83) Chile                   |
| (497) Jugoslavia     | (85) Peru                    |
| (498) Roumania       | (9) <i>Oceania</i>           |
| (499) Greece         | (92) Sumatra, Java           |
| (5) <i>Asia</i>      | (94) Australia               |

This description of countries by numbers establishes their order in a perfectly clear manner and users need not depend on any alphabetical arrangement. In order to appreciate this advantage, we need only look at any statistics or book containing international surveys, where we find countries arranged in the most arbitrary order. The procedure here described permits of film catalogues being classified according to two points of view — subject-matter and geography — giving the following system of subdivisions:

ARRANGED ACCORDING TO SUBJECTS

- |                            |                               |
|----------------------------|-------------------------------|
| 178 Alcohol Question       | (54) In India                 |
| 640.244 Tea Rooms          | 614.8 Accident Prevention     |
| (421) In London            | 674.05 Wood-working Machinery |
| 308 Social Conditions      | (481) In Norway               |
| (58) In Afghanistan        | 621.311 Electrical Works      |
| 351.81 Traffic Regulation  | (431.5) In Berlin             |
| (443.6) In Paris           | 631.556 Harvest               |
| 392.51 Marriage Ceremonies | 633.72 Tea                    |

(51)	In China	634.33	Lemon-growing
633.72	Tea	(45)	In Italy
631.556	Harvest.	634.8	Vineyards
(51)	In China	(569)	In Palestine
634.31	Orange-growing	640.244	Tea Rooms
(46)	In Spain		

ARRANGED GEOGRAPHICALLY

(4)	In Europe	614.8	Accident Prevention
(421)	In London	674.05	Wood-working Machinery
640.244	Tea Rooms	(51)	In China
(431.5)	In Berlin	633.72	Tea
621.311	Electrical Works	631.556	Harvest
(443.6)	In Paris	(54)	In India
351.81	Traffic Regulation	392.51	Marriage Ceremonies
(45)	In Italy	(569)	In Palestine
634.33	Lemon-growing	634.8	Vineyards
(46)	In Spain	(58)	In Afghanistan
634.31	Orange-growing	308	Social Conditions
(481)	In Norway		

Until we have an international language — a problem this of the utmost importance to educational films — it is a matter of considerable importance to indicate the language in which film captions are written. This, too, has found a very ingenious solution.

c89.2	in Esperanto	59 -	» Roumanian
2 -	» English	6 -	» Spanish
3 -	» German	69 -	» Portuguese
393.1	» Dutch	7 -	» Latin
393.2	» Flemish	8 -	» Ancient Greek
397 -	» Swedish	89 -	» Modern »
398.1	» Danish	917 -	» Russian
398.2	» Norwegian	918.5	» Polish
4 -	» French	918.6	» Czech
5 -	» Italian	924 -	» Hebrew.

I see two possible ways of applying this system to our present subject-matter. In the first place, the main index, which for the present is kept at the Rome Institute, could be compiled on the decimal system, both according to subject-matter and also according to the place of deposit.

There occurs to me, however, another method employed in the film department of the *Allgemeine Elektrizitäts-Gesellschaft* in Berlin and also elsewhere, which furnishes a basis for the unification so generally desired.

A sort of « bibliographical » copy will be printed of every educational film which will contain all the necessary details, including the symbol-number employed as described above. In this way an agreed form and library symbol will bring about a kind of collaboration which will leave room for individual initiative, while enabling all to feel that they are participating in the great international educative mission which the Cinematographic Institute has so successfully inaugurated.

Dr. JULIUS HANAUER

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# T H E G E R M A N Q U O T A L A W

(from the German)

*Dr. Walther Plugge's article setting forth the ideas of the Spitzenorganisation of the German film industry tells us the past history of the German Quota Law and the execution of the various provisions contained in the Decree of July 21st of this year.*

*Many enquiries have been addressed to the Institute asking for an explanation of the scope of the new German quota regulations. Although the matter is quite unconnected with the work of the I. E. C. I., we are anxious to meet the wishes of our readers and publish Dr. Plugge's article as a contribution to the subject of film legislation.*

*Although a discussion of this question is no part of the work of our Institute, which is concerned with the cultural aspects of the film, the pages of our Review are at all times open to anyone who wishes to explain the film legislation of the different countries or who desires to support or dispute the views expressed by our contributor.*

On July 15th, 1930, the Reichstag passed a law, Article 1 of which authorises the Minister of the Interior to issue, with the approval of the Reichsrat and of the Parliamentary Committee, an *executive decree* on the exhibition of foreign films. This decree was promulgated on July 21st, shortly before the Reichstag was dissolved, with effect as from July 1st, 1930 to June 30th, 1931.

Since 1916 the *importation* of foreign films into Germany has been subject to certain restrictions; the new law makes the *exhibition* of foreign films dependent upon the fulfilment of a number of legal provisions. Whereas formerly importation was restricted for reasons of *commercial policy*, the showing of foreign films is now restricted on *cultural* grounds, and the business of enforcing the regulations has accordingly been transferred from the Ministry of Economy to the Ministry of the Interior.

The restriction on the importation of foreign films in 1916 was a war measure and was based upon the Decree of February 25th, 1916, which forbade the import of inessential commodities into Germany except with the permission of the competent authorities. In 1920 the "Foreign Trade Office for Films", under the German Commissioner for Import and Export Licences, was granted control over the importation of films. Until 1924 manufacturers and renters were allowed to import a fixed annual meterage

(meter quota). From 1925 onwards, however, renters were only granted permission to import foreign films if they could show that in the previous year they had rented a corresponding number of German films in Germany. Later an annual import maximum was fixed on the basis of market requirements. In practice, this system worked out at one foreign film for every German film.

The Diplomatic Conference for the Abolition of Import and Export Prohibitions and Restrictions, whose meetings extended over several years, aims at the international removal of all but a few specified prohibitions. During the period allowed for notifying such exceptions, no application was made to exclude from the effects of the Convention the film as a commodity. On the other hand, views differed as regards cultural films. In 1928 the French Government informed the Conference that a law had been enacted in France by which all foreign films had to be examined by a Committee of 32 members under the chairmanship of the Minister for Education and Fine Arts and were only admitted provided they were not prejudicial to the national and cultural interests of France. Moreover, in granting permission to foreign films, account would be taken of the extent to which French films were shown in the corresponding foreign country. The French Government maintained that this provision did not come under the International Convention or run counter to it.

At the International Conference held in June 1928 all the European Powers held the view — in opposition to America — that each country must be left free to take such measures to protect its film industry as national and cultural reasons might dictate.

In virtue of this principle several countries have since decreed measures whereby either cinemas have to show a certain — in most cases annually increasing — percentage of native films, or foreign films may only be imported on certain conditions.

The German quota regulations up to that time in force restricted the importation of foreign films, and the coming into force of the International Convention on the Abolition of Import and Export Prohibitions and Restrictions involved the cancelling of these national provisions. It was laid down that the Convention should come into force on June 30th, 1930 provided that by May 31st, 1929 18 countries, including certain countries specified by name — among these, America, Germany, Poland and Czechoslovakia — had affixed their signatures. In spite of the fact that Czechoslovakia did not sign and Germany thereupon withdrew her signature so that the Convention has not yet come into being, the German Government on June 30th, 1930 repealed the former import restrictions on films and replaced them by the above-mentioned Law and by the "Decree in execution of the law on the exhibition of foreign films".

The new German quota law was promulgated just at the time when the sound-film was making its appearance and it attempts to take

account of the new situation by distinguishing between silent films and sound-films.

Before the law was published, the competent associations of employers and employees, of actors and authors and the departments concerned were invited to communicate their wishes and views. In deference to previous practice the law has endeavoured to take account of national and international wishes, but in order to avoid any hardships that may nevertheless be involved, some of the articles are accompanied by reservations. It is certainly a pity that the wish of the industry that the drafting and any necessary amendments of the executive decree should be entrusted exclusively to the Minister for the Interior was disregarded, and that the decree needs to be approved by the Reichsrat and the Parliamentary Committee and is only valid for one year. Although this shows the importance attached by the legislative bodies to a share in the wording of the law, it makes it very much more difficult to adapt it quickly to a change of circumstances.

In view of the uneasiness aroused and the doubts expressed in various quarters, most of which will vanish on closer acquaintance with the law, it may be useful to explain the essential articles of the Decree:

Article 2 properly defines the term "foreign films", since these are the only films the projection of which is placed by the law within the province of the Minister of the Interior. The following are not to be regarded as national films:

1. Films which have *not* been made by a German national or a German company;
2. Films of which the studio scenes and out of doors scenes (as far as the subject of the film would permit of the latter being turned in Germany) have not been made in Germany;
3. Films the scenario and musical score of which have not been composed by a German national.

These *categorical* provisions are intended to ensure that German subjects are chosen for German films and that German films are made by German manufacturers in German studios.

In deference to the wishes of German Actors' Associations, the following are also not to be regarded as German films:

4. Films of which the producer is a foreigner or
5. in which the majority of the collaborators are foreign.

The Minister of the Interior can overrule these two last provisions and in individual cases may for artistic or cultural reasons class as German films which do not comply with the conditions specified. (Art. 2).

This clause met with the strongest opposition from those producing countries and producing firms in Germany which are or desire to be engaged in joint production. Views differ as to what "joint production" means. The German producer understands by the term such films as are manufactur-

ed, whether as silent films or in the German language (even when they include parts spoken in a foreign language), with German actors, foreign capital and the assistance of a foreign manufacturer. The authorities on the other hand maintain that a joint production is one by which a German and a foreign manufacturer jointly produce one film in Germany and one abroad.

Everyone knows that the German film industry is anxious to maintain and foster joint production, and it has backed up all applications made to the German Government to that end. The extent to which joint production can be recognized and taken into consideration must depend upon individual cases and cannot be fixed by law, but the willingness of the Government to meet the wishes of joint German and foreign manufacturers is proved not only by the foregoing remarks but by the fact that the Minister of the Interior has set aside 30, that is, one-seventh of the 210 quota coupons to be distributed, "in order to remove any hardships due to the distribution of coupons for the projection of sound-films." It is believed, however, that the normal number of coupons available for distribution within this period will be sufficient to satisfy all legitimate needs. The German film industry as a whole has intimated to the Reich Government its wish that joint production with individual countries shall be considered and encouraged to the extent that the country concerned buys and shows German films.

Article 3 of the Law defines *theatrical films* as films containing a consecutive plot from which the separate pictures are put together; *cultural and educational films* are those which cultivate the mind or instruct but which lack the theatrical element and do not illustrate topical events; *sound-films* are films which by mechanical devices convey to the ear, partially or wholly, the noises going with the pictures, the speech, singing or musical accompaniment at exactly the same time that the eye receives the image. The reproduction of noises, speech, song or music by means of records which have not been specially made for the projection of a film is not entitled to be considered as sound-film. This last definition, which makes a clear distinction between the so-called "100 % sound-film" and the synchronized film, is sufficient for the execution of the decree. In practice, it will be necessary to further sub-divide the different kinds of sound-film.

Article 4 — in common with British law — forbids the "blind" booking of foreign films, that is to say, no contracts may be concluded for foreign films until the film has been shown in Germany to the proper authorities. This is in accordance with the wishes of the public.

