EL FOTO-DRAMA DE LA CREACIÓN (1914) DE LOS ESTUDIANTES DE LA BIBLIA. LO QUE IMPLICABA, VERSIONES Y PRESENCIA DE MÚSICA Y SONIDO

por

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EL FOTO-DRAMA DE LA CREACIÓN

“The Most ambitious – and the most effective – means of propaganda ever devised by the Bible Students was the public presentation of what was termed the ‘Photo-Drama of Creation’.”

“But perhaps the most inventive and creative thing Charles Taze Russell will ever do to publicize his unique contributions to Christian theology [was] The Photo Drama of Creation”

“One of the most remarkable of Russell’s latter-day feats was the production called the ‘Photo-Drama of Creation.’ He had the vision and foresight to see that moving picture spectacles were coming in the foreseeable future. Immediately he saw its possibility as a method of expanding and promoting his millennial convictions. In the early days of experiment and production, Russell was in the midst of it. Using a combination of slides, film, and phonograph records, he produced the first of the visual aid techniques.”

“It was the following year [1914] that he completed work on a long-term project—the first epic motion picture. It was called ‘The Photo-Drama of Creation,’ and although it appeared 15 years before other sound pictures were produced, it offered a combination of motion and still pictures synchronized with a recorded lecture.”

“This production, undertaken when movies were still a novelty, was claimed to be the first attempt, at least by a religious society, to synchronize sound and pictures.”

“Le millénium approchant, Russell se lança dans la production cinématographique en créant le photodrame de la création. Il s'agissait d'un film en quatre parties d'une durée de deux heures chacune et exposant le plan divin de la création au millénaire (1912-1914). L'oeuvre, qui se situait entre la première représentation d'un film (1895) et le premier film sonore (1926), était un montage de clichés et de projections animées synchronisés avec le son de disques passés sur un phonographe.”

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“A high point of the intense witnessing activities toward the close of Pastor Russell’s career was reached in 1914 with ‘The Photo-Drama of Creation.’ This unique state-of-the-art audio-visual production depicted God’s Plan of the Ages from earth’s creation to its perfection in the thousand-year reign of Christ. [...] Overall, the Photo-Drama was unanimously considered the climax of Pastor Russell’s career and, in the words of an admirer at the time, ‘the most wonderful feature of the Harvest work.’”

Sacred subject matter was a way of controlling clerical dissent for the film producer, and appeared to disaffected clergy as a superior and more attractive form of proselytizing the American public. Thus, for some commentators, religious motion picture making or exhibition promised a new, powerful, and efficient means of reaching Americans. Richard Alan Nelson reports that Jehovah’s Witness Charles Taze Russell was an early proponent of clerical filmmaking, weighing in with the ambitious ‘eight-hour Photo-Drama of Creation,’ which used both color and sound recorded on phonograph records. Clerical filmmaking seems particularly to have suggested itself to those denominations preoccupied by dropping attendance or hoping to win converts.”

Estos son algunos de los comentarios que esta producción cinematográfica ha recibido por parte de los autores que la han tenido en consideración. El Foto-Drama de la Creación fue, sin duda, uno de los proyectos más extraordinarios que C.T. Russell ideó y llevó a cabo. En terminología actual podría definirse como una de las primeras producciones audiovisuales o multimedia de la historia de la cinematografía puesto que combinaba imágenes en movimiento y fijas, superposición de imágenes fijas --¡todas ellas coloreadas a mano!-- y sincronizadas con sonido, tanto comentarios hablabados como música. Por medio de todo aquel costoso montaje (tanto en esfuerzo como en dinero) Russell ideó la presentación de una historia de la humanidad desde el principio de los tiempos hasta la consecución del Plan Divino en el Reinado Milenario de Cristo a punto de realizarse según su propia interpretación de la cronología bíblica.

La presencia de este Foto-Drama de la Creación es casi inexistente en las obras de historia de la cinematografía que he podido consultar. Después de un período bastante amplio estudiando la historia de los EIB y los TCJ las únicas excepciones en este sentido es la comunicación que Nelson presentó en un congreso sobre cinematografía y religión en Canadá en 1990, y un capítulo de un libro dedicado al cine

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religioso publicado en 2007 por Lindvall. A pesar de ello, sigo sin entender cómo esta producción cinematográfica —gran producción para la fecha en la que se realizó— no ha despertado todavía el interés de alguna tesis doctoral, ni de otras comunicaciones en congresos u artículos en revistas especializadas en historia de las religiones o del séptimo arte. Tampoco desde el ámbito de la comunicación social y la religión ha merecido atención alguna.

“This paper is about one such overlooked attempt to propagandize for God by innovatively combining lantern imagery with the new technologies of audio reproduction and motion pictures. The resulting eight-hour Photo-Drama of Creation, seen by at least eight million viewers worldwide in the first eleven months of showings following its release in 1914, was the longest epic-length production of its time to be screened in color and with recorded sound accompaniment. In terms of combined production, distribution, promotion, exhibition, and ancillary expenditures it may well be the most costly to its time—the first truly million dollar screen extravaganza. Behind this amazing achievement was no major studio but rather one of this century’s most dynamic religious leaders—Charles Taze Russell, better known as 'Pastor Russell'."

“Sponsored by the controversial cult pastor, the Reverend Charles Taze Russell, the project flashed forth as one of the most dynamic and innovative attempts to propagandize for God. […] Technologically, the photoplays utilized voices emanating from a phonograph attachment that kept exact time with the action and provided both a lecture and a service of song.”

Ya he incluido anteriormente algunas referencias en el cuerpo de esta tesis pero, dada la especial importancia que llegó a tener para los EIB considero necesario incluir un capítulo sobre El Foto-Drama de la Creación aportando algunos aspectos sobre su historia y sus proyecciones y, en especial, aquellos de índole musical que pueden rastrearse en las publicaciones del propio grupo y externas a él.

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Las obras que le dedican una mayor atención al Foto-Drama han resultado ser las de Hudson, White, Redeker y Zydek. Curiosamente todas ellas, menos ésta última, relacionadas estrechamente con los EIB (Hudson y Redeker) o con los TCJ (White). Zydek parece no tener ese tipo de relación más allá de que entre sus familiares hay miembros de los TCJ. Entre los autores sin relación directa con el grupo religioso deben destacarse a Cumberland y Zygmunt. Otros reconocidos estudiosos de la historia o la doctrina de los TCJ, como Beckford, Dericquebour, Bergman, Reed, Blandre o Penton le dedican escasas líneas. Igual atención le otorgan algunos autores relacionados de un modo u otro con el grupo como Cole, Botting o Harrison. Y, finalmente, se encuentran algunas breves referencias o comentarios en obras como las siguientes:


de Sterling, Harding o Gaustad & Barlow & Dishno, y, como colofón, merece ser mencionada la autora española Vargas Llovera que lo cita escuetamente y incluso indica su presencia en nuestro país. No obstante, la lectura de todas estas referencias muestra ciertas lagunas que impiden hacerse una idea más completa de lo que era y significó una producción como la del Foto-Drama. Aunque algunas de ellas son exactas en cuanto a los datos que proporcionan, otras, sin embargo, además de ser escuetas son confusas. A excepción de estos autores y, por supuesto de los que sin querer haya podido obviar, cualquier interesado en conocer algo más acerca del Foto-Drama deberá acudir irremediablemente a las propias publicaciones de la época editadas por los EIB y TCJ y, también, deberá contactar con algunos de los EIB actuales que son los que han demostrado un mayor interés en la recuperación de este gran montaje del que se sirvió Russell en 1914.

C.T. Russell le otorgaba gran importancia profética a 1914, año en el que según su interpretación bíblica se cumpliría la culminación del “Tiempo de los Gentiles” y se establecería el Reino de Dios en la Tierra. Dedicó muchos esfuerzos a proclamarlo abiertamente utilizando todo medio que tuvo a su alcance. Lo hizo tanto hablando personalmente (Russell pronunció miles de discursos y recorrió centenares de miles de kilómetros para presentarlos ante variadas audiencias por gran parte del mundo) como enviando peregrinos a presentar discursos allí donde hubiera un grupo de EIB a los que afeccionar con sus doctrinas. Lo hizo, también, editando numerosas publicaciones que sus colportores y los miembros de las congregaciones de EIB repartían en todo lugar a personas que mostraban cierto interés. Muchas de estas publicaciones se estudiaban minuciosamente en el seno de aquellos grupos repartidos por una buena cantidad de países.

Hacia 1910/1911 Russell empezó a interesarse en algún tipo de medio audiovisual para explicar la historia bíblica en consonancia con su interpretación de que la voluntad divina para la humanidad iba a culminar en aquel año 1914. Zydek indica como inicio de la gestación de aquella idea en 1911.

“But perhaps the most inventive and creative thing Charles Taze Russell will ever do to publicize his unique contributions to Christian theology begin to take shape this year [1911]. Charles has been mulling over the newest mode of entertainment currently sweeping through the Western World –the nickelodeon and the motion picture. From the moment he paid his first nickel to watch a silent film, Charles has been thinking about ways in which he can use the new technology to further his goals as an evangelist. By the end of 1911, the concept has bloomed into what he will later entitle The Photo Drama of Creation, one of the first feature length

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motion pictures ever produced in color and presented with sound provided by Edison’s new invention, the Victrola.\textsuperscript{33}

En 1912, cuando ya se acercaba el cumplimiento de la fecha profética de 1914, Russell vio la necesidad de acentuar la manera de llevar su mensaje de advertencia a la mayor cantidad de personas posible, tomó en consideración algunas de las técnicas más modernas que se habían desarrollado en aquellos días y las relacionó: la reproducción de imágenes, tanto fijas como en movimiento, por un lado, y la reproducción de sonido grabado, tanto voz como música, por otro… Debe recordarse que las primeras películas sonoras no llegarían hasta la década de los años 20.\textsuperscript{34} Aunque se habían hecho algunos intentos similares con anterioridad, la gran novedad del Foto-Drama es que aquella reproducción visual era en color y, además, se sincronizaba con la reproducción sonora en lo que hoy día podríamos considerar como una gran super-producción multimedia…, y pensando en la fecha en la que se ideó, no cabe duda que significó todo un hito en la historia cinematográfica (al menos de índole religiosa)\textsuperscript{35} y, también, en la de los propios EIB. Aunque en la actualidad ha desaparecido ese carácter innovador que tuvo cuando se estrenó, para los TCJ El Foto-Drama “fue una producción pionera en el campo del cine sonoro.”\textsuperscript{36}

“It was unanimously resolved that the time has come for the use of moving pictures in teaching Bible truths. It was brought out by the discussion that the Lord sanctioned this in his use of parables and in the symbols of Revelation, which are word pictures. It was conceded that so important an avenue for reaching the heads and hearts of mankind should not be neglected.

The Editor [C.T. Russell] later explained that he had been at work upon this very plan for three years [hacia 1910] and now had almost ready hundreds of beautiful pictures, which will undoubtedly attract great


\textsuperscript{34} En 1877, Thomas Edison, y en 1888, Emile Berliner, dieron un paso adelante en la reproducción mecánica del sonido con sus respectivos fonógrafo y gramófono. En 1895, los hermanos Lumière presentan con su cinematógrafo la primera proyección pública de cine mudo. En 1897 los Lumière contrataron a un cuarteto de saxofones para acompañar la proyección de una de sus películas. Charles Pathé ya había combinado fonógrafo y cinematógrafo a finales del s.XIX e inicios del s.XX. En 1902, 1918 y 1923 se inventaron sistemas para añadir sonido a las películas. En 1922 se presentó la primera proyección pública de una película en color. En 1926 se presentaba la primera película con sonido Don Juan (acompañada de música, pero no hablada), a la que le seguiría en 1927 Old San Francisco y, la más famosa, El cantor de jazz (ya hablada). Aunque no cabe duda que hubo intentos anteriores, no puede negarse que el proyecto de Russell, de sincronizar imágenes, discursos y música, debería tener su hueco en esa historia. Para una historia resumida de los primeros intentos de sincronizar sonido con película véase: BERG, Charles M. “The Human Voice and the Silent Cinema.” En: Journal of Popular Film, 1975, 4(2):165-177.


crowds and herald the Gospel, and help the public back to faith in God, and in the Bible as the Word, or Revelation of God.”

Uno de los EIB a los que Russell solicitó su colaboración fue W.N. Woodworth (1891-¿1976?), quien en su autobiografía proporciona ciertos detalles de aquellos primeros meses de elaboración del proyecto. En 1912, junto con algunos otros EIB, tuvo que formarse para poder operar los aparatos cinematográficos de la época.

“Preparation for the Photo Drama
[...] I went down to the dining room for lunch [en el Hogar Bethel] with more or less fear and trembling. When I finally got to Brother Russell I told him why I was there and was wondering if there was any opening for an additional helper. As Brother [Henry] Drey predicted, the first question he asked me was, ‘What can you do?’ When I told him that I was brought up in a sawmill he seemed very interested and proceeded to give me an assignment. But before giving me the assignment he cautioned me not to say a word about it to anyone; that what I would be doing was strictly confidential. Then he outlined the assignment.

He told me to cross the Hudson River to Jersey City and there get myself a job of some kind that would give me the opportunity of being in a motion picture booth. He explained that it would not be possible to get such a job in New York because no one was allowed in a motion picture booth in New York unless he was a licensed operator. Then he asked me how I was fixed for money. I explained that I was very low indeed; that I had been a colporteur, etc. He reached in his pocket and gave me $10.00 and told me to report back to him in three weeks. And then I was dismissed.

By this time my head was swimming I didn’t even know how to get across the Hudson River. I didn’t know where Jersey City was located. However, I went back to my room and Brother Drey was still there. He had been down to lunch and knew that I was being interviewed by Brother Russell, so he asked me how I made out. I at once thought of those restrictions that had been placed upon me to keep this assignment confidential. I told him this, and he said, ‘Oh, that’s all right. I know what you are doing, for I am doing the same thing.’ This, of course, accounted for his irregular hours, his coming in late at night, etc. Besides this, he offered to take me with him to Jersey City and help me secure a job, for which I was very thankful. Before the day was over I was working in a motion picture booth, although I was concerned about how I would find my way back to Brooklyn that night. But somehow I made it, and my getting around the big city and its environs did not present such a problem from then on.

At the conclusion of the first three weeks I went back to Brother Russell to report. In answer to his question about how I was getting along I told him that Brother Drey and I had been working together, and that this proved a great help. He was pleased to learn this, gave me another $10.00, and told me to continue on.

I learned from Brother Drey that to obtain a license to operate a motion picture machine in New York, and many other cities, it required a certain knowledge of electrical wiring in addition to a knowledge of the machine. Neither one of us had been electricians, so this presented somewhat of a problem. This information finally got to Brother Russell, and he appointed Brother Drey and me to acquire the necessary textbooks to

write a book of instructions covering the essential requirements concerning electrical wiring, etc., which we proceeded to do. When these instructions were completed Brother Russell asked us to open a motion picture operators' school in the basement of Bethel. This, too, was a top secret. There were about twenty-five ready to enter this school, and from then until the time we were sent out on the road as actual operators that school was continued.

In due course Brother Drey and I passed our examination to be motion picture machine operators in New York City. Others also passed as time went on, and of course with this we were very happy, but we were ahead of the other preparatory work. We had a number of sisters painting slides, for one thing, and the motion picture part of the drama had not all been assembled. Brother Russell had brethren assigned to look up what they thought might be suitable motion pictures to go with the slides, and occasionally one of these would bring a film into Bethel just before the evening meal, and then Brother Russell would go down into the basement after dinner and view the picture. It was my job to precede him into the basement and get the film ready to project. The only one that I remember his definitely accepting while I had this assignment was the story of the Flood.

While we were waiting for this preparatory work to be finished Brother Russell suggested that the operators who had received licenses go out and get jobs as operators in New York theaters—not to keep them, but to run a machine a week or two, or whatever worked out best, in order to get experience on that particular make of machine. Then we were to go to an employment agency and get a job where a different make of machine was being used. Brother Russell, on his part, visited the theaters and placed himself close to the projection booth with his ear against the outside wall to hear how much noise the machine made. He reasoned, and correctly so, that the less noise we had in the theater the better. He finally found one where he could not hear the machine at all. He inquired concerning the make of this machine and learned that it was known as the Simplex projection machine, and he bought as many of these as he thought would be needed. Meanwhile we operators continued getting experience.

A mediados de 1913, durante la celebración de una serie de asambleas, Russell desveló públicamente el proyecto que se estaba llevando a cabo. Se adquirió “The Temple”, un edificio en Nueva York para dedicarlo exclusivamente a la proyección del *Foto-Drama*. Parece, incluso, que Russell deseaba iniciar las proyecciones en aquel mismo año pero, debido a algunos problemas se tuvo que posponer hasta enero de 1914.

**“PHOTO-DRAMA OF CREATION**

The University Congregational Church of Chicago has been experimenting with moving pictures as a means of teaching children of the Sunday School. The experiment has proved successful. All eyes appear to be directed toward the PhotoDrama of Creation, which will be produced throughout the world shortly by means of moving pictures. These pictures, said to be the finest of their kind, are expected to

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create a sensation and a religious awakening such as the world has never known.”

“Later, when endorsing the Convention's resolutions, the Association's President declared that he would advocate the use of ‘The Temple,’ West Sixty-third Street, near Broadway, New York City, as the permanent home for the Gospel in pictures—‘The Photo-Drama of Creation.’ He believed that its use on seven days of the week, and three times daily, would prove a wonderful work of grace to many--much more so than to use it merely one day of the week for preaching. This led to an explanation of what ‘The Temple’ is. Almost providentially a property worth nearly half a million dollars had come under the Association's control for Gospel work. True, the property is mortgaged for nearly its worth; but no matter: the low interest will be a very moderate rental. Besides, while The Temple will be the home of ‘The Photo-Drama of Creation,’ the Exhibition will have numerous duplications, for the preaching of the Gospel far and near.”

“PHOTO-DRAMA OF CREATION

Unexpected difficulties have from time to time arisen hindering the presentation of the drama. Perhaps the Lord's time for it has not yet come. The present outlook for it is not favorable for public work before the first of the coming year. We have on file the applications of those who desire to serve in this Department of the Harvest work. More applicants have already sent in their names than we shall probably be able to use for some time. Should more help be desired, mention of the same will be made in these columns.”

No se sabe si fue una idea personal del propio Russell o si estuvo motivada o influenciada por algún otro EIB, aunque en alguna publicación de los TCJ sí se indica claramente que fue él quien lo “escribió y produjo.” Igualmente, Redeker indica que "consistía en 96 discursos breves, escritos magistralmente por el Pastor, cubriendo los tratos de Dios con los patriarcas, lo imperios del mundo, Israel, la Iglesia primitiva, la Iglesia corrupta, la Reforma y las profecías del final de los tiempos, todos basados desde una perspectiva bíblica.” Y, Zydek también asume que fue una idea que surgió del propio Russell, un personaje abierto a las “nuevas tecnologías” del momento.

“[…] he has been quick to employ the newest technical inventions into the course of his work. It can safely be said that Russell is on the cutting edge of the modern technology of his day. His offices are lit by the new electric light bulb, the new telephone can be found in his and all branch offices and he is among the first publishers to purchase and install the early linotype printing machines. It should come as no surprise that he is now in the process of producing a film series that will be one of the longest and most unique cinematic presentations of his day.[…] It will

39 “Photo-Drama of Creation.” En: Bible Students Monthly, [1913?], vol.5, no.11.

40 “Pertle Springs and Hot Springs.” En: The Watch Tower, 1913, vol.34, no.13, July 1, p.203; Reprints, p.5270 y 5271.

41 “Photo-Drama of Creation.” En: The Watch Tower, 1913, October 15, p.306; Reprints, p.5338.


incorporate both motion pictures and individual slides, many of which will be colored by hand, synchronized with music and the narrative from phonographs records.\textsuperscript{44}

Lo cierto es que para 1912\textsuperscript{45} Russell se embarcó definitivamente en aquella enorme empresa que no pudo finalizarse hasta inicios de 1914... ¡dos años más tarde! El que el propio Russell apareciera durante la proyección y su persona fuera utilizada para anunciarla fue visto como algo necesario para no inducir a error en cuanto a su origen.

“The Editor [en referencia a Russell, editor de la revista The Watch Tower] would be glad if his own personality did not come so much into the DRAMA, but it has seemed absolutely necessary for two reasons:

1. The public would take comparatively little interest in anything gotten out by a religious society which they did not know---they would esteem it something ‘cheap’ and not ‘worth while.’

2. If the personality were not made prominent, we would be charged with hypocrisy--deceiving the people. We want the people to see the DRAMA unprejudiced, that they may judge for themselves where the hypocrisy and misrepresentation come from.”\textsuperscript{46}

El coste humano y económico fue enorme puesto que se utilizaron decenas de EIB para la grabación de películas y discos, la realización de fotografías, el coloreado de las mismas, etc. y se gastaron más de 300.000 dólares de la época para poder llevarlo a cabo, y una cifra aproximada para poder ser proyectada durante su primer año.\textsuperscript{47} Debe tenerse en cuenta que la mano de obra, por lo general, era voluntaria y únicamente se pagaban aquellos procesos y productos que no podían ser realizados por los propios EIB. Tanto los fotogramas de la película como las diapositivas o transparencias de vidrio se pintaron a mano, incluso se organizó un Estudio de Arte en las oficinas centrales de los EIB, aunque también se utilizaron artistas profesionales. La filmación de la película se hizo a través de una compañía profesional, al igual que los actores y actrices que se utilizaron. También se tuvo que formar a los EIB que tenían que


\textsuperscript{46} “Photo-Drama Trials and Blessings.” En: The Watch Tower, 1914, August 1, p.236-238; Reprints, p.5513-5515.

\textsuperscript{47} Parece que esta cantidad, al menos, gran parte de ella, fue aportada por EIB de manera desinteresada. “The above figures do not include moneys expended in preparation for the PHOTO-DRAMA OF CREATION, which has been advanced by dear friends deeply interested in that work—the amount may appear in our accounts for 1914, should these friends turn over that work to our Association as a donation. Neither do the above figures include THE TEMPLE. Friends of the Cause are financing that work in our interest, on a second mortgage.” (“1913—Annual Report—1913. Watch Tower Bible and Tract Society—December 1, 1912—December 1, 1913.” En: The Watch Tower, 1913, December 15, p.374; Reprints, p.5367); “Historia moderna de los testigos de Jehová. Parte 5. La obra de amonestación (1909-1914).” En: La Atalaya, 1955, 1 de septiembre, p.528; “1914—Annual Report—1914 : Creation Drama.” En: The Watch Tower, 1914, December 15, p.371-374; Reprints, p.5591-5593.
encargarse de presentar el *Foto-Drama* puesto que había que manejar sincronizadamente un cinematógrafo, un proyector de diapositivas de vidrio, dos gramófonos, anunciar las presentaciones, negociar con los propietarios de los auditórios y con las autoridades locales, supervisar a las congregaciones locales de EIB donde se iba a proyectar, etc. Se hicieron 20 juegos de esta producción multimedia que se presentaba en cuatro partes de dos horas.

“Se prepararon grabaciones musicales selectas, y noventa y seis discursos grabados para fonógrafo. Se hicieron transparencias *estereópticon* de excelentes cuadros artísticos que ilustraban la historia mundial, y fue necesario hacer centenares de nuevas pinturas y dibujos. Todas las transparencias a color y las películas tuvieron que ser pintadas a mano, y parte de este trabajo se efectuó en el propio Estudio de Arte de la Sociedad. ¡Y, nótese! Esto tuvo que hacerse repetidamente, porque se prepararon por lo menos veinte juegos de cuatro partes, para que fuera posible mostrar una porción del Drama en ochenta diferentes ciudades en un día dado.”

“Para las personas que estaban ocupadas en hacer discípulos y que no tenían los ojos ‘fijos en el reloj’ esos tiempos eran excitantes [1914]. Una de las cosas que los ayudaron a llevar las ‘buenas nuevas’ a muchos fue la producción audio-visual que en su día dio mucho de qué hablar. Se le llamó el ‘Foto-Drama de la Creación,’ y estaba compuesto de diapositivas fotográficas y película cinematográfica acompañadas de discos fonográficos de discursos y música. Hubo que pintar a mano todas las diapositivas y películas de color. El Foto-Drama duraba *ocho horas*, y, en cuatro partes, llevaba a los auditórios desde la creación, a través de la historia humana, y hasta la culminación del propósito de Jehová para la Tierra y el género humano al fin del reinado milenario de Jesucristo.”

“The DRAMA is made up of pictures from all parts of the world--panorama, stereopticon views and films. Many of these are beautifully hand-colored, works of art. And art costs money! Some of our slides cost Ten Dollars to paint. Others of them, of course, were cheaper. The paintings from which these pictures were made cost large sums. For instance, we have one panorama representing Nero's Circus, the original of which was destroyed by fire and was valued at Two Hundred and Fifty Thousand Dollars. We have, we believe, the only panorama reproduction of it in the world.”

“Few can appreciate the amount of labor involved in preparing each DRAMA outfit. The arrangement and preparation of the films used is comparatively an easy matter. Our difficulty lay in procuring copies of fine art pictures illustrative of the history of the world from the dawn of creation to the present time and into the future. We adopted, and adapted, everything we could find already prepared and suitable to our purposes; but this left hundreds of paintings and sketches to be made, from which in turn to make the stereopticon slides.

With all this accomplished, a still further difficulty presented itself. We wished to have those beautiful pictures hand-colored--really beautiful. To attain our purpose we had some painted in Paris and some in London, while the majority were done in Philadelphia and New York. We required


49 Anuario 1979, p.98 y 99.

of these artists their very best skill in coloring. We should not forget to say that, with others, our own Art Room turned out a large share of the work. Although we are not adding to the number of panoramas with painted slides, yet the breakage is so great that even now we have twenty continually at work on replacements and in photographing and tinting the Eureka Dramas. […]

The expenses of the DRAMA were, first, the preparation of the films and the slides. This was considerably accomplished before the DRAMA started, of course. But the large amount of money necessary for this preparation was not included in the statements of last year and the year before. The friends who contributed the money were quite agreeable that it should be used for this purpose and not be reported until the DRAMA would begin. Those preliminary expenditures are included in the present financial report. Another item of expense was the railway fares of approximately one hundred and twenty people, their food, shelter and clothing. The shorter the stay in each place, the higher the rates for board, lodging and traveling. These expenses all appear in the financial statement under the head of the DRAMA expenditure.

However, there is another item of DRAMA expense which does not appear in our report; namely, the expense borne by the various Classes in connection with the DRAMA presentation. It is difficult to estimate the total, but we do know of three cities which have each spent more than Ten Thousand Dollars in conjunction with the showing of the DRAMA in their own cities. We believe that it will be safe to say that the total amount expended by the different Classes for the preaching of the Gospel through the DRAMA would total somewhere between $150,000.00 and $200,000.00, in addition to what our financial report shows. What a wonderful blessing thus came to the Lord's people! If it is more blessed to give than to receive, as the Master declared, then surely these have had rich blessing.”

“The cost must have been considerable. The films were professionally made by one of the then major film companies to scripts furnished by Brother Russell so that the Biblical presentations were as accurate as Bible Students could make them – unlike, regrettably, many modern film versions of the Bible stories – (perhaps one minor slip occurred in the choice of headgear for the patriarch Abraham, which was immediately dubbed and known for years afterwards as ‘Abraham’s teacosy’). This involved professional actors, actresses, and film sets, many of which had to be out-door scenes. And the hand colouring of the resultant film added appreciably to the cost.”

“Tremendous research and effort were put into the Dramas preparation. Hundreds of slides had to be produced that were illustrative of the history of the world—past, present and future—as portrayed in the Bible. This required both adapting existing master works of art as well as the production of hundreds of additional paintings and sketches to complete the series. The skills of dozens of artists were utilized in this effort, with the work carried out in Paris, London, New York and Philadelphia. During the years 1914 through 1916, when the showing were in full


swing, twenty artists were continually employed just to replace and tint the glass slides that were broken in the heavy usage.”

El propio Russell comentó de aquel enorme esfuerzo lo siguiente:

“Dios bondadosamente veló nuestros ojos con respecto a la cantidad del trabajo que estaba conectado con el DRAMA. Si hubiéramos sabido de antemano el costo en cuanto a tiempo y dinero y paciencia para el comienzo, nunca hubiéramos principiado. Pero tampoco teníamos idea de antemano del gran éxito que tendría el DRAMA.”

Si se tiene en cuenta que en las proyecciones no se cobraba entrada quizás pueda entenderse mejor el esfuerzo económico que supuso. Cumberland acepta como correcto que el beneficio económico fue casi inexistente al indicar que “However, it was reported that the Photo-Drama cost some $314,786.91 to produce and the net profit was only $1,677.12. These figures may be accurate as far as they go.”

Ilustración 1. Diferentes partes del Foto-Drama de la Creación. Exposición en el Betel de Brooklyn. Puede verse un disco, una diapositiva, un cartel, las películas, el libro (en formato periódico y encuadernado) y el proyector.


54 Anuario 1975, p.59.

Ilustración 2. Uno de los proyectores utilizados para la película del *Foto-Drama de la Creación*. (Fuente: desconocida)

Ilustración 3. Interior del proyector. En la parte izquierda pueden verse las instrucciones para su manejo. (Fuente: Desconocida)
En su máximo apogeo, durante los primeros meses de 1914 se pusieron en marcha 20 juegos del Foto-Drama pero debido a su elevado coste, en diciembre de ese mismo año se informaba de que únicamente estaban en funcionamiento 7 de ellos, incluso hubo una época en la que se utilizaban sólo 3. El número máximo de juegos que he localizado se llegó a producir fue el de 21. No obstante, esas cifras se refieren a la versión completa puesto que para esas mismas fechas se estaban utilizando más de un centenar de las versiones reducidas Eureka, por lo que el esfuerzo de los EIB y el interés del público continuaban siendo enormes. En abril de 1915 se anunciaban nuevos arreglos en cuanto a la forma de proyectar el Foto-Drama en un esfuerzo por reducir el gasto económico que suponía, intentando ponerlo en manos de las salas de cine y teatro comerciales... pero no funcionó.

Ilustración 5. Diapositivas de vidrio que formaba parte del Foto-Drama de la Creación. (Fuente: Puestas a la venta en Ebay)

En enero de 1914 se empezó a proyectar el Foto-Drama de la Creación en Nueva York y, aunque la intención inicial era utilizarlo por un corto período de tiempo (recuérdese que preveían la venida del Reino de Cristo para aquel mismo año) lo cierto es que estuvo en funcionamiento por más de dos décadas.

“Aunque nuestras expectativas sobre el ser llevados al cielo no se cumplieron en 1914, ese año ciertamente vio el fin de los tiempos de los gentiles, como habíamos esperado. De modo que no todas nuestras expectativas para ese año pasaron sin cumplirse. Pero no estuvimos perturbados en particular por no haber tenido lugar todo como habíamos esperado, porque estábamos muy ocupados en la obra del Foto-Drama y con los problemas creados por la guerra.”

“Our pictures are very beautiful, very costly, and require a great deal of time for preparation. We are, therefore, limited as to the number of sets of the DRAMA we can put forth; we are limited also by the expense incidental to each presentation— for rent, light, operators, etc. We shall not be able to reach very far for some months.”

