

# MAN SINCE CREATION SEEN IN FILM PICTURES

## Reel and Voice United to Tell Absorbing Story of Human Development--Life of Christ, Culminating Fact of History, One Feature of Non-Sectarian, Free Exhibition

### Photo-Drama Dedicated to People of the World by International Bible Students Association In Effort to Stimulate Interest in God's Word Representation of Saviour's Earthly Career Staged Amid Actual Holy Land Scenes



A LITTLE CHILD SHALL LEAD THEM



ABRAHAM OFFERING UP ISAAC



ECCE HOMO BEHOLD THE MAN!

WHOEVER will may now, without money and without price, see and hear the panorama and the story of man's life on earth. He may learn through the medium of his eyes and his ears how "through all the ages one increasing purpose runs."

The moving picture film, beginning with the far-off days when chaos lay on the waters, is depicting for us how God called the earth into being from the void and how He has upheld it and sustained it and carried it onward and upward toward its divinely appointed goal. All this is done while machinery, reproducing synchronously the tones of the human voice, helps in entertaining, enlightening and instructing the auditor.

All this is being accomplished and will be accomplished by the marvelous photo-drama of "Creation," produced by the International Bible Students Association. This body of earnest and active supporters and disseminators of God's Word is planning to place in many large cities the photo-drama, which tells in interesting, easily understandable picture and word the story of the earth's creation, progress and development.

#### First Production in New York.

A start was made in New York City, where a large theater building was opened to the public, free of charge. Men, women and children are thronging to hear and see the story of their ancestors and themselves. Before them pass the pictures which tell how the earth began and how it has struggled and is struggling upward to the light. They sit entranced, for, as the drama unfolds, the voice of the hidden, mechanical lecturer, speaking in tones of eloquence and might, explains clearly each picture. It requires an effort of the mind to believe that no actual, unseen man is speaking, for the illusion is perfect. In absorbing interest the pictures and lectures surpass the "wild west" dramas and the crude comedies which hold the moving picture stage so often. And the drama of "Creation" is offered free to the public, to stimulate interest in the story of man's redemption by his Saviour's grace. The pictures begin with the creation and continue down to the present day, showing creation scenes and important subsequent political, social, financial and religious events.

#### Famous Men on the Canvas.

Here one may see, moving on the canvas with every semblance of reality, the outstanding figures with whom reading and reflection have made us familiar. Philosophers, statesmen, warriors, princes and potentates, scholars and artists, pass in fascinating succession across the screen, acting the parts which they played when they were on the earthly stage in the flesh. We see the Garden of Eden as an ingenious and inventive imagination gives it for us. We see the stately cities of antiquity and their modern successors. We sweep over the world with ever increasing interest, the film and the phonographic record taking us back to the times of our remotest ancestors, carrying us on, ever onward as the scroll of history unrolls. And when we rise from our seats, satisfied with the intellectual wealth which has been spread before us, we feel and know that history has been made for us a living reality instead of the dried bones of historical chronicle.

Most interesting of all perhaps is the depiction and description of Biblical scenes. We tremble with Isaac in fear as we behold his father Abraham about to sacrifice him, an offering to the Most High; we stand with Moses at the court of Pharaoh and see the rod changed into the serpent; we look with the prophet's longing eyes at the Promised Land, and we enter therein with Joshua and his warriors. So through the gates of Scripture we pass until we come to the days of the Saviour, when He walked in meek humility on earth and worked the miracles which attested His power. We see Him lonely in Gethsemane and enter with Him triumphantly into Jerusalem. We suffer with Him on Golgotha's hill and stand vigil with His mother at the tomb. It is all most fascinating, thrilling and satisfying to the religious sense, for it is in part a realization of our desire to stand where



The TEMPLE, NEW YORK

He stood and to behold Him as He was on earth.

Whoever will may see "Creation" without the payment of money. The necessary expenses are defrayed by the International Bible Students Association in an effort to interest mankind in the story of its stay on earth and its ultimate destruction. Religion and religious effort are the foundation of the representations. It is not cold formalism and theology, but the living, breathing religion which reaches, entrances and uplifts the soul. "The devil need not have all the good tunes," said Wesley, and he took some of the tunes and set the words of hymns to them. So the International Bible Students Association has taken the moving picture film and the phonograph record and has enlisted them in the service of righteousness.

"A church that looks like a theater." Such is the definition of the Temple in New York, on West Sixty-third street near Broadway, given by a spectator. The new Temple was formally opened when the moving picture drama of "Creation" was presented for the first time.

The building is a magnificent structure, tastefully decorated, and has a seating capacity of 1,500. It is constructed like an ordinary theater, with a large number of orchestra seats, two balconies and boxes on each side. On the stage is the regular moving picture screen, in front of which is a small table for the lecturers.