It is still a matter of uncertainty whether a foreign film which for special reasons (cultural, artistic, joint production, etc.) has been granted the same treatment by the Ministry of the Interior as a national film, may or may not be rented in Germany.

The following articles must be taken in conjunction with one another. The essential questions involved are these:

- (a) Who is entitled to apply for the right to show foreign films?
- (b) What conditions govern the issue of the coupons which, after the passing of the film by the censor, confer the right of exhibition?
- (c) What is the annual maximum number of foreign films for which coupons are granted?

Ad (a). As hitherto, the quota applies in the main to renters. Coupons are issued exclusively to renters established in Germany and only to the extent that they have in the previous year rented a certain proportion of German films. If, for example, 100 coupons are issued to renters on June 30th, 1935, the calculation would be as follows. Supposing that 100 German films were rented between January 1st, 1934 and December 31st, 1934 and that renter *A* had distributed 10 of these, he would receive one-tenth of the 100 coupons to be distributed on June 30th, 1935 (= 10).

In order to prevent traffic in coupons, they are made non-transferable. Further, in order to prevent speculation in coupons by renting firms which rented German films in the previous year and are therefore entitled to apply for coupons for the next year, but which at the time of distribution are either bankrupt or no longer in business, these firms are excluded from a share in the distribution.

Article 13 penalises anyone who shows films without being in possession of the necessary coupons or who makes false statements in order to obtain coupons (Art. 2 of the Law provides for imprisonment, a fine and confiscation of the film) and the right to further coupons may be suspended or refused.

A part of the total number of coupons is reserved for exporters of German films. These are distributed to exporters on January 1st of each year in proportion to the exporter's contribution to the total export of films during the preceding year (Art. 9). As the exporter — frequently he is the manufacturer himself — is in many cases not a renter, he is allowed to transfer his coupons — but only *en bloc* (Art. 6, para. 2). For 1930-31 an exception to the rule has been made, the basis for the distribution of coupons to exporters being the average figures of the last two years.

This rule, if strictly enforced, bears unjustly upon renting firms which have come into being since the advent of the sound-film and on those manufacturing firms which have created their own renting firms for the distribution of their sound-films and are thus excluded from this year's distribution of coupons. In order to meet this difficulty, the Minister of the Interior has, as already mentioned, set aside a certain number of coupons. (Art. 13, para. 2).

Ad (b). Hitherto the holder of quota coupons has had the right, on production of his coupon, to import a foreign theatrical film into Germany. The Decree of June 26th, 1930 amends the third sentence of para. 6 of Part *b* of the Reich Decree in execution of the Film Law of May 12th, 1920, as follows:

“ Films of foreign manufacture may only be submitted for censorship on production of a certificate from the Minister of the Interior or office authorised by him, stating that there is no objection to the exhibition of the film after it has been passed by the censor.”

Renting firms only receive coupons from the “ Foreign Films Office ” if they have during the previous two years shown a due percentage of German films. Each coupon grants the right to submit one foreign dramatic film to the censor’s office and, under para. 2 of Art. 14, one-third of the coupons cover sound-films, two-thirds silent films. 5 short films up to 300 metres in length each or 3 short films up to 500 metres in length each may be submitted for censorship in the place of a single longer film.

Educational and cultural films are subject to the same conditions as theatrical films. Coupons are issued in the proportion of two German films to one foreign film. If the films are only for use in schools and institutions or are also shown in public cinemas, it is enough that the proportion of 2 to 1 shall be observed for one of these purposes. Foreign topical and publicity films are subject to no restrictions.

Films which by reason of technical novelties may assist the development of German cinematography and films of exceptional artistic and cultural value may be specially allowed for individual showing (Art. 12).

Ad (c). The number of coupons to be issued is fixed for each year (July 1st-June 30th). For 1930-31 the figure has been fixed at 210 (Art. 14, para. 1); in addition the Minister of the Interior has reserved 20 further coupons to be distributed, as may be thought best, in order to remedy hardships (Art. 15).

Four-sevenths of these coupons are distributed to renting firms each year in so far as they have during the previous year rented a due percentage of newly-censored German films. Under Article 14, para. 3, distribution in 1930-31 is based upon the average of 1928 and 1929. Accordingly, out of the 210 coupons 120 have been issued to distributors for use in their own business. The same paragraph entitles one-third of the coupons to be used for sound-films, the remainder for silent films.

Two-sevenths of the total number of coupons are distributed on January 1st of each year to German nationals or companies having the right to show German theatrical films abroad. They will receive coupons in proportion to the contribution they have made to the total foreign sales of films during the previous year. One-third of these coupons cover sound-films and two-thirds silent films. Here, too, the distribution for 1930-31 is based upon the average of the last two years. Thus on January 1st, 1931 exporters of German films will receive 60 coupons, which in accordance with Art. 6, para. 2, they can transfer, but only *en bloc*.

The remaining seventh — in the present year, therefore, 30 coupons — remain in the hands of the Minister of the Interior to compensate any

hardships arising from the distribution of coupons for the exhibition of sound-films.

Thus, during 1930-31 60 sound-films and 120 silent films can be submitted to the censor on the strength of coupons issued to renters and exporters. Out of the "hardship" fund the Minister of the Interior can admit 30 further sound-films and he has also the right to issue 20 more coupons, as he may think fit, for either silent or sound-films.

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At first sight the new quota law may seem to aggravate the previous situation, but in actual fact all eventualities have been considered as far as is possible within the rigid framework of a law. Individual film-producing countries at first feared lest the quota law might hamper joint production but they have come to see that the law permits of a joint production based on true reciprocity and that this development will be encouraged in Germany. The quota under German law is not based upon the system of reciprocity, as it is in France, but the idea of reciprocity finds expression in the issue of quota coupons to exporters of German films. Among producers this idea of granting quotas to individual countries in proportion to their purchases of German films has met with strong support.

Dr. WALTHER PLUGGE

Official Representative of the German  
Confederation of Cinematographic Industries

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

*(from the French)*

Nearly all countries have adopted some form of film censorship, but the systems differ in almost every case. The rules to be followed by the censors, the age of admission and many other details are subject to very varied regulation.

Needless to say, the rules adopted take full account of the manners and customs and other peculiarities of each country, although a greater measure of uniformity would be exceedingly welcome. The industry itself, which is essentially international, would know better where it stood; less hampered by uncertainty, it would cease to waste millions on the totally useless production of films that fail to obtain admission into many countries.

Although complete agreement between systems is neither practical nor necessary, some liaison is certainly required between the official organs of censorship in the different countries. Correspondence I have exchanged with several of my colleagues has convinced me of the necessity of mutual cooperation of this kind between several countries.

Before all else we must be informed of the character of the film censorship now in force in other countries, in order to take due account thereof both in execution and in the codification of laws.

I am sure therefore that I shall be doing a service to many people who for one reason or another are interested in cinematography if I give a fairly detailed analysis of the existing censorship system in Holland.

Film censorship in Holland is in the hands of the Government, which has appointed a Central Film Censorship Committee with headquarters at The Hague.

The system came into force as recently as March 1st, 1928. Before then a number of towns had local censorship committees which were really no more than advisory committees to assist the Mayor and derived from the law on municipalities certain rights of supervision over public entertainments. Each town exercised this supervision as it thought best. In one the regulations would cover only persons under 16, in another persons under 18; elsewhere the age-limit for admission would be 14-16 or 16-18. There was no control over adults and in most towns no censorship at all.

This situation became in the long run impossible. With municipalities issuing conflicting decisions, film censorship lacked the necessary authority, and the public could not understand why films which were allowed in one place were forbidden in another.



Further, importers experienced great inconvenience, as they could not be expected to buy films without even an approximate idea of whether they would find a market for them.

In the interests of spectators, both children and adult, for the sake of censorship authority and in order to furnish the trade with legal guarantees, it was felt that some form of central censorship applying to the whole country was absolutely essential. It is worth noting that this governmental form of censorship came into being as the result of pressure brought to bear not only by several sections of the public but by municipal committees and by the association of the cinema industry, which in Holland consists of the producers and owners of films and of cinema proprietors.

After a political struggle of no interest to foreigners the present law on film censorship was adopted by the Chamber of Deputies on October 16th, 1925 and by the Senate on May 11th, 1926. The Left Party (Radicals and Socialists) voted against the law in both Chambers, mainly because it legislated for adults and provided for a form of municipal (see above) as well as central censorship.

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The law in question is based on the principle of a centralised system of Government censorship. This is exercised by a Commission of about 85 ladies and gentlemen living all over the country and chosen proportionately from among the different political parties and religious sects. For the sake of convenience a large proportion of the Central Commission is made up of censors living at The Hague.

The Commission is under the Ministry of the Interior and its members are appointed by the Minister for 5 years, at the end of which they may be re-elected. It is presided over by a permanent Chairman, appointed by the Queen for an indefinite term; he is assisted by a secretary and a committee of 5 members representing different cultural interests. One member represents the trade, and he is the only representative of the industry who is permitted to belong. The Government was anxious to grant the industry a certain influence in the matter of censorship, but was averse to the representatives themselves acting as censors.

The Central Commission has its own premises, which, in addition to offices comprise four projection halls with operator's boxes, a strong-box for films and archives.

All examination of films takes place in this building. They are examined by a committee of 5 censors, representing as far as possible the different political parties. One of the censors is chairman of the examining committee; he is in charge of the meeting and keeps the minutes. The committee usually works morning and afternoon for two hours at a stretch. In this way it examines 7-8000 metres of film per day of sitting.

Censors on the Committee who are not resident at The Hague receive travelling and subsistence allowances, nor do those living at The Hague work for love, as they are paid 6 gulden for each day of work.

Every film which is intended for public exhibition in Holland has first to be passed by the Central Commission. Anyone wishing to obtain a licence for a film must make an application giving all necessary particulars; he must also pay the examining fee. This used to be 4 cents per metre, but since January 1st, 1930 has been reduced to 3 cents per metre. In the case of cultural or scientific films the Central Commission may fix the fee at 1 cent per metre.

It is the Government's intention that the censorship, while not aiming at profits, should be self-supporting. When it was found that the first two years of operation yielded quite a substantial profit, the examining fees were reduced as just mentioned.

Applications for a licence must be accompanied by the title of the film and a description of its contents. The day of examination is fixed by the chairman, the interest and convenience of the owners of the film being considered as far as possible.

One of the projectors can be used for sound films (movietone or vitaphone).

Since the advent of sound-films, the Central Commission has held the view that in many cases it could not judge of their suitability for children unless they were examined in the exact form in which they would be shown to the public (visual projection and sound combined). The cinematographic industrial association (Nederlandsche Bioscoopbond) was opposed to this, but the Ministry of the Interior upheld the Commission's view and in future all films must be submitted in the form required by the Commission.

\* \* \*

A censorship committee decides on a majority vote. In 1929 96 % of the committees' decisions were adopted unanimously. Committees may decide that a film shall be passed (a) for persons of any age; (b) for persons over 14; (c) for persons over 18. They are further entitled to prohibit the exhibition of films which they consider to be contrary to good morals or calculated to disturb public order.