“En enero de 1914, al cabo de dos años de preparativos, se estrenó el ‘Foto-Drama de la Creación’. […] Era una producción verdaderamente excepcional cuyo objetivo era cultivar el aprecio por la Biblia y el propósito de Dios expuesto en ella. […] En menos de un año había llegado a más de ocho millones de personas en Estados Unidos y Canadá, y tanto de Gran Bretaña y la Europa continental como de Australia y Nueva Zelanda llegaban informes de que el público abarrotaba los auditorios. Al ‘Foto-Drama’ le siguió una versión algo abreviada (sin películas) que se exhibió en pueblos más pequeños y en zonas rurales. El Drama se siguió presentando en varios idiomas por lo menos durante dos décadas. Se suscitó mucho interés, se recibieron los nombres de los interesados y se hicieron las visitas para atender a esas personas.”

57 Proclamadores, p.719.

58 Ibídem, p.561 y 562.


60 “The Photo-Drama of Creation.” En: The Watch Tower, 1914, February 15, p.50; Reprints, p.5410.

61 Proclamadores, p.561 y 562.
En los Estados Unidos se estuvo proyectando de forma continuada hasta 1916 y, con posterioridad de forma esporádica. Las versiones reducidas Eureka sí estuvieron en funcionamiento hasta los años 30 y 40 en países como Estados Unidos, Canadá, Alemania, Gran Bretaña, Luxemburgo, Ucrania, Checoslovaquia, Holanda, India, Yugoslavia, Portugal, etc. En Gran Bretaña, la versión completa se proyectó entre 1914 y 1917 pero, durante la II Guerra Mundial, los grupos locales de EIB intentaron de nuevo exhibirlo aunque ya sin el éxito inicial puesto que las técnicas cinematográficas utilizadas habían quedado totalmente desfasadas y aquella idea tuvo que desecharse al final.  

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62 “After Russell's death in 1916 the Photo-Drama was rarely shown.” (CUMBERLAND, William H. A History of the Jehovah’s Witnesses. Tesis, State University of Iowa. Department of History, 1958, p.67); “The Drama continued to be shown for a time after 1914, though its novelty soon began to wear off. Exhibitions were still being arranged as late as 1916. In fact, in that year twenty-one Dramas were reported as still in active use, being shown mainly on Sundays in the larger cities.” (ZYGMUNT, Joseph F. Jehovah’s Witnesses : a Study of Symbolic and Structural Elements in the Development and Institutionalization of a Sectarian Movement. Tesis, University of Chicago. Department of Sociology, 1967, p.646 y 647); “It was a powerful witness, given to over ten million people in major cities at home and abroad, from 1914 to 1916.” (REDEKER, Charles F. “The Harvest Movement.” En: The Herald of Christ’s Kingdom, [2006?], special issue [2nd ed.], p.31).

En febrero de 1914 se estaba exhibiendo en Cincinnati, Cleveland, St. Louis, Toledo y Boston a unos doce mil espectadores por día. Para abril de aquel año ya estaban funcionando doce de los veinte juegos producidos, con una asistencia de treinta y cinco mil espectadores diarios en más de treinta ciudades. En agosto ya eran más de sesenta las ciudades. De manera que a las pocas semanas del inicio de su proyección ya se empezaron a realizar esfuerzos por presentarlo fuera de los Estados Unidos:

“After getting the matter well started in this country, we will see what can be done in Great Britain. Then a little later we will look to the interest of the friends in Scandinavia and Germany, not forgetting Australia. The Drama has been well received everywhere.”

El relato de W.N. Woodworth, EIB que participó en el Foto-Drama en diversas funciones es realmente interesante. Es una de las pocas experiencias que se han

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“NOW that the Photo Drama of Creation was duly launched in New York City, arrangements went into effect to send it out on the road. There were twenty complete sets, each set consisting of between three and four hundred glass slides, many reels of motion pictures, a projection machine, two phonographs, and phonograph records. The slides were hand-colored, 31/4” x 4”. The slides were packed in a hard fiber case of suitable size, and this one item alone made quite a heavy load. It was decided that each operator would take one part with him on the road—the entire drama consisting of four parts—and that he would present this one part every day for a week in the various localities to which he was assigned. I was given part four, and my original assignment was in the state of Ohio. Among other cities, I presented the drama in Columbus, Cleveland, and Toledo.

I then received instructions to proceed at once to Chicago and report to the local supervisor of the drama work there, leaving the section of the Photo Drama which I was using in Ohio. Arriving in Chicago, I discovered that they had a rather unique situation there. They had just started to present part one of the drama in what was known as the auditorium. It was in the early days of unionism, and the stagehands in the auditorium all belonged to the union. They had agreed to allow one nonunion worker to come in and project the pictures.

The brother who had been assigned to this position found that he had to leave the service; therefore a new operator was required. Rather than take the chance of sending in too many individual operators (the drama was to operate there for four weeks), they decided to assign me the job for all four weeks and thus avoid as far as possible any controversy with the union.

The auditorium, together with all its appointments, was up-to-date and beautiful. It seated 3,500 people. The projection booth was located on the first balcony. A complete signal system had been installed for communicating with the workers on the stage. It was the most complete and elaborate setup that I had the privilege of enjoying during all my experience with the drama. The slides and the motion pictures alternated, and the operator needed contact not only with the stagehands but also with those who were operating the phonograph in the orchestra pit just in front of the stage, and in this installation everything was complete.

As one entered the auditorium and occupied a seat, all he saw in front of him was a large red plush curtain. This covered a white curtain behind it, on which the pictures were to be projected. As the ‘show’ started the operator flashed a cross and crown projection of a slide onto this plush curtain, the stagehands raised the curtain, and there the cross and crown appeared on the white curtain. It was somewhat a blot against the skill of the operator if he allowed that white curtain to be seen during the progress of the picture.

Those operating the phonograph, or the talking part of the drama, waited for their signal from the picture projectionist before starting their machine. At certain intervals a gong would sound from the record and this was the signal for the operator to change slides. The operator, of course, had a complete list of the slides, each one having a number, and he followed this list in keeping synchronized with the phonograph.

I was there well ahead of time on the first day and observed the incoming people as I waited for the hour when the afternoon program was to start. To my great surprise, on a weekday afternoon at least 1,500 people showed up to see the pictures. That evening the auditorium was filled to capacity with 3,500 people, and this was repeated every day for four weeks in succession. One of the great thrills of all my Christian
experience was to observe the people pouring into that great auditorium, because I knew that they would receive a good witness to the truth.

The Finale

At the conclusion of the showing of the drama in each city, there would be what was called the grand finale. This was the appearance of one of the better public speakers, who would give two discourses, these being illustrated by selections from the drama. Brother A.H. MacMillan was the one assigned to give the grand finale discourses in Chicago.

One of the motion pictures of the drama was known as ‘The Shunammite’s Son.’ This picture showed the death of the Shunammite’s son and also his resurrection. In the grand finale this picture would be used. It would be shown down to the point where the boy dies on his mother’s lap. This we did in Chicago, and I gave the signal and the big plush curtain came down over the picture while the boy was dying. Then it was time for Brother MacMillan to continue his discourse, but no Brother MacMillan was in sight. The audience waited uneasily, and finally Brother MacMillan crawled out from underneath the big curtain. He had been standing too far back on the stage and was caught behind it! A big laugh went up from the audience. Brother MacMillan cracked a joke over the incident, and the show went on. Later, I was running the drama in Toronto, Ontario, when Brother Russell was the grand finale speaker, but he didn’t get caught behind the curtain. The auditorium in Chicago was packed to capacity for both of the grand finale discourses.

On the Road Again

My assignment being completed in Chicago, I was put back on the road, this time not as an operator of part four but as an installer of equipment. My first assignment was at Milwaukee, Wisconsin, where I later learned that the attendance at the drama was exceptionally good. Many, many years later I talked with a brother who at that time was an elder in the Milwaukee class (he has since finished his course in death), and I asked him what the results of the drama showing in Milwaukee turned out to be. He told me that so far as he knew he was the only one out of the thousands who attended who became interested in the truth. But the result was much better in many other places than in Milwaukee.

From Milwaukee I went to a location midway between St. Paul and Minneapolis, Minnesota, and installed the equipment there. I did not remain for the showing of the drama, but I understand they also had a good attendance. Then I moved on to Winnipeg, Manitoba. There the city provided only alternating current, but there was a piece of equipment on the market which converted alternating current to direct current, and since direct current projected a better picture, a brother in Winnipeg who was in the electrical business said he would furnish this piece of equipment. It was called a mercury arc rectifier.

On the Sunday morning when the drama was to open in the afternoon, all those concerned were at the theater early to install the equipment, including the electrician brother who came with his mercury arc rectifier and proceeded to set it up back stage. He was doing the necessary wiring, and I was doing mine in the projection booth. We had no communication between us and, unfortunately, I threw a switch, and the current from the building got through to him, seizing him so tightly by the hands that not until I heard his hollering for help and shut off the electricity did he fall to the floor and start to laugh. In any case, the show went on as scheduled that afternoon, with the mercury arc rectifier doing its called-for work. I learned later that the attendance in Winnipeg was excellent, for which I rejoiced. At Winnipeg I received a telegram from headquarters in Brooklyn to return there at once.

There were no airplanes in those days, so I was faced with a long train ride—a ride which today would seem deplorable to the younger generation. I rode from Winnipeg to Brooklyn by way of Toronto and Niagara Falls. At Niagara Falls, New York, the train was held up for immigration
inspection. The inspector who came into the car in which I was riding asked the usual questions, finally getting to the one, ‘What is your employment?’ I explained to him that I was a home missionary worker employed by the Watchtower Society in Brooklyn, New York.

That aroused the inspector’s curiosity, and probably even doubts. For weeks I had been handling motion picture equipment and my hands, and face too, probably, were far from clean. And in addition to this I had been on the train for four days and the clothing I was wearing was disheveled and probably showed signs of wear. You could almost read the question that passed through his mind, ‘Is it possible that a man like this is a home missionary worker?’ But we continued talking, and despite my dirty hands and face they finally decided that I should be permitted to cross the border into the United States.

Arriving at Brooklyn the next day, I inquired of Brother C.J. Woodworth, who was managing the film operation of the Photo Drama, as to why he had brought me from Winnipeg back to New York. He explained that they had made arrangements to send the Photo Drama of Creation into my old home territory, which was Nova Scotia, and that he thought I would be glad to serve as the picture operator on that assignment. I expressed my appreciation and told him I would be glad to do so.

I explained further that I had become engaged to a sister who was one of the phonograph operators and one of the special group whom Brother Russell had appointed to select the music for the Photo Drama. I said that I would appreciate it if we could get married and she could accompany me; but I did not want that, nor did she, if it would disrupt the work. He replied that it would work out just fine; that a phonograph operator had to go along anyway, and it might as well be one of my own preference.

At the time there was one of the General Conventions of the Watchtower being held at Asbury Park, New Jersey; so we attended the remainder of that convention and then arranged to be married before we went away on our trip. Ordinarily we would have asked Brother Russell to perform the ceremony for us, but he was away, so we asked Brother Henry Clay Rockwell. It was a private wedding, and almost as soon as it was over we boarded a train for the first stop on our new schedule, which was London, Ontario.

I served as operator and setup man on this entire trip. Our next stop was Toronto, Ontario, then Bellville, Ontario, and from there we went directly to my home town in Nova Scotia, which was Berwick.

Berwick was a small village, and probably still is today. My father’s sawmill was there, and he had a dream that one day he would be able to furnish electric lights to all the people in Berwick. With this end in view, on setting up the mill he arranged for an extra large power unit which consisted of a fifty horsepower steam engine. My father’s dream never came true, largely probably because the citizens of the village were reluctant to spend their money to wire their homes, but when we got there with the drama we realized that if there was to be a showing of the drama, we had to have electricity.

Brother Samuel Baker accompanied me, and together we thought of the power plant in the sawmill. We made some investigations and found that we could secure temporarily the necessary equipment which we could hook to that plant and supply ourselves the needed electric current, which we did, including enough wire to run across the fields to the auditorium which, as one sister expressed it, was ‘only a biscuit throw away.’

The drama went on according to schedule and we moved on to other towns in Nova Scotia and traveled all the way to the eastern-most part, which was Cape Breton Island. There we had a very successful showing of the Drama, both from the standpoint of attendance at the time and also from the standpoint of sustained interest.

From Cape Breton Island we went back to London, Ontario, the starting point of this schedule, and there found, to our great joy, that in the few
months which had elapsed since we were there the first time, new interest had developed in the truth, and we were entertained in the home of brethren who had received the truth on our first visit to London. We then returned to Brooklyn, and about the first morning at the breakfast table Brother Russell announced the dismissal of seventy workers, the reason being lack of funds to keep the work going. He asked Sister Woodworth and me to stay, however, and afterward explained that he would like to have us experiment with various ways of making the drama support itself. We did this, but failed all along the line.”

En la revista Watch Tower del mes de julio de 1914 se informaba de los preparativos realizados para presentar el Foto-Drama en Europa. En Londres se dieron clases para enseñar su manejo a 15 EIB de Gran Bretaña, Francia, Suiza, Alemania, Dinamarca, Suiza y Finlandia. Recuérdese que W.N. Woodworth fue uno de los primeros EIB a los que se entrenó en el manejo del equipo cinematográfico. Aunque no he podido comprobar si Woodworth viajó con Russell a Londres, es probable que él o alguno de los que él enseñara en los Estados Unidos fueran los encargados de formar a los demás EIB en estas funciones. En junio de 1914 el Foto-Drama se presentaba en Londres y, Russell tenía la esperanza de que para julio se pudiera iniciar su proyección en la Europa continental aunque, en realidad, en algunos de ellos debido al inicio del conflicto bélico se tuvo que hacer algo después.

“IN furtherance of plans for introducing the PHOTO-DRAMA in Europe, the Editor, accompanied by three trained operators, left New York on the S.S. Lusitania, May 19th, several friends joining the party. Our arrival in London was in good season for the London Convention at Whitsuntide. The three days at the Convention proved very interesting and profitable. All the sessions were held in the London Opera House, the largest attendance being two thousand. The various features of God's great Plan were set forth by seventeen speakers. The Convention adjourned with a Love Feast, in which nearly two thousand participated. This was freely declared to be the most enjoyable Convention ever held in Europe. The Lord was with His people, blessing, refreshing, strengthening us. One hundred and twenty-four witnessed by water immersion their full consecration to the Lord even unto death.

Meantime, preparations for the DRAMA were in progress. A school was started for giving finishing instructions to Brethren who had already gained a considerable knowledge of cinematograph operation--to acquaint them with the special features appertaining to the PHOTO-DRAMA OF CREATION. A Scottish class and two English classes were promptly started, totaling fifteen fine young men consecrated and eager for service. A lesson or two demonstrated that they will speedily be very efficient. Meantime another class of five will be trained as soon as the work shall seem to call for their services. Delegations from France, Switzerland, Germany, Denmark, Sweden and Finland came to London to arrange for the DRAMA in their several home lands and to gain information respecting its operation and the necessary steps of preparation. It is our hope that July will witness the presentation of the DRAMA in all those countries. The friends seem very keen and the prospects favorable.


A favorable start with the DRAMA was made at the Princess Theatre, London, on Sunday, June 14th, on which day about twenty-two hundred were in attendance. The DRAMA is to continue every afternoon and evening for a month. Further showings in London are probable, but what they will be depends considerably upon the Lord's providence and the zeal of the local friends. All seemed greatly pleased with the two parts of the DRAMA exhibited prior to our departure, June 20th. We believe that in Europe, as in the United States, the public will be greatly interested and profited by this, the latest method of writing the Divine measurement, or plan, upon tables -- the Gospel being pictured at the same time that it is explained by our very wonderful talking machine arrangements and our free Scenario.

Arrangements for various cities in Great Britain were in progress when we left. In Glasgow the DRAMA was to open on the very next day, June 21st, in St. Andrew's Hall, the largest Auditorium of that city. We have no doubt that the Lord's blessing upon the energy of the Brethren there will make the presentation a success--profitable to many.

Leaving the operators to install the DRAMA in Great Britain, Scandinavia, Germany, France and Switzerland, in co-operation with the Society's Branches in those countries, we began our homeward journey June 20th, on the S.S. Aquitania. A remarkably quiet and pleasant journey brought us to the home land in good season for the Conventions at Asbury Park, N.J.; Columbus, Ohio, and Clinton, Iowa.

The Editor was both encouraged and continually inspired and refreshed by his contact with the Brethren in and from the various parts of the world. It is helpful to note the spirit of loyalty to the Lord and His Word—the spirit of devotion continuing for months and years. The Spirit manifested is the same everywhere--the spirit of love and zeal—the Holy Spirit. The reason for this manifestation is explained by the Apostle's words, 'We are all baptized by the one Spirit into one Body'—Christ. 69

El éxito de audiencia fue tan impresionante en aquellos primeros meses de proyección que, incluso algunos EIB lo etiquetaban como “el proyecto más exitoso que la Sociedad [los EIB] haya realizado nunca” 70 o “tenemos la combinación más completa de diapositivas de tipo religioso y las más hermosas presentaciones fonográficas de la voz humana que puedan encontrarse. Todo el mundo se sorprende de la precisión y claridad del tono con el que los discursos e himnos se presentan.” 71 Y, según puede leerse en las publicaciones de los EIB y TCJ, la expectación que se creó fue grande puesto que muchas personas se quedaban sin poder entrar a ver el Foto-Drama en las salas que se habían llenado por completo.

“The audiences on the first day were not large, but the two following days noted good increases, while on the evening of the fourth day our house was completely filled, as was the case almost every subsequent evening. The public seemed so eager to witness the DRAMA that many hundreds waited in a queue outside for a long time, in order to gain admission and even then, because of the limitations of the house, we were compelled to turn away a great many. Quite a crowd, however, waited at the door for


nearly an hour in the hope that some of the audience might come out at the intermission, when they would take their places […]

These, and many other evidences of interest amongst those who were attending the DRAMA, gave us great encouragement and reason to suppose that we would have a most successful Finale. This took place on Tuesday, the 27th of October [después de 15 días de proyecciones en el London Opera House]; and our hopes were realized in every way. In the afternoon, over a thousand people were present, while in the evening, the house was completely filled and hundreds were turned away, being unable to gain admission. Brother Hemery gave the lectures on both occasions; and at the conclusion many seemed eager to sign their cards, a total of twelve hundred being received.

Owing to the increasing interest in this particular presentation, we have arranged to continue at the Opera House for another twelve days, report of which will follow later.  

“Un periódico de Sundsvall [Suecia] informó en 1915: ‘Gracias a los excelentes agentes de seguridad no se produjeron desórdenes; pero siempre había escenas de desesperación silenciosa cuando se cerraban inevitablemente las puertas. Los miles que no podían entrar se dispersaban de mala gana, y los más fieles se quedaban hasta que la presentación llevaba un buen rato para poder estar por lo menos cerca del prodigio, del milagro.’”

Russell también tuvo que tratar un tema tan delicado como el de permitir que las personas interesadas de raza negra pudieran o no entrar a presenciarlo y, con una solución que podría parecer poco “acertada” a los TCJ de la actualidad resolvió aquel conflicto. Recuérdese que este tema racial ha sido recurrente en los Estados Unidos hasta bien entrada la segunda mitad del s.XX.

“In the South and even in New York City, the Bible Students were unable to show the Photo-Drama before racially mixed audiences because whites refused to be seated with Negroes. Russell, who was never insistent about racial equality, then seated the Negroes in the galleries.”

Para intentar evitar cualquier situación que pudiera distraer al auditorio también se dieron instrucciones sobre cómo actuar en el caso de bebés y niños y, también, en el caso de los alborotadores.

Se tiene constancia de que el Foto-Drama se exhibió en numerosos países. Es una muestra clara de la gran difusión que tuvo y del esfuerzo traductor que implicó. El año se refiere al año aproximado en el que, según las publicaciones de los EIB y TCJ

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consultadas, es probable que el Foto-Drama se proyectara por primera vez en alguna de sus versiones. La lista aproximada podría ser: 77

Estados Unidos (enero 1914), Canadá (¿abril? 1914), Gran Bretaña (junio 1914), Alemania (abril 1914), Finlandia (agosto 1914), Suiza (¿agosto? 1914), Irlanda (¿agosto-septiembre? 1914), Suecia (septiembre 1914), Dinamarca (septiembre 1914), Australia (octubre 1914), Nueva Zelanda (octubre 1914), Noruega (diciembre 1914), Francia (¿1914 o 1920?), Fidji (¿1914 o 1915?), Jamaica (¿1914 a 1918?), Barbados (1915), Sudáfrica (¿1915 o 1916?), Guyana (1916), India (1916), Bélgica (¿1916 o 1917?), Sri Lanka (1917), Holanda (¿1919?),80 Dominica (1920), Granada (1920), Montserrat (1920), Surinam (1920), Trinidad y Tobago (¿1920?), Polonia (principio años 20), Palestina (años 20, ¿1927?), Austria (1922), Brasil (1922), Luxemburgo (¿1922 o 1930?), Yugoslavia (¿1923 a 1929?), Argentina (1924), Ghana (mediados años 20), España (1925 o 1926), Portugal (¿1925 o 1926? o 1940), Checoslovaquia (años 20,


¿1927?), Egipto y Medio Oriente francés (1927), Ucrania (años 30), Saint Vincent (1932), Lituania (1932), Eslovenia (¿1936?)... con una cifra que superó los nueve millones de espectadores... ¡tan sólo en el primer año de proyecciones! Al parecer esa cifra había aumentado a doce millones a finales de aquella década e inicios de la siguiente. Entre 1914 y 1917 se pudo exhibir ante cerca de dos millones de espectadores ingleses, 400.000 suecos, 300.000 australianos y más de 50.000 neozelandeses y suizos sin contar a norteamericanos y canadienses.

Durante los primeros meses de 1914 se exhibió en grandes ciudades, siempre de forma gratuita pero, posteriormente, se empezó a presentar en ciudades más pequeñas.


y pueblos ante auditorios más reducidos e, incluso, a nivel familiar y de amistades. Para todo ello se produjeron otras versiones del Foto-Drama que describiré posteriormente. Para que la mayoría de EIB pudiera también verlo se exhibió en varias de las grandes asambleas que se celebraron en 1914 en diferentes lugares de los Estados Unidos. La expectación que creó el Foto-Drama fue realmente grande, y numerosas congreaciones de los EIB solicitaban que se presentara en su ciudad. Aquella situación desbordó en un primer momento a los responsables de los EIB, pero quienes colaboraron en aquella labor quedaron realmente impresionados.

“We are being swamped with applications for the PHOTO-DRAMA. Evidently the whole country wants it. Not only is our supply of pictures inadequate, but we would not have nearly enough operators to meet the demand; and the rent for the theatres would be impossible for us to pay. Under these conditions we shall be limited at first to the larger places. Later on, the DRAMA can be extended to smaller places. But do not expect too much; we cannot work miracles. Before the summer is ended we hope to have the work so expanded as to be able to reach many more cities and towns. Our plan for the present must be to prepare duplications of the DRAMA and to offer it free with booth operator to such cities as indicate their ability, willingness and desire to furnish suitable auditoriums, supply ushers, etc. Please exercise a little patience. Be assured the Society is doing all in its power to serve you and the Truth. Do not spend money going afar to see the DRAMA, but save your dimes to assist in getting it to your own town.”

[pseudónimo de: WILLS, Tony]. A People for His Name: a History of Jehovah’s Witnesses and an Evaluation. New York: Vantage Press, 1967, p.48 (cita de The Watchtower, 1916, December 15, p.388 y 389; WT Reprints, p.6022); También, a finales de 1916 e inicios de 1917, una vez desaparecido C. T. Russell, se intentó traspasar la gestión y explotación del Foto-Drama a una empresa comercial denominada “Mena Film Co.” Se trataba de una empresa creada por varios EIB con el objetivo de intentar reavivar el interés por el Foto-Drama. A pesar de que el contrato de venta estaba ya firmado, finalmente no se llevó a cabo debido a los numerosos comentarios de otros EIB de que el Foto-Drama debía quedar bajo la dirección del grupo religioso que lo había creado (“The Photo-Drama of Creation.” En: The Watchtower, 1917, February 1, p.45 o 46; Reprints, p.6041; Ibidem, March 1, p.68 o 69; Reprints, p.6050). Al menos L.W. Jones, reconocido EIB, estaba relacionado con esta empresa tal y como se puede observar en la siguiente breve noticia: “The Mena Co. plans to take over Pastor Russell’s film ‘Creation,’ enlarge upon and improve it; also contemplates producing other films, it is said. Dr. L. W. Jones, International Bible Students’ Ass’n bldg, 4100 Michigan av., is sec’y and treasurer.” (“Peter May Quit Gatekeeper Job and Be Movie Idol.” En: The Day Book [Chicago, Ill.], 1917, February 20, p.12)


“[Maggie Cooper] Recuerdas como no era tarea fácil transportar todos los aparatos y accesorios para la proyección de ocho horas del Foto-Drama. ‘Rememorando aquellos días —dijo—, no puedo entender cómo lo hicimos. Había tantos obstáculos, y una tonelada de equipaje que llevar,’ No obstante, con confianza en Jehová pudieron superar todas las dificultades.”

“[D. Papageorge] ‘El Foto-Drama fue una obra maestra como proyecto, cuando consideramos que los Estudiantes de la Biblia eran pocos y los fondos que estaban disponibles eran, proporcionalmente, una pequeña cantidad. ¡Realmente era el espíritu de Jehová lo que estaba tras ello!’

Ciertamente, un puñado de EIB logró que su mensaje llegara a millones de personas y, el Foto-Drama contribuyó a que cientos de personas se interesaran y unieran a aquel movimiento, como algunas de las cartas que se recibieron y publicaron en The Watch Tower indican claramente o, también, los recuerdos biográficos que posteriormente se han publicado en La Atalaya. Sirvan de ejemplo las dos citas siguientes:

87 Anuario 1988, p.73 y 74.


89 The Watch Tower, 1914, April 15, p.127; Reprints, p.5447; 1914, June 15, p.191; 1914, July 15, p.223; 1914, August 1, p.239; Reprints, p.5515; 1914, August 15, p.255; Reprints, p.5525; 1914, November 1, p.326; Reprints, p.5566; 1914, November 15, p.350 y 351; Reprints, p.5580-5582; 1914, December 1, p.356 y 367; Reprints, p.5583 y 5590; 1915, January 1, p.14 y 15; Reprints, p.5609 y 5610; 1915, January 15, p.31; Reprints, p.5620; 1915, February 15, p.63; 1915, March 15, p.94 y 95; Reprints, p.5657; 1915, April 1, p.111; Reprints, p.5668; 1915, August 1, p.239; Reprints, p.5744; 1915, September 1, p.271; Reprints, p.5763; 1915, September 15, p.287; Reprints, p.5773; 1916, March 15, p.95; Reprints, p.5875; 1916, April 1, p.111; Reprints, p.5882; The Watch Tower, 1921, December 15, p.374; CASE, Henry Lincoln. “Photo-Drama of Creation.” En: Bible Students Monthly, [¿1915 o 1916?], vol.7, no.5, p.¿?

“Answering various inquiries, we report that the DRAMA is not a mere statement of the Divine Plan—not a mere sermon. It therefore appeals to the public. We trust that its effect will be a broadening of human intelligence and interest in respect to the Bible and the Plan of God therein set forth. It is in four parts of two hours each. All witnessing it, we believe, will have larger conceptions of God, of the Universe and of humanity—everything. Freed from some of the shackles of error and superstition and ignorance, some, we hope, will be the better enabled to receive the knowledge of God which the Bible sets forth. Many who have witnessed the DRAMA and heard its lectures express great delight. One minister is reported to have said: ‘I have learned more in these two hours than I learned in the entire three years of my theological course in the U.B. College at Dayton, Ohio’.”

“NATURALLY our readers are deeply interested in the PHOTO-DRAMA OF CREATION. All of you have heard more or less concerning its preparation during the past two years. The work has been much more tedious than we expected. All who have seen it concede that it is very beautiful. A minister, after seeing two parts, said, ‘I have seen only one-half of the PHOTO-DRAMA OF CREATION, but already have learned from it more about the Bible than I learned in my three years’ course in the theological seminary.’ A Jew after seeing it remarked, ‘I go away a better Jew than when I came in.’ Several Catholic priests and nuns have visited the DRAMA and expressed great appreciation. It is our opinion that no one can see the four Parts (two hours each) and not be benefited for the remainder of life. We believe it to be the very best method of preaching the Gospel yet found. It gives a broad, comprehensive scope of the Divine Plan—a breadth of intelligence sure to be helpful to all who desire the right, the Truth. While it tells the Truth very plainly, it is not told offensively. Many ministers are visiting it—and Sunday School teachers and their classes.”

Ya he comentado que la intención de Russell era la de hacer llegar su mensaje al mayor número de personas, y es posible que con el proyecto del Foto-Drama entendiera rápidamente que su mensaje debía ser suavizado si quería que aquella presentación audiovisual llegara captara la atención de los asistentes. Cumberland llega a afirmar que el mensaje que se presentaba era “anti-Darwinista en su contenido, según la interpretación bíblica de Russell sobre la creación; no obstante, Russell dejó claro que no estaba condenando el sesgo anticientífico. Mucha de la fricción entre Biblia y


evolución, aseguraba Rusell, había sido generada de forma innecesaria. Al parecer, algunos EIB esperaban que el Foto-Drama estuviera más en consonancia con el contenido de las publicaciones de Russell, especialmente, con el lenguaje altamente denunciador que estas contenían. Según ellos el mensaje que comunicaba el Foto-Drama era demasiado suave. En este sentido, el propio Russell dejaba claro el porqué se había decidido hacer así en esta ocasión. Y, al parecer, por los resultados obtenidos, fue una decisión acertada puesto que acudieron a verlo muchísimas personas de todo tipo de creencias. Beckford indica que el esquema utilizado por Russell en el Foto-Drama atrajo realmente a una cantidad enorme de personas y colaboró en la venta de numerosas publicaciones relacionadas.

“A very few of our friends have felt a little disappointment, we think, because the DRAMA Lectures are so mild and gentle in their language. We believe, however, that in this the DRAMA is right. The Sword of the Spirit, the Word of God, is quick and powerful. It is merely for us to present it and to allow it to do its own work of cutting to the heart, in its own way--without human force and asperity. It treats CREATION from the broad, general standpoint of the Bible and the Divine intention which it presents. When God made man in His own image and placed him in Paradise, that was not the end of the Divine intention, but merely the beginning of it. The CREATION there begun will be completed only when the earth shall have been filled with a population as perfect as was Adam before he sinned; and when Paradise shall have been extended to the utmost bounds of the earth. This fulness of the CREATION purpose of God He expressed to Adam, saying, ‘Be fruitful and multiply and fill the earth and subdue it.’ Had Adam and his children remained perfect, gradually, as needed, they would have subdued the earth, extending the boundaries of Eden until the whole earth would have been Edenic and fully populated. Then the Divine CREATION would have been completed.

