

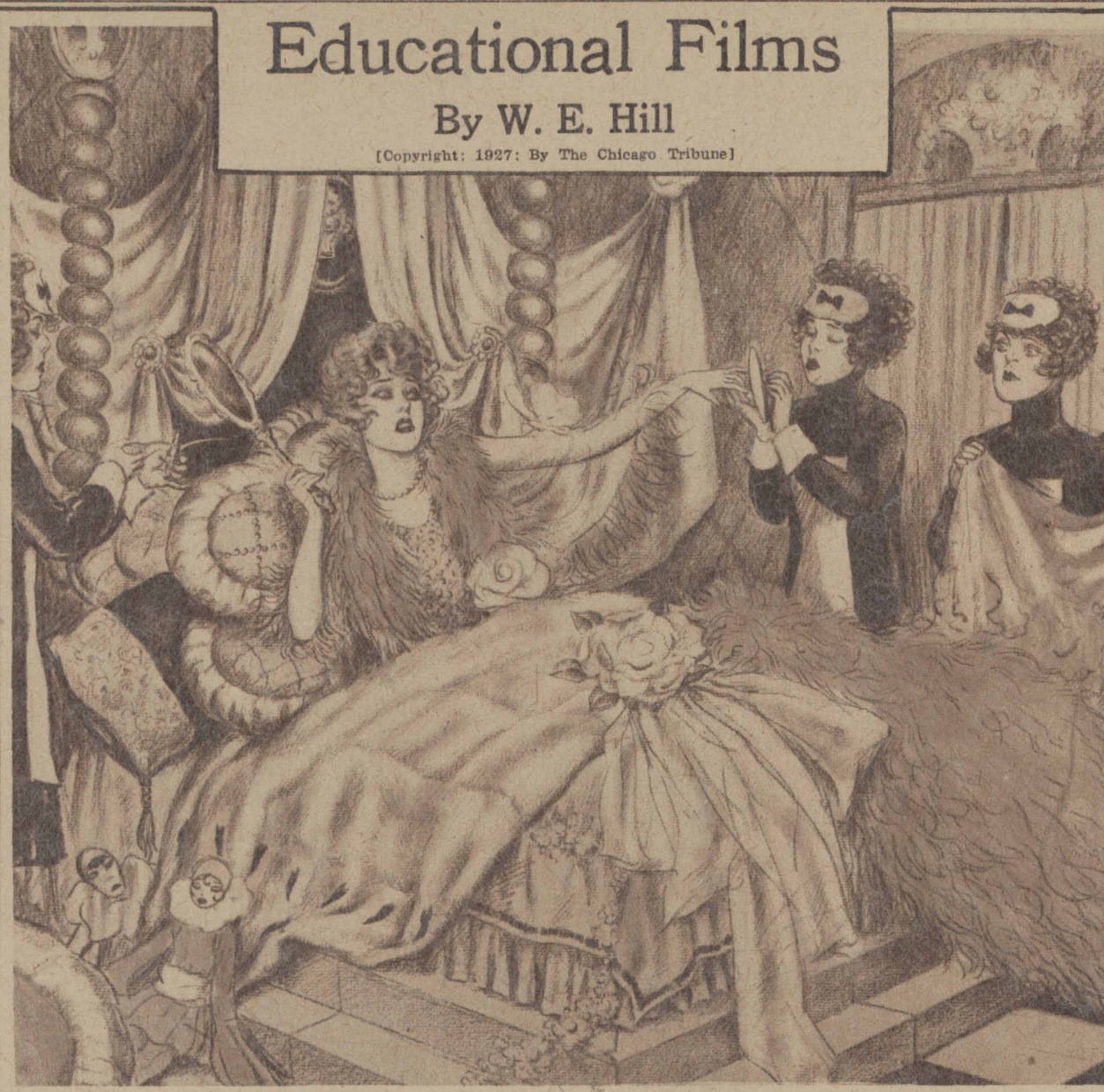
Educational Films

By W. E. Hill

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Many a girl friend who used to wait for her sweetie in a perfect blaze of light, now, thanks to the movie technique, uses trick lighting to good effect. Not for nothing has she watched the heroine do a fadeout with a light behind her and her curls blowing in the wind.



If it weren't for the society films the great nine-tenths would never know how the other tenth lives at Burlingame, St. Joe, or Newport. Many a young lady picture fan has gone home and done over the entire house to look like the settings for Willeen Wiley in "The Glamorous Sin," one of those super de luxe pictures full of gold bathrooms, jade beds with diamonds and uncurled ostrich feathers as background for Gwendoline de Peyster-Phew, pampered debutante. This still shows Gwendoline awakening to another day of refined boredom and simple splendor.



Those flapper films, full of "it" and the little skips and scamperings of cute adolescence, are of great educational value to those girls between 30 and 40 who have dropped out of touch with the younger element. They have to keep up on just how far to go, in order to be mistaken for flaming youth.



One of those educational historical features, photographed in all the unnatural colors, based on the love of Dante for Beatrice. Dante, it would seem, is chiding Beatrice for never having read the "Inferno," and Beatrice is probably asking, "But has it a happy ending?"



We can thank the movies for educating the American home up to sex appeal. In these enlightened days sex appeal is just another household term, like central heating, or Irish stew, or ice box.



Few people realize what those natural history educational pictures are doing for the great American public. A snappy film dealing with "Jumbo ants preparing picnic lunch," or "The goshawk exerting refined charm," or better still, "How the mother fish lays its eggs" (done in slow motion) has sent countless people home and to bed early.



Girls who are sticklers for etiquette can get no end of pointers from the picture heroines. For example, a lady in great distress, whether the emotion portrayed be intense bewilderment, coy bedevilment, raucous despair or just general unrest, due to something's coming unpinned, should immediately chew her fist—as they do in the films—till help comes. This applies to society girls and working girls alike.



A great many movie addicts will go to a film thinking they are nothing much to look at, and an hour or two later will come away firmly convinced that they are types, which is a great educational feat, if you look at it in the right light. Reading from the left we have the young man who feels he is the image of John Gilbert; above, the boy who is certain he is Menjou's twin, and the wearer of the specs who is dead sure he ought to be doubling for Harold.



The movie magazines are of great educational value, because they tell us all about the simple life at Hollywood, and show stars as their press agents say they are, simple, lovable people. Here's a picture (snapped when she wasn't looking, by Sam Bobkin, her press representative) of Leylia Loober, heroine of "The Evil Little Devil." Leylia is wishing it were Easter so her bunny would lay her an Easter egg.