The Central Commission acts on the general principle that all films of a sensational, brutal, vulgar, blood-curdling or Grand Guignol character shall be forbidden to children under 14, while films which reflect unfavourably upon marriage or which deal with erotic subjects or acts likely to arouse morbid curiosity, etc. may only be shown to persons over 18. The rules for adults are specified in the law.

In pronouncing for or against a film each censor is guided by his personal opinion and applies the rulings of the law in accordance with the dictates of his own conscience.

The varied composition of the Central Commission, alluded to above, is an adequate guarantee that an examining committee's decision will accord with public opinion in the Netherlands.

During the past year 3003 films were examined, representing 2,255,350 metres of footage; of these 2297 were passed for persons of all ages, 310 for persons above 14 only and 375 for persons over 18 only; 21 films were prohibited for all ages.

Applicants are informed of the result of the examination without delay. If they wish to dispute the decision, they may appeal within one month.

A minority of the committee (2 members) and the permanent chairman may also demand a re-examination if they cannot concur in the decision of the majority. This second examination will be made at the earliest possible date by a committee of 7, presided over by the chairman of the Central Commission. These seven members must include none who took part in the previous examination.

If re-examination is demanded by the owner of the film, he must pay the examining fees down, but they will be refunded to him if the film is subsequently passed.

The permanent chairman of the Central Commission is entitled to examine on his own special films, such as topical, events of the week, educational films, etc.

The law contains a special clause exempting from previous examination by the committee films representing topical Netherland events, in cases when delay would deprive the films of their value.

Publicity matter (photographs, lithographs, etc.) must be submitted at the same time as the film. The committee's decision takes account of the fact that such material is shown in public places, so that it must be such that even quite small children can see it without harm.

As proof that a film is passed, the owner receives a number of censorship tickets varying in colour according to the age of admission fixed. On the back of these cards mention is made of any cuts that the committee may have ordered. All publicity matter must be stamped on approval. If the film is refused, the publicity matter is returned without being examined.

Despite the fact that film censorship in Holland is entrusted by law to the autonomous Central Commission, there is also a system of municipal supervision of cinema performances. In the first place, mayors may at any time forbid the exhibition of a film, even if it has passed the censor, if they fear that its performance may give rise to a disturbance. It is by no means impossible that, owing to special circumstances, the exhibition of even a good film in a certain place at a certain time might arouse public feeling and lead to undesirable demonstrations.

This censorship by mayors is not directed against the film itself, but is due to the recognition of local conditions and temporary circumstances.

Secondly, the law provides for the appointment of a permanent supervisory committee in all towns and villages where cinema performances are regularly held. This committee, which is nominated by the mayor and his assistants, sees that the law is observed. Further, the law prescribes the sphere of influence and the powers of these special bodies, which, having obtained official recognition, are concerned to combat the possible moral dangers of films.

Cinema managers who are licenced under the law (see below) may voluntarily place themselves under the special supervision of these bodies.

The aim of this measure is to make sure that films passed for public showing by these associations offer special guarantees to certain sections of the population and will not offend their feelings. The manager, however, is at liberty to terminate any relations that he may voluntarily have contracted with such association. At present only one association has obtained this sanction by the Minister of the Interior, and that is the Catholic Central Association (K.F.C.) in South Holland.

No one is allowed to carry on the business of a cinema manager without the previous authorisation of the mayor and his assistants. This permission (*permis*) is granted in writing. It will be refused if there is reason to suppose that the concessionnaire is not observing the provisions of the law, or if the place of performance does not furnish the necessary guarantees of public safety and morals or if it is less than 5 years since the cancelling of a previous authorisation.

A municipal regulation, with the sanction of the Crown, subjects the granting of the permit to the observance of certain conditions by the concessionnaire, but the law excludes from the scope of this regulation any provision relating to cinema *performances* to which only persons over 18 are admitted. On the other hand, the regulation may cover the *ensorship* of films and the projection of advertisements of films. According to the interpretation of juriconsults, this power conferred by the law on municipal authorities does not comprise the right of the municipal supervisory committee to make cuts in a film which has been passed by the Central Commission. The cinema regulations incorporated in the cinema law impose a fine upon anyone who exhibits a film in a form or with a content different from that prescribed by the Central Commission.

Nevertheless, the prohibition to alter a film does not debar the municipal regulation from a further censorship both of films and film advertisements. Thus the municipal censors may absolutely prohibit a film, even when it has been passed by the Central Commission, provided that the veto is based upon rules contained in the municipal regulation. The municipal censorship may also raise the age-limit fixed by the Central Commission, but may not, of course, lower it.

The concessionnaire pays an annual fee fixed by the Minister and amounting at present to 25 gulden.

If the permit is refused, appeal may be made against the decision within 30 days and will be heard by the permanent Council of the provincial States.

In order to enforce the law and the obligations attaching to permits mayors and their assistants have the right of suspension and cancellation. If the law is broken or if the stipulated obligations are not observed, a written warning is sent to the concessionnaire. In the event of a second offence, the permit may be suspended for a maximum period of 6 months, or may be cancelled. The permit may further be withdrawn if the circumstances are such that, had they been known at the time, permission would have been refused.

In every case the persons concerned have the right to be heard and may appeal against any decision given against them. This appeal, too, will be brought before the permanent Council of the provincial States.

In addition to the written warning and the suspension or cancellation of the permit, the law imposes the penalty of imprisonment and a fine of not more than 1000 gulden for any offences against the provisions enumerated in the cinema law and regulations. These offences will be tried by magistrates.

D. VAN STAVEREN  
Chairman of the Netherlands Central  
Film Censorship Commission.

*The preceding article by Dr. van Staveren, which contains a few omissions of an essentially technical kind, we are supplementing by a systematic statement of existing cinema legislation in force in the Netherlands.*

*The two articles are complementary. The first is of especial interest from the historical and statistical points of view and for its criticism of the present system of film censorship in Holland. The second explains how the law is enforced in cases in which Dr. van Staveren gives us no specific indication and it also considers the policy adopted towards censorship and supervision in the Dutch colonies.*

*The Review would particularly draw attention to Dr. van Staveren's official proposal that this Institute should examine the possibility of an international enquiry with a view to completing and, if possible, standardising censorship methods and criteria.*

*This proposal is reproduced in italics after the first part of the note written by the Institute. It is of the utmost value to the study of legislation upon which the I. E. C. I. is now engaged. Without endorsing and forthwith issuing this proposed questionnaire, the Institute notes that Dr. van Staveren has exactly the same aim in view as the legislative work initiated by the Institute and brought to a successful issue in the formal convention deposited with the League of Nations, and which will before long form the subject of an international con-*

ference for the abolition of Customs duties on films recognized as educational or scientific.

In examining the different methods of film censorship we must distinguish between methods of enquiry and control which could be more or less universal and those which are only suited to one country or one people having its own particular mentality and its own view of life and social needs.

The former could within the near or more distant future be incorporated in some scheme, which like the convention on educational films, could lead to an enquiry among all countries interested in the cinematograph.

In this connection we may well refer back to what was written in the last number of the Review concerning the censorship system in Sweden. An official report kindly communicated by the Government at Stockholm declares that the ideal means of effectively protecting the young from the real or potential dangers of the cinema is through the institution of an international enquiry between the various countries and especially between the different censorship offices with a view to an exchange of ideas on methods of control and thus arriving at an agreement or a series of separate agreements to prevent the showing of immoral films or films injurious to the young.

It may be seen, therefore, that Dr. van Staveren's views are in full agreement with the official view of the Swedish Government and with the aims of the Rome Institute. Nobody desires that all kinds of films should be censored. Those which are exclusively dramatic or in which the educational or scientific element is subsidiary or which have a political or military significance will continue to be subject to national control. As regards the first category (dramatic films), however, countries which are concerned to protect the interests of children and young people must take the necessary domestic and international measures to prevent the exhibition of films unsuitable for children. This work of supervision and control could very well be entrusted to the Rome Institute.

With regard to educational, scientific and cultural films (which represent a high percentage of total output), their character will, in accordance with the Customs Convention proposed by the Institute and due to be examined at a forthcoming international conference, be dependent upon official recognition granted by the Institute direct or through its authorised organs or associated bodies. This aspect of the question is therefore more or less settled and practical results should follow at an early date. As regards the first category, the agreement of States or of the competent offices will have to be obtained and, in cases where no application has yet been made, will have to be asked for.

G. de F.

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# FILM CENSORSHIP IN THE NETHERLANDS AND NETHERLAND COLONIES

## NETHERLANDS

### 1. The Netherlands.

LEGISLATION. — Film censorship in the Netherlands is governed by the law of May 14th, 1926, published in the *Law Gazette* of 1926, No. 118, and containing a series of measures of control which aim at counteracting the moral and social dangers of the cinema.

Besides this basic law there are certain supplementary general provisions and royal decrees. Of these the most important is the Royal Decree of December 22nd, 1927, published in the *Law Gazette* of that year, No. 403, which came into force on March 1st, 1928.

The legal system is as follows:

Public cinematographic performances require the previous written authorisation of the mayor or the local judicial authorities. This permission is not in every case required for performances in certain educational institutes specified by the Ministry of Education or for the projection of films which deal with scientific, industrial, agricultural or commercial subjects and which the Central Censorship Commission shall have recognized as such.

The above authorisation refers to the safety conditions of the hall where the film is to be shown. It is therefore quite independent of any decision that may be taken by the Censorship Commission in respect of the film itself.

The holder of the permit (cinema proprietor) must make sure that the film he is intending to show is not contrary to good morals or public order and that no film advertisement is posted up or distributed with the exception of those referring to films which have been submitted to the Censorship Commission.

The holder is bound at any time to produce the censor's authorisation to the

officials responsible for the strict enforcement of the law and to give any explanations concerning the films which may be needed.

The mayor and judicial authorities, after consulting with the local censorship committee, may suspend the manager's licence for a maximum period of six months if the latter has infringed the regulations either as regards the hygienic and moral safeguards provided by the theatre or as regards the films to be exhibited. In serious cases the licence may be cancelled.

These general regulations, which relate more particularly to the management of cinema theatres, are supplemented in Arts 15 *et seq.* by special provisions concerning the system of control.

CENSORSHIP COMMITTEES. — A Central Censorship Commission has been established for the whole kingdom at The Hague. This body controls and directs all the subsidiary work of the local committees set up by mayors and judicial authorities in all communes in which public cinematographic performances are held.

Art. 20 of the Law prescribes that this subsidiary work may be entrusted to institutions or associations which under their statutes aim at preventing or counteracting the moral and social dangers of the cinema and that these bodies may be authorised to undertake such work by the competent ministers.

The Central Commission consists of a chairman, a secretary and at least 60 members. These are divided into examining committees, each of 5 members, which decide by a majority vote.

Films must be examined in a special office and only in exceptional cases elsewhere. An examining fee is charged fixed at 0.03 gulden per metre of film.

No films may be shown in public until the Central Commission has passed them as harmless to morals and public order.

In addition to supervision by the Central Commission, the local or commercial committees already mentioned and legally recognized institutions and associations (the work of these latter being regarded as auxiliary) there is the control exercised by mayors, referred to in van Staveren's article.