The interruption of this Divine Program by sin, the Lord foreknew. From the very beginning His wisdom arranged a plan whereby man would be permitted to have six days (of a thousand years each) of labor, sweat of face and failure, so far as extricating himself from sin and death is concerned. But God had purposed from the beginning that He would provide a Savior and Great One, who, as the Messiah, during the seventh day (a thousand years) would restore and uplift the willing and obedient of humanity from sin and death conditions to perfection--meantime also extending the boundaries of Eden worldwide. In a word sin has not caused the Almighty to change His original purpose one whit. He has merely adapted His Plan to the conditions. The permission of sin indeed will constitute a great, everlasting lesson for men and for angels, illustrating, as it does, the downward course of sin and the Justice and Love and Power of the Creator. When all those preferring sin shall have been destroyed in the Second Death, at the close of the Millennium, the creation of the world will be complete, perfected--man will again be in the image of God. […]

One of the great difficulties in our day seems to be that the people are losing all faith in God and in the Bible. And when faith in the Bible departs, when there is only human speculation in respect to a future life, hope becomes very vague. […] Without hope of a future life, none but the
well-to-do can be happy, contented. This accounts for the general growth of discontent —lack of faith. The DRAMA, we believe, will help to re-establish the faith of many, and thus not only prove a valuable instruction for the Church, but also a valuable aid to a hopeless class of the world. It makes for peace, by showing all that God is at the helm, and that ultimately ‘whatsoever a man soweth, that shall he also reap.’”

“One of the chief aims of the PHOTO-DRAMA OF CREATION is to re-establish faith in the Bible as the inspired Word of God. It is our conviction that many of God’s consecrated people are trembling on the brink of infidelity. The teachings of Higher Criticism and Evolution, which have gone forth from the colleges and intellectual leaders of Christendom for the past forty years, have permeated, leavened, the thought, the sentiment of the whole world. God’s consecrated people need the helping hand which He through this DRAMA is, we believe, extending to them. […] The fairness of the DRAMA, its faithfulness to the Bible, and the gentleness with which it treats opposition, commend it to sober-thinking, honest-hearted people; and while all classes are welcomed, this special class is particularly desired and appreciated by the promoters of the DRAMA. Only those who have been rescued from the darkness, obscurity and ‘mentally lost’ condition of Higher Criticism and Evolution, can fully appreciate what it means to have a firm foundation for faith in a God of Justice, Wisdom, Love and Power—what it means to know God and to have an intelligent appreciation of His great and wonderful Plan of the Ages, in which the Church has first place, but in which the whole world of mankind is yet to receive a blessing and a glorious opportunity for everlasting life.”

“The world today is drunk with certain false doctrines, and do not know what they are doing. If we were with people who were hilarious, intoxicated, we would better not try to sober them up, but stop association with them. Yet there may be some in that company who would love to be as we—free to serve the Lord. It is our duty to help everybody who is feeling after the Lord and amenable in any degree to the Word of Truth. We are to do good to all men as we have opportunity, ‘especially unto them who are of the Household of Faith.’ (Galatians 6:10.) It is to this end that we have been circulating the STUDIES IN THE SCRIPTURES, THE BIBLE STUDENTS MONTHLY, and holding meetings and showing THE PHOTO-DRAMA OF CREATION, so that other earnest souls may, like ourselves, stand free from the general trend of our day and may live a life of sacrifice, and thus be prepared for the high exaltation coming to those who are faithful to God—a reward that we believe is now near at hand. Those who are thus prepared and panoplied with the whole armor of God will be kept in a condition of quietness and confidence known to no others in this great Day of stress, turmoil and shaking.”

A pesar de que Russell no había ideado el Foto-Drama para ser utilizado más allá de un corto período de tiempo, el éxito obtenido hizo que continuara presentándose

95 “The Photo-Drama of Creation.” En: The Watch Tower, 1914, April 1, p.104-106; Reprints, p.5433 y 5434.

96 “A New Stimulus to Bible Study.” En: The Watch Tower, 1914, June 1, p.164 y 165; Reprints, p.5468 y 5469.

97 “Our Quiet, Confident Strength.” En: The Watch Tower, 1915, June 1, p.164 y 165; Reprints, p.5697.
durante años, llegando incluso hasta los años 40 en alguna de las versiones en que se produjo. Para diciembre de 1916 se estaban utilizando 21 juegos completos del Drama (y se tenían 2 más en reserva), que junto con otras versiones se estaban presentando en inglés, armenio, dano-noruego, francés, alemán, griego, italiano, español, polaco y sueco. Según se informa, algunas congregaciones de los EIB habían doblado sus miembros gracias a la presentación del Foto-Drama. No cabe duda que aquel proyecto multimedia consiguió con creces el resultado esperado por Russell.98

Dada las características técnicas del proyecto y la época en que se planeó y llevó a cabo, puede afirmarse que El Foto Drama de la Creación fue un gran hito en la historia de los EIB e, incluso, en la historia de la cinematografía. No sería hasta cuatro décadas después, a mediados de los años 50, que los TCJ se embarcarían en nuevos proyectos cinematográficos. No cabe duda que los tiempos habían cambiado mucho a nivel técnico y las posibilidades, aunque todavía difíciles, permitían retomar de nuevo este sistema de enseñanza. En 1954 realizaron las película titulada La Sociedad del Nuevo Mundo en Acción, de 80 minutos de duración, en la que se mostraba el trabajo que se efectuaba en las oficinas de la sucesional mundial de los TCJ. Las tres siguientes se centraban en las asambleas que se celebraron por todo el mundo, producidas junto con las asambleas más grandes jamás organizadas, en los años 1955, 1958 y 1963: La Felicidad de la Sociedad del Nuevo Mundo (1956), Asamblea internacional “Voluntad Divina” de los Testigos de Jehová (1959) y, Proclamando las “buenas nuevas eternas” alrededor del mundo (1964). En 1966 se produjo la película en color Dios no puede mentir en la que se presentaba un panorama de los sucesos bíblicos más sobresalientes. Y, también, aquel mismo año se produjo una película pensada específicamente para los jóvenes titulada, Heritage (Herencia) que, como novedad, disponía de banda de sonido y que pudo presentarse en varias cadenas de televisión.99 Las anteriores, eran sin sonido y se presentaban acompañadas de la lectura de un guión en el que se iban mencionando qué era lo que se estaba viendo en cada momento. Entre los años 70 y 90 los TCJ utilizaron discursos con montajes de diapositivas en la mayoría de países. En la década de los 90 iniciaron su producción propia de vídeos en los que se incluía ya banda sonora musical, compuesta e interpretada por TCJ. En la primera década del s.XXI hicieron lo propio con las nuevas tecnologías y empezaron a producir grabaciones en DVD. Y, más recientemente se pueden descargar algunos cortometrajes desde la página web oficial de los TCJ http://www.jw.org. Actualmente, en español, hay disponibles una docena de videocassetes y cerca de una decena de DVDs, todos ellos con la aportación musical de la orquesta que la sucesional mundial de los TCJ reúne para tales producciones.


Ilustración 8. La película *La Sociedad del Nuevo Mundo en Acción*, de 1954. (Fuente: Puesto en venta en *Ebay*)
LO QUE IMPLICABA EL FOTO-DRAMA

En enero de 1914 se presentó por primera vez el Foto-Drama de la Creación en el edificio The Temple, de la ciudad de New York, ante un auditorio de 5.000 personas. Se está todavía en la época del cine mudo y aquellos asistentes pudieron ver cómo C.T. Russell aparecía en la pantalla y pronunciaba un discurso de presentación... combinación de película y disco sonoro sincronizados: cuando él empezaba a mover los labios, se ponía en marcha un gramófono. Los espectadores fueron transportados, por palabra, imágenes en color y música, incluso con algunas secciones de fotografía acelerada (en la que se podía ver cómo se abría un capullo de una flor o un pollo saliendo del cascarón) a un viaje por la historia bíblica. Todo ello explicado en 96 presentaciones audiovisuales con una duración de ocho horas que, lógicamente, no se proyectaban en una única función. Se dividía en cuatro partes de dos horas cada una, que se proyectaban en teatros, auditorios, etc. de grandes ciudades, ferias o exposiciones, estaciones o barcos e incluso ante grupos de soldados en zonas de conflicto. Mientras una de las partes de proyectaba en una ciudad, las otras 3 se proyectaban simultáneamente en otras ciudades, de manera que con un juego completo del Foto-Drama se podía presentar ante un gran número de asistentes.

“The title of the DRAMA is along the lines foregoing. It therefore includes everything appertaining to the creation of earth--animals, man, the experiences of mankind for the past six thousand years and the work of the thousand years of Messiah's Kingdom. It divides these into four Parts--four Entertainments with appropriate music, etc.
Part I. carries us from star nebula to the creation of the world and down to the Deluge--down to Abraham's time.
Part II. reaches from Israel's deliverance from Egypt, wilderness experiences, etc., down through the period of the Kings to the time of Elisha, the Prophet.
Part III. continues the story from Daniel's time down to the time when the Logos was made flesh at the birth of Jesus, His boyhood, manhood, baptism, ministry, miracles, crucifixion, death, resurrection.
Part IV. begins at Pentecost and traces the experiences of the Church, during the past nineteen centuries to our day and beyond for a thousand years to the glorious consummation. [...] Each set of the DRAMA is capable of serving four cities. After serving one it is passed to another, another, another, and then back again to the starting point. This is giving the desired opportunity to many of the dear friends who have been learning how to operate the Moving Picture Machines. More is needed than merely to know how to turn the handle--a thorough knowledge of the Machine is necessary, and a considerable knowledge of electricity, wiring, etc. Friends who are unencumbered and who have learned the operation of a Moving Picture Machine, and especially those so proficient as to be capable of obtaining a license, are

1 Proclamadores, p.59 y 60; Anuario 1975, p.59 y 60.

invited to advise us of their readiness for this means of serving the Lord.”

“Entre bastidores
¿Qué ocurría entre bastidores durante las proyecciones? ‘El Drama se iniciaba con una película del hermano Russell —dijo la Estudiante de la Biblia Alice Hoffman—. Cuando aparecía en pantalla y empezaba a mover los labios, se ponía en marcha un fonógrafo [...] y disfrutábamos de escuchar su voz.’

Con referencia a la fotografía con tomas a intervalos prefijados, Zola Hoffman recordó: ‘Estaba allí sentada, con los ojos abiertos de asombro, contemplando la representación de los días de la creación. Veíamos lirios abrirse poco a poco ante nosotros’.

Karl F. Klein, un amante de la música que forma parte del Cuerpo Gobernante de los Testigos de Jehová, añade: ‘La proyección de aquellas imágenes iba acompañada de música magnífica, con joyas como Narcissus y Humoresque’.

También hubo incidentes dignos de recordarse. ‘A veces se producían contratiempos graciosos —recordó Clayton J. Woodworth, hijo—. En una ocasión estaba sonando la música de ‘Huye como un pájaro a tu montaña’ mientras en la pantalla aparecía la imagen de un enorme gigantosaurio, un animal antediluviano de gran tamaño.’

A.O. Hudson, un EIB inglés que vivió de cerca aquella experiencia “sensacional”, recuerda algunos de los aspectos que implicaba. Igualmente, un EIB anónimo que colaboró en las presentaciones del Foto-Drama proporciona algunos datos de sus recuerdos.

“Two factors rendered the Photo-Drama of absorbing public interest. One was the fact of the films being in colour, at a time when even black and white films were relatively new and colour photography had not been invented. The art of imposing successive pictures on a moving film to produce the illusion of movement had been invented by Edison only so recently as 1892 and it was early in the present century before public ‘cinematograph theaters’ began to open. These Photo-Drama films were the first colour films ever to be seen and they were regarded at the time as sensational. They were in fact produced by hand colouring, frame by frame, a colossal task involving the treatment of nearly a quarter million individual pictures each measuring only one and a quarter inches by one inch – the work must have been done under magnifying glasses. The second factor was the employment of ‘talking’ coloured slides. These were the orthodox three-inch square glass optical lantern slides of the times, specially made for the purpose; others were photographed from existing scientific data [...] There were just under fifteen hundred of these slides altogether. Each of the four presentations comprised twenty-four gramophone speech recordings descriptive of and synchronised with the associated groups of slides. At appropriate intervals there appeared a short film which covered a particular Bible story or theme for about twenty minutes accompanied by appropriate musical pieces on the gramophone (musical accompaniments to silent films were normal in those days and talking films had not been invented).

3“The Photo-Drama of Creation.” En: The Watch Tower, 1914, April 1, p.104-106; Reprints, p.5433 y 5434.

The ‘mechanics’ of the operation were quite complicated. There had to be an optical lantern with its operator for the slides, focussed on the screen. Secondly, a cine-projector for the films, with its own operator, similarly focussed. Down below, at the foot of the screen, two gramophones, each having its own operator, working alternately to ensure continuous speech consistent with the removing and replacing of records (which at that time could only run for a few minutes each). […]  

“A letter from a Photodrama operative
In the 1970s I used to do a slide and motion picture talk on the history of the Watch Tower Society – doing a balancing act with a slide projector, cassette tape recorder, and eventually cine projector, plus microphone and my own voice. It was somewhat fraught, but the Photodrama of Creation played a big part in this.

Initially my ‘slides’ were actually photographs of the 40 plus postcards of the Photodrama that I had obtained via another hobby. Later, copies of slides became available. But some odd frames of film of CTR were in circulation – often stuck on cards as souvenir bookmarks. I managed to track down their source and in the early 1970s visited an elderly JW who had been a projectionist in 1914. I managed to retrieve from his attic a roll of film of CTR, and to cut a long story short, that piece of film now features in the reconstructed Photodrama videos available online. (The person who put it all together with extreme dedication has subsequently managed to complete the sequence, adding the bits that my source had sadly already cut off the roll for souvenirs)

My source, who had the initials HR, told tales of being imprisoned in a metal projection box at some places. Because most commercial film was nitrate stock – although surprisingly the Photodrama films weren’t – they were highly inflammable, and after some disasters with picture houses burning down, in the UK at least it was customary for the projectionist to be buried in a metal box. If the film caught fire – well, he could trust in the resurrection – but the audience could get out. HR told tales of working in his under garments, it was so hot in the box at times.

There were about half a dozen who were trained at the same time, he did the work for about six months, and met CTR in person at the London opening. (He also knew Jesse Hemery, Paul Johnson and others of that era, but that’s another story).

In 1974 I wrote him for some further information – asking about such matters as how many staff were needed for a full performance, how many films of Pastor Russell were shown, how the heralded synchronized sound was achieved (or not as the case may be), and how the Eureka Drama worked? I don’t have a copy of my original letter – these were pre-computer days – but I do have his reply, in very neat handwriting for someone who was then in his late eighties – and still travelled around by motorised bicycle (moped).

I am reproducing his reply here – and the questions I must have asked him initially will be fairly obvious.

Dear ....

Thank you for your letter. I am very pleased to have been able to contribute something towards the picture.

It is going back nearly to the ‘Dark Ages’ to try and recall what happened.

Now to your five questions:

1. Floor manager, operator, sister on gramophones (2 of them), 4 to 8 sisters acting as ushers, complete with torch light – dressed in black frocks, with white frilled aprons.

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5 HUDSON, Albert Owen. *Bible Students in Britain : the story of a hundred years*. Hounslow, Middlesex : Bible Fellowship Union, 1989, p.63-68.
No. required according to size of Hall.
Sometimes the projector operator would see all 4 parts through – other
times he took his part 1, 2, 3, or 4, to another exhibition.
There was one part shown each night.

2. Film of Bro Russell opened each part.
The ‘Hallelujah Chorus’ was played just preceding, and as it stopped, the
film of CTR came on screen.

3. The synchronization of the films with the talking record was achieved
by the skill of the operator – one controlled the film according to the
voice and movement of CTR’s hands.
As one example in part three, there was a Frenchman (I think) singing ‘La
Rameau’ which also had to be synchronized.
If you were too quick (not understanding French) he would walk off –
while song was still on!!!
The variable speed of the m/c (machine) was only the skill of the
operator. Machines had a ‘Maltese Cross’ which jerked the picture down
each revolution to the next.

4. No such thing as sound track was even heard of in those days – but
music was played with films.

5. The ‘Eureka’ was an entirely different matter, and only used, as far as I
know, where no electricity was available – such as country villages – I
did six of them – I cannot remember now if any music was used with
these.

Re: no. 1 addition – 2 gramophones were used where it was possible to
get them (on loan from local shop)
Trust this information, to the best of recollection, will fill in some details.
The films gradually wore out, particularly part 3, where Jesus in coloured
robe, required more light and thus heat, so the films tended to cockle,
resulting in broken sprockets – most machines would not take such film –
the Guilbert machine, with a little coaxing, would pass it – hence No 3
part had to have that machine, which incidentally, I got stuck on quite a
bit, latterly.
I enjoyed the work, and to this day the sound of the ‘Hallelujah Chorus’
will quicken my pulse.
I can’t think of anything else, but a question from you may jog the
memory, so write if you wish too (sic)
Best wishes, I am sure your effort will be much appreciated.

H

Aunque la central de los EIB corría con los gastos del Foto-Drama y el personal
que tenia que manejarlo, eran la congregaciones locales las que tenían que asumir el
coste del alquiler del teatro, auditorio, salón, etc. donde se iba a presentar, cualquier
preparatvo relacionado con la proyección (como la preceptiva campaña publicitaria
anunciándola) y, también, aportar voluntarios para aquella campaña, para actuar de
acomodadores durante las presentaciones, etc. Hombres, mujeres y niños participaban
en aquella labor aunque se seleccionaban a los más preparados para operadores de las

máquinas, acomodadores, visitas posteriores a los interesados, etc.\textsuperscript{7} Se recomendaba que las congregaciones de ciudades grandes que desearan proyectar el \textit{Foto-Drama} formarán un Comité expresamente a tal efecto, que actuará bajo las instrucciones de la sede central de los EIB y tuviera a su cargo toda su supervisión local.

\textit{APPLICATIONS FOR THE DRAMA}

Applications for the DRAMA are coming from every quarter. All who desire it are requested to observe the following course at once:

(1) A Committee of one, two or three of most businesslike Brethren, of good address--a PHOTO-DRAMA COMMITTEE--should be appointed. This committee should immediately address the I.B.S.A., DRAMA Dept., No. 124 Columbia Heights, Brooklyn, N.Y., giving us the Committee's address, stating the nature of their community, and the number usually in attendance at the I.B.S.A. gathering, male and female.

(2) To all such we will as soon as possible communicate letters of instruction, outlining their further procedure. If your city is very small, and especially if it be remote from a large city, you may not hear from us very soon; but your letter will be on file and will have attention as soon as the general interests of the work will permit. We must serve the large cities first, and, while serving them, may have opportunity to serve smaller ones nearby. All this information may preferably be given on a postcard, as these can be more easily filed. Please keep strictly to these suggestions if you would advantage the work. Some, with best intentions, merely hinder by failure to follow directions explicitly.\textsuperscript{8}

“Algunas actividades requerían que la Sociedad diera más dirección. Respecto a la exhibición del ‘Foto-Drama de la Creación’, se dejó a cada congregación que determinara si quería y podía alquilar un teatro u otro local para presentarlo. Sin embargo, había que transportar equipo de una ciudad a otra y tener en cuenta los horarios; con relación a esto, pues, la Sociedad suministró dirección centralizada. Se instó a cada congregación a tener un Comité para el Drama que se encargara de los preparativos locales. Pero un superintendente enviado por la Sociedad daba atención cuidadosa a los detalles y se aseguraba de que todo funcionara sin contratiempos.\textsuperscript{9}

Se entrenó también a EIB para pudieran manejar los diferentes aparatos de forma sincronizada (proyector de película, proyector de diapositivas, gramófonos, etc.) y estuvieran a cargo de los preparativos técnicos necesarios en los lugares donde se tuviera previsto presentarlo. En ocasiones se exhibía simultáneamente en más de cien ciudades lo que requería que aquellos EIB que eran los operadores oficiales tuvieran


\textsuperscript{9} \textit{Proclamadores}, p.210 y 211.
que viajar de forma continua. A pesar de todo el esfuerzo que aquello implicaba era, según palabras de algunos de ellos, un “privilegio de servicio.” Lo que implicaba el *Foto-Drama* queda reflejado en las siguientes citas que incluyo. Cada una de ellas aporta algún dato que permite obtener una visión general de aquella producción.

“Al llegar el año 1914, la Sociedad estaba intensamente activa y mirando bien adelante. Se dio comienzo a un proyecto enteramente nuevo. Para comunicar de manera que atrajera la atención las verdades que los Estudiantes de la Biblia habían estado proclamando por cuarenta años, ‘El Foto-Drama de la Creación’ entró en escena. […] La Sociedad produjo veinte equipos completos, cada uno consistente en proyectores, películas, diapositivas, pantallas, gramófonos, grabaciones en discos y descripciones llamadas ‘escenarios.’ El programa completo consistía en cuatro exhibiciones de dos horas a lo cual seguía una consideración final que consistía en una conferencia. Por lo tanto podía haber ochenta funciones aconteciendo concurrentemente. El objetivo era exhibir el ‘Drama’ en los mejores y más grandes teatros de las ciudades principales de todo el país. Los superintendentes de avanzada firmaban contratos con administradores de teatros. Después un superintendente de publicidad entraba en acción y hacía arreglos para una extensa campaña de publicidad. Entonces venía el superintendente de apertura. Su trabajo era de cerciorarse de los arreglos y asegurarse de que todos los detalles de la operación estuvieran en condición satisfactoria. Finalmente venían los operadores para encargarse de la rutina de la reunión, hacer arreglos para la distribución de ‘escenarios’ y de folletos gratis y planear cómo atender a todos los que entregaran sus nombres como indicación de su interés. El plan usual era exhibir la Parte 1 del ‘Drama’ por una semana entera en una localidad dada. Entonces se exhibía la Parte 2 la segunda semana, y así por el estilo hasta la cuarta. Una quinta sesión la ocupaba una conferencia final. […]

Se pensó que la Ópera de Londres, Kingsway, sería un lugar ideal para la serie, pero se dio por sentado que el costo sería prohibitivo. Sin embargo, en octubre de 1914 vino una oferta de la administración para exhibir la serie por el período del 12 al 27 de octubre, por un pago de £100. La Sociedad aprovechó esta oportunidad. Los hermanos de Londres hicieron lo que la ocasión exigía y, teniendo solo una semana para su labor, se las arreglaron para distribuir unos cuatrocientos mil tratados sobre el ‘Drama’ antes del día de apertura. Estos tratados eran en realidad periódicos pequeños copiosamente ilustrados con escenas de la parte particular de ‘Drama’ que se anunciaba, y contenían mucha materia de lectura descriptiva y de otra índole. También se utilizaron muchos carteles y circulares para anunciar la ocasión. Los hermanos visitaron lugares de negocio, tiendas hoteles, hospitales y todos los lugares donde probablemente hubiera un personal grande y les suministraron una cantidad de tarjetones y boletos de admisión.”

“*In response to our recent suggestion, we are flooded with applications from various Classes, giving the names of those appointed for the DRAMA COMMITTEE. We have answered many of these communications directly, but think it well to now give a general response and explanation.*


We started with the thought that the Association should put the DRAMA on in different cities and trust to voluntary support; but by the time we had gotten out twelve sets of the DRAMA, the expense was enormous—our express bills alone on printed matter, machines, etc., running up to $2,000.00 in one month, besides post and freight charges. Then came the realization that each one of those twelve sets could be serving four cities at one time. This meant four times the cost. We perceived that unless the Lord worked a miracle we would run out of funds, without accomplishing anything like the work we see before us to do. At the same time propositions began to come in from various cities and towns, assuring us that the I.B.S.A. Classes of these places would be glad to finance the DRAMA locally, if they were provided with operators, free literature, Pax Pins, etc.

We take this to be the leading of the Lord's providence—an intimation that the Lord desires to give His people everywhere an opportunity to participate in the DRAMA's great testimony in their own cities. We are following this plan now, and invite those classes of Bible students who desire to have the DRAMA to canvass the subject amongst themselves and then, through their Committee, to correspond at once with our office, advising us what they desire to do and are able to do in the way of meeting the expenses of presenting the DRAMA in their home cities. Such information should be sent to the Society's address, marked 'DRAMA DEPARTMENT.' Americans and Canadians should address Brooklyn, New York, Office; British Classes should address the London Office; Swedish Classes should address the Orebro Office; Danish Classes, the Copenhagen Office; German Classes, the Barmen Office; French and Swiss Classes, the Geneva Office. Act at once; and then, having done your part, wait patiently, assured that we will do all in our power to co-operate with you.

On the same postal it will be well to state how many Sisters of medium age and of good address and good appearance would volunteer to serve as ushers, and whether or not one or two of them would learn to operate the phonograph under the instructor whom the Society would send. Advise also if there is a Brother in the Class of good address suitable to serve the DRAMA presentation as Floor Manager and who could, without injury to his interests, give the necessary time.

We usually operate the DRAMA one week to each PART, afternoon and evening—four weeks to the FOUR PARTS. However, where very large Auditoriums are used or where the city is small, we sometimes run the FOUR PARTS in two weeks, beginning one PART with Sunday afternoon, another PART with Wednesday afternoon.

Theatres are better places for the DRAMA than Churches, because Catholics do not care to go to Protestant Churches, nor Protestants to Catholic Churches, nor Jews to either—and all classes are interested in the DRAMA and it is for all. The dull season of the theatres has begun. Many of them are operating now at no profit; and, if run further, it would be at a loss. Under such circumstances, whatever amount is paid to the theatre people above the cost of light and janitorage is profit. Besides, many theatres are interested in bringing their name and location prominently before the public and would be benefited greatly by having the DRAMA. Under such circumstances the theatre owners often give us astonishingly low prices—five, ten, fifteen, twenty, twenty-five dollars per day, according to size and quality of the theatre and the size of the city. In no case should we use an inferior Auditorium, nor one in a poor location, even if it were offered free. Have these things in mind when writing to us. If you will, give us information respecting the best theatres, their seating capacity, the price at which they would be obtainable, etc.

In any event, be sure to inform us very definitely just what amount of assistance your Class would need for the local presentation of the DRAMA. We must know this in every case hereafter, in order to know
how to use the DRAMA most widely and how to use the Lord’s money in connection with it most wisely. Give this immediate attention, if interested; for whatever is to be accomplished this Summer should be under way now, or projected.”

“Many more brethren have prepared themselves to be operators than we shall be able to employ for a good while. However, we have in mind something which we will mention as soon as it is ready, which may give opportunities of service to many more than are now employed. As for the sisters, we are relying upon the Classes at the various cities where the Exhibition is shown to supply the necessary Volunteers for ushers.”

“Dagmar Larsen, de Ålborg, […] recordó: ‘¡Estábamos muy ocupadas distribuyendo las invitaciones. Recibimos un paquete de 500 y ocupábamos todo el tiempo libre en esta obra. A mi hermana Johanne y a mí nos pidieron que ayudáramos como ‘diaconisas’ en las presentaciones. Ibas con vestido negro, cuello blanco y sombrero de terciopelo negro. […] Había tres sesiones diarias y la asistencia era multitudinaria. La ciudad estaba revolucionada porque las películas en color eran una novedad y, además, ¡era gratis! Los asistentes recibían tarjetas para escribir su nombre y dirección si deseaban más información, y dos repartidores permanecieron un tiempo en la ciudad para atender a los interesados’.”

“En 1914 y 1915 estuve encargado de un grupo de unos quince que sirvieron en gran parte de Nueva Inglaterra y toda Nueva Escocia con el Foto-Drama de la Creación, una película de cuatro partes y un programa de diapositivas a colores, acompañado de conferencias bíblicas fonográficas. Fui usado para conseguir los teatros y dar las dos conferencias de conclusión del domingo después del Foto-Drama. Aquellas conferencias eran sobre los temas ‘Las enseñanzas del Pastor Russell examinadas’ y ‘La segunda venida de Cristo; ¿por qué, cómo y cuándo?’ Esta fue una conmovedora asignación; grandes muchedumbres asistían al Foto-Drama y a las conferencias.”

“War or no war [1914] my partner and I kept on with our pioneering and had assignments in Scotland and Ireland, operating in connection with the showing of the Photo-Drama of Creation—advertising the motion picture, helping to put it over and then following up the interest. At the conclusion of each exhibition of the Drama two public talks were given: ‘Pastor Russell’s Teachings Examined’ and ‘Christ’s Second Coming.’ Names were handed in and we followed through with the sets of Studies in the Scriptures. The Photo-Drama drew full houses wherever it was shown and we had many really joyful experiences. It was easy to make friends with the people. Seldom, if ever, was there an adverse criticism of the Drama and many in those days came into the organization after seeing it.”

12 “Creation Photo-Drama.” En: The Watch Tower, 1914, vol.35, no.9, May 1, p.142 y 143; Reprints, p.5456 y 5457.


14 Anuario 1994, p.77 y 78.


“The Classes which put on the DRAMAS in the various cities experienced great blessings and also great trials. They had precious opportunities for serving, sacrificing time and money. These faithful sacrifices the Lord rewarded, as He always does. The trials of faith and patience sometimes arose from accidents causing delays in the receiving of films; sometimes from misunderstandings between the friends in connection with the service of the DRAMA; sometimes through misunderstandings along financial lines because of not being experts in the matter of keeping accounts. But, rightly received, all these trials had their good effect, helping to test love, to develop patience and thus to broaden Christian character. It is safe to say that the DRAMA has done as much for the friends of the Truth as for the public in general. [...] We had various things to contend with in order to keep the DRAMAS all busy every day. Train schedules were not always to our convenience. Then, too, the friends who engaged the place of exhibition could not always get the dates that would have served best. In order to adapt ourselves to the various times and seasons, opportunities, etc., it was often necessary to take what might have appeared a very zig-zag course. Hindsight might have enabled us to do better in some instances, but we used the best foresight which we possessed. We had a large force of extremely competent Brethren continually at work safeguarding the interests of the DRAMA and the engagements. Perhaps a sufficient number of mistakes occurred to keep us all very humble, to make us realize that when that which is perfect shall have come and that which is in part shall have been done away, the whole world may move the better in consequence.”

“AS TO SECURING HALLS FOR EUREKA DRAMA

DEAR FRIENDS:—

It may interest you to know of the method we have adopted for securing halls for the EUREKA DRAMA work. When we first started, some one would go ahead and secure halls in advance and advertise. This method, we found, had difficulties and was expensive. Now we have adopted a different method, which seems thus far to have worked well, at small expense. We now make arrangements for halls by telephone, which costs, in most cases, not more than fifteen cents, and is sometimes free, according to distance. These arrangements are made not more than a few days in advance; then we move to our town or village in the morning and the first thing we do is to put up our posters and window cards, and advertise from house to house and in the rural districts through the schools. In the evening we have our show, and usually have crowds.

Yours, in the Master's service, C. F. DUWE.—Ohio.”