#### Takes Eight Hours to Exhibit.

The production of "Creation," which takes eight hours to exhibit, is run in sections and changed each day that every one may see it in its entirety. The pictures show the state of the Universe in its nebulous form gradually evolving in readiness for the creation of life. Then follows the Bible history, Old and New Testaments, after which the progress of mankind is traced through the middle ages down to the present time.

As the films tell the story of the beginning of things the spirit of religion comes from the swiftly revolving reels of celluloid.

The International Bible Students Association uses the screen and the high power light to tell the stories of the Old Testament and the New. The pictures are accompanied by voices, evolved from a phonograph attachment keeping exact time with the action—thus affording a lecture and a service of song.

Nothing short of magic would such a performance have seemed in days of old. Nebuchadnezzar reading his doom on the walls in letters of fire knew no greater miracle than this which has been wrought by the Divine intelligence working on the receptive brain of man.

Religion has adapted itself in past ages to the manners and customs of a Man of many nations have participated, and so in the present it is in the



DANTE IN PURGATORY



DANTE IN PURGATORY

availing itself of the habits of a modern race as modified by many inventions. It has been said that much study is a weariness to the flesh and of the making of many books tears is no end.

#### Films to Teach Religion.

The sight of the moving picture is something that carries vivid impressions to the mind, and of this the officers of the International Bible Students Association have availed themselves. Conventions of the organization, held both here and abroad last year, adopted a resolution authorizing the use of the films for the teaching of religious truths. In compliance with this action the photo-drama of "Creation" was prepared. A building in New York that had been intended for a theater but never used for that purpose was acquired.

Processes of nature are shown in the public schools these days by means of the educational reels. The use of the moving picture, accustomed as are the people to the flickering portrayal of the doings of border outlaws, may seem unconventional to many persons when bent to the purpose of stimulating religion. But why may not the Lord employ the works of man, His creation, to further His purposes? Several of the large moving picture concerns, indeed, have prepared impressive photo-dramas dealing with the life and works of the great Teacher of men, who called on His disciples the lowly fishermen by the Sea of Galilee.

The moving picture has long been confined to the theater, and now comes the first opportunity to use it as a part of the worship of a non-sectarian temple. The preparation of the films used in the exhibitions has involved a considerable expense and activities conducted in all parts of the world. The scenes have been carried into the Holy Land, and there on the Mount of Olives and in Jerusalem have been found the backgrounds for re-enacted tragedies. Nature has not changed the face of the land of Palestine much for so many centuries, and the houses and the customs and dress are much as they were before the Christian era. Men of many nations have participated, and so in the present it is in the

ma, showing to those of this present day how the people of old lived, acted and died, as they played their parts in the great scenes of the ages. All the accessories for the production of the photo-drama of "Creation" have been carefully arranged. We have Noah building the ark of gopher wood. Here are actual beams. The godly patriarch supervises the construction. His sons aid him. The unbelievers come to jeer. All is carried on with all the realism which one would see in shipbuilding of this age. Then approaches the time for the animals to enter two by two, and they do, as though they were going into the great vessel as they did in days of old. The best zoological collections have been brought into requisition for the spectacle. Then the rains descend and the floods come and the Great Deluge sweeps the earth and destroys the lives of animals and of men who are not within the protecting walls of the floating ark. The reels change and we are in the land of Egypt, where the children of Israel worked in bondage under the scourge of the Pharaoh. A convincing representation it is when the Hebrew slaves are grinding at the mill and the plagues fall upon the stricken land. Among the rocks, Saul, the King, is shown holding converse with the Witch of Endor. Again David attunes his harp to the songs of Israel. Obscure Bible Readings Explained. Through the King James version of the Scriptures, and indeed in more modern renderings, there are phrases which are obscure to the average reader. The Sunday school teacher and the minister may laboriously instruct, but the actual moving picture of the things or incidents concerned is found at the greatest value. It was said by Christ that it is easier for a camel to enter the Needle's Eye than for a rich man to enter the Kingdom of Heaven. Many who have applied the text all too literally have resented the belief that their too wealthy neighbors could no more attain everlasting bliss than the tall humped camel could force his way into the eye of the cambric needle in mother's sewing basket. The moving picture shows the camel actually at one of the small doors in the gate of the walls of Jerusalem, the



GIANTOSAURUS—160 FE LONG—THE LARGEST ANIMAL KNOWN—COMPARED WITH 10 ELEPHANTS AND A DILODOCUS.



AUDIENCE LOOKING AT "CREATION"

Needle's Eye. It is possible for the camel by getting down on all fours to get through, but in order to succeed he must first be divested of all his burden. The camel driver removes everything, and after he has managed to get the ship of the desert safely through he drags the packs and cloths and saddles after him and reloads the beast.