Generally speaking, the law aims at establishing a centralised and uniform censorship at The Hague. The functions of the local committees or institutions are essentially communal and are due to recognition of the fact that a central and general authorisation may not be enough and may often be at variance with local conditions and requirements.

Article 18, para. 2, of the Law lays down that the work of individual organisations, central and local, must be so regulated as to avoid a conflict and duplication of examinations and decisions.

**CONTROL.**— The proprietor of the cinema, as already stated, is bound to project only films for which he has obtained an authorisation. If the approval of authorised institutions or associations has not been given, he may not announce in the advertisements of the film that it has been censored and approved by the said bodies.

The strict enforcement of the law is entrusted not only to the ordinary authorities, but to all members of the central or local committees, institutions or associations and to mayors. Accordingly, all these persons have free access to public cinemas at all times and the right to report any infringement of the regulations. Articles 23 and 24 of the same law impose penalties upon offenders in the form of imprisonment (up to two months) or a fine (up to 2000 gulden). The penalty may also involve withdrawal of the licence.

Among other censorship rules in force in the Netherlands are complete exemption for films not intended for public projection and uniformity of treatment for theatrical films and educational films in cases when both classes are to be shown in public.

The examining fee for educational films is 0.01 gulden per metre (*van Staveren*).

**CHILDREN.**— The intervention of the local committees and, as a rule, of the commercial authorities is especially important when it comes to protecting the interests of minors.

Public performances may be subjected to certain limitations as regards the persons admitted. It may be laid down that certain films shall not be shown to children under 14 or under 18. In either case cinema proprietors may only show the films included in the two categories provided they have informed the public by means of posters or advertisements of the category of spectators for which admission is granted.

**CENSORSHIP CRITERIA.**— The general principle governing censorship in the Netherlands is to prevent the projection of films from disturbing public order or constituting a social or moral danger. To this general principle must be added certain particular rules based on political and hygienic considerations. Anything that may reflect unfavourably upon the Dutch people, their representative organs, and the colonies or be a source of dispute with friendly countries is automatically prohibited.

From the hygienic point of view, no films may be shown in public which deal with problems of a kind or in such a way as to offend public taste.

As regards social or moral problems, there is no exact rule by which the censor's decision is determined. The basic principle is the avoidance of propaganda in favour of immorality or crime under the guise of films which offend against morals or which incite to and glorify crime.

There is no censorship of films from the artistic or technical standpoint, the Committees and the law making producers alone responsible for these aspects.

On the other hand, the Censorship Commission decides which films among those submitted to it are entitled in virtue of their general content to be classified as cultural, scientific or simply theatrical



films, following in this matter the normal system of distinguishing between films recognized as suitable for all ages and films which are only fit for children above a certain age.

PROPOSALS CONCERNING THE EXISTING CENSORSHIP SYSTEM. — Our eminent collaborator, Dr. van Staveren, head of the Netherlands Censorship Office, has forwarded to the Rome Institute the following particularly interesting communication suggesting the possibility of an international enquiry with a view to unifying the existing censorship systems of the different countries, not only as regards the general rules laid down, but in order that the system itself may be better able to help in bringing about a higher moral standard in film production.

*" I believe that the official proposal to summon an international conference on film censorship emanated from your Institute and that it should be held in some centrally situated European town like Rome, Basle, Paris, Geneva or Brussels.*

*" I would further recommend in the interests of the conference that those who take part in it should transmit not only a summary of their national legislation on the subject of censorship, but also some indication of the results of their own experience of film censorship as exercised during the last few years.*

*" The following questionnaire seems to me designed to obtain the end I have in view;*

*" 1. Do you think that it is expedient within the near future to convene an international conference of Government delegates or censorship offices with a view to encouraging greater unity and international cooperation between the States represented at the conference in the matters of film legislation, government supervision and such other matters as may be agreed upon?*

*" If so, are you prepared to take part in this conference?*

*" Have you any preference as regards where it should be held?*

*" 2. Do you think it possible and expedient to obtain permanent agreement between the censorship organs in the different countries*

*for the purpose of influencing individual offices and public opinion itself so as to ensure uniform criteria and decisions as regards government supervision of films?*

*" 3. What is your opinion as to the expediency of distinguishing between generally educational films, films for popular education, artistic films and ordinary commercial films?*

*" Do you think it necessary to create an international office to establish the distinctions between these different classes of film or that the distinction could be made by the local censorship committees or special national organs?*

*" 4. When, in your country, is a film considered to be too vulgar or brutal to be shown in the presence of children under a certain age?*

*" 5. What films are prohibited, by the laws and practice of your country, to children who have not reached the age limit fixed in the various laws?*

*" Have you fixed rules for each age-group? If not, what rules could you establish?*

*" 6. Do you believe in the possibility or expediency of a regular international exchange of decisions between the various censorship organs concerning the most important films, with mention of the reasons which prompted the passing or the prohibition of films?*

*" 7. What is your country's attitude towards the sound film, from the point of view of censorship? In your opinion, should the element of sound be taken into account when sound films are submitted for censorship?*

*" Is it necessary to distinguish between sound films with dialogue, with illustrative noises, with a musical accompaniment, and synchronized with silent films?*

*" Does the sound in your opinion constitute an integral part of the film so that it may be exempted from censorship or do you think that the law should make special provision to include sound within or exclude it from the ordinary rules of film censorship?*

*" 8. Do you wish to consider other questions than the above?*

*" Are you prepared to take part in a conference on one of the subjects in this questionnaire or on some other subject connected with the cinema that may be selected ?"*

## N E T H E R L A N D C O L O N I E S

### (a) Netherland Indies.

LEGISLATION. — The censorship system in the Netherland Indies is governed by the Cinema Ordinance published in the *Netherland Indies Law Gazette*, 1925, and amended in No. 7 of the *Gazette* for 1926. The provisions taken in execution of the Ordinance are regulated by decrees of the Governor-General, all of which are published in the *Gazette* and the most recent of which are dated September 30th, 1926 and March 19th, 1928.

In accordance with the above rules, all films of 25 mm. width and normal perforation and which by reason of their standard type can be projected in any cinema throughout the world must be submitted to the special Committee for the examination of films before being shown to the public. No distinction is made for these purposes between theatrical films and cultural or educative films.

Films imported into the Netherland Indies are subject to the Customs regulations at Tandjong Priok and the consignment is regarded as suspect until the Committee has given a favourable decision.

COMMITTEES, THEIR COMPOSITION AND OPERATION. — The control committee is composed of at least nine members, including the chairman and secretary. The expenses of the committee are met by the fees for examining films, which are fixed at 1.50 Dutch gulden per 50 metres of film.

Every film is first examined by three members of the committee appointed by the chairman *ad hoc*. If they unanimously agree that the film is not contrary to public order or good morals or harmful to children under 17, the authorisation is granted. But if the members disagree, the film is referred to the full Committee, which will entrust its re-examination to five chosen members, three of whom must not have taken part in the first examination; this committee of five will decide by a majority vote. In the event of equal voting, the chairman or his substitute has a casting vote.

If the committees of first or second instance decide that a film must be rejected or cut, they must, before giving their decision, hear the views of the producer or importer and, if the explanations offered are unsatisfactory or if he refuses to make the cuts required, the film is condemned and the committee may proceed to destroy the objectionable parts.

In the case of approved films the producer or importer may, if he wishes, demand a declaration to the effect that the film is suitable for children under 17. In any case he may require the committee to furnish him with a copy of its decision.

Condemned films are returned to the Customs Office at Tandjong Priok if they are of commercial importance. The importer is then given six months to withdraw the film, after which it will be destroyed.

CHILDREN. — As already stated, one of the main principles underlying the film censorship system in the Netherland Indies is the moral and social safeguarding of children. Art. 10 of the Ordinance of 1925 lays down that children and young persons under 17 may only visit the cinema on two conditions:

(a) they must be provided with a special permit;

(b) the film shown must be one for which the control committee has issued a declaration stating that it is suitable for children.

EXCEPTIONAL MEASURES OF CONTROL. — Special supervision is laid down in Articles 11 and 13 of the 1925 Ordinance, which prescribe that members of control committees may attend any cinema performance in order to ascertain that the rules they have imposed are being observed.

Further, the Governor may forbid, quite apart from the decisions of the control committee, the projection of any film which he considers unsuitable or dangerous in view of local circumstances.

He may also, if he thinks fit, grant to certain scientific institutes or associations the right to possess films which have been condemned by the committees, subject to the withdrawal of the permit and destruction of the film, if the privilege is abused.

**PENALTIES.** — Articles 14 and 17 of the above-mentioned Ordinance deal with the penalties for offences against the foregoing rules.

These are as follows:

(a) Anyone who infringes the regulations concerning the importation of films (compulsory importation through a specified Customs office) is liable to imprisonment up to six months or to a fine of 5000 gulden as well as the confiscation of the film. The same penalties are imposed upon anyone who possesses, advertises or publicly sells films to which parts have been added subsequently to the examination or who without holding a special permit are in possession of films which have not been submitted to the committee or which have been condemned;

(b) anyone who projects films prohibited by the Governor under his special powers or films which are indecent or merely forbidden or who makes use of an authorisation for another film or who exhibits censored films under a different name is liable to imprisonment up to three months and a fine of 500 gulden;

(c) anyone who grants unauthorised admission to the cinema to children under 17 is liable to a fine of 300 gulden.

**EXAMINING CRITERIA.** — The general principles underlying examination have already been mentioned viz. obvious immorality or crime, danger by reason of social conditions or local circumstances.

There are, however, certain more particular criteria, as follows:

(a) *Political.* — As regards home politics, all films are banned which reflect discredit on or show a lack of respect for members of the government or the police, or which exalt revolutionary acts or riots (including titles and captions of an obviously subversive character). In regard to political crime, all scenes are pro-

hibited which illustrate the destruction of roads, railways, public telegraphs, derailments, the sinking of ships, the manufacture of infernal machines, etc.

In the field of foreign politics all films are absolutely banned which direct odium or ridicule against other nations or races:

(b) *religions.* — The general rule of censorship in these matters is to ensure the utmost respect for all forms of religion without exception and not only for the rites and ceremonies of the inhabitants of the Netherland Indies;

(c) *judicial.* — In order that film may not induce in the spectator a feeling of disgust for judicial practice, it is forbidden to reproduce scenes of hanging or other forms of capital punishment;

(d) *moral.* — In order to safeguard children and young people, one of the most important duties of censorship is to combat immoral influences. Here the committees interpret their duties in a very wide sense. A veto is put upon the representation of female nudity or semi-nudity, women in thin bathing costume or drawers, the exposure of the private part of the female form, indecent or lascivious dances (except native dances of a definitely non-erotic character), passionate or low love-scenes, scenes of corruption or generally reproducing immoral acts, lewd gestures by women, movements by actors suggestive of sensual desire — made more conspicuous and harmful by means of close-ups — and, finally “guy-watching” through a window or keyhole at naked women or women in the act of undressing.

This category includes all scenes referring to traffic in women and children.

(e) *criminal.* — Anything which reproduces crime in a suggestive fashion which in any way exalts it is absolutely prohibited. Thus a veto is placed on the use of fire-arms for criminal purposes, fights with knives and other small arms (except duels), reproductions of robbery with violence, murders, massacres in general, poisonings and especially scenes which represent criminal acts in an attractive or heroic light.