“Having seen the sound cars in London at the end of the previous fiscal year, we immediately set about to manufacture such a car for the work in Holland. Jehovah has at his service all kinds of workers capable of doing what is required. Thus we have a brother here, a pioneer, who formerly was a bodymaker. This sound car is the first one in use on the European continent. It provides sleeping accommodation for two persons. The two beds may be slung up to the walls. The loud-speaker, of great capacity, can be raised above the roof for use; otherwise it is sunk in the roof so that it is not recognized as a sound car. This feature enables us to surprise


the enemy. This car is also provided with a water-tap fed from a tank in the roof, as well as with a folding table and two camp stools. The top of the back part of the car can be removed and replaced by a canvas on which we can project the Photo-Drama pictures from the driver’s seat. One brother does the projecting while the other, standing behind the car, explains them. This brother stands in a circle limited by a cord, which circle may be increased or decreased according to the size of the audience. He keeps his bookcase close at hand, so that, immediately after the lecture, he can serve the literature to the public. There is much interest in Holland for such lectures, and we are sure that the work done with this car will meet with great success. It has been in operation but a few months, and we have already obtained encouraging results. "19

Como es de suponer, las dificultades para proyectar el Foto-Drama no fueron pocas. Incluso dentro del propio grupo había EIB que tenían cierto cargo de conciencia al tener que utilizar teatros y salas de cine para presentarlo justo después de que hubieran sido utilizados para su programación regular, o algunos EIB que se preguntaban sobre lo apropiado de incluir anuncios comerciales en la publicidad que se ofrecía sobre el Foto-Drama. Russell se encargó de darles la correspondiente y comedida respuesta. En ninguno de los dos casos veía ningún impedimento a que se pudiera realizar. 20 Más normales fueron las dificultades impuestas por las autoridades religiosas y civiles de muchas de las localidades donde se intentaba proyectar. De sobras es conocido que el mensaje de Russell no era del agrado de los clérigos de las demás religiones, y estas hicieron todo lo posible por poner trabas a cualquier acción que los EIB hicieran, especialmente presionando a los dueños de los teatros y salas de cine para que no dieran permiso para aquellas proyecciones 21 e, incluso, presionando a las autoridades locales para que actuaran al respecto. No obstante, muchos de aquellos intentos no tuvieron éxito y el Foto-Drama continuó proyectándose a pesar de ellos. Sirvan los siguientes relatos para ilustrarlo:

"En la mayoría de los lugares [de Canadá] se recibió excelente cooperación de los oficiales y otros, pues hasta se ofrecieron algunos teatros gratis para la exhibición del Foto-Drama de la Creación. Pero en otros casos hubo oposición. Por ejemplo, en Toronto los clérigos predicaron sermones contra el Foto-Drama y trataron de conseguir que los directores de los teatros cancelaran sus compromisos. Sin embargo, eso solo sirvió para darle mayor publicidad. Alrededor de 1917 se programó una presentación del Foto-Drama en Guelph, Ontario. Lo que sucedió allí es típico de los esfuerzos que se hacían para obstruir su exhibición e indica quiénes operaban entre bastidores. George Humphries, que murió en 1974, fue un bien conocido Estudiante de la Biblia que trabajaba para el periódico local, el Mercury de Guelph. En años posteriores contaba el siguiente relato que él recordaba bien: ‘La primera exhibición del domingo marchó bien. Hubo una buena concurrencia. El lunes por la noche, en la reunión del ayuntamiento, el consejo trató de redactar una resolución como sigue: ‘Resueltos a que no

19 1936 Yearbook, p.149.

20 RUSSELL, Charles Taze. “Question—Is it Manifesting the spirit of Babylon to have the Photo-Drama of Creation exhibited in a theater after the theater manager has just shown his regular production?” En: The Watch Tower, 1915, July 15, p.217; Reprints, p.5729; RUSSELL, Charles Taze. “Proper and Improper Advertising.” En: The Watch Tower, 1915, July 15, p.217 y 218; Reprints, p.5729.

se permita exhibir películas cinematográficas los domingos.’ Por supuesto, esto tenía como su blanco el Foto-Drama. Entonces un concejal comentó: ‘Caballeros, tendremos que proceder con cuidado. ¿Qué hay si se necesitan películas de esa clase para propósitos bélicos?’ De modo que se cambió la resolución para que leyera: ‘Resuelto a que no se permita exhibir películas cinematográficas los domingos, salvo para servir los propósitos de guerra.’

‘Por supuesto, era manifiesto que tendríamos que aclarar este asunto. El operador de cabina y yo hicimos arreglos para hablar con el alcalde en su oficina. Respecto a esto, Jehová nos dio la victoria. Dos cosas sobresalientes estaban a mi favor. El alcalde y mi patrón, el director del Mercury de Guelph, el Sr. J. I. McIntosh, estaban enemistados. El Sr. McIntosh me dijo: ‘George, consigue todos los hechos, y los publicaremos.’ Decir que yo estaba excitado no es exagerar. El director del teatro, un católico, me mostró el libro de leyes respecto a la exhibición de películas los domingos. ‘Cuando vea al alcalde,’ dijo él, ‘muéstrele esta página donde la ley dice que si uno tiene una licencia provincial para exhibir películas los domingos, entonces cualquiera, municipalidad o lo que sea, que impidiera la exhibición de películas los domingos estaría expuesto a una multa de 700 dólares.’ Con estas dos armas, nos dirigimos al alcalde en su oficina. Se nos mandó pasar y, cuando estábamos sentados, el alcalde me miró directamente en los ojos y dijo: ‘Estoy en contra de ustedes y me valdré de todo medio, lícito o no, para impedir que exhiban estas películas.’...

‘Primero me mostró el libro de las leyes. ‘¿Dónde consiguió usted esto?’ preguntó. ‘Del director del teatro,’ contesté. Entonces mandó a llamar al administrador municipal. Cuando éste se presentó, el alcalde le informó lo que había acontecido. Entonces le preguntó al administrador municipal: ‘¿Qué podemos hacerle debido a esto?’ Este individuo ilustre se rascó la cabeza y comentó: ‘Pudiéramos subir el precio de su licencia.’ Esto no pareció agradarle al alcalde. Entonces fijó su mirada en mí y preguntó: ‘¿Trabaja usted en el Mercury?’ Con un semblante que expresaba el placer que sentía, contesté: ‘Sí.’ Se vio como un hombre vencido y dijo: ‘No tengo autoridad para detenerlos, ni para decirles que sigan.’ Con eso nos fuimos.

‘Me dirigí a la oficina del Mercury y les di todos los detalles. Esa noche el periódico salió con todos los detalles en la primera plana ... El artículo ocupaba casi una columna entera y el encabezamiento declaraba que no se podía detener el Foto-Drama. El domingo siguiente, había una hilera de personas esperando que las puertas se abrieran. El teatro estuvo atestado durante el resto de la exhibición, incluso la reunión pública al fin. Se oía a la gente preguntar: ‘¿Por qué se opone el clero a esto?’”

“The fortunes of the Photo-Drama in Africa were varied. On its arrival in this country, difficulties seemed to stop our pathway at every turn. The crowning difficulty came when after showing it to a Bioscope Advisory Committee, composed largely of clergymen and their henchmen, the Provincial Authorities prohibited its exhibition in the Cape Province because, forsooth! it ‘would offend the religious susceptibilities’ of the public! Remembering the injunction, ‘When they persecute you in one city, flee to another,’ we at once took the Drama to the Transvaal, where we exhibited it successfully in Johannesburg, Pretoria and several smaller places, and also in the Orange Free State and Natal.”

22 Anuario 1979, p.100 y 101.

El ‘Foto-Drama’ hizo otras cuatro giras por Alsacia [en 1920]. Cuando se le estaba dando publicidad por última vez, fue proscrito por el Directeur des cultes, un oficial gubernamental que también era clérigo protestante. Como en muchas ocasiones anteriores tuve una entrevista con él, durante la cual él admitió que ‘si el clero hubiera cumplido con su deber en 1914 no hubiese habido ninguna guerra mundial.’ Este clérigo admitió que ‘la destrucción del actual orden mundial y el establecimiento del reino de Dios era la única solución verdadera,’ pero que él no lo podía creer, ya que ni creía que la Biblia fuese la Palabra inspirada de Dios. Sin embargo, me dijo: ‘Si el apóstol Pablo estuviera en la Tierra hoy él estaría trabajando de la misma manera y según los mismo métodos que usted usa’. Entonces autorizó la exhibición adicional del ‘Foto-Drama.’ Y así tuvimos dos presentaciones en Estrasburgo, usando el Aubettesaal (Salón Aubette) en Kleberplatz en el centro mismo de la ciudad, con una concurrencia de más de 3,000 personas. Personas favorablemente dispuestas nos advirtieron que el cuerpo estudiantil católico bajo la influencia de sus profesores estaba planeando un ataque para la última noche para interrumpir la presentación bíblica. Nos organizamos. Cuando estos perturbadores de la paz comenzaron su ataque, se hallaron, dentro de pocos minutos, echados del salón. Alrededor de cincuenta estudiantes entonces procuraron entrar a la fuerza, pero la policía ya había venido en auxilio nuestro; arrestaron a los cabecillas. Aunque la muchedumbre que había en medio de la plaza comenzó a entonar cánticos católicos, nuestra exhibición siguió pacíficamente hasta su conclusión.24

Como muy bien indica Beckford, todo lo que implicaba el Foto-Drama fue un gran desafío para el futuro desarrollo organizacional del movimiento iniciado por Russell. Fue necesaria una enorme coordinación entre la central de los EIB y las diferentes congregaciones locales y las sucursales nacionales en el extranjero… en definitiva, un paso más por establecer una organización que poco a poco fuera adquiriendo el papel preponderante dentro de los EIB. Beckford lo presenta desde una perspectiva negativa, como la demostración del poder de "manipulación" que Russell podía ejercer sobre las congregaciones de los EIB, más o menos independientes por entonces, para que actuasen según sus instrucciones.25 A partir de entonces, es de suponer, sería menos complicado continuar ejerciendo aquella supremacía organizativa para Russell.

En agosto de 1914 se ofrecen, por primera vez de forma pública, instrucciones sobre cómo debían actuar las congregaciones que se adhieran al programa para exhibir el Foto-Drama. Puede observarse el alto grado de organización y control que tuvo que llegar a tener la sede central de los EIB. Además del “Departamento del Drama” en las oficinas centrales de los EIB y de los “Comités del Drama” en cada localidad donde las congregaciones deseaban presentarlo, existía la figura del “Superintendente del Drama,” enviado por la central, que se encargaba de supervisar que todos los arreglos que la congregación o congregaciones locales estaban realizando se llevaran de acuerdo a las instrucciones de la central, tanto en aspectos de publicidad como de la proyección misma. Se contaba, también, con la figura del “Operador del Cinematógrafo” enviado por la central quien, además de controlar la proyección de las imágenes en movimiento, era el representante de la central en ausencia del “Superintendente del Drama.” Junto a


él existían el “Operador del Proyector de Diapositivas” y los “Operadores de los Fonógrafos” que, en el caso del Foto-Drama completo eran enviados por la central y, en el caso de las versiones más reducidas podían ser EIB locales que eran debidamente entrenados. Cuando eran EIB locales se acostumbraba a enviar previamente desde la central a uno o una EIB con la responsabilidad de enseñarles su cometido. Los miembros de las congregaciones locales se encargaban de anunciar debidamente el Foto-Drama bajo la dirección del “Comité del Drama.” Este comité tenía que escoger a un equipo de acomodadores con un “Jefe de Acomodadores” al frente. Para los acomodadores se acostumbraba a escoger a muchas mujeres EIB debido a la mayor disponibilidad de tiempo que solían tener. Para estos acomodadores se sugería, incluso, que fueran vestidos de manera uniforme para ser reconocidos fácilmente y se les especificaba la manera adecuada de desempeñar sus funciones.

“The opening of the DRAMA in seven new places each day necessitates our using the telegraph freely. We notify the friends at each place as to what days are available, and inquire whether or not the local friends are able and willing to present the DRAMA to the public in their city free. A noble response is met with everywhere. Those who cannot participate express regrets.

Thus will be seen the importance of having a DRAMA Committee in each Class and of knowing just what the Class is financially able and desirous of doing toward the presentation of the DRAMA. Then, when an offer of dates is received from the I.B.S.A. DRAMA Office the Committee, having already looked into the matter of public auditoriums, is ready to make inquiry, and, if possible, to obtain the use free for the DRAMA as a public benefit, worth more than a year in college to each citizen. Not more than the cost of the light should be charged for any publicly-owned auditorium.

Theatre people properly approached see that the DRAMA will give their theatre wider publicity than anything else. It will draw a new audience of people of the better class, such as rarely attend the theatre. To secure this publicity, theatres will be glad, regardless of their regular rates, to give a very low price for a number of days, especially in the dull season, when there is no expense except for electric current and janitorage. Having determined your course, advise the I.B.S.A. DRAMA, Brooklyn, as quickly as possible, just what you wish to do.

We are no longer able to proffer assistance beyond the lectures, music, picture operator, superintendent, posters, window cards, publicity aids and free scenario. The immense expense the Association is under may be imagined when we say that forty thousand dollars worth of blank paper has already been used for the printing of the free Scenario; and the printing, folding, bundling and freighting has cost still more! Otherwise, how glad we would be to meet all the expenses!

USE THE SPIRIT OF A SOUND MIND

However, we are learning that God’s way is the wiser way--that God’s people are more blessed by the DRAMA when the cost for its local presentation falls on them, and when they serve it as ushers and phonograph operators. The self-sacrifice incidental to all this brings a rich blessing. So we have nothing of which to complain.

[...]

While the DRAMA brings great blessings and privileges in conjunction with opportunities for service and self-denial, it also brings severe trials to the dear brethren. All are so anxious to serve, and all so independent in their feelings, that it sometimes means as many different plans and arrangements as there are members in the Class. Meekness, patience, brotherly kindness, forbearance, love, are qualities which seem to be greatly needed, and many opportunities for their cultivation may be found. So far as we know, friends are passing through these little ordeals.
with a blessing—an enlargement of the heart and a broadening of their sympathies. It is a time for putting into operation the Apostle's words, 'Yea, all of you be subject one to another.'—1 Peter 5:5.

GENERAL INSTRUCTIONS

Before the opening of the DRAMA the Superintendent must expect to look out for the newspaper publicity, to see that the Class has gotten out in good localities the posters sent them, that the DRAMA volunteer matter has arrived, that they have distributed it early in the week preceding the opening, and that the window cards are put out freely in every part of the city—all of the Class participating in this work. He will also see the ushers selected by the Class, and if any of them are too old or too young or are unsuitable, he may make some kind suggestions as to what to do. The very best, wisest, most intelligent members of the Class should be the Ushering Committee. The Class will also look out, amongst their number, for a suitable Floor Manager, or Chief Usher, and suggest one or two names, either brother or sister, for this service, according to circumstances. Frequently brethren are unobtainable on account of business requirements.

The duty of the Chief Usher, or Floor Manager, will be to see that the other ushers are well placed and understand their duties, that perfect order is kept, and that the public is being, not only kindly, but graciously met. They are for the moment your guests. In the Superintendent's absence the Moving Picture operator will be his and our representative in your city, having charge of the DRAMA to see that it is put on exactly as arranged for, with not a single alteration or deviation. Any inefficiency or anything you think unwise may be called to the attention of these brethren and reported to us. But meantime trust them as the Society's representatives, and co-operate. They, in turn, are directed to show every consideration to the wishes of the Class in anything that will not conflict with the positive rules governing the DRAMA.

In advance of the DRAMA expect a sister, whose stay will be only about one day. She will come to give instructions on the phonograph. Two, and only two, volunteer phonographers may learn; and they should be bright—not too nervous. The sister will remain long enough to show one performance and to see her pupils operate at one exhibition. This will be plenty of time, yet none too much. So have the pupils ready, and give them every opportunity to learn their work thoroughly.

So far as possible the ushering sisters will wear white dresses, to help distinguish them from the audience. Additionally they should make a little head-piece of uniform style. One neat design consists of two connecting rosettes of white satin ribbon.

The ushers should, if possible, have little prayer meetings frequently, requesting Divine blessings on their efforts to show forth, in their words, in their actions, in their looks, the praises of Him who called us out of darkness into His marvelous light. They should co-operate thoroughly with the Chief Usher and with the whole spirit of the DRAMA.

Children under twelve years old should not be admitted, except when accompanied by parents, teachers or guardians. Even then they should be seated at the rear under surveillance of the ushers. Adults should have the preference always. Children can get out for matinees; but some adults have evenings only. Babes in arms should never be admitted. If an exception to this rule were ever made, the mother should be asked to sit near the door and should be made to promise to take the child out immediately if it cries. Do everything to preserve quiet and order. Avoid frequent and excited calls for order. If any one is seen to be rude or boisterous, approach the person kindly and whisper a loving word in season respecting the Golden Rule and the rights of others.

RE THE FINALE

Following the FOURTH PART of the DRAMA comes the Finale Sermon. On that occasion the speaker will call attention to the regular
meetings of the I.B.S.A. in your city, giving the address; or, if you think
worth while, cards bearing that address might be distributed to the people
at the close of the service. It is not wise to discuss local meetings during
the showing of the DRAMA.
No books are to be hawked, or sold, in the ordinary sense of the term.
With the opening of each DRAMA a set of books is to be sent, merely for
use as samples until the close of the DRAMA, when they may be sold and
the money turned over to the chosen representative of the Class, to whom
they have been charged. Orders received meantime should be sent in
promptly, directly to THE WATCH TOWER Office, through the
representative of the Class.
We avoid special effort to sell the STUDIES IN THE SCRIPTURES lest
any should get the impression that the sale of the books is the object of
the DRAMA.
At the last, or Finale Meeting, the speaker will ask for addresses.
Afterward he will take charge of those addresses, distributing them
amongst those whom he deems best qualified for the calls. The matter is
left entirely in his hands, but give him the best advice you can of the
capability of those who desire to participate. The good of the Lord's
Cause alone is sought. Let us all sink any personal feeling. The Editor
would be glad if his own personality did not come so much into the
DRAMA, but it has seemed absolutely necessary for two reasons:
(1) The public would take comparatively little interest in anything gotten
out by a religious society which they did not know—they would esteem it
something 'cheap' and not 'worth while.'
(2) If the personality were not made prominent, we would be charged
with hypocrisy—deceiving the people. We want the people to see the
DRAMA unprejudiced, that they may judge for themselves where the
hypocrisy and misrepresentation come from.
The Class will please introduce to the Superintendent, the person whom
they nominate to be the Floor Manager, or Head Usher, and two sisters to
learn phonograph operating to relieve each other if necessary.

La campaña de publicidad del Foto-Drama se hacía por cualquier medio que los
EIB tuvieran a su alcance… yendo puerta a puerta anunciándolo personalmente,
distribuyendo hojas sueltas, carteles en establecimientos, coches con carteles, anuncios
en los diarios, etc. También se distribuían unos folletos en papel de diario con varias
escenas del Foto-Drama (normalmente se repartía el folleto que contenía algunas
imágenes de las que se iban a proyectar en la sesión de aquel día o aquella semana). En
este sentido, Russell también supervisó la edición de un libro con el título Escenario del
Foto-Drama de la Creación,27 en el que se resumían las 96 historias, bellamente
ilustradas, de las que constaba la presentación completa de aquella producción
multimedia. Este libro se proporcionaba a las personas interesadas que acudían a la
proyección a modo de recuerdo de la misma y, también, posteriormente, era ofrecido
por los colportores de los EIB en aquellas zonas donde ya se había proyectado. De este
libro se hicieron varias versiones y ediciones.28 Se hicieron otros recuerdos como
tarjetas postales con algunas de las imágenes proyectadas. A los asistentes a aquellas

26 “Photo-Drama Trials and Blessings.” En: The Watch Tower, 1914, vol.35, no.15, August 1, p.236-238; Reprints, p.5513-5515.

27 Así se tradujo al español el título original Scenario of the Photo-Drama of Creation. La palabra inglesa
"Scenario" se traduce, normalmente, como "Guión" o "Argumento".

28 “Scenario of the Photo-Drama.” En: The Watch Tower, 1914, April 1, p.98; “Rates to Colporteurs.” En:
The Watch Tower, 1914, April 1, p.98.
sesiones se les podía obsequiar también con un alfiler o “pin” de la paz, en el que se podía ver el rostro de Jesús y las palabras “PAX” en latín… como muestra de la intención que Russell tenía por medio del Foto-Drama: anunciar a todos la paz que traería el Reino Milenario de Cristo en la Tierra.

Ilustración 1. "Pax Pin" que se ofrecía en las representaciones del Foto-Drama de la Creación.

Según consta en uno de los anuncios que se publicaba sobre el “PAX pin” el objetivo del mismo era:

“One of the chief aims of the I.B.S.A. in producing this Drama is the promotion of peace and righteousness by increasing intelligent faith in the Bible and in God its Author. It is expected that all who witness the FOUR PARTS OF THE PHOTO-DRAMA OF CREATION will be enthused. (1) Their reverence for the Creator will be greater. (2) Their sympathy for poor fallen humanity will be stronger. (3) Their determination for righteousness will be fixed. (4) Their appreciation of peace and detestation of war will be established. All such we style ‘Sons of Peace!’ To such we proffer one of our ‘Pax Pins’ FREE for wearing—so long as they continue to be ‘Sons of Peace.’”

Ilustración 2. Anuncio del “Pax Pin” en una edición de Foto-Drama en papel de diario. (Puesto a la venta en Ebay por carpetsweeper [pseudónimo], 22-12-2012, nº 370689850694)

29 “Pax Pins for ‘Sons of Peace.’” Anuncio del “Pax Pin” en una edición de Foto-Drama en papel de diario. (Puesto a la venta en Ebay por carpetsweeper [pseudónimo], 22-12-2012, nº 370689850694)
Ilustración 3. Proyectores de diapositivas de vidrio como estos fueron utilizados en el Foto-Drama de la Creación. No hubo un modelo único ni un modelo promocionado por los EIB. Se utilizaron aquellos que comercialmente podían adquirirse. (Fuente: Puestos a la venta en Ebay)

Ilustración 4. Automóvil utilizado para anunciar el Foto-Drama de la Creación. (Fuente: Puesta a la venta en Ebay)

Ilustración 5. Carteles que se repartían anunciando la proyección del Foto-Drama de la Creación. (Fuente: Desconocida)
“PHOTO-DRAMA POSTCARDS—450,000
Brother Russell, shortly before his death, placed an order with a firm in France to supply us with 450,000 Postcards containing forty choice selections from the famous slides used in the PHOTO-DRAMA OF CREATION. The shipment was expected to arrive in Brooklyn before the holidays, but owing to the war conditions abroad, it was delayed and did not arrive until this week.
These choice selections of Postcards are put up in packs of 40 which will not be broken and are to be sold at 50c per pack, postpaid. On the address, side of each of the postcards to the left, is an explanation of the picture in the words of Brother Russell. Each scene is in appropriate colors; there is nothing like them on the market.”

Ilustración 6. Postales del Foto-Drama de la Creación con una de las escenas que se presentaban. (Fuente: Puestas a la venta en Ebay)

“The Society prepared a number of such Photo-Drama outfits and trained its own crews of operators. These were supplied without charge to those local congregations which were willing to undertake financial obligations for renting a suitable place of showing, supplying ushers, etc. The Society also furnished advertising materials, as well as special 'Scenarios'

containing commentaries on the various parts of the Drama and its message. Admission to the Drama was to be free."

“The amount of money at our disposal being limited, we are moving very cautiously, and going merely where the Lord seems to open the door by giving us especially low rates on auditoriums. We seek to hire theaters of good class not doing prosperous business, whose business managers are glad, therefore, to let us have their buildings at a price little or no more than the cost of the light, heat and janitorage, hoping for some other compensation through the publicity it will bring to their house by advertising. […]

Visitors to the DRAMA are presented with a little Peace Pin as a souvenir. It is of celluloid and bears the head of the boy Jesus, with the Latin word for peace, PAX."

“It was resolved [en Londres] to advertise this presentation by means of a distribution of 400,000 DRAMA tracts. Although only a week elapsed between the definite booking of the Opera House and the commencement of the exhibition, the brethren entered into the work of distribution with such a zeal that practically all the tracts were given out before the opening day. In addition to the ordinary means of advertising by posters, circulars, etc., a large number of window-cards were produced and these proved very effective. Some of the brethren called upon large business houses, warehouses, stores, hotels, hospitals and all places likely to engage a large staff, with the show-cards and supply of tickets, which they were generally pleased to accept. Some houses desired as many as 500 tickets, which they guaranteed to distribute amongst their staff. In the same manner they called upon P.S.A.’s, Men’s Bible Classes, Sunday Schools, etc., requesting them to announce the DRAMA to their members and providing them with tickets; it was reckoned that 90% of the places thus visited co-operated with us in this matter. As there were a great number of boxes available in the Opera House, special invitation cards for these were sent out to the aristocracy and persons of good address in London; and, as a result, our boxes were nearly always filled by a class of people that the DRAMA has not hitherto touched to any extent. […]

We have been impressed by the manner in which the public assist us in advertising the DRAMA with the least expense. Many apply for window-cards that they may exhibit them in their shops, etc.; and others take supplies of tickets to distribute amongst their friends. Practically all who attend seem to be deeply interested in what they see and hear."

“INTERESTING LETTERS
MORE VALUABLE THAN A YEAR IN COLLEGE
DEAR BROTHER RUSSELL:--
The EUREKA DRAMA is now being shown here in one of the best halls of the city. Parts I. and II. have been shown already to a packed house each time, and an appreciative audience. Part III. is to be given tonight, D.V.; and request has been made for the hall, to give the three parts over
again next week. Then later we expect to visit Trinidad, Grenada and other places of the West Indies. Follow up work is being planned for here, and a one-day Local Convention to be held next Sunday. I enclose a clipping from the Advocate. With much Christian love,
Yours in the Master's service, by grace,
ADDISON B. BLAKE.—Barbadoes, B.W.I.
The clipping follows:
‘THE PHOTO-DRAMA OF CREATION’
The beautiful PHOTO-DRAMA OF CREATION, being now exhibited in all the large cities of America and Great Britain, presents, in startling and instructive motion and colored pictures—scientific, historical and Scriptural—the results of years of labor. The DRAMA begins with pictures showing this world's creation and preparation, including Edenic scenes and Adam's transgression. Step by step the ages are traversed, and in marvelous imagery, in pictures based on Bible prophecies, is portrayed the perfect man of the future, in full possession and full enjoyment of the promised unending Earthly Paradise.
The PHOTO-DRAMA OF CREATION is shown free of all cost, under the auspices of the Associated Bible Students. This Association is backing and financing the DRAMA, which is supported by voluntary contributions. It has been well said that the four parts of the DRAMA and their lectures are more valuable than a year's course in college. Part I. traces Creation from star nebulae to the Deluge and its causes, and onward to the time of Moses. Part II. begins with Moses and carries us down through the Bible record of Israel's experiences to Jesus' miracles. Part III. leads our minds from Hosanna, through the Dark Ages of ignorance, superstition and cruelty, down to and into the future Age. The name of the beautiful slides and films has reached far and wide.
There are so many loud calls for the DRAMA it is impossible to meet them all immediately. Therefore Stereopticon views, in three parts taken from the DRAMA, are also being used at present in connection with the phonograph, in the smaller cities and villages. We are glad to welcome the visit of the latter form of the DRAMA to Barbadoes, and hope to see the complete DRAMA in the near future.
Barbadoes Advocate.

“INTERESTING LETTERS
PHOTO-DRAMA IN NEWFOUNDLAND DEARLY BELOVED PASTOR:—
The little group that was privileged to operate the DRAMA in this faraway corner of the Harvest field are very desirous that you know of their keen appreciation of the privilege they have enjoyed, and that you know some of the details of their experiences in the service.
Under the Lord's providence circumstances favored our getting British Theater in St. Johns on very reasonable terms, but the refusal of the first newspaper man we approached to accept even a paid advertisement did not look very promising; house-to-house distribution on a limited scale and window cards were all the advertising we had. Moreover, this newspaper man told us he might, instead, feel called upon to warn the people. We were pleased to find in the morning no criticism in his journal.
The President of the Red Cross Society had a proposition that interested us greatly. She wondered if it would be possible for us to release the Theater one evening for a patriotic lecture by a wounded soldier returned from the front. Could we have had a more marked providence while a suspicion of German sympathies was hanging over us? Two

advertisements in evening newspapers were supplemented by a very nice acknowledgment by the Red Cross in all four of the evening papers, and next morning in the journal which had refused us.”

“Las congregaciones locales anunciaban el Foto-Drama e invitaban al público. Algunos de los cartelones que se colocaban en los edificios medían 3,4 x 4,3 metros. El modo en que la gente respondió fue asombroso. Los teatros estaban atestados semana tras semana.”

“Cierto día [en 1914, en Toledo, Ohio] sucedió que, al mirar por el escaparate del restaurante donde trabajaba para uno de mis parientes, vi una carreta tirada por caballos con letreros en ambos costados. El conductor tocaba una campana para atraer la atención. Era el anuncio de una exhibición del 'Foto-Drama de la Creación'... una función cinematográfica que prometía decir todo acerca de la historia verdadera de la Biblia.”

“Se le daba publicidad de antemano en los periódicos, fijando carteles en escaparates y ventanas y distribuyendo grandes cantidades de impresos gratuitos para suscitar el interés. Dondequiera que se exhibía el 'Foto-Drama', acudían multitudes a verlo.”

“Mis padres me incluían en las actividades de la congregación siempre que podían. Por ejemplo, en febrero de 1933, pocos días después de que Hitler tomó el poder, se exhibió en nuestro pueblo [Lucka, Leipzig, Alemania] el 'Foto-drama de la creación', con sus diapositivas, películas y narración grabada. Estaba muy emocionado: ¡Yo, un niño de escasos siete años yendo por las calles del pueblo en la parte trasera de una camioneta como parte del desfile que anunciaba el 'Foto-drama'! Tanto en aquella ocasión como en otras, los hermanos me hicieron sentir un miembro útil de la congregación pese a mi corta edad.”

“An ambitious publicity campaign was mounted, carried out by hundreds of active brethren. Descriptive literature was distributed door to door in the first place giving dates and times of imminent local presentations. Nearly thirty millions of these leaflets were distributed and since the population of the United Kingdom was only a little over forty millions at that time it follows that virtually every adult in the country must have seen one. Advertisements in newspapers and popular journals, placards on advertising hoardings, showcards in shop windows, every conceivable means of making the project publicly known was brought into play, and this without doubt contributed in major degree to the enormous public interest. Each person who attended was given, upon leaving, a memento ‘scenario’, a twenty-four page folder which reproduced all the spoken dialogue of the particular presentation and a selection of thirty or so of the pictures appertaining thereto. Later on the complete four parts of this


38 Proclamadores, p.561 y 562.

scenario were published in bound volume form; in addition sets of coloured postcards of many of the pictures were made available and by these means memories of the Photo-Drama were kept alive for many years afterwards.40

Todo este esfuerzo por llevar el Foto-Drama al mayor número posible de personas no solo en los Estados Unidos y demás países de habla inglesa obligó, lógicamente, a una gran labor de traducción. En enero de 1915 se indicaba que además del inglés, aquella producción se estaba presentando en finlandés, sueco, danés, noruego y alemán, y que se estaba viendo la posibilidad de iniciar la traducción al polaco, griego, español e italiano, aunque esto último no se podría realizar hasta bien entrado el año 1916. Se intentaba que estas traducciones no sólo estuvieran accesibles en los países a los que iban destinados, también para las comunidades que de esos idiomas se hallaban en los Estados Unidos y a las que los EIB ya estaban predicando desde hacía años. De esta forma el mensaje de Russell alcanzó plenamente a muchas personas de estas comunidades lingüísticas.