It is difficult for the creature to enter the Needle's Eye, but he does, and the teaching of the Master was that frequently men of great wealth are unduly absorbed in the affairs of this world. The moving picture of the struggling animal and his final negotiation of the difficult point of entry is in itself a demonstration of the saying which philosophers and ministers have often discussed.

#### The Ordeal of the Martyrs.

Some of the most graphic representations of the films have to do with the early struggles of the Christian Church. Many stereopticon slides are also introduced, bearing reproductions of famous paintings. One of these includes Jerome's gruesome picture, "After the Exhibition," depicting the lions being driven from the sands of the arena after an act of steadfast cruelty.

The International Bible Students Association operates under a British charter and has offices at Lancaster Gate W., London. Its American headquarters are at No. 17 Hicks street, Brooklyn. The association is supported by voluntary contributions. It has a large staff of lecturers, and its activities extend to all the principal cities of the United States and Europe. The object of the association is, through various means, to encourage Bible study, and in the moving picture exhibitions it hopes to be especially helpful in this regard.

Careful investigation made by public librarians who have given picture shows in connection with their work has shown that attendance at moving picture exhibitions stimulates the demand for literature. Experiments with the moving picture reveal the interdependence between the films and study of secular affairs. It is the belief of the promoters of this novel enterprise that the witnessing of representations of Biblical events will stimulate interest in the Book of Books among those who

have hitherto been indifferent to religious matters. When All Was Formless Void. The photo-drama of creation begins with the earth being without form and void, the ages of the nebulae and then to the formation of the globe and the waters on which rested the darkness. The creation of the animals, the coming of man, the story of the Garden of Eden follow, and then comes the great procession of events, which brings man to the year of grace 1914. Here is the resolution adopted by the convention from which the idea of the Temple was evolved. Resolved, That the unprecedented success of the American newspapers in molding public opinion by the aid of cartoons and illustrations in their news and magazine sections has fully demonstrated their worth and, we believe, fully justifies us as progressive preachers and Bible class teachers in giving our unqualified indorsement of moving pictures and stereopticon slides as an effective and desirable method for evangelists and teachers. It is further resolved, That, in order to conserve all our interests and make a general harmonious work, all motion pictures and stereopticon slides passed by us shall be catalogued under one special title of "The Photo-Drama of Creation" and receive as wide publicity throughout the world as possible. Moving Pictures For Education. One of the teachers of Biblical truths identified with this movement says that the value of moving pictures as a means of educating the people is most important. "There is no question," he observes, "as to the popularity of moving picture houses. The leading teachers in every line are agreed that within a few years moving pictures and stereopticon slides will be used in every country in order to bring all people into a general knowledge of the truths of education. Reports say that a movement is now on foot on the part of educators in many cities to secure moving picture houses during the forenoons to show pictures on certain topics to high school classes. In order to make this work successful manufacturers are producing films under the direction of educators which in an hour's time can convey to the student's mind those same lessons which hitherto have necessitated many long hours of arduous study. "While I was in Singapore and other oriental cities the managers of picture

halls called attention to the fact that the tents and halls used for moving picture exhibitions were the only places where the rich and the poor people of all castes gather at the same time to witness the same performance. The films used in China, Japan, Africa and India were almost entirely of French manufacture, and the reading matter accompanying the pictures was in French. Scarcely any one in those countries could read the descriptive matter, yet all were receiving similar impressions and were being educated along certain lines by the pictures. This emphasizes the fact that pictures talk and that pictures constitute the only available universal language of the day."

#### Machine Talks as Reels Are Unrolled.

A lecture is given with each exhibition by a talking machine which has been accurately geared to accompany the representation on the screen. The apparatus sings and talks with remarkable precision, and so well are the tones and the films synchronized that many who witness the exhibition believe the discourse is being delivered by some famous orator of rare ability.

The International Bible Students Association is supported through voluntary contributions, and it is announced that not only will there be no admission fee charged, but that positively no collection will be taken after the exhibition has begun. The promoters of this new method of reaching every man with religion are confident that it will prove of the greatest efficiency in spreading the great truths of religion.

The International Bible Students Association holds its meetings in public auditoriums, opera houses, etc., where persons of all nationalities and creeds, as well as skeptics, may assemble without prejudice. Nearly every city in America as well as in other countries has its International Bible Students class. Annually conventions are held in America and Europe, where matters of interest to religious workers are discussed and expounded by leaders of religious thought.

The entire work of the International Bible Students Association is for the purpose of encouraging individual Bible study, and the fact that all meetings are free and no collections taken affords sufficient evidence to prove that the work is not actuated by mercenary motives.