(f) *cruelty and brutality.* — Anything that may degrade or offend the cardinal

principles which govern the human mind is also forbidden. e. g., reproductions of suicides, vulgar brawls between women, ill-treatment of women, children, cripples or animals. Under this heading are also included representations of the shooting of birds.

An official report forwarded to the Rome Institute points out in this connection that foreign importers, who control the local market, have for the most part readily accepted these simple, but necessary rules of control. The native supply of theatrical films is negligible, nearly all films produced in the Netherland Indies being of a documentary kind.

**STATISTICAL.** — During 1929, 2363 films were submitted for censorship in the Netherland Indies, representing a total length of 2,491,914 metres. Of these 21 were rejected and cuts were made to a total length of 33,260.88 metres. 1403 films were considered suitable for all ages. It is worthy of note that only 141 of the films examined were scientific or educational films, all of which were admitted without question.

Apart from artistic considerations, of which no account is taken, and apart from the impossibility of differentiating for purposes of censorship between films intended for a European public and those intended for natives, since importers and producers work in the main for, and derive the bulk of their profits from, native cinemas, the reasons for the prohibitions imposed in 1929 were as follows:

- 2 films were condemned for their criminal tendency;
  - 1 for its criminal tendency and because it reproduced a mutiny on board ship;
  - 5 for their revolutionary and criminal tendencies;
    - 1 because its plot raised a dangerous racial question;
    - 2 for scenes offensive to religious views;
    - 1 as being disrespectful to royal dignity;
    - 1 for its revolutionary tendency and because it included an attempt against the lives of royal persons;

- 2 for improper clothing of the actors and contempt expressed for the Salvation Army;

- 4 for immorality, crime and lascivious nudity;

- 1 on racial grounds and because it contained murders.

**LEGISLATIVE AMENDMENTS.** — Through the strict enforcement of the law the work of the censorship committees has achieved both its main and its subsidiary purposes.

Recently a special committee has been created under the Department of Education and Public Worship to deal with appeals from the decisions of the ordinary committees concerning the projection of educational films in schools.

*(b) Surinam.*

**COMMITTEES.** — Films intended for public projection must be examined beforehand by a committee (unpaid) appointed by the Public Prosecutor. The work of the committee is that of a body of first instance and appeal may be made against its decisions to the Public Prosecutor.

Generally speaking, the work of both instances is of relatively small importance, as there is no local production and the few films imported into Surinam (in 1929 only 150 films were shown) have already been officially or semi-officially censored in their country of origin.

As already mentioned, all films have to be censored, whether they are theatrical, cultural or purely educational; also if they are intended for use by schools, institutes or associations which are not of a strictly private character and to which therefore the public is admitted on payment or by invitation.

**CENSORSHIP CRITERIA.** — The committee's examination is confined to the moral content of the film, in the interests, that is to say, of the intellectual and spiritual welfare of children, which is the particular purpose of censorship.

In this respect the censors have a considerable power of veto and each case is considered on its merits, whereas, in regard

to adults, only obvious immorality is prohibited.

In accordance with this principle, it must be made clear in the case of performances open to children under 16 that the films are suitable for children and the latter will be excluded from all projections which are not specially indicated as suitable for the young.

(c) **Curaçao.**

LEGISLATION AND COMMITTEES. — Film censorship is regulated by the general police decree of 1917 (published in the *Official Gazette* of 1917, No. 11, and reproduced in the *Gazette* of 1925, No. 32). The decree itself clearly and precisely defines the limits of its application. It only considers the possibility of films being harmful for children, and it therefore requires all managers to specify in the posters and advertisements of films that they have been approved as suitable for children under 16.

Otherwise, admission to public cinemas is forbidden to all children under that age.

The exact regulations are as follows:

" Art. 27. It is forbidden to organise public performances, or meetings generally, for the purpose of public recreation and entertainment, without permission from the chief of police.

" Art. 27-a. No children under 16 may be admitted to public cinematographic performances.

" Art. 27-b. The following exceptions are allowed:

" (i) representations specially intended for children and previously authorised by the special committee appointed by the Governor;

" (ii) If it is publicly announced at the entrance to the cinema that the performance is for children only."

According to official information communicated to the Rome Institute by the local authorities, the practice in Curaçao is as follows:

the projection of every film requires the permission of the chief of police, who may make his consent conditional upon the fulfilment of certain financial formalities;

A declaration by the above-mentioned special committee is necessary, establishing the cinemas and projections to which children under 16 may be admitted.

Films intended for private showing are therefore not subject to the examination of this special committee; the latter's decisions are final.

CENSORSHIP CRITERIA. — The examination takes into account not only the scenes in the film, but the expressions on the actors' faces, lest these may be of a suggestive or corrupting nature. The main reasons for banning films are immorality, crime and cruelty and brutality towards persons or animals.

STATISTICAL. — In 1929 the two cinemas at Willermstad showed 168 theatrical films. One film was prohibited by the chief of police as being morally unfit for public exhibition.

The special children's committee passed 74 films as suitable for young people under 16. The remainder were considered unsuitable for children on the general moral grounds already referred to.

The committee contented itself with a general expression of opinion. It did not proceed to consider whether the films it condemned as undesirable might some of them be made suitable by cuts or alterations, since it was of opinion that the 74 films passed in 1929 were sufficient to meet the requirements of the young.

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

## *From Zurich across Africa to Kilimanjaro.*

On October 11th was shown, for the first time in Italy, in the hall of the International Educational Cinematographic Institute the film of Mittelholzer's expedition from Zurich to Kilimanjaro.

The film reproduces the unsensational but extremely interesting trip by the latest explorers of the Dark Continent in a type of machine fitted up with the newest technical improvements. The trip is a splendid example of courageous enterprise undertaken with a view to adding to our knowledge of the geography and folklore of areas not yet fully explored.

The air photographs of Mounts Kenia and Kilimanjaro alone give the film an authentic value far in excess of the mere reproduction of daily incidents and ordinary geographical features.

The Mittelholzer expedition left the Dubendorf aerodrome at 3 a. m. on December 15th, 1929, in the "Switzerland", a three-engined two-ton Fokker, for an estimated flight of 20,000 km. there and back.

The "Switzerland" reached Cairo in four stages instead of three. It was found impossible to get to Catania the first day, as a large *détour* had to be made to cross the Alps in the Splügen area. Being short of petrol, Mittelholzer had therefore to

descend at Praia on the Calabrian coast. On December 17th they crossed the Mediterranean from Sicily to Tripoli in three hours, thence past Bengasi and along the coast of the desert for 3000 km. to Cairo. From there Mittelholzer followed almost the same itinerary as the Gouzy-Mittelholzer expedition of three years before.

Ascending the Nile nearly to its source and passing Nairobi, the party reached the Serengeti Plain, the scene of their intended hunting activities, where a landing-place had been made ready.

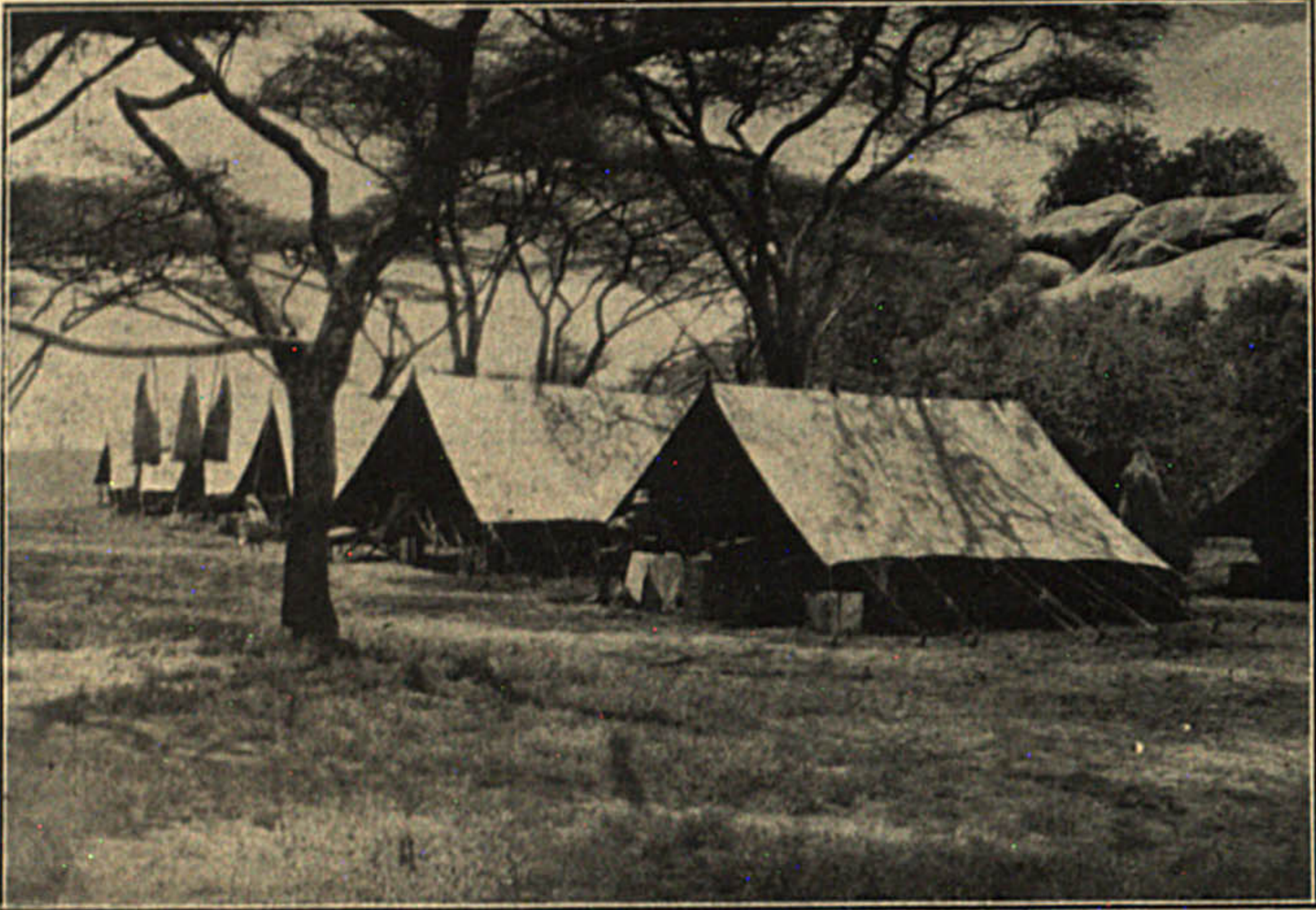
The expedition had no intention of shooting lions, gazelles and elephants from the air, as has several times been attempted by others with less sporting sense. The Fokker was made for transport and not for hunting. At one moment it even served as an ambulance, when soon after arrival at Serengeti one of the party was attacked and badly

mauled by a leopard. He owes his life to the fact that the aeroplane brought him in an hour and a half to the hospital at Nairobi, a journey which would have taken a week by car and a month by caravan.