“THE DRAMA IN MANY TONGUES
The DRAMA is being shown and heard by the Finnish, the Swedish, the Danish, the Norwegians and the Germans. We are hoping to have copies of these records for American use shortly. The Danish records have already arrived. We also have some inquiries for these in Polish, Greek, Spanish and Italian. If the interest seems sufficient to justify it we hope to have a fairly good array of foreign translations of the DRAMA. Any interested should address EUREKA DRAMA DEPT., 17 Hicks St.41

“We wish to remind the friends that we have lecture records in Swedish, Danish, German, Italian, Spanish and Polish. These have been prepared at considerable cost, and should be shown. They are good records, of which no one need be ashamed. There are multitudes anxious to hear, and those who have the opportunity of thus preaching the Gospel should surely esteem it and use it. Although the cost is more because of the smaller demand for these records, we propose supplying them, wherever they can be excellently used, at the same rates we have made on the English records and slides.42

“The progress of the Truth amongst Italians, Slovaks, Greeks, etc., during the last two years has surprised and cheered us greatly. The PHOTO-DRAMA OF CREATION, apparently, had much to do with this interest. The EUREKA DRAMA can now be supplied with lecture records in many languages.”43

DIFERENTES VERSIONES
DEL FOTO-DRAMA DE LA CREACIÓN:

Foto-Drama de la Creación (versión completa)
Dramas Eureka (tipos “X”, “Y” y “Familiar”)
Foto-Drama (Mena Film Company)
Schöpfungs Drama (Drama de la Creación, en Alemania)
Escenario del Foto-Drama de la Creación

Además de la versión completa del Foto-Drama, los EIB realizaron otras versiones más reducidas para poder llevar esta producción a más personas en aquellos lugares donde era inviable hacerlo. Ya he mencionado anteriormente lo que aquella versión completa implicaba y, en realidad, estaba destinada a ciudades grandes que dispusieran de cines con cierta capacidad. Con estas otras versiones muchas ciudades, pueblos y lugares en donde fue imposible presentar el Foto-Drama completo pudieron recibir el núcleo de aquella información pero con una infraestructura mucho más simplificada. Un ejemplo es este informe de una pequeña ciudad de unos 150 habitantes en la que se presentó una de las versiones Eureka del Foto-Drama, con una asistencia de unas 400 personas.

“INTERESTING REPORT OF EUREKA DRAMA
DEAR BRETHREN:--
I am herewith sending the report of exhibition of PART III., which closed the series at Holze, Ill. However, we had a fourth meeting, a finale, at which was given an illustrated lecture. The speaker used for his subject, ‘The Two Sacrifices.’ Slides were shown of Abraham offering up Isaac, and the explanation was made that it typified Jehovah offering up His dear Son in sacrifice. Also a great deal was said about ‘Hell,’ and slides were shown of Dante's Inferno. Then with a brief explanation of the words Sheol, Hades, and Gehenna, the ‘Bible Hell’ was shown, the speaker commenting quite liberally on the same.
At the close of the meeting fifty names were handed in out of an audience of 125. This was very encouraging to us, and the class is much elated over their first experience with the ‘EUREKA DRAMA.’
All these meetings were held in the School House. The town is very small, there being not over 150 inhabitants; and at least 400 people were served--an average of 100 at each meeting. Many farmers attended, and all seemed well pleased.
Some of the class felt somewhat reluctant on entering upon this new branch of the work, but now all are rejoicing exceedingly in the glad service. At first there seemed to be a little fear of encountering much opposition, etc.; but when once we realize that it is the Lord's work, and that He has promised ‘never to leave us nor forsake us,’ these big mountains that we see at first dissolve into molehills.
The class has an automobile, which is used in the work. Getting an early supper, we load up our paraphernalia and start off to the place of meeting, so as to have plenty of time to set up the machine and get up the curtain. Prayer is first offered, asking the Lord's blessing on the work, which surely has been with us.
Yours rejoicing in the service of the King of kings and Lord of lords,
LOUIS F. WIEBRECHT.--Illinois.”

A los pocos meses de haberse iniciado las proyecciones del *Foto-Drama* Russell se dio cuenta de la importancia de llevarlo también a aquellas y poblaciones más pequeñas, incluso hasta los hogares de las familias interesadas. En este sentido ideó tres versiones más reducidas del *Foto-Drama*, a las que denominó *Drama Eureka*. Las dos primeras fueron ya anunciadas en el mes de agosto de 1914 y contenían las 96 historias que se presentaban en tres sesiones de dos horas de duración (en la versión completa eran cuatro sesiones) y, en la tercera, anunciada en diciembre de aquel mismo año, las historias se reducían a 20. Incluso se desarrolló un proyector de diapositivas para poder ser utilizado tanto con electricidad como con gasolina (“acetylene gas”) en lugares alejados donde hubiera dificultades en este sentido. ¿Cuál era la diferencia entre estos *Dramas Eureka* y la versión completa? La principal diferencia es que estas versiones no disponían de la parte cinematográfica, es decir, de las películas o imágenes en movimiento y, por tanto, eran mucho más manejables y fáciles de transportar, mucho menos complicadas de proyectar y necesitaban de una infraestructura local mucho más simple…

“Además de la edición normal del ‘Foto-Drama de la Creación’, al poco tiempo vieron la luz los juegos del ‘Drama Eureka’ […]. Uno contenía discursos y música grabada, y el otro constaba de las grabaciones y las diapositivas. Aunque el ‘Drama Eureka’ no contaba con las películas, cosechó un gran éxito en zonas menos pobladas. […]

El ‘Drama Eureka’
Ocho meses después del estreno del ‘Foto-Drama’, la Sociedad vio la necesidad de suministrar otra versión, a la que llamó ‘Drama Eureka’. La versión completa continuó proyectándose en las ciudades grandes, mientras que con la ‘Eureka’ se presentaba básicamente el mismo mensaje en los pueblos y las zonas rurales. Había una versión del ‘Drama Eureka’ sobre la que se dijo que daba a ‘las hermanas una oportunidad excepcional’ de predicar. ¿Por qué? Porque la maleta donde iban los discos solo pesaba 14 kilos. Por supuesto, para la presentación pública también era necesario llevar un fonógrafo.”

El *Drama Eureka tipo “X”* estaba dirigido a pequeños auditórios o incluso a nivel familiar, vecinal y de amistades. Era la versión “portátil.” Consistía en los discos con las grabaciones de los textos de las 96 historias del *Foto-Drama*, los discos con los 9 himnos que se presentaban en el inicio, intermedio y conclusión de cada una de las tres sesiones y, finalmente, un fonógrafo portátil.

Por su parte el *Drama Eureka tipo “Y”* era más completo puesto que disponía, además, de las diapositivas de vidrio. Estaba pensado para que cada una de las tres partes en las que consistía pudiera ser proyectada en un lugar diferente y rotar entre ellos. Por eso la central de los EIB ofrecía cada parte con su propio fonógrafo y proyector de diapositivas.

Y, la tercera versión, denominada *Eureka Family Drama* o *Bible Student’s Family Outfit* no contaba ya con todas las historias de la versión completa. Disponía

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únicamente con las grabaciones de 20 de aquellas 96 historias, junto con cuatro de las grabaciones musicales. Podía adquirirse con fonógrafo o no.

Estas versiones, al principio, se podían adquirir a un precio que, al parecer, era bastante económico y, la versión Tipo Y, además, podía ser solicitada en alquiler por las congregaciones de EIB que no pudieran o quisieran adquirirla. Incluso se veía con buenos ojos el que varias congregaciones de EIB adquirieran de forma conjunta alguna de aquellas versiones. Un poco más adelante, las posibilidades para su adquisición fueron más favorables ya que se podía comprar únicamente aquella parte del conjunto que se deseara con o sin los fonógrafos ni los proyectores de diapositivas de manera que, incluso, se podían comprar únicamente los discos con las grabaciones de las 96 historias y las grabaciones musicales. Lo único que no se hizo disponible de esta forma fueron las películas (imágenes en movimiento) del Foto-Drama. En agosto de 1914 los EIB podían leer los dos siguientes anuncios sobre el Drama Eureka Tipo “X” e “Y” y, en diciembre de aquel mismo año, se anunciaba asimismo el Eureka Family Drama. También se llegaron a vender sueltas algunas de las grabaciones, incluidas las musicales.3

“PHOTO-DRAMA CLASS EXTENSION

We are not yet ready to give full particulars, but we are planning how the brethren who have been engaged in Class Extension work can prosecute the same in conjunction with the PHOTO-DRAMA. In our next issue we hope to be able to outline this work fully. To operate a DRAMA properly there should be at least three brethren with each of the THREE PARTS—nine for the DRAMA complete—one to operate the stereopticon; one to operate the phonographic lectures, oratorios, hymns, etc.; one to serve as usher and general order-keeper. More could be used, but three will do.

PART I. would be presented in a town on Sunday, either in the morning, afternoon or evening; or, if the interest and the population justified, it could be presented all three of these times. But after it has been shown, it should go to the next town, and then to another and another—keeping on continuously from town to town, village to village, schoolhouse to schoolhouse, court house to court house, public hall to public hall. Following it the next day or the next Sunday or the next session, as the case might be, PART II. would be going on and on. Following this would be PART III. As soon as the three presentations have been made, another set of brethren should be ready to take up a series of Chart Talks on the Bible, and, later on, to invite the interested to regular Dawn Circles. These DRAMAS for the smaller villages and country places will not have the finest pictures now shown in the regular presentation of the DRAMA; but those used will be elegant, nevertheless. The Story will be just the same, and the value to each individual, we doubt not, just as great. We may be sure that country folk will attend the DRAMA, and talk about it and read about it, as much or more than do their city cousins.

We are preparing a special stereopticon, which can be used by attachment of a cord to an ordinary electric light fixture, and can be, if necessary, transformed quickly so as to use acetylene gas—obtainable from the reservoir of an automobile.

We are giving all these particulars now so that you can think the matter over. Classes that have been carrying on Class Extension work and

3 “Classes Co-Operating in Eureka Drama No. ‘Y’.” En: The Watch Tower, 1914, October 1, p.290; Reprints, p.5553.

believe they are able to carry on this new work, financing the expenses connected with the small halls, schoolhouses, etc., will please discuss the matter, decide upon it and advise us at once. If not sure that you will be able to manage the matter, better wait awhile and make sure. Let those be served first who are sure that they are ready, willing, anxious to assist in this great work.

THE ‘EUREKA DRAMA’ OUTFITS
Having perfected our arrangements, we stopped the printing in order to add the following:

‘EUREKA DRAMA’ OUTFIT NO. X
Any of our readers desiring to purchase for his own use the full set of 96 DRAMA lectures (three PARTS, two hours each) with nine choice introductory, intermission and closing hymns and a portable phonograph, with a carrying case, can have the entire outfit for.......................$38.50

‘EUREKA DRAMA’ OUTFIT NO. Y
This outfit is the one especially intended for the DRAMA EXTENSION described foregoing. Its three PARTS require only the same number of lecture and music records as foregoing; but, because of public use, each PART must have its own Phonograph, each PART its own Stereopticon, etc. We therefore show each PART complete in itself, as follows:

PART I. includes one Primo Stereopticon for electric current—Oneida Lens (three for varying distances); special price.................................$20.00
Variable Rheostat (five amp., ten amp., or fifteen amp.) may be effective for house current or for heavy current arc lights............................6.00
Attachment for Acetylene Gas or Presto Light (useful in places where there is no electric current, but where gas can be taken from an automobile tank).................................................................4.00
DRAMA stereopticon slides, beautifully tinted, with special carrying box and carrying case..............................................................38.00
One portable Phonograph, one Operator’s Book, Lecture and Hymn Records for PART I., and carrying case............................19.50

Total cost of PART I., ‘EUREKA DRAMA’ No. Y......................$87.50

Additional would be the expressage from Brooklyn.

The Society would furnish posters, window-cards and free scenario, and would supply the bound scenario for sale in any quantity at one-half retail prices.

PARTS II. and III. would cost exactly the same as the above, the entire three PARTS amounting to......................................................$262.50

Needless to say, all the prices here quoted are extremely low. Nevertheless it runs into a great deal of money to provide these ‘EUREKA DRAMAS’ in quantities. For instance, we are preparing for orders from at least one hundred Classes, which would run the cost into $26,250, aside from packing, shipping, clerical work, free scenario, free PHOTO-DRAMA announcements, posters, etc. It would afford us great pleasure to announce this all free on demand, but expenses already depleting the treasury forbid such a course.

Those who desire to purchase the DRAMA outright may do so. Others may have the PARTS on loan (subject to return to the Society on demand if not being used) if they will deposit $30 for each PART, $90 for the complete set of ‘EUREKA DRAMA’ No. Y. On the return of the DRAMA this payment will be refunded, less a proper charge for broken slides, repairs, expressage, etc.

In writing to us on this subject of DRAMA EXTENSION, please address, I.B.S.A., ‘EUREKA DRAMA,’ 124 Columbia Heights, Brooklyn, N.Y.

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5 “Photo-Drama Trials and Blessings.” En: The Watch Tower, 1914, vol.35, no.15, August 1, p.236-238; Reprints, p.5513-5515.
“READ over several times our explanation of this proposition in August 1
WATCH TOWER. We have stated matters there carefully and as clearly
as we know how. With each outfit goes an Instructor's Book and a letter
giving general explanations of how the DRAMA should be presented. But
we would not recommend any to undertake the operation of a stereopticon
who has not already some conception of how it should be operated. No
fewer than two could operate the DRAMA—one taking care of the
phonograph, the other operating the stereopticon. A third person would be
desirable as a general overseer, usher, helper, literature-distributor, etc.
This EUREKA DRAMA preaching gives the Sisters an exceptional
opportunity. The Y Eureka might be a little too heavy for them to carry,
but any could manage the X Eureka.
We regret the necessity for emphasizing the fact that the full amount
stipulated must accompany your order. Only by purchasing for cash can
we secure the prices named.
We describe One Part as follows:--
A box of tinted stereopticon slides, encased in a fibre carrying case with
handle, 26 inches long, 7 inches wide, 7 inches high, weight, 35 lbs.
One carrying case, with handle, for phonograph and its records and two
operator's books, 26 inches long, 9 inches wide, 13 inches high, weight,
40 lbs.
One metal carrying case, with handle, containing stereopticon, 18 inches
long, 7 inches wide, 12 inches high, weight, 22 lbs.
One fibre case, with handle, containing rheostat, 10 inches long, 9 inches
wide, 7 inches high, weight, 12 lbs.
The screen on which the pictures would be shown you can prepare as
cheaply as we. For a small room and small pictures a good, large bed-
sheet will do. But it would be well to provide at the start a screen about
13-1/2 feet by 15 feet. This will mean 10 yards of wide sheeting and
would require only one seam lengthwise through the center and a hem at
each end. We can supply these with the outfit for $3.50 extra.
Rarely would there be need for taking more than one section of the
DRAMA (the above four cases) at one time. But if for any reason you
desired to take two, it would mean twice the above. Or if you took the
entire three sections, the packages would be three times as many.
When you send in your order with the Express or Post Office money
order, there will be no mistake as to whether you wish the outfit on the
loan plan or on the purchase plan. At the same time specify, please, the
State in which you will be working, and the County whose small towns
and villages you propose to thoroughly work.
Some inform us that they have stereopticons that will serve their
purposes, and wish merely to purchase the remainder of the outfit. Such
should indicate this in their order and deduct accordingly from the
amount. See itemized statement in last issue.
You have never seen or heard our new portable Phonograph. It is very
small and light, but powerful. Our records will fill large Court Rooms.
Some write us that they have suitable phonographs. We advise, however,
that our portable phonograph is so cheap ($8.00) that you would best have
it and leave the other for the family or sell it.
EUREKA DRAMAS sent out on the loan plan must go just as we are
preparing them, so as to have uniformity. This means a phonograph and a
stereopticon with each Part and implies the promise that the Three Parts
will be kept busy.
Those who purchase outright may, if they choose, take only one
stereopticon and only one phonograph, deducting $8.00 each for the
phonographs and $20.00 each for the stereopticons and $6.00 each for the
rheostats and $4.00 each for the Acetylene burners not desired.
Some write us desiring the DRAMA records and musical records only.
We are pleased to supply these at the prices mentioned in our last issue.
with the phonograph, or at $8.00 less if the phonograph is not desired. Any preferring can order their discs direct from the Columbia Graphophone Co.

You will have the privilege of giving away the free scenario, or of selling the paper-bound and cloth-bound scenario at regular prices--purchasing from us at half price, plus postage or freight. You may handle STUDIES IN THE SCRIPTURES similarly.

Nothing that we have written on this subject should be understood as intimating that this DRAMA EXTENSION would be a profitable business--nor that anybody should engage in it to the neglect of his or her family duties; nor would it be necessary for those engaging in this work to give it their entire time. Some might be able to give their Sundays, others some week nights, and some both. Of course, some may be so situated that they can give this work their entire time.

We are not recommending this DRAMA EXTENSION work to successful colporteurs. We believe that they already have and are using one of the best methods we know of for serving the Truth, and feeding the hungry sheep.

Brethren not heretofore engaged in Class Extension, here have a chance. Also their wives or natural sisters. If unmarried Sisters engage at all extreme care should be exercised that strict decorum and proper Christian dignity be always observed. Preferably only persons professing full consecration to God, and who have taken the Vow, should participate in any way.

We have not proposed furnishing moving pictures for five reasons: (1) Our films are too costly. (2) Only experienced persons can operate them. (3) We are arranging to have full DRAMA shown in the smallest places having Motion Picture Theatres. (4) The Class Extension DRAMAS will be kept busy serving villages of under 1000 population. (5) These usually have School Houses or Union Church Houses obtainable free.

We hope to have reports from all these EUREKA DRAMAS weekly. Please make them out Mondays. Address I.B.S.A., EUREKA DRAMA, 17 Hicks Street, Brooklyn, N.Y.

‘EUREKA DRAMA’ OUTFIT NO. X

Any of our readers desiring to purchase for his own use the full set of 96 DRAMA lectures (three PARTS, two hours each) with nine choice introductory, intermission and closing hymns and a portable phonograph, with a carrying case, can have the entire outfit for $38.50.

‘EUREKA DRAMA’ OUTFIT NO. Y

This outfit is the one especially intended for the DRAMA EXTENSION described foregoing. Its three PARTS require only the same number of lecture and music records as foregoing; but, because of public use, each PART must have its own Phonograph, each PART its own Stereopticon, etc. We therefore show each PART complete in itself, as follows:

PART I. includes one Primo Stereopticon for electric current--Oneida Lens (three for varying distances); special price $20.00 Variable Rheostat (five amp., ten amp., or fifteen amp.) may be effective for house current or for heavy current arc lights $6.00 Attachment for Acetylene Gas or Presto Light (useful in places where there is no electric current, but where gas can be taken from an automobile tank) $4.00 DRAMA stereopticon slides, beautifully tinted, with special carrying box and carrying case $38.00

One portable Phonograph, one Operator's Book, Lecture and Hymn Records for PART I., and carrying case $19.50

Total cost of PART I., “EUREKA DRAMA,” No. Y $87.50

Additional would be the expressage from Brooklyn.
The Society would furnish posters, window-cards and free scenario, and would supply the bound scenario for sale in any quantity at one-half retail prices. PARTS II. and III. would cost exactly the same as the above, the entire THREE PARTS amounting to $262.50. With only one Stereopticon, one Rheostat, one Acetylene burner and one Phonograph, $185.00. Expressage from Brooklyn extra.

“EUREKA PROGRAM—FAMILY PROGRAM

In some of our back issues we have explained what constitutes the EUREKA DRAMA X, without pictures—only phonograph and DRAMA records, including musical records; also the Y DRAMA, with tinted slides, DRAMA lectures, music, etc. Now we have a third suggestion, viz.: EUREKA FAMILY DRAMA. It consists of a phonograph of good, clear tones and a choice selection of records from the DRAMA and some musical records. A few of these records might be said to be a little shop-worn, but none of them are bad—most of them are strictly new. They are priced so as to bring them within the reach of many of our readers who could not afford to purchase the regular DRAMA, but who would like to have some of the records for their own family use and for such of the public as might choose to hear our most wonderful records.

The entire outfit represents twenty of the short lectures of the Scenario, four beautiful hymns and a disc-phonograph (concealed horn)—all for $12, or if all new $15. You would need to count on cost of expressage according to distance from Brooklyn.

Se esperaba que los ancianos o pastores de las congregaciones continuaran con la presentación de discursos públicos y que se entrenaran a otros miembros de las congregaciones para realizar ese trabajo con el Foto-Drama, un trabajo que requería unos 3 meses de preparación. Russell llegó a recomendar que las congregaciones de EIB que presentaran alguna de estas versiones reducidas, especialmente el Drama Eureka Tipo “Y”, emprendieran con empeño lo que se denominaba “Class Extension work”, es decir, revisitar a aquellas personas que habían mostrado interés durante las proyecciones para intentar atraerlas a la congregación más cercana de EIB y, también, a las que no hubieran asistido a las proyecciones ofrecerles información relacionada con ellas, como el Escenario del Foto-Drama de la Creación. Al parecer, el éxito

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10 “La llamada ‘obra pastoral’ se aceleró, siendo ésta una nueva actividad que se inauguró antes de la muerte de Russell y que era más o menos la precursora de nuestra obra actual de hacer visitas [...] hacer visitas a las direcciones [que se obtenían en reuniones públicas y en las exhibiciones del Foto Drama], determinar el grado de interés, poner fin a los prejuicios, prestar [libros]; y la culminación del proyecto es la de captar el interés de tantas personas como sea posible a tal grado que ‘se puedan reunir en clases... y más tarde lleguen a ser clases bercas regulares.’” (“Historia moderna de los Testigos de Jehová. Parte 7:
conseguido con estas versiones reducidas fue considerable. Algunas de aquellas experiencias reflejan el arduo trabajo que representaba para los EIB que trabajan en este campo de evangelización.

“SOME EUREKA Y DRAMA ITEMS
DEAR BROTHER RUSSELL:--
Having had so many good experiences and rich blessings connected with the EUREKA Y DRAMA and Colporteur work, particularly this Spring, we wish to advise you of some of them.
And then our recent visit to Chicago, where we had the privilege of hearing you and others speak encouraging words to Harvesters, reinforced by personal talks with many, has stirred us further to write you.
Two brothers and sisters are now working Peoria and Knox counties (Ill.). The brothers travel in a wagon—a real DRAMA wagon. In this they carry all their baggage, besides the DRAMA machines, sleeping tent and cooking utensils. Between towns they canvass the farmers, which helps financially. When money sales cannot be made, books are frequently exchanged for eggs, butter, vegetables, bread, grain for their horse, etc. In this way, opportunities frequently come to present the Truth to a class who have not hitherto been reached.
We two sisters have a little more expense traveling on trains, but this is soon offset by the sale of books in the towns. We canvass during the three days in which the DRAMA is shown, and often exchange books for room and table board.
The Colporteur work in these ways we find much more interesting and blessed. We find, too, as others have, that the trouble in the world is waking people up and they listen with interest to our message.
We show the EUREKA Y in three parts, thus averaging six entertainments a week. Our audiences number from fifty to three hundred; many of these are from the country. Sometimes we have had the use of very good halls free, other times paying only a small sum. The carbide light is used where there is no electricity and it works successfully at a very small cost—about fifteen cents per entertainment. We are now planning to give some open-air exhibitions in parks. Our EUREKA Y is practically self-supporting. We have talked with several who have the EUREKA Y lying idle because of lack of funds, and thought these few items would be of interest and help to others.
We realize every day the great privilege of the Harvest work, particularly at this time, and that our sacrifice is very small compared with the blessings with which our Father rewards our humble efforts. We give Him thanks and praise for every manifestation of His great love and for the increasing light as it is presented in THE WATCH TOWER. We also thank Him for that faithful and wise Servant, and pray richest blessings upon him. With much Christian love,
Yours in joyful service, EMMA ANDERSON.”

En diciembre de 1914 el peso de las proyecciones del Foto-Drama recaía ya plenamente en estas versiones reducidas. Mientras se mantenían en funcionamiento 7


juegos de la versión completa, ya había 56 del *Eureka tipo X* que se habían proyectado en 19 lugares distintos, y 45 del *Eureka tipo Y*, exhibidos en 272 lugares.\(^{13}\) No he podido localizar datos de la versión familiar, pero es lógico pensar que bastantes EIB pudieran adquirirlo. En diciembre de 1915 continuaban en funcionamiento 86 de estas versiones reducidas y, el éxito obtenido incluso sorprendería a los propios EIB, como se deduce del informe anual que se publicó. En abril de 1916 se informaban cerca de 6.000 presentaciones de aquellos *Drama Eureka* en 1.800 lugares y con más de 1 millón de asistentes.\(^{14}\)

“CREATION PHOTO-DRAMA
This branch of the work, having been pushed for a year most persistently at great expense, yielded such bountiful results that we were loth to see the great activity in this direction curtailed. Nevertheless, it was the only wise and possible thing under the circumstances—the financial stringency. For a time, all but three of the DRAMAS in the United States were discontinued; and these were not run as continuously as before. […]

We have now, practically, all of our DRAMA sets in operation, though not showing usually, except Sundays, in the Theaters.

THE EUREKA DRAMA SUCCESSFUL
We have been very pleasantly surprised to note the splendid results secured by the EUREKA DRAMA outfit—tinted slides, phonograph, records, scenarios, etc. These of course meet with their greatest success in suburban places, where the people are not so satiated with moving picture exhibits. Although the pictures are not so fine as in the PHOTO-DRAMA, they are nevertheless good, and highly appreciated. It is freely recognized that we have the largest variety of religious pictures ever exhibited; and these are introduced in a chronological and historical arrangement, which adds to their value.

To our surprise, it is found that the people really seem to give closer attention to the EUREKA DRAMA than to the PHOTO-DRAMA. Our wonderful records, so clear, so distinct, are a special attraction. Never before, we believe, have such records been put forth, giving the human voice in its full power, and so distinctly that many people have inquired why the speaker did not come forward on the platform to be seen and receive applause, some even refusing to believe that the records were those of the phonograph, insisting that no phonograph ever produced such a result.

There are 86 of these EUREKA DRAMA outfits in the hands of the Brethren in various parts, and we trust that they are all being used at least every Sunday. Many of them, we note, are used almost constantly, every night in the week. […]

Surely with such amount of interest manifested, with the people sitting listening to every word of the Message, while viewing the pictures illustrating the same, we would hardly ask for better opportunities for presenting the Truth—the Gospel Message.”\(^{15}\)

La versión Eureka también se proyectó en escuelas, en las que la presentación podía variar un poco, tal y como se entrevé del siguiente relato de lo que acostumbraban a hacer en la congregación de EIB de Des Plains, Illinois, en 1915.

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“We give the Eureka in four parts. The last part being a special finale programme consisting of a special lecturer and singer arranged about like a regular religious service, congregational singing from hymn cards, prayer, illustrated song, followed by illustrated lectura which is illustrated by a review of Eureka slide with some extra slides and some of the Eureka slides specially colored [...] Requests are made at close of his lectura that those interested in what they have heard and desiring further literatura sign their names to blank spaces on hymn cards and hand to the usher and further literatura would be sent them.”

En 1917 se pasó el peso de difundir el *Foto-Drama* a la Mena Film Company, una empresa creada por algunos EIB, con el objetivo de restaurarlo, actualizarlo y continuar proyectándolo, además de intentar producir algunas películas más de contenido religioso. La técnica cinematográfica había avanzado y ya no se veía adecuado continuar con la proyección de diapositivas sincronizadas con discos… por lo que se veía necesario proceder a una restauración y nueva versión aunque, en el fondo, respetara la obra original. No obstante, aquella nueva versión nunca se llegó a realizar puesto que en el mismo año 1917 el contrato que Mena Film Company había hecho con la Watch Tower Bible & Tract Society fue cancelado de forma amistosa.

“All we agree that the production of the Photo-Drama of Creation was a masterpiece. The Photo-Drama of Creation has done a great work. It has been a strong witness in the world, waking up many and causing them to think and ask questions as never before [...] The work of the Photo-Drama of Creation, however, has to a large extent accomplished its purpose; and, now the Lord has indicated to us that he has permitted inventions and methods more modern for his children to use, and that it is His will for us to take a step forward from the use of stereopticon slides and phonograph records, which are not permitted as part of regular programs in first-class theaters. We understand His will to be that we should produce an ‘All-Film’ exhibit of the Divine Plan of the Ages for use on regular theater circuits in all countries with descriptive matter in all languages as part of the pictures.”

Se llegó a producir una sexta versión del *Foto-Drama*, al menos en la Alemania de finales de los años 20 o inicios de los 30. La película original que se presentaba en aquel país estaba muy deteriorada y se procedió a comprar y a aprovechar películas de compañías comerciales así como a reemplazar algunas de las diapositivas con imágenes del libro que los EIB habían editado para entonces bajo el título *La Creación*. Igualmente, se adaptaron los textos explicativos para que estuvieran en conformidad con esa publicación más reciente. Tal fue la revisión que se consideró una nueva producción bajo el título *Drama of Creation (Schöpfungs Drama)*. Al parecer se presentó en las zonas europeas de habla alemana.

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16 STOTT, William H. “[Carta al Editor St. Paul Enterprise].” En: *Saint Paul Enterprise* (Saint Paul, Minnesota), 1915, Vol.6, no.4, August 20, p.2


Ilustración 1. (Izquierda). Eric Frost y una de las partituras que compuso para el “Drama de la Creación” fechada el 20 de abril de 1910; (Derecha) “Póster que anunciaba la versión alemana del ‘Drama de la Creación’ (1932)” (Fuente: La Atalaya, 2013, 15 de febrero, p.31 y 32)

“Al principio de los años veinte las películas del Foto-Drama estaban casi gastadas. Sin embargo, la Sociedad pudo comprar noticiarios, así como películas bíblicas, de varias compañías cinematográficas mundanas, y, después de revisarlas o eliminando ciertas partes inapropiadas o añadiendo otras, pudo exhibir éstas. De esta manera se compusieron películas completamente nuevas de entre 5.000 y 6.000 metros. Además de esto, las transparencias o diapositivas que habían sido exhibidas fueron reemplazadas también por nuevos cuadros tomados o del libro La Creación o de otros libros publicados por la Sociedad Watch Tower o por diapositivas obtenidas en el mercado público. No había fotografía en colores en aquel tiempo, pero Wilhelm Schumann, del Betel de Magdeburgo, hizo incesantes esfuerzos por retocar con colores las fotografías en blanco y negro. Los cuadros hermosamente coloreados siempre hacían una impresión duradera en los espectadores y, puesto que muchos de los cuadros eran de la maravillosa creación de Jehová, el título de la película fue cambiado a ‘Drama de la Creación.’ Bajo este encabezamiento el Anuario alemán de 1932 dijo: ‘Nada queda del anterior drama acerca de la creación excepto el nombre y el uso de diapositivas. El texto… se toma del libro La Creación y de otros, y el nombre ‘Drama de la Creación’ también es del libro La Creación.’”

“DRAMA OF CREATION: There is no opportunity in Germany to reach the public by radio. The only means to do this is therefore The Golden Age and the Drama of Creation. Jehovah richly blessed this part of the work, as may be seen from the following items. (Report for Golden Age, see below.)

20 Anuario 1974, p.95.
Of the Drama of Creation (Photo-Drama) it is to be said that from the former Photo-Drama there is no more left than the name and the use of the transparent pictures, etc. The text for it is now taken from the book *Creation* and others, and the name 'Drama of Creation' is based upon the book *Creation*.