Mittelholzer's sole weapon was the camera, and a large number of photographs were taken of animals in the natural state. These include antelopes of every kind (the airmen claim to have seen herds of 50,000), giraffes, lions and elephants. The elephants,



Walther Mittelholzer.



Camp at Serengeti.



Palm grove at Serengeti.



The Kenia Crater seen from the air.



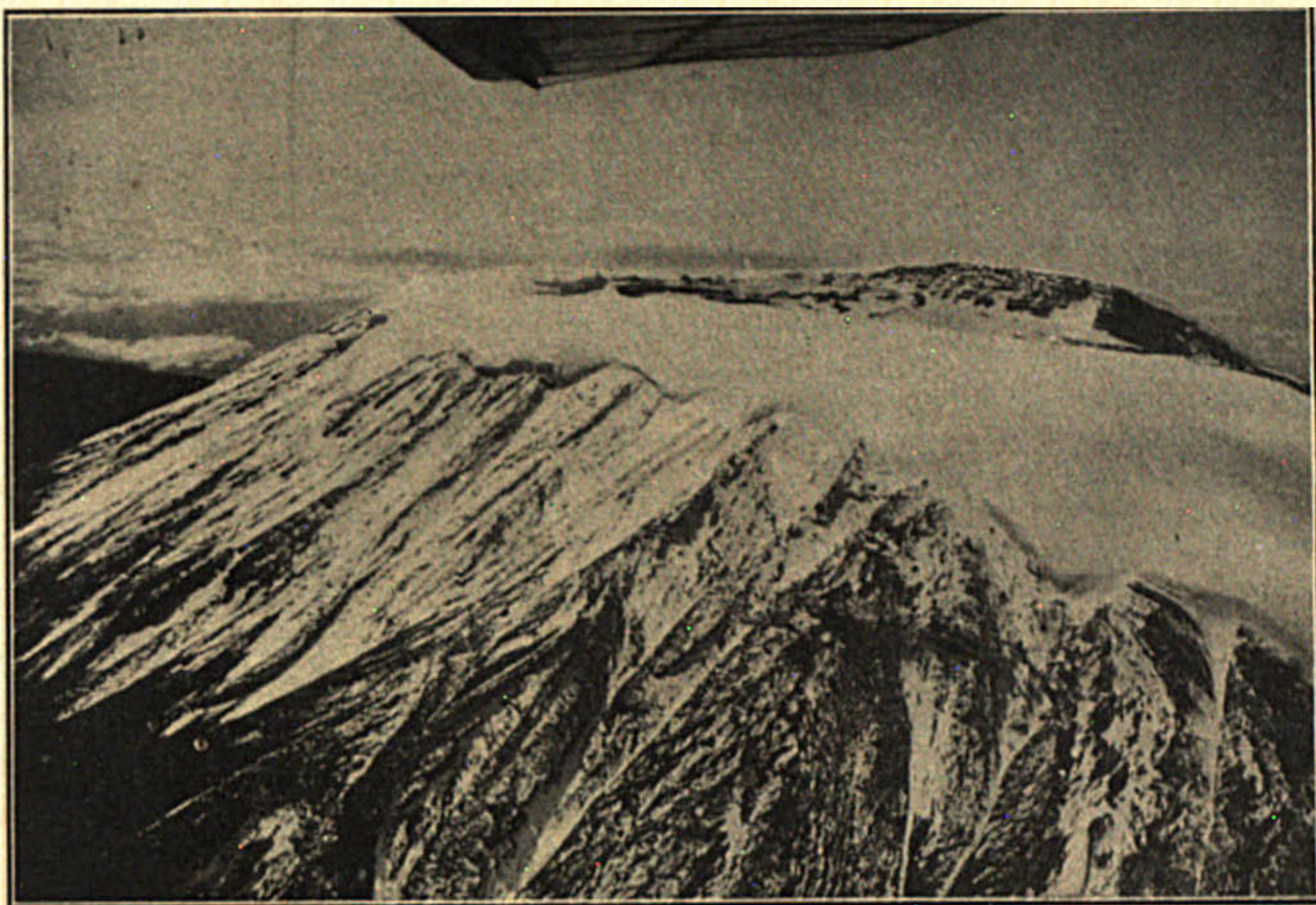
Massai women in gala dress.



Mawenzi peak.



The Kibo, in the Kilimanjaro massif.



On the Kibo. Photographed from 6.000 m. altitude.



The Kilimanjaro crater taken from 6.400 m. altitude.

in particular, were caught at very close range, as the machine flew low over the marshland formed by the Nile and stretching for an area twice the size of Switzerland. While in the neighbourhood of Tanganyika, Mittelholzer made the first flight over the two highest mountains in Africa — Kenia and Kilimanjaro, both near to the Equator. The views he brought back with him are exceptionally clear and their documentary value is unique. Kilimanjaro is one of the several extinct volcanoes to be found in these parts.

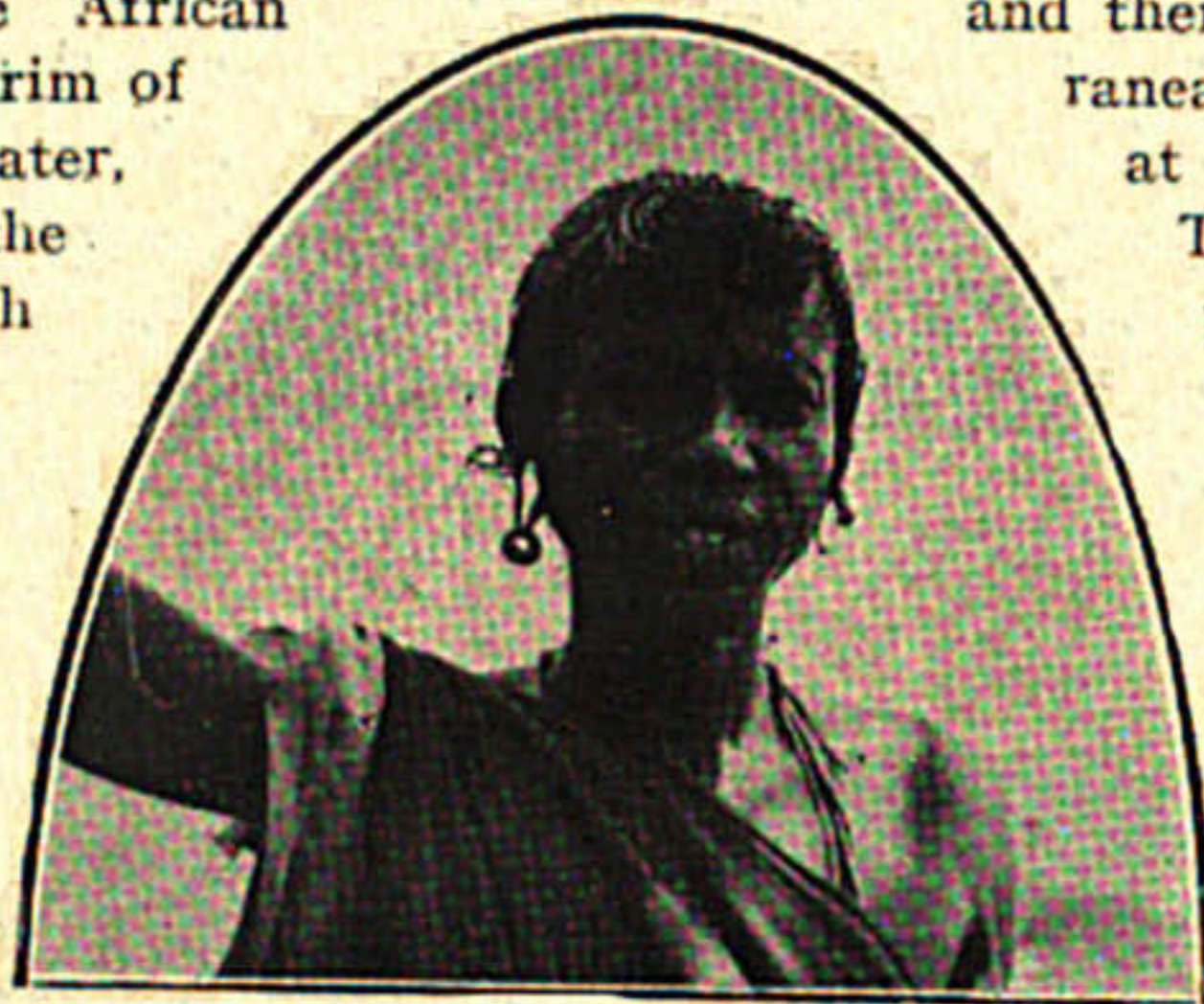
The photographs were taken from an altitude of 6400 metres and give a magnificent bird's eye view of the immense Kibo plateau, which forms the western summit of the huge African mountain. A colossal rim of ice surrounds the crater, giving the effect of the eye of a Cyclops, with an almost geometrically regular circumference of 2 kilometres. These walls 200 m. high, whose dark sides contrast with the dazzling whiteness of the ice, are extraordinarily interesting. Seen from

the East the Kibo suggests Mont Blanc and from above it is even more impressive.

Mawenzi, the eastern side of the Kilimanjaro massif, is quite different in character. The landscape is absolutely wild. Its sides are black in colour, as if from smoke, and furrowed with vertiginous crevasses. Pinnacles of rock stand up like a forest of spires and towers, so precipitous that they have never yet been scaled.

From the camp at Serengeti the expedition proceeded to more civilised parts with an European population, while Mittelholzer made a magnificent flight over Kenya, Uganda and the Nile Valley, and thence across the Mediterranean to his starting-point at Zurich.

The Review has great pleasure in publishing some of the very interesting photographs which Colonel Gouzy, Mittelholzer's companion, has kindly placed at the Institute's disposal.



A Massai type.

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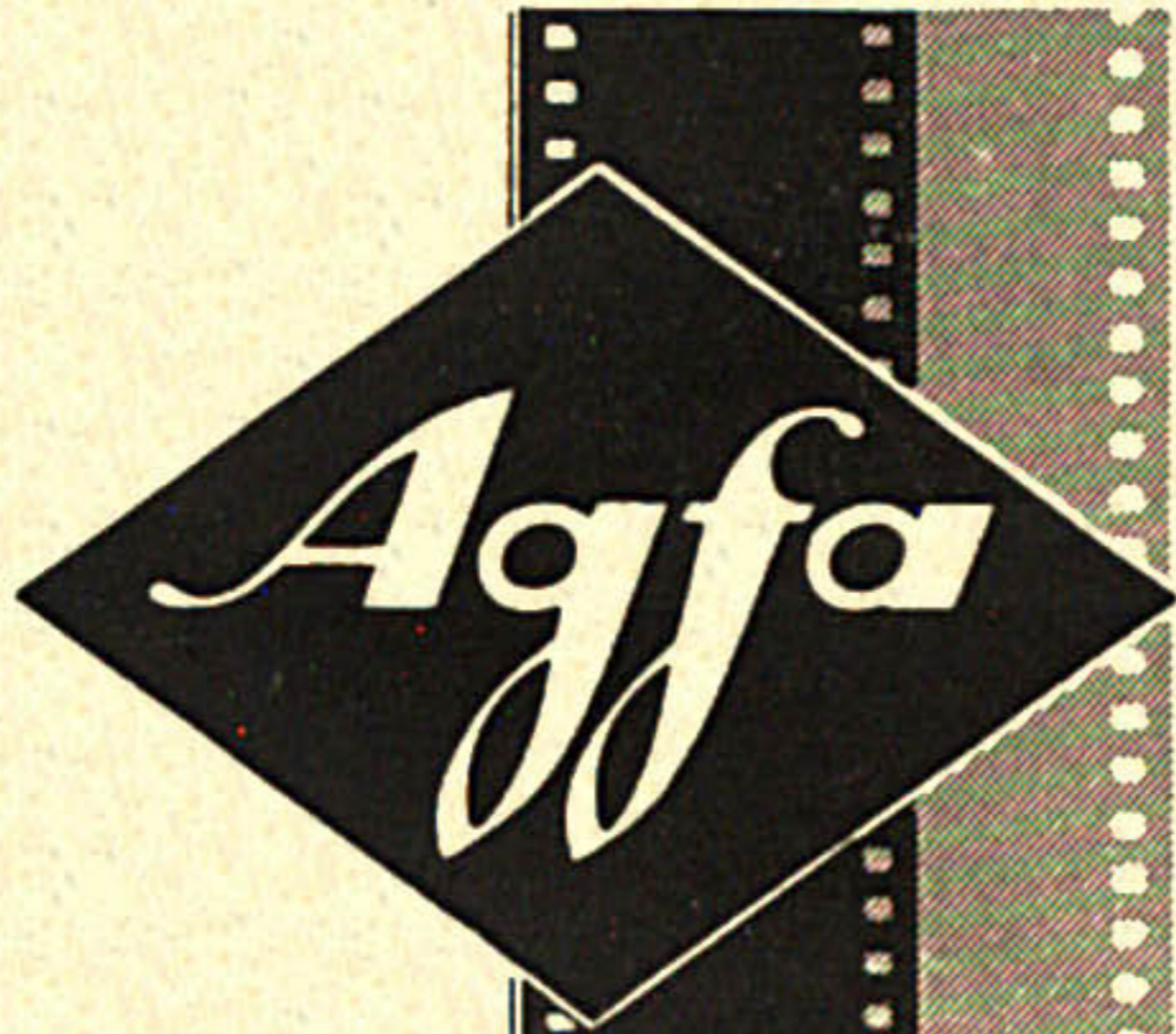
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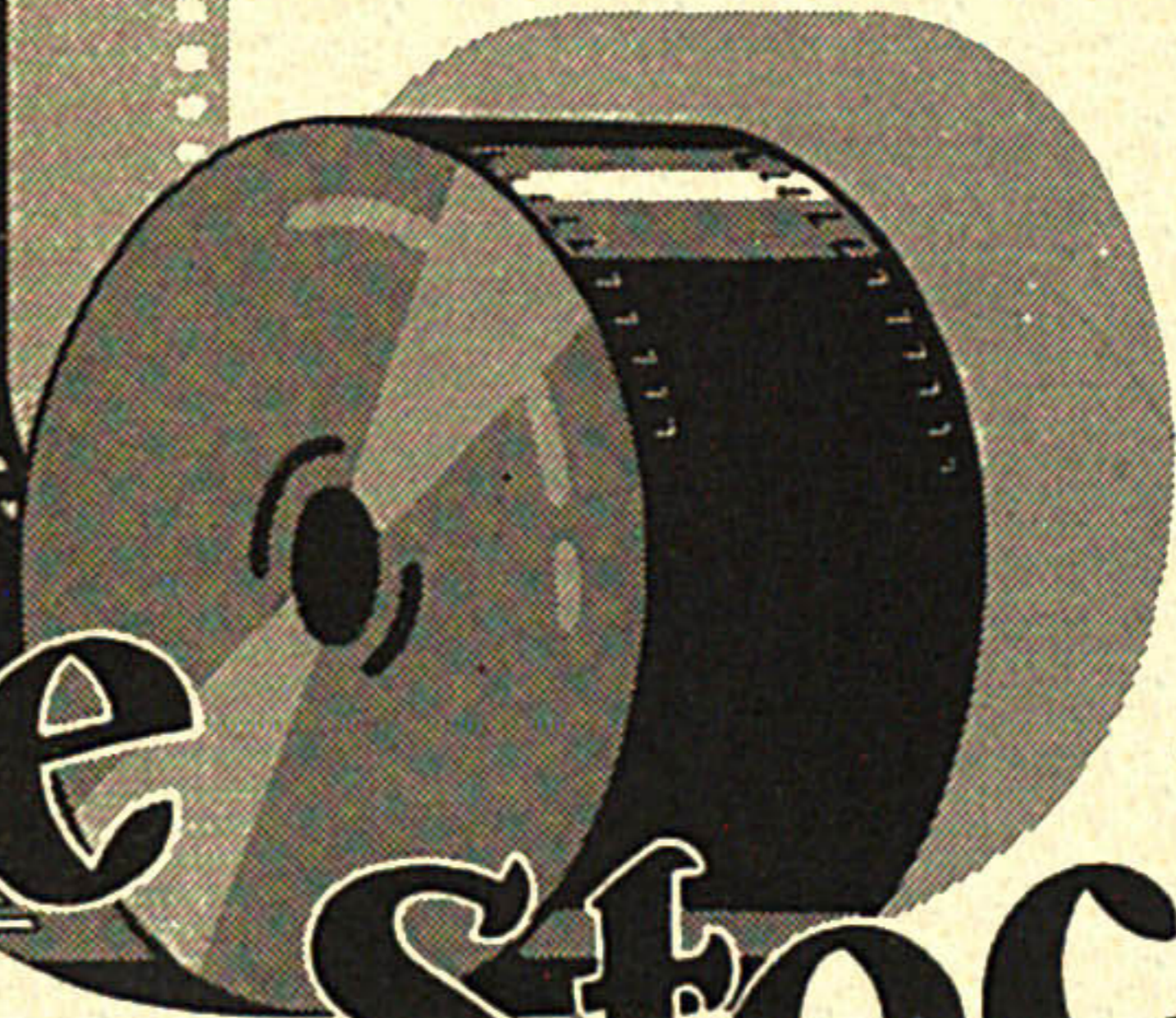
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On October 14<sup>th</sup>, Monsieur J. Avenol, Deputy Secretary-General of the League of Nations, when passing through Rome, visited the I. E. C. I. accompanied by the Marquis Paulucci di Calboli, Under-Secretary-General in charge of Internal Administration. Dr. De Feo, Director of the Institute, received the visitors and showed them over the Villa Torlonia. M. Avenol praised the work of the I. E. C. I. and referred to the esteem in which it was held among the higher officials of the League at Geneva.

\*\*\*

Many producers or renters in Rome are in the habit of offering the I. E. C. I. the opportunity of first projecting films they have made or put in circulation — an act of deference which the Institute fully appreciates. The I. E. C. I. is sometimes enabled in this way to show to a small, but select international public — whose impressions often furnish useful indications — productions which, if not strictly educational, not only bear witness to the progress of the art and technique of the cinema, but illustrate human types not generally known.

From this last point of view these films are eminently instructional and on that account — *pace* any distinction between the two terms — educational.

Regarded as a work of art, *Hallelujah*, which was shown at the I. E. C. I. in October, is too well-known in the different countries to require any discussion. All that we desire to mention here is the close alliance, the complete fusion of the artistic and educational elements in this film, which are all too often deemed to be mutually exclusive.

The film is educationally valuable as a record of the life, morals, sentiments and mind of a race which some are determined to regard as inferior and whose state of inferiority is due entirely to the survival of ancient prejudices. In this respect

*Hallelujah* came as a revelation to many and we must all agree that the American negroes in the film, who have reached a certain stage of civilisation, compare favourably in many points with some of the so-called higher races.

*Hallelujah* is also *morally* and *humanly* educational. This touching version of the parable of the Prodigal Son, with its mystic element — is a profoundly human tragedy as well as a fine moral example — as a whole, anyhow, for there are, it must be admitted, certain episodes which, if taken separately, are of doubtful morality. What can be more *human* than this story of errors and mistakes, repentance, the forgiveness of the splendidly patriarchal father, the effort of the sinner to repair his faults, the further relapse, the bitter expiation, a fresh pardon from a true father and a true mother and from a pure and loving girl, the rejoicings at his homecoming and his reinstatement within the happy family circle? Which of us does not see himself in this mirror — though it reflects only black faces — and who will deny that films like *Hallelujah* are well designed to break down racial prejudices and to help a man to regard every other man as his brother, whatever the colour of his skin?

\*\*\*

Under the heading *Great documentary films* we give elsewhere in the present number a short account of the flight from Zurich to Kilimanjaro in the heart of Africa undertaken by Major Mittelholzer, the great Swiss aviator.

The film illustrating this adventurous trip was shown early in October in the projection hall of the I. E. C. I. before a large and specially invited public which included the international élite of Rome and many officers in the Italian Air Force. M. Wagnières, the Swiss Minister, occupied a seat in the front-row.

The main object of this film, which is a magnificent record of a great flight, is to

show the value of aircraft as a means of locomotion in long-distance tourist traffic and for scientific purposes, or rather, as a means of attaining certain otherwise unattainable ends. Thus both flight and film are propaganda on behalf of aviation, but are of the greatest importance from the geographical and scientific points of view.

The film was shown by Colonel Gouzy, who has accompanied Mittelholzer on several of his splendid flights. Colonel Gouzy was very successful in bringing out the technical and scientific features of this great journey over the Dark Continent as well as the important objects of the flight, which, thanks to Mittelholzer's tenacity of purpose, were all achieved.

\* \* \*

Professor Stutzin, who has been engaged for many years in the cinematographic exploration of the cavities of the human body, recently showed at the Institute two films he has made at the Kaiserin Augusta-Viktoria Hospital in Berlin. The company present included many professors and scientists, representatives of the diplomatic world — notably, Herr von Schubert, the German Ambassador — and the press. Professor Stutzin, who was introduced by the Director of the Institute, explained the problem of his cinematographic photographs from a medical and purely technical point of view. We may refer our readers to the Professor's article on the subject which we published in our February number.

The difficulties which Dr. Stutzin has overcome after many years of work, were mainly optical. The cystoscope has long been in use, but the light which enabled the cystoscope to see the mucous of the bladder or the organs situated in the thoracic and abdominal cavities was not sufficient to allow of these organs being filmed. It was therefore necessary to increase the luminous strength of the small electric bulb at the end of the cystoscope without increasing its size. In order to be able to cinematograph operations, it was also necessary to affix to the cystoscope a lateral device which allows the interior of the

cavity to be seen while the film is being shot.

Professor Stutzin's efforts have met with success. His remarkably clear films show us such surgical operations as the cauterisation of a tumour of the bladder and the removal of pulmonary adhesions. Particularly interesting were the cinematographic views of bladder mucous, movements of the ureters, the pulsations of tumours, etc. The ability actually and clearly to see into the cavities of the human body is of incomparable value for purposes of demonstration. Professor Stutzin also pointed out that the new technique is not only valuable for teaching, but, through observation of the movements of the walls of the bladder and of the ureters, furnishes evidence of great importance in diagnosis.