There were performances in 164 towns, total number of attendants amounting to 298,300. The number of books placed on these occasions is 16,567, and number of booklets 60,157; and 20,722 persons attending the performance gave their address, thereby expressing their desire to hear more about the message. It makes one happy to see that 341 of these already joined the workers in the service of Jehovah. It is to be expected that there will be still others to cooperate. Particularly in Catholic districts the performances worked much good; and it is in this way that 95 new companies were founded, which have a total number of attendants of about 4,000.\(^{21}\)

21 *1932 Yearbook*, p.125.

“Para los años veinte, las diapositivas, las películas y el equipo de proyección ya estaban muy estropeados. Sin embargo, la gente quería ver el ‘Foto-Drama’. De hecho, en la ciudad alemana de Ludwigsburg, muchos preguntaban: ‘¿Cuándo volverán a pasar el ‘Foto-Drama’?’. Había que hacer algo.

Para satisfacer la demanda, representantes del Betel de Alemania, situado en Magdeburgo, ompraron grabaciones a una agencia de noticias de París y diapositivas a empresas gráficas de Leipzig y Dresde. A este material se añadieron algunas diapositivas del ‘Foto-Drama’ que aún estaban en buenas condiciones.

El hermano Erich Frost, un músico de gran talento, compuso la melodía que acompañaba a las películas y diapositivas. A esta versión revisada del ‘Foto-Drama’ se la llamó ‘Drama de la Creación’ porque parte de los comentarios del narrador fueron tomados del libro La Creación.

Esta nueva producción duraba tanto como la original, ocho horas, y se proyectaba por partes durante varias noches seguidas. Presentaba datos fascinantes sobre los días creativos, hacía un repaso de la historia bíblica y extrabíblica, y destacaba que la religión falsa había defraudado a la humanidad.

Se exhibió en Alemania, Austria, Luxemburgo y Suiza, así como en otros lugares donde había gente de habla alemana.

Erich Frost relata: 'Cuando presentábamos el drama, animaba a mis colegas —en especial a los de la orquesta— a aprovechar el intermedio para ir por los asientos ofreciendo nuestros maravillosos libros y folletos. Así, de fila en fila, entregamos más publicaciones que predicando de casa en casa'. Johannes Rauthe —quien organizó proyecciones en Polonia y en lo que hoy es la República Checa— recuerda que muchos asistentes daban sus direcciones para que los visitaran. De ese modo se consiguieron buenas revisitas.

En los años treinta, el ‘Drama de la Creación’ llenaba los locales donde se presentaba, y todo el mundo hablaba de los testigos de Jehová. Para 1933, casi un millón de personas habían asistido a las proyecciones organizadas por nuestra sucursal de Alemania. 'Con tal de ver el drama los cinco días —explica Käthe Krauss— caminábamos 10 kilómetros (6 millas) de ida y otros tantos de vuelta. Teníamos que atravesar bosques, además de subir y bajar colinas y valles.' Else Billharz comenta: 'El 'Drama de la Creación' puso los cimientos de mi amor por la verdad'.

Alfred Almendinger cuenta que su madre 'estaba tan emocionada que compró una Biblia y buscó la palabra purgatorio'; como no pudo encontrarla, dejó su iglesia y se bautizó. Erich Frost asegura que
'muchísimas personas conocieron la verdad gracias al ‘Drama de la Creación'’ (3 Juan 1-3).

Pero cuando la producción estaba teniendo más éxito, la sombra del nazismo comenzó a cubrir Europa. A comienzos de 1933 se prohibieron las actividades de los Testigos en Alemania. A partir de ese año y hasta el final de la Segunda Guerra Mundial en 1945, los siervos de Jehová europeos fueron perseguidos con gran crueldad. Erich Frost estuvo preso unos ocho años, pero sobrevivió y luego trabajó en la sucursal alemana, que estaba en Wiesbaden. El inolvidable ‘Drama de la Creación’ llegó justo a tiempo. Sin duda, dio fuerzas y valor a los incontables cristianos cuya fe estaba a punto de ser probada durante la Segunda Guerra Mundial.”

Ilustración 2. Dos ediciones diferentes del Escenario del Foto-Drama de la Creación. (Izquierda) Encuadernada en un solo volumen en cartón rojo (tipo cartulina); (Derecha) Encuadernada en tres volúmenes en cartón blanco. (Fuente: Puestos a la venta en Ebay)

Como ya he mencionado anteriormente se publicitaba el Foto-Drama con un folleto que contenía algunas de las historias e imágenes que se proyectaban y, también, se ofrecía a los asistentes e interesados en él, entre otras cosas, un libro que contenía en forma resumida las 96 historias de manera ilustrada. De algún modo podría decirse que se trataba de una versión impresa del Foto-Drama. Se editó con el título Scenario of the Photo-Drama of Creation, en español Escenario del Foto-Drama de la Creación y, en realidad, era como un guión de aquella producción multimedia. Tenía cerca de 200 páginas y contenía unas 400 imágenes. Tal profusión de ilustraciones (escogidas de entre las mismas que se proyectaban) y el resumen de la historia narrada lo hacían muy adecuado como un buen recuerdo de la asistencia a las proyecciones y, también, como un excelente libro de texto para iniciarse en el conocimiento de la historia y profecía.

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22 “Una producción inolvidable que llegó justo a tiempo.” En: La Atalaya, 2013, 15 de febrero, p.31 y 32.
bíblicas… incluso hasta para los más pequeños. Para diciembre de 1914 se indica que se habían impreso 7.850.000 ejemplares de este libro. En la revista The Watch Tower periódicamente se les recordaba a los EIB que podían solicitar ejemplares del Scenario para distribuirlos entre las personas interesadas. Igualmente, se informaba de los idiomas en los que se había traducido. En octubre de 1915 al menos se podía obtener, en alguno de sus diversos formatos, en inglés, español, italiano, griego, polaco, armenio, alemán, finés y sueco. Para 1919 se había traducido también al dano-noruego, eslovaco y ruso. En 1921 se editó en húngaro, en 1924 en árabe, en 1925 o 1926 en rumano, en 1927 en ucraniano y en 1929 en coreano. Desconozco si pudo traducirse a otros idiomas. La distribución y aceptación de este libro tuvo que ser enorme, por las cifras de edición que se ofrecen y, también, por alguna carta de agradecimiento que se recibió. Hacia 1920 se habían agotado todas las ediciones de este libro en la central de los EIB en Estados Unidos. El motivo era debido a que las imprentas externas donde se imprimían no habían podido cumplir con los compromisos contraídos, de manera que hasta abril de aquel año no se pudo volver a disponer de una nueva remesa de ellos.

“CREATION DRAMA SCENARIO
This is a condensed statement of the Divine Plan of the Ages—profusely illustrated--much information in little space:
Paper-bound Edition (3 parts)..................................................25c. prepaid
Cloth-bound Edition ...............................................................50c. **
Cloth-bound Edition, super-paper, gilt edges...........................$1.00 **
To THE WATCH TOWER subscribers in any quantity, express or freight collect—at wholesale rate—one-half the above. Specify if desired “charges collect.”


Ilustración 3. Edición del Escenario del Foto-Drama de la Creación en un solo volumen y cubierta rígida de color rojo. (Fuente: Puestos a la venta en Ebay)

Ilustración 4. Edición en 3 volúmenes y cubierta rígida del Escenario del Foto-Drama de la Creación. (Fuente: Puestos a la venta en Ebay)
Ilustración 5. Edición en papel de diario del Escenario del Foto-Drama de la Creación. (Fuente: Puesto a la venta en Ebay por carpetsweeper [pseudónimo], 22-12-2012, nº 370689850694)
SCENARIO OF THE PHOTO-DRAMA
The ninety-six short pithy lectures of the CREATION DRAMA can be supplied in print in four styles:
(1) A free edition with one picture to each page.
(2) A pamphlet edition with four times as many illustrations. Price 10 cents each part—three parts complete 25 cents—postage included.
(3) The same in cloth binding under one cover complete for 50 cents, postage included.
(4) The same de luxe, gilt edges, finer paper, $1.00 each, postage included.

RATES TO COLPORTEURS
Wherever the DRAMA has been shown should be excellent territory for colporteur ing these Scenario. Terms in lots of one hundred copies by freight or express collect—one-half the retail prices. Classes bunching their orders are entitled to colporteur rates on similar quantities. 29

"CREATION’ SCENARIO IN FOREIGN LANGUAGES
In the Lord’s providence the SCENARIO of THE PHOTO-DRAMA OF CREATION has been translated into several foreign languages, and we now have it in stock in goodly quantity, as follows:

IN SPANISH, ITALIAN, GREEK, POLISH, ARMENIAN:
Cloth bound, complete.................................................$0.25 postpaid
Paper " .................................................................$0.15 "
Newspaper edition, 3 Parts, 2c ea.; per set..........................$0.05 "

IN GERMAN AND FINNISH (glossed paper, embossed, like English Ed.):
De Luxe, gold edge (Finnish only)..........................$1.00 "
Cloth, red edge (German and Finnish).........................$0.50 "
Paper, 3 Parts (German and Finnish) per set...............$0.25 "
Newspaper edition, 4 Parts, 2c ea.; per set.................$0.05 "

IN SWEDISH: Newspaper ed. only, 2c ea.; per set........$0.05 "

Colporteurs and Class Secretaries may deduct one-half from above prices if shipment is ordered charges collect. 30

En 1917, cuando la producción del Foto-Drama pasó a manos de la Mena Film Company se vio necesario realizar una nueva versión actualizada en formato únicamente de película pero, además, se procedió a planear una nueva publicación impresa del Escenario del Foto-Drama. Finalmente aquella nueva edición no llegó a realizarse.

"[...] a new Scenario must be written, approaching the matter from an entirely different angle from the Photo-Drama of Creation. We intend to cover the great doctrines of creation, the fall, the penalty, the ransom, the high-calling and restitution. We will also carry a wonderful theme throughout the entire drama of how the Devil has been endeavoring to destroy the ‘seed,’ which the Lord said should ultimately bruise the serpent’s head. This new Scenario, while quite different, will be ased upont the present Photo-Drama Scenario and Pastor Russell’s master-piece sermon, the one read by Brother Rutherford at the Memorial


Service, and which contains Pastor Russell’s most wonderful description of restitution blessings.”

Es interesante incluir el anuncio que del *Foto-Drama de la Creación* en español se incluía en alguna de las ediciones en esa lengua de *El Plan de las Edades*, una de las obras más emblemáticas de Russell. De esta forma, al menos para el año 1921 se conoce que el *Foto-Drama* se editó en español en dos formatos y que todavía se distribuían los discos con los discursos.

“EL FOTODRAMA DE LA CREACIÓN

La historia del mundo en 96 articulitos y cerca de 400 grabados, desde la nebulosa hasta el tiempo presente y las edades por venir. Incluye la formación de la tierra durante los Días Creativos de 7.000 años cada uno, algunas escenas del Paraíso, y el Diluvio; describe el origen, y el por qué, de la Mitología y del Espiritismo; prueba por medio de las tablas egipcias y de la Gran Pirámide, lo exacto de los testimonios bíblicos en lo tocante a eventos cronológicos, como también en lo relacionado a ciertos hechos comprobados por la ciencia; prosigue narrando los sucesos más interesantes concernientes a la Nación Judaica, y a los Imperios de Babilonia, Medo-Persa, Grecia, y Roma.

También da detalles de la existencia, la personalidad y la Obra Redentora del Gran Salvador; presenta los más notables acontecimientos religiosos y seculares desde el año 33 de la era cristiana, hasta el tiempo presente, y culmina con la pintoresca descripción del Mundo Restaurado a su condición de Paraíso Universal, para convertirse en el feliz y eterno hogar de la Humanidad Perfeccionada.

Dos ediciones

Empastado en tela................$0.65
A la rústica...........................25

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LA CREACIÓN
EN DISCOS DE GRAFONOFONO

La historia del mundo, previamente mencionado, en 25 discos dobles, 12 pulgadas de diámetro.
El juego completo...............$25.00”

Finalmente, indicar que en las exhibiciones del *Foto-Drama* se acostumbraba a colocar alguna mesa con publicaciones doctrinales de Russell para que aquellas personas interesadas pudieran adquirirlas. Cuando se exhibía en iglesias u otros lugares donde no fuera bienvenido el exponer publicaciones de índole tan doctrinal, Russell no tenía, al parecer, ningún inconveniente en que se expusieran únicamente obras menos conflictivas como el propio *Escenario del Foto-Drama de la Creación, Daily Heavenly Manna, Poems of Dawn o Hymns of the Dawn.*

“While no admission fee is charged to see the film, a love offering box is always present in the lobby of the auditorium and mention of it is always made. Very often the offering box is placed on one of the tables used to display souvenir books of the film and/or other publications of the Society such as sets of his six-volume biblical studies, hymn and poetry books

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and other standard texts published or distributed by the movement. […] If the ministers of the churches he visits object to Russell’s use of the occasion to proselytize converts through his more controversial writings, Charles agrees to stock the book table with only copies of books that do not discuss his unique view of the Christian narratives […]"}^{33}

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LAS GRABACIONES DEL *FOTO-DRAMA DE LA CREACIÓN*: MÚSICA Y COMENTARIOS HABLADOS

Aunque seguramente la parte visual del *Foto-Drama* es la que dejó mayor huella en los espectadores que acudieron a sus proyecciones, no cabe duda que la parte sonora también tuvo su importancia. Discursos de presentación del propio Russell, comentarios para las 96 historias o escenas presentadas y, finalmente, una buena colección de partes musicales merecen, al menos, cierta atención. En las publicaciones externas a los TCJ esta presencia musical no ha llamado demasiado la atención. Ninguna de ellas va más allá de mencionar que el *Foto-Drama* constaba de música. Igual de escasas en información son las referencias de los propios EIB y TCJ. Por ejemplo, muy pocas mencionan claramente cuántas piezas musicales se escuchaban (en 9 momentos de la proyección) ni los títulos de las piezas musicales que las componían. Solo un par o tres de ellas mencionan por nombre el título de dos de los temas musicales y, muy pocas de ellas permiten observar que, además de las grabaciones musicales era posible presentarlas con música en directo. De manera que, a partir de la consulta a la bibliografía existente es imposible profundizar demasiado en este tema. Me propongo aquí incluir aquellas referencias a la música del *Foto-Drama* que he podido localizar y, aportar un punto de partida para futuras investigaciones.

*Ilustración 1.* Anuncio de la exhibición del *Foto-Drama* en el Saint Paul Auditorium, Minnesota programada para el 26 de abril de 1914. Puede observarse la indicación “with choicest music interspersed.” (Fuente: *Saint Paul Enterprise* [Saint Paul, Minnesota], 1914, April 24, p.1)
Cumberland escuetamente indica que “se reproducía música vocal al principio y al final de la producción,”\(^1\) cosa que no es del todo exacta puesto que también se reproducían grabaciones musicales en más ocasiones en cada una de las cuatro partes en las que se proyectaba la versión completa del Foto-Drama e, incluso, no únicamente de música vocal, sino también instrumental. Zygmunt, simplemente indica que las proyecciones visuales iban “acompañadas de música grabada y discursos grabados de Russell.”\(^2\) Bergman proporciona un poco más información, al indicar que, lógicamente existía un guión que se leía, junto con la música y las proyecciones visuales.\(^3\) De manera similar realizan la descripción Penton,\(^4\) Gaustad & Barlow & Dishno,\(^5\) Redeker,\(^6\) Vargas\(^7\) o Rodríguez\(^8\). Harrison permite observar que esa presencia musical se daba tanto en la versión completa del Foto-Drama como en la versión reducida Eureka.\(^9\) Dericquebourg proporciona una de las pocas referencias, externas a los TCJ, de que en algunas ocasiones se hacía uso de música en directo para las presentaciones del Foto-Drama cuando menciona que “En Roubaix y Denain [Francia en 1921], la proyección se acompañaba por un coro de ocho personas.”\(^10\) Botting es escueto pero correcto cuando describe que:

“The mixed media production, released initially in 1914, was one of the most prescient and effective preaching techniques used by the Bible Students at the time—an eight-hour event combining cinematography.

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slides and cartoons, in colour, with a parallel sound-track incorporating music and narration on separate phonograph records.”

Zydek, aunque escueto, también indica que junto a las grabaciones musicales era usual la utilización de música en vivo e, incluso cita dos de las piezas que solían interpretarse. De la mayoría de las citas que hacen los mismos TCJ se observa que aquella proyección se realizaba con grabaciones pero es de suponer que, dependiendo de los lugares donde se proyectaba, de la congregación de EIB que la auspiciaba, de la logística de que se disponía… en muchas ocasiones se utilizara música en directo.

“The Photo Drama of Creation is a compilation of motion pictures in color with colored slides synchronized with audio narratives and musical interludes on phonographs. When there is no phonographic narrative or music to accompany the film, the usual musical accompaniment used in silent films are played on a piano. In the case of The Photo Drama, the selected songs are ‘Narcissus’ and ‘Humoresque.’”

Ilustración 2. Juego de discos del Foto-Drama de la Creación. Estos discos contenían la parte hablada y musical que se sincronizaba manualmente con la parte visual fija (diapositivas) y en movimiento (película) de aquella producción multimedia. (Fuente: Puestos a la venta en Ebay)


Nelson, en uno de los pocos trabajos publicados explícitamente sobre el *Foto-Drama*, incluye la siguiente información: número de discursos grabados y duración de los mismos, presencia de interludios musicales y su duración, tipo de discos en los que fueron grabados, empresa donde se grabaron y voz que se utilizó para los discursos. No se da ninguna explicación más para las grabaciones musicales. Lindvall tampoco ofrece demasiados datos sobre las grabaciones.

“Altogether 96 phonograph lecture talks averaging 2 ½ minutes each were recorded in English and special foreign language versions, supplemented by musical interlude selections lasting between 4 to 5 minutes. These were recorded on 12-inch disks averaging 80 rpm produced especially for the Watch Tower Bible and Tract Society by the Columbia Record Company. The professional lecturer was a ‘Professor Humphres’, used earlier by Edison in narrating the basic dramatic plot line on the flip side of his company’s opera recordings. Humphries proved so good at reproducing the Pastor’s distinctive speaking style that many who were acquainted with Russell were convinced that he spoke on all of the recordings. Careful analysis of the recordings made by Brian Kutscher, however, has revealed the differences in voice structure between the two.”

13 Technologically, the photoplays utilized voices emanating from a phonograph attachment that kept exact time with the action and provided both a lecture and a service of song. […] Producers provided phonograph recordings (‘canned oratory’) of beautiful renderings of hymns and sermons that emphasized the wonders of Creation and Salvation history.”

Finalmente, en el trabajo publicado en *The Historic Record* se encuentra, quizás, una de las descripciones más exactas: tipo de discos en los que se grabó el *Foto-Drama*, compañía discográfica, motivo por el cual Russell no pudo poner su voz en todas las grabaciones, persona que substituyó su voz (H. Humphrey), número total de discos utilizados (24), número de comentarios grabados (96), tipo de música que acompañaba aquella producción (grabaciones musicales comerciales aunque, también, algunas grabadas expresamente para aquel proyecto), título de dos de los himnos utilizados y fuente de la que se obtuvo… Interesante es la mención que se realiza de que la letra de algunos de aquellos himnos fueron arreglos obra de M.F. Ackley, la esposa de C.T. Russell e, igualmente es de interés el hecho de que se produjeron “extra sets” de las grabaciones.

“The whole commentary was recorded on 12 inch records, produced by the American Gramophone Co., Bridgeport, Conn. Russell’s voice could reportedly hold an audience for hours, but it was not


suitable for the Photodrama, lacking sufficient ‘bite’ for the acoustic recordings of the day. So only two records actually featured him in person. These contained mini-lectures to introduce and conclude each part, and to cover the intermissions. They were designed to synchronise with films of Russell speaking on the screen. This early attempt at a ‘sound’ film depended on the projectionist keeping a variable speed projector in line with the records played on two large turntables at the front of the hall. It was easier said than done. In the first showings it was not uncommon for Pastor Russell to bow and walk off the screen while apparently still speaking... His brief comments welcomed the audience, gave brief summaries of the drama, and stressed the Bible Students’ slogan – ‘Seats Free – No Collection’.

The actual programme had 24 double-sided recordings containing a total of 96 short speeches at 80 rpm, made by a professional elocutionist named Harry Humphrey, who sounded quite like Pastor Russell. These accompanied the lantern slides. The films were generally accompanied by commercial recordings of classical music. However, some hymns that introduced each part and filled the intermissions must have been specially recorded; the words are taken from the Bible Students' own hymnals. For example, the old gospel hymn ‘In the Sweet By and By’ uses the words credited to Maria, Russell’s wife, in their 1890 hymnbook. The rousing ‘Our King is Marching On’ (John Brown’s Body) has the line, “The Gentile Times are closing for their Kings have had their day” – a special reference to the Bible Students’ view of the year 1914.

After London, the British version of the Photodrama went on tour. In areas that had no electricity, a shorter version using just tinted slides was shown with a limelight lantern. As a result, a number of extra sets of records were produced. Additionally, many wanted to purchase the two records of Pastor Russell’s voice as a souvenir, particularly when he died in 1916.

Ese es el panorama que puede conocerse de la consulta a las referencias externas a los TCJ. De manera que hay que intentar complementarlo con lo que se puede extraer de las publicaciones propias del grupo. En primer lugar incluyo las referencias que a la música del Foto-Drama pueden localizarse en las publicaciones de los EIB y TCJ. Se observará cómo la información incluida tampoco aporta demasiado para conocer con detalle el contenido musical o sonoro de aquella producción aunque sí es algo más completa que la que se ha podido indicar procedente de fuentes externas. Por ejemplo, se puede saber que había 96 discursos o narraciones de unos 4 minutos cada uno, conocerse el título de dos de las piezas musicales que se utilizaban (Humoresque y Narcissus, ya mencionadas por Zydek, por ejemplo), que también se presentó con música en directo e incluso el nombre de algún EIB que participó en ello. Incluso, hay una breve explicación de cómo se organizaban aquellas representaciones en el Chicago Temple, uno de los edificios en el que se presentó el Foto-Drama con más medios técnicos y humanos.

“Order of Exhibit—One-half hour before Drama opens the public are admitted and full house lights turned on, the great steel curtain, operated by hydraulic power and weighing twenty-six hundred pounds being first raised. This reveals to the sight of those entering, the main drop curtan,

painted in beautiful colors, red predominating, having in the center an Italian scene, and at the bottom the monogram, ‘I.B.S.A.’ Fifteen minutes later all house lights, except those of proscenium arch are turned off, the main drop curtain goes up, red footlights and red border lights above are turned on the stage setting, which in the subdued light of the auditorium gives a most beautiful effect to the stage setting.

This setting consists of a large curtain, forty-four feet long, with White picture screen in center, frame painted in black around screen and festoon painting of drapery around it all, which together with the side-wings and drapes above, all done in old rose and yellow makes an impression and gives an air of elegance not soon forgotten. Visitors of the past to the old Globe Theater can hardly believe they are in the same place.

As soon as the main drop curtain goes up and the red lights are turned on, the music begins, and continues for fifteen minutes. Then when the time arrives to begin the Drama, the rest of the house lights are turned off, the Cross and Crown slide is thrown on the screen, and just at that moment a thin red chiffon curtain parts in the center, each half moving slowly to the side of the screen, leaving the Cross and Crown standing out on a beautiful red background, in marked contrast to the deep black border around screen. The red screen is continued until all the ‘house slides’ are shown, such as ‘Ladies Please Remove Hats,’ etc., and then, just as Pastor Russell comes on the screen to deliver his introductory remarks, the red lights are turned off. At no time is a White screen to be shown. At the close of the Drama the reverse order of lights, etc., is observed. On the stage also is a piano and two large vases of flowers.[…]

Phonograph Booth—Back of, in the center of and at the bottom of the curtain is the Phonograph Booth, the horns of the phonographs protruding through the curtain. In order that the operators may see the pictures, a mirror is placed on the stage and a peep-hole made through the curtain.”

“En estudios primitivos en Nueva York produjo un espectáculo de belleza excepcional compuesto de una combinación de películas de moción y diapositivas, sincronizadas con una variedad extensa de grabaciones de la música más selecta y 96 pláticas (cada una de 4 minutos) grabadas sobre discos de fonógrafo que explicaban los puntos principales de la Biblia. […] Divide estos sucesos en cuatro partes—cuatro Entretenimientos [de dos horas cada uno] con música apropiada, etc.”

“La Sociedad preparaba sincronizar conferencias y música grabadas con fotografías y películas—puede decirse que era ‘parlante.’ Había cuatro partes, cada una de dos horas de duración.”

“Toward the end of the year [1914] the Photo-Drama of Creation came to Coventry. It was a remarkable production, including moving pictures and slides, synchronized with recorded talks and music, and setting forth God’s purpose for the earth and mankind, from the time of the preparation of the earth for human habitation down to the end of the thousand-year reign of Christ.”


“Allí [Londres hacia 1916] vi el ‘Foto-Drama de la Creación’ hecho por los Estudiantes de la Biblia, una explicación hermosa de la Biblia por medio de diapositivas, habla grabada y música apropiada.”

“Ese año [1913], también, se estaba preparando el Foto-Drama de la Creación. Se formaba tanto de diapositivas o transparencias de color como de fotografías cinematográficas de escenas del relato bíblico, que se sincronizaban con unos discos fonográficos que contenían música y discursos grabados. Se presentaba en cuatro partes, cada una de dos horas de duración.”

Ilustración 3. Juego de discos del Foto-Drama de la Creación. Estos discos contenían la parte hablada y musical que se sincronizaba manualmente con la parte visual fija (diapositivas) y en movimiento (película) de aquella producción multimedia. (Fuente: Puestos a la venta en Ebay)

“En 1928, cuando había de comenzar una exhibición en Stettin, se llamó a Erich Frost, músico profesional y conductor de una orquesta mundana hasta aquel tiempo, para que viniera a Stettin y suministrara acompañamiento musical a la película [Foto-Drama], que, por supuesto, era muda. Pronto otros músicos se unieron al grupo. Más tarde hasta utilizaron sus instrumentos para imitar el canto de las aves y el susurro de las hojas de los árboles. Durante una exhibición en Munich en el verano de 1930, Heinrich Lutterbach, un excelente violinista, se encontró con el equipo musical e inmediatamente fue invitado a viajar con él. Aceptó gozosamente, completando así la orquesta, de la cual se disfrutaba en


todas partes. Dos años más tarde la Sociedad le dio al hermano Frost un segundo equipo de la película y diapositivas y le dio la instrucción de ir a Prusia Oriental. Después de eso el hermano Lutterbach se encargó de dirigir la pequeña orquesta.”

“El Foto-Drama, preparado para ser exhibido en cuatro partes, llevaba a los espectadores desde la creación a través de la historia humana a la culminación del propósito de Dios para la Tierra y la humanidad al fin del reinado de mil años de Jesucristo. Las transparencias o diapositivas pictóricas y las películas estaban sincronizadas con grabaciones fonográficas de discursos y música. […] Se prepararon grabaciones musicales selectas, y noventa y seis discursos grabados para fonógrafo. […] El abrirse de una flor y la incubación de un pollito estuvieron entre los rasgos dignos de recordarse de las películas del Foto-Drama. Estos ejemplos de fotografía en que se acumulaba el paso del tiempo realmente impresionaron a los espectadores. ‘Al mismo tiempo que se mostraban estas fotos,’ comenta Karl F. Klein, ‘se presentaba un acompañamiento de música muy fina, gemas como Narciso y Humoreske.’”

“Una de las cosas que los ayudaron a llevar las ‘buenas nuevas’ a muchos fue la producción audio-visual que en su día dio mucho de que hablar. Se le llamó el ‘Foto-Drama de la Creación,’ y estaba compuesto de diapositivas fotográficas y película cinematográfica acompañadas de discos fonográficos de discursos y música.”

“En los años 1922 y 1923 se volvió a presentar el Foto-Drama en Alsacia, primero por el hermano Charles Eicher y luego por mí, puesto que él fue invitado a servir en Betel de Brooklyn. Entonces no había sistemas de altavoz. Fue una bendición que el Palais des Fetes, en Estrasburgo, tuviera acústica perfecta, porque la concurrencia fue de unas 1.800 personas cada noche. Nuestro violinista, Charles Rohner, contribuyó grandemente al éxito de estas presentaciones.”

“Este drama bíblico consistía en una proyección de diapositivas montadas en cristal y películas sincronizadas con una grabación en discos que contenía discursos y música.”

“Se trataba del ‘Foto-Drama de la Creación’, una combinación de películas cinematográficas y diapositivas, sincronizadas con música y discursos grabados. Duraba unas ocho horas y se presentaba en cuatro partes. Además del ‘Foto-Drama’ regular, se hizo disponible el ‘Drama Eureka’, que consistía en los discursos y la música grabados, o en las grabaciones además de las diapositivas. Aunque no tenía las películas, se presentaba con éxito en zonas menos pobladas.”

22 Anuario 1974, p.95 y 96.
23 Anuario 1975, p.59 y 60.
24 Anuario 1979, p.98 y 99.
26 “La publicidad... el arma poderosa del cristianismo.” En: ¡Despertad!, 1988, 8 de febrero, p.11.
27 Proclamadores, p.59 y 60.
Era un programa de ocho horas, dividido en cuatro partes, en el que se sincronizaban películas y diapositivas, con voz y música.”

“¡Qué empresa tan innovadora fue el ‘Foto-Drama de la Creación’! Combinaba películas y diapositivas coloreadas, sincronizadas con grabaciones de discursos bíblicos y música.”

“Se grabaron para esta obra varias composiciones musicales escogidas y 96 discursos. […] Karl F. Klein, un amante de la música que forma parte del Cuerpo Gobernante de los Testigos de Jehová, añade: ‘La proyección de aquellas imágenes iba acompañada de música magnífica, con joyas como Narcissus y Humoresque’.”

En cierto modo puede decirse que la consulta de las referencias que se han indicado anteriormente únicamente permite conocer que el Foto-Drama tenía un componente musical pero nada más. Incluyo ahora referencias más antiguas, coetáneas a la proyección del Foto-Drama para ver si la información ofrecida es mayor. Puede comprobarse que se reproducía música en el inicio, intermedio y conclusión de cada una de las cuatro partes en las que se proyectaba. También, puede encontrarse información acerca de las versiones reducidas Eureka en las que también se utilizaban piezas musicales. Incluso se podían adquirir por separado las grabaciones sonoras y musicales un aspecto que muestra que, de una forma u otra, tuvieron que ser de gran aceptación entre los EIB de la época.

Ilustración 4. Detalle de las etiquetas de dos discos del Foto-Drama de la Creación. (Fuente: Puesto a la venta en Ebay)

“The title of the DRAMA is along the lines foregoing. It therefore includes everything appertaining to the creation of earth--animals, man, the experiences of mankind for the past six thousand years and the work


of the thousand years of Messiah's Kingdom. It divides these into four Parts--four Entertainments with appropriate music, etc."

“At the introduction, intermission and conclusion of each lecture we have choice vocal selections beautifully rendered by the horn, and delicate instrumental music is produced during the showing of the films.”

“We are no longer able to proffer assistance beyond the lectures, music, picture operator, superintendent, posters, window cards, publicity aids and free scenario.”