\* \* \*

On October 17th, the Spanish author, Gimenez Caballero, director of the *Gaceta Literaria*, gave a lecture in the hall of the Institute illustrated by a film *Essence of Verbena*, made by the lecturer himself. Señor Gimenez Caballero sought to establish a parallel between the political and spiritual ideals of Spain and Italy and entered into considerations which, although germane to the issue, were somewhat unfortunate in the form they took.

As regards the film — which is the more important point — we are sorry that we cannot give it our unqualified praise. Its author appears to class it among films of the modern school, but we found no real element of novelty in *Essence of Verbena*; nor can it be called a folk-lore or documentary film.

The large public which filled the hall was justified in anticipating a very different representation of the life and genius of Madrid.

We hope that this plain-speaking will not offend Señor Gimenez Caballero, but his cultivated intelligence and especially his enthusiasm for cultural and educational films had led us to expect something very different.

\* \* \*

On the 6th of this month was shown for the first time in Italy, in the hall of the

Institute, the film of Admiral Byrd's heroic expedition to the South Pole — a projection of quite exceptional scientific and documentary value.

Prepared with the Paramount's usual masterly skill and with perfect sound reproduction, the film is an authentic record of the enterprise and enthusiasm which inspired this new achievement of Byrd and his companions.

The projection assumed an unusually official character. The company included the leading representatives of the Air Force, the Navy and the Army — headed by the respective Ministers — Admiral Thaon di Revel, Signor Umberto Cagni, the North Pole explorer, the Minister of Corporations, the Minister of National Economy and a large number of under-secretaries of State. The Diplomatic Corps was represented by the American, French, Brazilian, German and Polish Ambassadors and by the Ministers of several countries, together with members of their staffs. To these must be added distinguished representatives of science, politics and culture, together with members of the Italian and foreign press.

After a short introductory speech from the Director of the Institute, followed by a stirring tribute to the explorers from the Conte d'Elia, President of the Italian

Geographical Association, the film from the very beginning claimed the close attention and enthusiastic applause of the crowded hall.

Of the film itself, which was shown when the present volume of the Review was already in the press, more will be said in the December number, which will contain photographs of the expedition kindly presented by the Paramount.

For the moment the Institute wishes only to record the occasion and to draw the attention of all makers of historical, scientific and documentary films to the action of the Paramount firm, which has presented a copy of the film to the Institute in recognition of its high cultural purpose. It will take its place among the most important documentary and scientific films in the Institute's collection and will remain in the archives as a shining example and permanent record of such devotion and enterprise as are only to be found among men to whom life means conflict and struggle.

May the future breed a race of cinema pioneers in the form of explorers and operators who combine bravery with an accurate vision of what the cinema of tomorrow should be, namely, a picture of life itself made up of the dramatic contrasts to be found in all nature human and inanimate.

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# I N F O R M A T I O N

## COMMISSION ON EDUCATIONAL AND CULTURAL FILMS.

*Deputation to the President of the Board of Education June 19th, 1930.*

On June 19th, 1930 the British Commission for Educational and Cultural Films sent a delegation to the President of the Board of Education to render an account of the Commission's work, both current and completed, and of the results of its studies and enquiries.

The Commission, which was created primarily to consider the possibility and expediency of a permanent central film organisation, decided that this was a necessity of national importance, in view of the enormous development of cinematography, which if not turned to good purposes may do so much harm to the ignorant masses that come under its sway.

The censorship is a negative force which can only circumscribe harm already done. What is needed is a positive force that will not only avert evil, but promote within the vast field of the cinema industry everything that is worth having and developing scientifically, educationally, culturally, artistically and recreationally. The task is hard, but it is one that inspires enthusiasm and faith, both of which are sure guarantees of success.

Accordingly, the Commission, after carefully examining the situation of the film as an aid to teaching, deplored that the absence of any agreement between producers and teachers was damaging the interests of both, the former being unable to find a sufficient market for their goods, while the latter, though anxious to utilize this modern method of instruction, did not know where to procure the films they wanted. The result is a vicious circle and, until a solution is found in close contact between the film industry and the teaching profession, it will prove a serious obstacle to progress.

The Commission concludes its report by drawing attention to the draft Convention submitted by the I. E. C. I. to the League for obtaining Customs exemption for educational films and to the letter addressed by the President of the Institute to the British Minister for Foreign Affairs. In this letter the President of the Rome Institute asked what bodies would be entrusted with the examination of educational films, and the Commission takes this opportunity of offering its services to the Government, within the limits of its resources and capacity.

We have pleasure in briefly recording this report, which is further proof of the interest cinematography is arousing in all countries and circles.

\* \* \*

Ever since its first number (July 1929) the International Review of the Educational Cinematograph has manifested its firm intention of serving as a platform free to all contributors who may wish to air their views on the different aspects of social life relating to the cinematograph.

By so doing, it desired — as is indeed the duty of any Review — to make its contributors solely responsible for any conclusions they might express as the outcome of their studies and their knowledge of life and of historical and scientific truth.

In proclaiming itself a "free platform", the Review expressly recognized the right of criticism and opposition on the part of those who, as happens in this as in all other matters, are of a contrary opinion.

The article "The cinema and adolescence" by Dr. Fabio Pennacchi, Medical Officer of the Perugia Asylum, which appeared in our September number, has elicited emphatic protests from our French friends against a reference in it to cinematography as having been created some thirty years ago by Edison.

Historical truth is a solid fact, and the Rome Institute, which numbers Louis

Lumière among the members of its Governing Body, has very particular reasons for not disregarding or distorting that truth.

Granted, however, that the history of the cinema, like the history of every other expression of human endeavour and human genius, must not be tampered with, the Institute, it must be admitted, has a right, nay, a duty, to respect the ideas of its contributors. If one of these is in error, history — and before history the opinion of his contemporaries, will set him right.

Be that as it may, we are glad that the correction emanates from our French friends. They stake a prior claim and history must decide. The claim is in this case of especial importance since it concerns the creation of a social factor which scales the topmost peaks of human knowledge.

\* \* \*

The Berlin Central Committee for supplementary medical studies, under the direction of Professor Adam, is now organising a course of occupational hygiene. Dr. Curt Thomalla, Adviser to the National Committee on Health Propaganda, has made for the occasion a most interesting

film on the subject of occupational hygiene, making use for the purpose of a series of pictures (views of factories and workshops of real value for specialists in this branch) lent by the archives of the *Bundesfilm A. G.* of Berlin.

An opportunity is thus given to spectators to pay a rapid but instructive visit to all factories or workshops engaged on work injurious to the health; the public can in this way be made acquainted with measures of health protection and learn about old and new conditions of work.

This film, which is of the utmost interest to doctors, factory inspectors, sanitary engineers, industrialists, etc., has, we repeat, been made from negatives borrowed from the film collection belonging to the *Bundesfilm A. G.* This work of film compilation *will not be done again.* Copies of the film may be made during the next few weeks, but after that the strips of which it is composed will have to be separated and put back again in the films from which they have been taken. Accordingly, anyone who wishes to obtain a copy should apply without delay to the *Bundesfilm A. G.*, *Kurfürstendamm 53, Berlin, W.*

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

HARVEY FLETCHER, Ph. D., *Speech and Hearing*. Published by D. van Nostrand Company, Inc., 8, Warren Street, New York, 331 pages.

This is a careful study well worth the attention, not only of experts but of students, who will here find an answer to many of their questions.

The author has divided his work —, which is furnished with numerous tables and explanatory diagrams and graphs — into four parts as follows:

### *I. Speech:*

1. Mechanism of Speaking.
2. Characteristics of Speech Waves.
3. Speech Power.
4. Frequency of Recurrence of the Different Speech Sounds.

### *II. Music and noise:*

1. Physical Properties of Musical Sounds.
2. Noise.

### *III. Hearing:*

1. Mechanism of Hearing.
2. Limits of Audition.
3. Minimum Perceptible Differences in Sound.
4. Masking Effects.
5. Binaural Beats.
6. Methods of Testing the Acuity of Hearing.

### *IV. The perception of speech and music*

1. The Loudness of Sounds.
2. The Recognition of the Pitch of Musical Tones.
3. Methods of Measuring the Recognition of Speech Sounds.
4. Effect of Changes in the received Intensity of Speech Sounds upon their Recognition.
5. Effect of Frequency Distortion upon the Recognition of Speech Sounds.
6. Effect of other Types of Distortion upon the Recognition of Speech Sounds.
7. Effect of Noise and Deafness upon the Recognition of Speech Sounds.

A. P. HOLLIS, M. S., *Motion pictures for instruction*. Published by the Century Company, New York, 45 illustrations: 1 table; 150 pages.

While human progress is a fact beyond dispute and all moving and sentient life evolves and improves, it is also true that man, nature's fairest product, does not follow in her footsteps, but only too often modifies and thwarts nature's ways. While nature slowly and relentlessly pursues her course, man fluctuates between progress and backsliding — a slow advance alternating with a rapid set-back, in which are lost the fruits of centuries of study and effort. Thus the Golden Age of Roman letters was succeeded by the Middle Ages, which if not quite so dark as they are sometimes painted by historians, can hardly stand comparison with the splendours of the Augustan era. These are the actions and reactions of time, against which humanity rebels in vain.

Our own century, which is essentially dynamic, has been called the age of machinery. Man's genius, which discovered machines, seeks ever to improve them and to relieve itself of that part of work which machinery can perform. There are, however, machines and machines; the subject of our present study — the cinematographic machine — does more than reduce human labour, it clarifies it and by so doing completes it. Such is the theme of Mr. Hollis's interesting book, and he gives a very clear and convincing demonstration of the value of the cinema in education. In order to help teachers, most of whom do not know how to get hold of the films they want, the author furnishes a descriptive list of about 1,500 educational films and gives six types of lessons illustrated by cultural films.

We have said enough to show the importance of this book to anyone engaged in the education and instruction of youth. And just as the praises of visual instruc-

tion have been sung by teachers of all times and schools make extensive use of maps, pictures, slates, etc., so too it will not be long before projectors are part of the equipment of every school, as they are now the privilege of a few. To hasten this day is to contribute towards the cause of human progress and to add one small stone to the great social edifice which man has built, and which he is every day modifying in accordance with the promptings of his own ideals.

H. ROSSITER SNYDER and KARL A. BARLEBEN, Junr. A. R. P. S., *Cash from your Camera*. American Photographic Publishing Company, 1929, Boston, Mass., 152 pages.

The aim of the authors of this book is to encourage in every way the work of photographers and operators, by indicating the topical photographs and films most in demand, and by publishing for this purpose a list of illustrated reviews and cinema firms which would be likely purchasers.

The BILDWART furnishes information on all questions bearing on the Cinematograph; it organizes and spreads film activities in the domains of Science, Art, Popular Education, Religion, Child Welfare, and Teaching.

## “Der Bildwart”

(The Film Observer) Popular Educational Survey

Monthly Illustrated Review of the German Cinematographic Association, the Reich Union of German Municipalities and Public Utilities.  
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- « PATENTSCHAU » (Patents' Survey).

This Review is recommended by the German Educational Authorities

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

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