“To operate a [Eureka] DRAMA properly there should be at least three brethren with each of the THREE PARTS--nine for the DRAMA complete—one to operate the stereopticon; one to operate the phonographic lectures, oratorios, hymns, etc.; one to serve as usher and general order-keeper. More could be used, but three will do.[…]

‘EUREKA DRAMA’ OUTFIT NO. X
Any of our readers desiring to purchase for his own use the full set of 96 DRAMA lectures (three PARTS, two hours each) with nine choice introductory, intermission and closing hymns and a portable phonograph, with a carrying case, can have the entire outfit for............................$38.50

‘EUREKA DRAMA’ OUTFIT NO. Y
This outfit is the one especially intended for the DRAMA EXTENSION described foregoing. Its three PARTS require only the same number of lecture and music records as foregoing; but, because of public use, each PART must have its own Phonograph, each PART its own Stereopticon, etc. We therefore show each PART complete in itself, as follows:

PART I. includes one Primo Stereopticon for electric current--Oneida Lens (three for varying distances); special price.........................$20.00
Variable Rheostat (five amp., ten amp., or fifteen amp.) may be effective for house current or for heavy current arc lights......................$6.00
Attachment for Acetylene Gas or Presto Light (useful in places where there is no electric current, but where gas can be taken from an automobile tank).................................................................$4.00

DRAMA stereopticon slides, beautifully tinted, with special carrying box and carrying case.............................................................$38.00
One portable Phonograph, one Operator's Book, Lecture and Hymn Records for PART I., and carrying case..............................$19.50

Total cost of PART I., ‘EUREKA DRAMA’ No. Y......................$87.50

Additional would be the expressage from Brooklyn.
The Society would furnish posters, window-cards and free scenario, and would supply the bound scenario for sale in any quantity at one-half retail prices.

PARTS II. and III. would cost exactly the same as the above, the entire three PARTS amounting to..............................................$262.50”

“Some write us desiring the DRAMA records and musical records only. We are pleased to supply these at the prices mentioned in our last issue


33 “Photo-Drama Trials and Blessings.” En: The Watch Tower, 1914, vol.35, no.15, August 1, p.236 y 237; Reprints, p.5513.

34 “Photo-Drama Trials and Blessings.” En: The Watch Tower, 1914, vol.35, no.15, August 1, p.236 y 237; Reprints, p.5514 y 5515.
with the phonograph, or at $8.00 less if the phonograph is not desired. Any preferring can order their discs direct from the Columbia Graphophone Co."35

“MUSICAL AND DRAMA RECORDS.
It appears that the Phonograph records used by us are not usually kept in stock by music stores—in fact, many records are not procurable at all. We will be pleased to supply such as may be desired, and have provided a stock in advance. Any desiring a list of these records may drop us a postcard and have the list by return mail.”36

“EUREKA PROGRAM--FAMILY PROGRAM
In some of our back issues we have explained what constitutes the EUREKA DRAMA X, without pictures—only phonograph and DRAMA records, including musical records; also the Y DRAMA, with tinted slides, DRAMA lectures, music, etc.
Now we have a third suggestion, viz.: EUREKA FAMILY DRAMA. It consists of a phonograph of good, clear tones and a choice selection of records from the DRAMA and some musical records. A few of these records might be said to be a little shop-worn, but none of them are bad—most of them are strictly new. They are priced so as to bring them within the reach of many of our readers who could not afford to purchase the regular DRAMA, but who would like to have some of the records for their own family use and for such of the public as might choose to hear our most wonderful records.
The entire outfit represents twenty of the short lectures of the Scenario, four beautiful hymns and a disc-phonograph (concealed horn)—all for $12, or if all new $15. You would need to count on cost of expressage according to distance from Brooklyn.”37

“The X DRAMA, be it remembered, has no slides, no films, but merely the phonograph musical and lecture records.”38

“DRAMA MUSIC RECORDS
The musical records used with the moving pictures of CREATION DRAMA were greatly admired. We have some on hand that were slightly used and some quite new. We will supply these, while they last, at half price.”39

“Recently we gave [en Newfoundland] the four parts of the PHOTO-DRAMA OF CREATION in our town. Much interest was manifested. […] Now they are hungry enough to appreciate the lectures and the music even without the pictures!”40


En 1917, la Mena Film Corporation, creada por algunos EIB, procedió a producir una nueva versión del Foto-Drama en un formato más acorde con los avances tecnológicos, es decir, totalmente en película. Se escribió un nuevo Escenario de la Creación y, también nuevas imágenes y grabaciones musicales.
"After writing the Scenario, we must secure the finest pictures that can be purchased in this or foreign countries, and what cannot be purchased, we will have acted out by the highest grade of moving picture actors we can find. It will be first class in every respect, just what the best theaters of the world want. Then, too, the entire film will be set to the grandes orchestral music that can be selected. In connection with both the moving pictures and music we will have the assistance of the world’s best artists as directors."

Estos son los datos que pueden extraerse de una detallada consulta a las fuentes que hablan de la música y los discursos narrados del Foto-Drama. No obstante, existen otras dos fuentes que aportan información de gran valor. Se trata, por un lado, de la labor que han realizado algunos EIB actuales quienes, desde los años 90 del siglo pasado, han invertido grandes esfuerzos en recuperar la figura de Russell. No debe extrañar, puesto que estos grupos de EIB continúan siguiendo de cerca muchas de las doctrinas que Russell promovió y han realizado una gran labor en reeditar sus publicaciones, incluido el Foto-Drama. Uno de estos grupos editó hace unos años un CD-Rom (luego DVD y consultable en Internet) con la mayoría de las publicaciones de Russell. En él se localiza un “Supplementary Text and Program” al Foto-Drama, en el que se incluye información de gran valor para conocer ciertos aspectos y, en lo que toca a este apartado, acerca de la parte sonora y musical. Además, se incluye el texto de las partes que Russell hablaba en aquella producción. Sin duda una información de gran interés.

Una segunda fuente ha sido la valiosa ayuda de otro EIB, Brian Kutscher, seguramente uno de los principales expertos en el Foto-Drama, quien han logrado recuperar casi todas las partes de aquella producción original, incluidas las musicales, y editárlas en cuatro DVD acercándose muchísimo a lo que los espectadores tuvieron que presenciar en el año 1914 cuando se estrenó. Esta labor ha debido ser excepcionalmente difícil pues, no debe olvidarse que de la versión completa del Foto-Drama únicamente se llegaron a realizar 20 o 21 juegos y, tras cerca de 70 años en los que había caído en el olvido su recuperación se veía casi como algo imposible.


43 RUSSELL, Charles Taze & KUTSCHER, Brian (ed.). The Photo Drama of Creation [Recurso electrónico]. [S.1.]: Brian Kutscher, cop. 2004. 4 DVD. February 1, 2005 version for DVD no.1; February 2, 2005 version for DVD no.2; July 26, 2005 version for DVD no.3; and, July 27, 2005 version for DVD no.4.

44 A principios de los años 40, algunos EIB ingleses intentaron algo similar y ya tuvieron que superar bastantes problemas para poder localizar algún original del Foto-Drama, aunque solo hacía unos 25 años que se había dejado de proyectar. “There was considerable scepticism; it was not known if the films still existed and could be located, and even if they were and could be obtained whether public exhibition under wartime conditions would be feasible. Bob Darby’s customary enthusiasm, however, was irresistible and it was agreed that the BSC would attempt to acquire the films via its American contacts provided that Bob and the few associated with him would undertake responsibility for their use and exhibition in the United Kingdom. Initial progress seemed promising. The films were located and copies of several typical ones made and sent to the BSC for a start.” (HUDSON, Albert Owen. Bible Students in Britain : the story of a hundred Years. Hounslow, Middlesex : Bible Fellowship Union, 1989, p.158).
Además, la conservación de las películas cinematográficas de aquella época es realmente complicada. Es muy probable que Kutscher haya estado detrás de la fuente mencionada en el párrafo anterior. La información por él aportada y sus indicaciones han sido de enorme valor para entender un poco más la importancia de las partes sonoras y musicales del Foto-Drama.

Incluyo textualmente la información de estas dos fuentes y recomiendo a cualquiera interesado en el Foto-Drama una lectura detenida de las mismas. Por ejemplo, en ellas se confirma que aunque Russell fue el que escribió y supervisó el texto de las 96 historias o escenas, únicamente grabó las partes de la introducción, el intermedio y la conclusión.\(^{45}\) Cole y Redeker ya mencionaban también este aspecto pero ahora se aportan algunos datos que permiten entender mejor el porqué se acabó utilizando la voz de un reconocido artista de la época, Harry Humphrey.\(^{46}\) La explicación de Redeker es similar en forma a la del “Supplementary Text and Program” del CD-Rom... de manera que es probable que fuera obra suya o en cooperación con Kutscher u otros EIB.

“But what a production it was! It was eight hours long. There were four two-hour parts. Besides, the introduction, intermissions, and conclusion were garnished with twelve short talks in the voice of Pastor Russell. As for the firm itself, it was accompanied by synchronized phonograph records. The ninety-six four-minute explanations were the Pastor's. The voice was that of the then-renowned recording artist Harry Humphrey.”\(^{47}\)

“Hundreds of colored stereopticon slides were synchronized with phonograph records of voice and music, with the program introduced by a brief sound motion picture—an historic first for a public showing. The main voice narrating the Biblical scenes and prophecies was not that of the Pastor. His voice was impressive in sermons and lectures, but lacked the resonance required for a production of this sort. Hence the services of a professional elocutionist were secured—the then-renowned recording artist, Harry Humphrey. His stirring and reverential voice added

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\(^{45}\) Recuérdese que sucedía algo similar en las grabaciones de los Angelophone Hymns, en las que debido a la debilidad en la voz de Russell (se acercaba ya al final de su vida) se tuvo que acudir a la voz de otra persona para poder grabar el comentario hímnico que se incluía mientras que la parte musical era cantada por otro famoso artista de la época, Henry Burr. Se trataba de la misma voz, la de Harry Humphrey, que se había utilizado para grabar la parte narrativa de las 96 historias o escenas del Foto-Drama. (“A Word of Explanation.” En: The Watch Tower, 1917, vol.38, no.7, April 1, p.98 a 111? [no es posible determinar la página original exacta a partir de los Reprints consultados]; Reprints, p.6069; “Angelophone Hymn Books.” En: The Watch Tower, 1917, vol.38, no.7, April 1, p.98 a 111? [no es posible determinar la página original exacta a partir de los Reprints consultados]; Reprints, p.6069)

\(^{46}\) Harry Humphrey (15/12/1873-1/4/1947), fue una reconocida voz de finales del s.XIX e inicios del s.XX, muy solicitada para grabar cilindros y discos con comentarios, poemas, narraciones, etc. También participó en algunas películas de los años 30 y 40. “In the 1890s, Thomas Edison chose him to work on his early phonograph records. Later, when Edison started work on talking pictures, Humphrey worked with the inventor in his South Orange Laboratories.” (“Biography for Harry Humphrey.” En: IMDb : the Internet Movie Database. [S.l.]: IMDb.com, Inc, 1990-2009. <http://www.imdb.com/name/nm0401918/bio> [21-12-09]).

a dignified tone to the presentation, with a telling effect upon the audience.”

“Harry E. Humphrey was the main voice of the Photodrama of Creation, as well as the voice of the reissued Angelophone recordings found in IBSA catalogs from 1916. As such, he deserves a footnote in Watch Tower history.

Humphrey was born in 1873. In his long career, he was variously described as a monologist, an elocutionist, an actor and recording artist. His heyday was in the years prior to 1925 when audio recordings were acoustic. In those days, raw sound with its limited frequency range was literally collected by a horn and sent to equipment that vibrated a cutting stylus. Recording artistes sometimes had to virtually put their head into the recording horn and shout to get an acceptable result. Even so, to get sufficient ‘bite’ for this kind of recording a certain voice quality was needed. This determined who became ‘names’ and who fell by the wayside in the early days of sound recording.

Humphrey worked with Thomas Alva Edison, one of whose inventions was the phonograph – originally intended as an office Dictaphone system, before the entertainment world took over. According to the International Movie Database, around the time that Edison produced a system for linking recordings with film to create a sound system called the Kinetophone, Humphrey worked with him in his South Orange laboratories.

The earliest known recording of Humphrey dates from 1912, and from then on into the first half of the 1920s he was very busy. As well as a plethora of Blue Amberol cylinders and Diamond Discs for Edison, Humphrey also recorded discs for other labels like Victor. His output included speeches, poems, explanatory dialog to go with music, and finally – language learning recordings.

If you want a flavor of his style – apart from Watch Tower related recordings – there are quite a few on YouTube. They include famous poems such as Gunga Din (a lovely over the top performance) and famous speeches like Lincoln’s Speech at Gettysburg. Perhaps one of the most entertaining dates from 1922 – Santa Claus Hides in Your Phonograph – Humphrey’s maniacal laugh would be enough to scare the living daylights out of most children of the day.

So when the timbre of CTR’s voice was judged unsuitable for the Photodrama’s main recordings, the Watch Tower Society went to the top man of the day to fill the gap. There appears no evidence that Humphrey took any personal interest in the Bible Student movement; this was simply another job for which he was paid in what were very busy years for him. He was hired again to help salvage the Angelophone debacle, which has been earlier described on this blog. There were fifty small records issued on which Henry Burr sang hymns on one side, and CTR recorded a short descriptive sermon on the reverse. The recordings were poor due to CTR’s voice quality, exacerbated by his poor health in 1916. After complaints were received, the sermons were re-recorded by Humphrey. The project was probably not helped by the use of the ‘hill and dale’ method of recording – as with cylinders, the needle travelled up and down in the groove rather than from side to side. It meant the discs could be a smaller 7 inch size, but it also meant they could all too easily be damaged by the wrong type of equipment. You were supposed to buy an Acme, Superba or Cabinet Angelophone to play them.

The idea of having music on one side of a disc and a descriptive lecture on the other was quite common at this time, and Humphrey later did a series explaining short operatic pieces on the Edison Diamond label. The death-knell for his main employment came around 1925, when electrical recording was introduced across the board. Recording deficiencies in a wide range of voices could now be overcome. Also one suspects that Humphrey’s stentorian style—redolent of Victorian recitations—went rapidly out of style in the roaring twenties. His subsequent career was as an actor. A few appearances in small parts on Broadway are listed, and he is credited with co-writing a play called The Skull c. 1928. It was reviewed as “an old fashioned melodrama” and published in book form in 1937. Then in the sound era he had a few minor roles in movies. They ranged from the prestigious - Orson Welles’ The Magnificent Ambersons, to the less than prestigious - Dick Tracey’s G Men. Perhaps the nicest gesture was a bit part in the 1940 film, Edison the Man – where the story of his old mentor was given the Hollywood treatment starring Spencer Tracey. Humphrey did not play himself, but had an uncredited bit part as a broker. Humphrey died in 1947 (aged 73) in Los Angeles County, California.

Tanto en el “Supplementary Text and Program” como en los datos aportados por Brian Kutscher pueden conocerse algunas de las piezas musicales que se utilizaban durante la proyección del Foto-Drama y, es más, aunque tiene cierta complejidad, puede llegar a obtenerse una idea de la estructura que tenía, al indicarse los discos que se utilizaban y el título de su contenido. Aunque, al parecer, ninguna de las tablas y listas que incluyo a continuación son completas, cada una de ellas aporta una serie de datos que permite aproximarse a lo que significó aquel proyecto audiovisual. Se trata, sin lugar a dudas, de pequeños tesoros que deberán irse completando en el futuro pero que para cualquier interesado en la historia de esta producción multimedia ideada por Russell hace ya casi un siglo son, sin duda, datos de gran valor.

“The Photo-Drama of Creation”  
Supplementary Text and Program

Preface

The following words are those of Pastor Russell, as spoken on the records which were used in connection with the Introduction, Internmission and Conclusion to the four parts of The PhotoDrama of Creation. They were transcribed from the original 80 RPM records that were produced by the Columbia Record Company specially for the Watch Tower Bible and Tract Society. Pastor Russell spoke only these portions of the PhotoDrama. The 96 lectures that made up the bulk of the Drama were spoken by a professional lecturer who was coached by the Pastor in the proper emphasis of specific words and phrases, So as to convey the proper tone of voice. Compared to the professional lecturer, the Pastor’s voice was too smooth to be recorded by the early acoustic recording process. To record well, one’s voice had to have an ‘edge’ to it in order to cause the needle to cut the master acetate records strongly. The strength of the final recording


depended entirely on how loudly you could shout into the horn of the
recording phonograph when the master was being cut. No electronic
amplifiers were used to increase the volume of the voice of the speaker
until 1926.

The portions that were recorded by Pastor Russell were accompanied by
motion pictures of him speaking these words. The films and records were
not made at the same time. The films were taken of him as he listened to
the records of his voice. He pantomimed the words and moved around on
the stage, just as he would have if he were speaking them live. (Close
inspection of the original films indicate this. His lips are rarely in sync
with the sound in some of the films. At times, his lips aren’t even moving
while he is gesturing and sound is coming from the phonograph.) In the
days of silent film, there was no practical way to have the person be in
front of the camera and in be close enough to the phonograph’s recording
horn at the same time.

While these films of the Pastor were in black and white, many of the films
were in beautiful color. The motion picture frames had to be handcolored,
one frame at a time by very patient artists. The original frame size was 3/4
inch by 1 inch and 16 of these were shown every second. So the artist’s
work was moving past the eye very swiftly. Many of the hand-painted
films, notably the films pertaining to the life of Christ, were produced in
France by Pathe. This particular film was a very popular film in its own
right. As was common in those days, it was possible to purchase several
copies of a film, re-edit it and create your own film, using whatever parts
of the original you chose, and add new segments to it. This was quite
legal at the time (but highly illegal today). The tinted films of the Wise
Men meeting was evidently added to the original color footage as the
markings of the Pathe company do not appear on the outer edges of the
original film. This was evidently included to explain the vast crowd that
appeared in the next scene, color footage produced by Pathe. The
observer is left to imagine that they continued to attract a crowd as they
traveled. We know that this was not the scenario of the real event, but the
film was so spectacular that it couldn’t be passed up and was used
anyway. Some of the tinted films, notably, the films of Abraham, Noah,
and others (which I do not have, and, hence, cannot include) were
produced especially for the PhotoDrama by the brethren who were
talented in the art of film-making and acting.

The original nitrate films are in such a state that they cannot be projected
normally and video-taped. Consequently, they had to be copied, one
frame at a time, manually, onto 16mm movie film (Kodachrome). The
resultant copy was used in the production of the video-tape of the Photo-
Drama.

The following listing details the contents of the video tapes of the
PhotoDrama of Creation which were assembled between November, 1992
and March 6, 1993. Several of the films have not passed through my
hands yet (if they exist at all), therefore, this production is not the
complete eight hour production. There are more music records, which go
along with films; however, since the films which these records support
are missing, the records are not included. If more films ever surface, they
will be included in future editions, along with the appropriate music
records.

This transcription goes forth with the prayer that these words of the
Pastor, which to our knowledge, have never been published before, and
this video tape of the PhotoDrama will bring a blessing to your heart.

Bible Students’ Archives
November 18, 1994
The PhotoDrama of Creation - Part One

Introduction:
The PhotoDrama of Creation is presented by the I.B.S.A, the International Bible Students Association. Its aim is public instruction along religious-scientific lines and in defense of the Bible as the inspired Word of God. Many claim that each of its parts is more helpful than a year in college, or the four parts equal to four years or more. We trust that this may prove to be so for everyone now present.

Asked the motive of the enterprise, we reply that it is purely philanthropic. It is supported wholly by voluntary contributions, and these come from Bible students, who themselves greatly benefited, and are desirous of passing the blessing on to other hearts and heads. Surely the value of an intelligent knowledge of God and the Bible is inestimable.

The PhotoDrama of Creation presents the seven days of Creation as seven epochs, each seven thousand years long; and the seventh day as not yet complete. In this view, one thousand years of the seventh day remain, during which, Earth and her population will reach the grand perfection designed by the Creator. It is held that this final thousand years has already begun. To this fact is accredited the great progress of our day - intellectually and materially. In other words, the great Seventh Day of the Genesis account is itself a great week, each day of which is one thousand years long. The six already passed have been man’s work week of struggle against sin and death under the curse pronounced in Eden. Now the great Sabbath is beginning. In it, as God has promised, that the curse shall roll away from before the blessings of Messiah’s Kingdom, for which so long we have prayed, ‘Thy Kingdom Come’; and of which we have so often sung as ‘The Sweet Bye and Bye.’

Intermission:
What we have just seen surely has broadened our conception of our Great Creator’s Wisdom, Justice, Power, and Love. Let us arise and reverently join in one verse of that beautiful hymn;

‘Nearer my God, to Thee,
Nearer to Thee!’

Conclusion and ‘Peace Pin’ offer:
Please accept from the I.B.S.A a peace pin, free. The ushers will now offer them. Take one from the card and pass the card on to your neighbor. The picture on the pin represents the boy Jesus, and your wearing the pin will signify that you wish to be a son of peace, a peacemaker, a promoter of righteousness, to the extent of your ability.

This Drama will be duplicated in all cities and lands as God shall provide the money. Nothing is ever solicited. The I.B.S.A. pays no official salaries. Every penny goes into the work. The I.B.S.A. furnishes the Drama complete, without cost, to all cities providing suitable auditoriums, ushers, et cetera.

The art feature of the Drama represents much money and great care in the reproducing and coloring. The value of the Drama to you will be doubled by the study of this literature which gives the Bible references not mentioned by the oral lectures. All are welcome to a copy in folder form free. It is available in substantial binding, profusely illustrated. Ask the usher. Many of you have the I.B.S.A. books, ‘Studies in the Scriptures.’ They will be doubly valuable to you after seeing this Drama.
## The PhotoDrama of Creation - Part One

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<tr>
<th>Record #</th>
<th>Title</th>
<th>Film/Slides</th>
</tr>
</thead>
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<td>Glory Song (Oh That Will Be Glory) - Hayden Quartet</td>
<td>Cross and Crown Slide</td>
</tr>
<tr>
<td>B1</td>
<td>In the Sweet Bye and Bye - Columbia Mixed Quartette</td>
<td>(Slide of Pastor Russell)</td>
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<tr>
<td></td>
<td>Introduction to Part One - Pastor Russell</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>God's Glory in the Heavens</td>
<td>1-5</td>
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<tr>
<td>2.</td>
<td>The First Day or Epoch</td>
<td>6-10</td>
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<tr>
<td>3.</td>
<td>The Second Day or Epoch</td>
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<tr>
<td>4.</td>
<td>The Third Day or Epoch</td>
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<td>The Fourth Day or Epoch</td>
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<td>6.</td>
<td>The Fifth Day or Epoch</td>
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<tr>
<td>7.</td>
<td>The Sixth Day or Epoch</td>
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<tr>
<td>8.</td>
<td>The Seventh Day or Epoch</td>
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<td>9.</td>
<td>Mother Eve Created</td>
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<td>Nearer, My God To Thee - Mark Andrews</td>
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<td>15.</td>
<td>Sons of God, Daughters of Men</td>
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<td>16.</td>
<td>While the Ark was Preparing</td>
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<tr>
<td>17.</td>
<td>Nephilim Destroyed</td>
<td>77-79</td>
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<td>18.</td>
<td>The End of That Age</td>
<td>80-85</td>
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The PhotoDrama of Creation - Part Two

Introduction:
We have seen and heard Part First of the PhotoDrama of Creation. We hope that as a result our reverence for our great Creator is increased. The bible story of the fall of Father Adam under the curse or sentence of death, may we never forget. The reign of sin and death and its bad influence, even upon angels, leading up to the deluge, we have fixed in our memory.

God’s oath-bound covenant with Abraham, we have seen to be the basis of all resurrection hope. Our interest in God and in the Bible and in our fellows increases as we gain broader views of Creation. It is for this reason that our patrons declare each part of the Drama the best.

Let us keep in memory the great Bible fact that Creation is not yet complete. The completed Creation will find our Earth a paradise and filled with a perfect and happy human family in harmony with the Creator. Thereafter, there shall be no more sin, sorrow, crying, or dying. The curse of death will have been rolled away by the Redeemer, and the blessing of God will be upon all - everlasting life; for all willful sinners will have been destroyed in the second death.

Part Second begins with Melchizedek, Priest and King; the supposed builder of the Great Pyramid. It will show us Moses; God’s typical dealings with typical Israel; the Exodus; crossing the Red Sea; giving of the Mount Sinai Law; the Manna; the Tabernacle and its sacrifices and other wilderness experiences. The death and burial of Moses; Israel’s crossing Jordan; Joshua’s battles; Israel’s kings; Saul, David, Solomon; Solomon’s Temple; Elisha; Elijah; Israel’s last king, Zedekiah; concluding with the beautiful and touching film, the Shunammite’s son. It illustrates the Divine Power, back of Messiah’s coming Kingdom, when all in their graves shall be called forth, and when sin and death will end.

Intermission:
Whether Jews or Christians, Catholics or Protestants, we are surely impressed with the thought that God’s dealings with His chosen people Israel were typical of wonderful things; some of them to be fulfilled under Messiah’s Kingdom; for which we all pray, ‘Thy Kingdom Come!’ While our hearts are thus impressed, let us arise to our feet and sing with the poet;

‘How firm a foundation
Ye Saints of the Lord,
Is laid for your faith
In His excellent Word!
What more can He say
That to you He hath said,
You who unto Jesus
For refuge have fled?’

Conclusion:
We exhort you to study the free Scenario, the printed copy of this lecture. Turn up its Bible references at home with your family. The story will double your interest in the things of God, your desire to serve Him and to do good to all men. It is obtainable in substantial binding at a small price to cover cost. In the folder form it is free. Send copies to your country friends who cannot see the Drama.

The remainder of Part Second is even better than what you have seen. It will close with a most touching film, showing the Prophet Elisha awakening the dead son of the Shunammite. Thus the Power of God will be exercised by Messiah’s Kingdom, when as Jesus declared, all that are in their graves shall come forth. Tell your friends about this Drama. All are welcome.
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The Photo-Drama of Creation - Part Three

Introduction:
Real Bible study is only beginning. Heretofore, our reading and studies were hindered by our creeds. Now, nobody would think of defending any of the creeds. But, as our faith in human creeds dies, our trust in the Bible as Divine increases - because we understand it better. In the second century the mistake was made of proclaiming apostolic bishops of equal authority with those twelve chosen by our Lord. Bibles were costly, few could read. It was natural that the people should accept the teaching of the apostolic bishops without proving their doctrines by the Bible. As a result, there was no Bible study for fourteen hundred years. No wonder the 'faith once delivered to the Saints' was lost.

Now we are returning to the Bible. The present pope urges all Catholics to study the Bible, and warns all against modernism - Higher Criticism. After so long neglect of the Bible, it is not strange that the twists and coloring of the creeds still gives us trouble. Errors and superstitions die hard. Part Third will help us to a broader view of the Bible's message. As our heads get straight, may our hearts respond loyally to God and His Truth.

Part Third shows us the ending of the typical kingdom of Israel, to be overturned until the antitypical Kingdom of Messiah will be ushered in. It outlines the period of Gentile dominion to its close. It shows us Messiah, in pre-human honor and glory as the Logos, the Word, or Messenger of God, and onward to His resurrection.

Intermission:
The poet has well said:

'Wonderful things in the Bible I see,
This is the dearest,
My Father loves me!'

When we realize that the great Almighty God is the friend of His creatures, it gives us confidence in Him, and we desire to address Him, 'Our Father, in Heaven!' How interesting to know that He has the world’s affairs in His charge and that the reign of sin and death will soon be overthrown by Messiah’s Kingdom.

I invite you to rest mind and body by rising and singing together the beautiful words:

'Sing them over again to me,
Wonderful Words of Life!
Let me more of their beauty see,
Wonderful Words of Life!'

Conclusion:
The remainder of Part Third is deeply interesting. The teachings, death and resurrection of Jesus. Truly, 'never man spoke like this man!' He yet speaks to us all. ‘Come unto me, all ye that labor and are heavy laden, and I will give you rest!’ Yea and the hour is coming when all shall be privileged to hear His blest message. All the blind eyes shall be opened and all the mentally deaf ears shall be unstopped.

Wear your Peace Pin. Show it to your friends. Tell them what it means. Invite them to see this Drama. All are welcome. Asked why we do not list collections, we reply, 'The Gospel is free.' Nowhere in the Bible are we authorized to solicit money in God’s Name. Freely we have received, freely we give to others.
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<th>Record #</th>
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<td>I Need Thee Every Hour - Archibald Brothers Quartet</td>
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<td>B49.</td>
<td>Jesus Refuge of My Soul - Columbia Stellar Quartet (Film)</td>
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<td>Wonderful Words of Life - Bible Students’ Archives (Modern recording)</td>
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<td>72A.</td>
<td>St. Paul-Be Thou Faithful - Evan Williams</td>
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The PhotoDrama of Creation - Part Four

Introduction:
All of us who witnessed the preceding parts of this Drama are hungry for Part Fourth. Now we are to trace the experiences of the Church from Pentecost to the present time. We are anxious to look beyond the veil into the future, to obtain a glimpse of the Church in Heavenly Glory as Christ’s Bride. More than this, we would anticipate the blessings of Messiah’s reign in the human uplift from sorrow, sin, crying, and dying to perfection and joy in the Creator’s image.
But before stepping forward, let us cast the eye of understanding backwards and mark carefully the lessons of the three parts already presented.
First, the almighty Power of the Creator and His Wisdom, as manifested in the material universe. Man, the crowning feature, made in his Creator’s moral likeness.
Second, remembering the deflection of Lucifer to Satan, the beguilement of Eve, the disobedience of Adam, and the consequent reign of sin and death, should impress the lesson of obedience to God.
Third, God’s promise, bye and bye, to restrain sin and death, and through the glorified Savior, as the King of Glory, to deliver all the willing and obedient from their weaknesses, should inspire us with hope and with love for God.
Fourth, let us remember the words of Jesus: ‘It was necessary that the Son of Man should suffer and enter into His glory.’ Let us remember that all who walk in His steps must suffer with Him if they would also reign with Him. Let us remember that Christ’s Body, or Church, will be completed by the glorious change of the first resurrection, before the establishment of Messiah’s Kingdom to bless the world.

Intermission:
In a few minutes we will see the sequel, ‘Marcellus before the cruel Nero.’ Love is of God. Cruelty is a mark of sin. The Bible’s teachings promote sympathy - Love. The cruelties practiced in the name of Christianity were induced by false doctrines. God was pictured as by the creeds as a demon and was copied by the deluded. Thank God for the greater light of our day. Now the Bible shows us the true God and His glorious promises for all His creatures. Let us arise and join our hearts and voices singing:

‘Stand up, Stand up for Jesus,
Ye soldiers of the Cross!
Lift high His royal banner,
It must not suffer loss!’

Conclusion:
While rejoicing that the days of religious persecution are passed, let us not be too sure! Roasting at the stake is no longer popular, but roasting in the public press and in public and private conversation is still practiced. The shooters of poisoned words are often professed Christians - Brethren!
Let us all resolve for peace and righteousness in word and deed; that we be not of those the Lord styles wicked. Let us remember preferably to suffer wrong, rather than to do wrong to others, or cause them suffering. Let us follow Him, who, when He was reviled, reviled not, but endured faithfully and got the reward.
As a conclusion, our choir will sing, ‘A Thousand Years, Earth’s Coming Glory.’ Join in the chorus if you will. Then sing, tell and whistle it to your own joy and that of others.
The PhotoDrama of Creation - Part Four

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<td>Oh Lord Be Thou My Light - Andrea Sarto</td>
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<td>Just As I Am - Louise Homer</td>
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<td>In The Sweet Bye and Bye - Columbia Mixed Quartette</td>
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<td>Intermission to Part Four - Pastor Russell (Film)</td>
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<td>85.</td>
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<td>A Thousand Years - Columbia Mixed Quartette</td>
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A continuidad, incluyo la información que Brian Kutscher me proporcionó sobre las grabaciones sonoras y musicales del Foto-Drama. Interesante es el dato de que es prácticamente imposible conocer con exactitud la lista de todas las grabaciones que se llegaron a utilizar originalmente en aquella producción… pero Kutscher, a partir de algunas de las listas que se han conservado, ha intentado aproximarse lo más posible. Por primera vez, pueden conocerse los títulos de casi todas las piezas musicales que se utilizaban, al menos de las que Kutscher ha podido localizar.

"Thank you for your interest in the Photo Drama of Creation. I am a Bible Student who has been actively collecting and assembling the original film, slide and record elements of the Photo Drama since 1969. [...] this has been an interest of mine since I was in my mid-teens. The exact titles and artists used in the Photo Drama varied over time. It is impossible to be SURE that any given list of phonograph records is the ONE that was used, however, I have a list that was put out by the Watch Tower Bible and Tract Society (WTB&TS) in November of 1914 that lists titles, but not artist's names. With this list, I did my best to assemble the musical elements for my 2004 DVD production of the Photo Drama of Creation. Although I am constantly looking for (and occasionally finding) new film elements, I have not found ‘new’ records from that time.
for a few years now. Yes, I update the 2004 production when I find new elements. I just did this a few months ago when I obtained a new, more complete copy of the film for the Introduction to Part One.

For each of the four parts of the Photo Drama, there were opening hymns (probably played while people were settling in their seats), one hymn between the ‘intermission’ and ‘conclusion’ records, another during the 5 minute intermission, and one at the end of each part. In addition, whenever there was a motion picture on the screen that didn't have a specific soundtrack record (which was sound-synchronized to the film), there were other songs, and occasionally hymns, played. The subject matter determined what type of song would be played.

The records that I have collected over the years are a combination of original records that I am certain were used in 1914, as well as several that I acquired at ‘garage sales’ and ‘antique stores’ and some that were mixed in with the original records that are obviously not old enough to have been used in 1914, as they were recorded using the Electrical Process, which was invented in 1925. However, I know that these more modern records are the proper titles, but were purchased to replace worn out Acoustic Process records.

By the way, prior to 1925, there was no *one* standard playback speed for records, although some companies claimed that they always recorded at a specific speed. The Photo Drama lecture records were recorded by the Columbia Record Company at 80 RPM. Several hymn records were also contracted by Pastor Russell to be recorded with Bible Student hymn lyrics, which differ from the standard lyrics of the hymns involved. I am not certain whether Bible Students were the performers or not, although the artists' names included ‘The Columbia Stellar Quartette’, ‘The Columbia Mixed Quartette’, and an individual - Andrea Sarto. I have found and purchased other hymn records performed by these same two quartettes, but these records contained lyrics that varied from the Bible Student version.

Hymns titles included ‘In the Sweet Bye and Bye’, ‘Wonderful Words of Life’ and ‘A Thousand Years’.

Some of the music was taken from operas - such as the Grand March and Finale from Aida, which was used during the films of the Exodus. Also, ‘The Calm’ from the William Tell Overture was used.

Please note that I am differentiating Bible Students from Jehovah's Witnesses because at that time (1914), there was no such thing as a ‘Jehovah's Witness’, nor can their present doctrines be heard in the Photo Drama's lectures. The JWs do not sing the hymns that were used in the Photo Drama any more either. They have an entirely different set of hymns in their book today.**51

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51 Correspondencia electrónica con Brian Kutscher (18-01-06). Agradezco a Kutscher su disponibilidad y amabilidad en aportar esta información.
INSTRUCTIONS FOR PHONOGRAPHERS -- CREATION

PHOTO-DRAMA

Examine records as soon as received, note anything wrong on post-card to Brooklyn Office, saying whence received. Thus only can we keep trace of who scratches and damages records.

Each Part should be rehearsed before being shown to the public, by same operator. See that phonograph speed never exceeds 78 revolutions to minute. This gives rich, full tones, audible everywhere. The only exception where speed may be altered is for the Intermission Song for the public; play it slowly. If asked to exceed this speed, please report to I. B. S. A. Drama.

Oil phonograph very little daily.

Lecture envelopes are usually plain.

Music envelopes are usually printed.

‘F’ signifies for use with film--moving pictures.

Play music during all motion pictures, until Pax Head appears.

Start lectures when Cross and Crown appears. But if all the film to proper stop has not been shown, it means that the operator is in trouble; keep on playing music.

When changing from music to lecture, or from lecture to music, a pause of twenty seconds as appropriate; but lecture records follow each other without intermission.

Place all records systematically before beginning to operate.

Place open ends of the record envelopes in the same direction.

Loose break and let machine run down every night, and fasten needle thumb-screw.

No one should be admitted to the phono booth during performance except APPOINTED learner, and she should not even whisper, but merely watch--thinking in advance what she would so next.

In packing for shipment, place a corrugated cardboard between every three or four records. Never pack a small record between large ones. Pack your instruction book with the M. P. Operator’s book in his slide case.

SYSTEM FOR GETTING PHONOGRAPH READY FOR USE EACH TIME

Wind machine and change needle for every record.

New record on, brush it with camel’s hair brush covered with silk; make doubly sure that its marks agree with those of the OPERATOR’S BOOK.

Removing record, turn it over to see if it is to be used again, and place it properly ready for use.

Release break three seconds before putting needle down. When obliged to start in the middle of a record, give the record a little pull, catching hold of outer edge.

Numbers only are for lectures.

Numbers and letters are for music.

‘A’ means to play ‘A’ once.

‘1/2 A’ means to play one half of record ‘A’.

‘1 1/2 A’ means to play ‘A’ once and 1/2. (On the records it is different; ‘6A’ or ‘16A’ refer to the pages of OPERATOR’S BOOK.)

Never have any record out of its envelope except when in use.

Use a piece of cardboard for keeping the line of the lecture in the instruction Book, so that you will not need to hunt the place.

Agradezco a Brian Kutscher que me proporcionara esta información que, a modo de ayuda era distribuida originalmente a todos aquellos EIB que tenían a su cargo la proyección del Foto-Drama.
Lock up records, book, needles and brush after each entertainment.
Each operator should wear a head ornament similar to those worn by the
ushers.
In your booth, place a card reading, ‘No visitors allowed.’
Invariably use ‘Columbia Loud Needles.’
Pin holes or cuts of any kind should NEVER be made on records. All
records which stop in the center have been marked. If this mark
has been effaced, use white chalk to replace the dot.

ORDER OF MUSICAL PROGRAM WITH FILMS

PART ONE
A1 Glory Song.
B1 Sweet By and By.
C1 What A Savior.
D1 Introduction. (Pastor Russell, first half.) Stop when Pastor Russell
says, ‘Sweet By and By.’
Lecture Records 1 & 2 -- 3 & 4.
4A Valse Bluette. Film ends when large flower opens fully.
Lecture Record 5 & 6.
6A Spring Song. Start this with the Panorama and continue during Film
which ends when the animal plant swallows the shrimp.
Lecture Record 7 & 8.
8A Lullaby. In some Dramas the Operator rethreads; continue music.
Film ends when the man catches the butterfly.
Lecture Record 9 & 10.
10A Lead Kindly Light. Lift the needle at the end just before the ‘Amen.’
14 Intermission. (Pastor Russell, second half.) Stop Record when Pastor
Russell concludes, ‘Nearer My God To Thee,” leaving needle in
position to complete after Hymn.
14A Nearer My God To Thee -- SLOWLY. Soon as audience gets started
lift the needle.
14 Complete the Pastor Russell Record.
14B A Thousand Years. (On reverse side of B1.)
Lecture Record 15 & 16.
16 A Last Rose of Summer. (On reverse side of 4A.)
16B The Broken Melody. (On reverse side of 6A.) Film ends when water
rushes over houses.
Lecture Record 17 & 18.
18A Marie. Film ends after Rainbow and prayer
(NOTE: Another copy of this script reads 18A Jocelyn. etc. {B.K.})
24A Die Meistersinger.
24B Flower Song. (On reverse side of 24A.)
24C Adoration. Film ends when smoke fully ascends from sacrifice.
24D Jesus Refuge of My Soul. (On reverse side of C1.) Start this piece
immediately at the close of the Drama while announcement
slides are being shown.
PART TWO
A25 Face to Face
B25 Sweet By and By. When through playing turn record over and place it after 36A.
C25 Hallelujah Chorus.
D25 Introduction. (Pastor Russell, first half) Stop record after ‘When sin and death will end’
32A Gavotte. Film ends at conclusion of sprinkling the blood.
Lecture Record 33 & 34. (Note! Music follows 33. DO NOT lift the needle.)
33A Marie (Play this and the following three pieces of music on one machine. C.T.R.)
(NOTE: Another copy of this script reads 33A Jocelyn (18A) etc. [B.K.])
33B Lullaby (8A) Start this just as the two servants take the bread from Moses.
33C Adoration (On reverse side of 33A.) Stop when Moses and Aaron leave Pharaoh.
33D Aida. Continue playing while two slides which follow the film are being shown.
Lecture Record 34. Start this lecture, by giving record a quick pull on outer edge.
Lecture Record 35 & 36
36 Intermission. (Pastor Russell, second half.) Stop record when Pastor Russell concludes, ‘You who unto Jesus for refuge have fled.’ DO NOT lift needle.
36A How Firm a Foundation. -- SLOWLY. (On reverse side of A25.) As soon as audience gets started, lift needle.
(Note: another copy of this script says that 36A is on the reverse side of 66A in English)
36B Complete the Pastor Russell record.
(NOTE: Another copy of this script has the following entry: Organ (Reverse side of 55A)
36B A Thousand Years. (On reverse side of B1, B25 and 48C.) When through playing, place record after 48B
Lecture Records 37 & 38 -- 39 & 40 -- 41 & 42.
42A Stabat Mater.
42B Lucia Di Lammermoor. (On reverse side of 33D.)
42C Dead March From Saul. Film ends when King Saul dies.
Lecture Records 43 & 44 -- 45 & 46 -- 47 & 48.
48A Humoresque. (On reverse side of 32A.)
48B William Tell.
48C Sweet By and By (Same record as B25.) Start when Elisha attempts to awaken child.
48D God Be With You. Start immediately, while the announcement slides are being shown.
PART THREE
A49 Sweet By and By.
B49 Jesus Refuge of My Soul.
C49 A Thousand Years. (On reverse side of A49 and 64B.) When through, place after 64A.
D49 Introduction. (Pastor Russell, first half.) Stop record when Pastor Russell says, ‘Onward to His resurrection.’
Lecture Records 49 & 50 -- 51 & 52 -- 53 & 54.
54A Broken Melody (16B)
54B Die Meistersinger (24A). Film ends when Joseph and Mary arrive at their lodging place.
Lecture Record 55 & 56. (Note! Music follows 55. Leave needle on record to complete Lecture 56 after the film.)
55A Stille Nacht.
55B O Holy Night. Start this record when scroll is shown to first wise man.
55B O Holy Night. Operator rethreads; continue music.
55A Stille Nacht. Continue playing this record during three slides which follow Film.
Lecture 56. Start this lecture by giving record a quick pull on outer edge.
Lecture Records 57 & 58 -- 59 & 60.
60 Intermission. (Pastor Russell, second half.) Stop playing when Pastor Russell concludes ‘Wonderful Words of Life,’ DO NOT lift the needle.
60A Wonderful Words of Life. -- SLOWLY. (Soon as audience gets started lift needle.)
60 Complete the Pastor Russell Record. Giving record quick pull on outer edge.
60B What A Savior. (On reverse side of B49.)
Lecture records 61 & 62 -- 63 & 64.
64A Flower Song. (On reverse side of 54B.)
64B Sweet By and By. Start when they enter the porch at the home of Jairus. Film ends at their departure. Do not stop in the middle of a stanza.
Lecture Records 65 & 66.
66A Les Rameaux. (The Palms.) Do not repeat. Start when large title 'Les Rameaux' appears.
Lecture Record 67 & 68. Note! Music follows 67. DO NOT lift needle.)
67A Dead March from Saul. Play twice. Operator rethreads; continue music.
67B Nearer My God To Thee. Start 1/2 from beginning. Film ends after ‘Ecce Homo.’
Lecture 68. Start this lecture by giving record a quick pull on outer edge.
68A Largo. (On reverse side of 55A.) Film ends at burial of Jesus.
Lecture Records 69 & 70 -- 71 & 72.
72A Be Thou Faithful. Start immediately, while announcement slides are being shown.
PART FOUR
A73 O Lord Be Thou My Light.
B73 Just As I Am (On reverse side of A73.)
C73 Sweet By and By.
D73 Introduction. (Pastor Russell, first half.) Stop when Pastor Russell says, ‘Before the establishment of Messiah’s Kingdom to bless the world.’
Lecture Record 73 & 74,
74A Broken Melody. Film ends when St. Stephen falls dead.
Lecture Records 75 & 76 – 77 & 78.
78A William Tell. Panorama.
Lecture Records 79 & 80 – 81 & 82 – 83 & 84.
84A Caprice Viennois.
84B Be Thou Faithful. Start this when the soldiers come through the rocks.
Intermission. (Pastor Russell, second half.) Stop record when Pastor Russell says, ‘It must not suffer loss.’ DO NOT lift the needle.
84C Stand Up For Jesus. – SLOWLY. (Soon as audience gets started lift the needle.)
84 Complete the Pastor Russell Record. Giving record quick pull on outer edge.
84D Our King Is Marching On. (On reverse side of 84C.)
84B Be Thou Faithful. Film ends after Nero turns up his thumbs.
Lecture records 85 & 86 — 87 & 88 – 89 and 90.
90A William Tell. (On reverse side of 78A.) On Sunday play 74A.
Lecture Records 91 & 92 – 93 & 94.
94A Song Without Words. (On reverse side of 74A.)
94B Angelus.
94C Fifth Symphony. (On reverse side of 94B.) Film ends after the Masquerade Scene.
Lecture Record 95 & 96.
96A A Thousand Years. (On reverse side of C73.) Start immediately, while announcement slides are being shown.
<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Record Label</th>
<th>Number (Matrix #)</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>Louise Homer</td>
<td>My Faith Looks Up To Thee</td>
<td>Victrola (Red Label)</td>
<td>1138-B</td>
<td>10&quot;</td>
</tr>
<tr>
<td>B73</td>
<td>Louise Homer</td>
<td>Just As I Am</td>
<td>Victrola (Electric)</td>
<td>1138-A</td>
<td>10&quot;</td>
</tr>
<tr>
<td>4A</td>
<td>Efrem Zimbalist</td>
<td>Valse Bluette</td>
<td>Columbia (Viva-tonal)</td>
<td>181-M (146918)</td>
<td>10&quot;</td>
</tr>
<tr>
<td>6A</td>
<td>Cond. by Robert Hood Bowers</td>
<td>Spring Song</td>
<td>Columbia (Electric)</td>
<td>1179-D (144640)</td>
<td>10&quot;</td>
</tr>
<tr>
<td>10A</td>
<td>Remald Werrenrath</td>
<td>Lead Kindly Light</td>
<td>VICTROLA (Electric)</td>
<td>1279-A</td>
<td>10&quot;</td>
</tr>
<tr>
<td>14A</td>
<td>Mark Andrews</td>
<td>Nearer, My God, To Thee</td>
<td>Victor (Electric)</td>
<td>20129-A</td>
<td>10&quot;</td>
</tr>
<tr>
<td>16A</td>
<td>The Artist Ensemble</td>
<td>The Last Rose of Summer</td>
<td>Columbia (Viva-tonal)</td>
<td>1115-D (144012)</td>
<td>10&quot;</td>
</tr>
<tr>
<td>18A</td>
<td>Venetian Trio</td>
<td>Jocelyn - Berceuse</td>
<td>Victor (Electric)</td>
<td>20130-B</td>
<td>10&quot;</td>
</tr>
<tr>
<td>24A</td>
<td>Mischa Elman</td>
<td>Meistersinger - Prize Song</td>
<td>VICTROLA (Red Label)</td>
<td>6090-A</td>
<td>12&quot;</td>
</tr>
<tr>
<td>32A</td>
<td>Maud Powell</td>
<td>Mignon - Gavotte</td>
<td>VICTROLA (Red Label)</td>
<td>803-A</td>
<td>10&quot;</td>
</tr>
<tr>
<td>36A</td>
<td>Trinity Choir</td>
<td>Oh Come All Ye Faithful</td>
<td>Victor (Electric)</td>
<td>20246-B</td>
<td>10&quot;</td>
</tr>
<tr>
<td>42A</td>
<td>Arthur Pryor's Band</td>
<td>Stabat Mater-Cujus Animam</td>
<td>Victor (Electric)</td>
<td>16918-B</td>
<td>10&quot;</td>
</tr>
<tr>
<td>48A</td>
<td>Mischa Elman</td>
<td>Humoresque</td>
<td>VICTROLA (Red Label)</td>
<td>6095-A</td>
<td>12&quot;</td>
</tr>
<tr>
<td>64A</td>
<td>Columbia Concert Orchestra</td>
<td>Flower Song</td>
<td>Columbia (Electric)</td>
<td>59050-F (206089)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>66A</td>
<td>Marcel Journet</td>
<td>Les Rameaux (The Palms) (French) (C-90 Cassette #2 starts here)</td>
<td>VICTROLA (Red Label)</td>
<td>6175-A</td>
<td>12&quot;</td>
</tr>
<tr>
<td>66A</td>
<td>Trinity Choir</td>
<td>The Palms (English)</td>
<td>VICTROLA (Electric)</td>
<td>6607-A</td>
<td>12&quot;</td>
</tr>
<tr>
<td>68A</td>
<td>Felix Salmond</td>
<td>Berceuse (Cradle Song)</td>
<td>Columbia (Viva-tonal)</td>
<td>169-M (146390)</td>
<td>10&quot;</td>
</tr>
</tbody>
</table>

Agradezco a Brian Kutscher que me proporcionara esta lista que él mismo ha ido confeccionando a través de varias décadas de búsqueda por recuperar el *Foto-Drama.*
<table>
<thead>
<tr>
<th>Number</th>
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<th>Record Label</th>
<th>Size</th>
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</thead>
<tbody>
<tr>
<td>72A</td>
<td>74136</td>
<td>Evan Williams</td>
<td>St. Paul - Be Thou Faithful</td>
<td>Victor (1 Sided)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>74A</td>
<td>A1037 (19406)</td>
<td>Prince's Orchestra</td>
<td>The Broken Melody</td>
<td>Columbia Grafonola</td>
<td>10&quot;</td>
</tr>
<tr>
<td>74A</td>
<td>A1037 (19407)</td>
<td>Prince's Orchestra</td>
<td>Song Without Words</td>
<td>Columbia Grafonola</td>
<td>10&quot;</td>
</tr>
<tr>
<td>84A</td>
<td>50127-D (98504)</td>
<td>Naoum Blinder</td>
<td>Caprice Viennois</td>
<td>Columbia (Electric)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>84A</td>
<td>50127-D (98505)</td>
<td>Naoum Blinder</td>
<td>Variations on a Theme by Corelli</td>
<td>Columbia (Viva-tonal)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>24B</td>
<td>35006-A</td>
<td>Louis Heine</td>
<td>Flower Song (Blumenlied)</td>
<td>Victor (Black Label)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>24B</td>
<td>35006-B</td>
<td>Louis Heine</td>
<td>Lullaby (Berceuse)</td>
<td>Victor (Black Label)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>16B</td>
<td>6331-B</td>
<td>Efrem Zimbalist</td>
<td>The Broken Melody</td>
<td>Victrola (Red Label)</td>
<td>12&quot;</td>
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<tr>
<td>16B</td>
<td>6331-A</td>
<td>Efrem Zimbalist</td>
<td>The Lark (L'Alouette)</td>
<td>Victrola (Red Label)</td>
<td>12&quot;</td>
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<tr>
<td>48B</td>
<td>1843-D (A7629)</td>
<td>Sir Henry J. Wood and the New Queen's Hall Orchestra</td>
<td>William Tell Overture - Pt. 3 - The Calm</td>
<td>Columbia (Viva-tonal)</td>
<td>10&quot;</td>
</tr>
<tr>
<td>55A</td>
<td>44519-B</td>
<td>Trinity Choir</td>
<td>Silent Night</td>
<td>Victor (Blue Label)</td>
<td>10&quot;</td>
</tr>
<tr>
<td>55B</td>
<td>44519-A</td>
<td>Lucy Isabelle Marsh with the Trinity Choir</td>
<td>Holy Night (Oh! Holy Night) (1908=only patent listed)</td>
<td>Victor (Blue Label)</td>
<td>10&quot;</td>
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<tr>
<td>60B</td>
<td>65568 (36968)</td>
<td>Andrea Sarto</td>
<td>What A Saviour</td>
<td>Columbia</td>
<td>12&quot;</td>
</tr>
<tr>
<td>24D/84B</td>
<td>65568 (36937)</td>
<td>Columbia Stellar Quartette</td>
<td>Jesus Refuge of My Soul</td>
<td>Columbia</td>
<td>12&quot;</td>
</tr>
<tr>
<td>(94B)</td>
<td>35767-A</td>
<td>Charles O'Connell</td>
<td>Angelus</td>
<td>Victor (Black Label)</td>
<td>12&quot;</td>
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<tr>
<td>(94B)</td>
<td>35767-B</td>
<td>Mark Andrews</td>
<td>Messiah - Hallelujah Chorus (Organ Solo)</td>
<td>Victor (Black)</td>
<td>12&quot;</td>
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<tr>
<td>24C</td>
<td>6473-A</td>
<td>Renee Chemet</td>
<td>Adoration</td>
<td>Victrola (Red Label)</td>
<td>12&quot;</td>
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<tr>
<td>24C</td>
<td>6473-B</td>
<td>Renee Chemet</td>
<td>Romance</td>
<td>Victrola (Red Label)</td>
<td>12&quot;</td>
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<tr>
<td>C25</td>
<td>35768-A</td>
<td>Trinity Choir</td>
<td>Messiah - Hallelujah Chorus</td>
<td>Victor (Black Label)</td>
<td>12&quot;</td>
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<tr>
<td>C25</td>
<td>35768-B</td>
<td>Trinity Choir</td>
<td>Gloria from “Twelfth Mass”</td>
<td>Victor (Black Label)</td>
<td>12&quot;</td>
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<tr>
<td>96E</td>
<td>65518 (36814-2)</td>
<td>Columbia Mixed Quartette</td>
<td>A Thousand Years</td>
<td>Columbia (Blue Label)</td>
<td>12&quot;</td>
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<tr>
<td>C73</td>
<td>65518 (36815-1)</td>
<td>Columbia Mixed Quartette</td>
<td>In The Sweet Bye and Bye</td>
<td>Columbia (Blue Label)</td>
<td>12&quot;</td>
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<tr>
<td>(16A)/84D</td>
<td>65569 (36945-1)</td>
<td>Columbia Stellar Quartette</td>
<td>Our King is Marching On</td>
<td>Columbia</td>
<td>12&quot;</td>
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<tr>
<td>84C</td>
<td>65569 (36944-2)</td>
<td>Columbia Stellar Quartette</td>
<td>Stand Up For Jesus</td>
<td>Columbia</td>
<td>12&quot;</td>
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<tr>
<td>94C</td>
<td>A5954 (49097)</td>
<td>Philharmonic Orchestra of Beethoven</td>
<td>5th Symphony Pt. 1 Andante (Beethoven)</td>
<td>Columbia (Symphony)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>94C</td>
<td>A5954 (49096)</td>
<td>New York-Josef Stransky</td>
<td>5th Symphony Pt. 2 Andante (Beethoven)</td>
<td>Columbia (Series)</td>
<td>12&quot;</td>
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<tr>
<td>31</td>
<td>65569 (36944)</td>
<td>Andrea Sarto</td>
<td>Stand Up For Jesus</td>
<td>Columbia</td>
<td>12&quot;</td>
</tr>
<tr>
<td>31</td>
<td>65569 (36945)</td>
<td>Andrea Sarto</td>
<td>Our King is Marching On</td>
<td>Columbia</td>
<td>12&quot;</td>
</tr>
<tr>
<td>C1</td>
<td>65568 (36936)</td>
<td>Andrea Sarto</td>
<td>What A Saviour</td>
<td>Columbia</td>
<td>12&quot;</td>
</tr>
<tr>
<td>24D</td>
<td>65568 (36937)</td>
<td>Columbia Stellar Quartette</td>
<td>Jesus Refuge of My Soul</td>
<td>Columbia</td>
<td>12&quot;</td>
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<tr>
<td>32D</td>
<td>35780-A</td>
<td>Creatore's Band</td>
<td>Aida-Introduction and Moorish Ballet</td>
<td>Victor (Electric)</td>
<td>12&quot;</td>
</tr>
<tr>
<td>32D</td>
<td>35780-B</td>
<td>Creatore's Band</td>
<td>Aida-Grand March and Finale</td>
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<td>Frank C. Stanley (Bass Solo)</td>
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Additional records, obtained from various sources:

Second-hand shop:

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Br. Wilbur Poe:

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<td>Jesus Refuge of My Soul</td>
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An (xxx) in the first column indicates that the painted-on number was scratched off the label of this copy of the record. No number indicates either that this particular copy of the record was not used when the Photodrama was run, that that particular song was not a part of the Photodrama, or it just wasn't painted on that particular copy of the record. Apparently there were several different versions of songs (same title, different artist) in use in the Photodrama, as I have seen other lists which have different artists listed for the same record. It is reasonable to assume that some of these records may be replacements for older, worn-out records. Indeed, several of these records were produced using the electric process, a recording method which did not come into existence until around 1925.

Br. Brian Kutscher
July 1, 1990.
Del folleto explicativo que acompaña a los DVD del *Foto-Drama* que ha producido Brian Kutscher se extraen nuevos datos y una nueva lista de discos, películas y diapositivas que utilizó para recomponer la producción de Russell.

“This production was assembled, wherever possible, using original films, slide and audio elements. In a few cases, more modern (1914 to 1926 era) recordings were used when the original ones were not available. Most of the motion picture elements were digitized from the original 35mm Nitrate base footage. When necessary, 16mm duplicates and other authentic footage that was videotaped was interspersed to make the documented record of this production more complete. There are still some film elements missing from this production. The slides have been presented as they originally appeared in 1914. Some have been colorized, or corrections were made to fix painting errors, such as printing outside of lines or by filling in areas that were not painted. All of the slides have been retouched to remove cracks, dust, and scratches and to correct color shifts. The restoration and reproduction effort required much work and great expense. This production is not in the public domain. Use of it is restricted to private viewing and showings where no charge is made for admission. This production may both be copied or used for any other purpose without the consent of the copyright holder. […]

**Acknowledgements**

This production would not have been possible without numerous contributions made to ‘Bible Students’ Archives” over the years. From the earliest attempts that the producer of this tape made to copy a damaged audio tape of Pastor Russell’s voice in 1969 to the present time, the Photo Drama of Creation has been regarded with fascination and great respect. It was the longest production of its time, running about eight hours. It was also partially sound synchronized. Films of Pastor Russell and at least one vocal performance (*Les Rameaux* – *The Palms*) were closely synchronized with phonograph records that comprised their soundtrack. The remainder of the time, lecture records, recorded by Harry E. Humphry, a professional elocutionist, and musical selections accompanied the glass slides and motion pictures. In producing this version, the producer used printed guides and an annotated copy of the Scenario. There were also some clues regarding slide changes provided in the ‘Instructions to Phonographers’, so these were followed as closely as possible. Several copies of the original phonograph records came from various sources, however the records that were used in this production were provided by Anton Frey, Wilbur Poe, Lawrence Kirkham and Charles Redeker. Wherever possible, records that were used in 1914 were used in this production. However, in some cases, over the years, the original titles were replaced with Electrical Process recordings. Of necessity, these were used. Original glass slides were provided by Edward Bielecki and Tim Armstrong. These were all copied onto 35mm negative film and put onto Kodak Photo CDs. These digital photographs were retouched and enhanced using Adobe Photoshop. Additional slides that had not been available in either of these two sets of original Photo Drama slides were taken from a set of original Eureka Drama slides, scanned directly into the computer and colorized. The Eureka Drama slides were provided by Charles Redeker. Original 35mm Motion picture footage was supplied by August Tornquist, Leon Norby, and Laurence Kirkham. Additional scenes were provided by others who wish to remain anonymous. Also, 16mm footage for Part Three, consisting of Felix Alland’s ‘World’s Greatest Passion Play’, came from Mary Hatgis’ collection. The Introduction to Part Three
was supplied as a 16mm negative by Ruth Szybinski. Additional footage came from a video tape that was recorded in a Jehovah’s Witnesses Kingdom Hall. The originator of this tape is unknown. These sequences were blended together when the 35mm record was incomplete. This production was assembled used Sony Vegas (v. 4.0 and v. 5.0), Sony DVD Architect (v. 1 and v. 2), Adobe Premiere (v. 6.5), Adobe Photoshop (v. 7.0).”

“The Photo Drama of Creation – Part One”

1. ‘Glory Song’ [Vocal music]
   Title Slides (modern)
   [This recreation was produced from the original slide, film and record elements; which were retouched, repaired, and colorized as needed. This production ©2004 Brian Kutscher. All Rights Reserved]
   [The original production was written by Charles Taze Russell, and was presented by the International Bible Students Association in 1914. C.T. Russell recorded the introductions, intermissions, and conclusions to the four parts. The main body of lectures were recorded by Harry E. Humphry, a professional elocutionist.]
   [Digital Restoration by Brian Kutscher on behalf of Bible Students everywhere.]
   [Part One – Creation to Abraham]

2. ‘In the Sweet Bye and Bye’ [Vocal music]
   Photo of Pastor Russell
   Ladies Please [Will You Kindly] Remove Your Hats?]
   [All] Those Arriving [late may Remain for the next Show]
   Some Desire to Hear [Silence is Golden! How Many Are Thus Rich?/] Do Not Talk

3. ‘What A Savior’ [Vocal music]
   Cross and Crown

4. Film – Pastor Russell – Introduction to Part One

5. Lecture 1 – God’s Glory in the Heavens
   1. The Starry Heavens
   2. Relative Size of Sun and Planets
   [4. Our Solar System]
   3. Film – a portion of this film is presented
   4. Our Solar System
   5. Twelve Zodiac Signs
   6. Film – Zodiac

6. Lecture 2 – The First Day or Epoch
   7. Earth in a Gaseous State
   8. Earth/the/Rings in Formation
   8.5 Earth/the/Rings More Fully Developed
   [9. Earth Was Like Saturn (other)(untitled)]
   9. Earth Was Like Saturn
   10. Earth’s/ Rings Converging
   11. Let There Be Light

54 KUTSCHER, Brian. “[Folleto explicativo del Foto-Drama]”. [Dearborn Heights, MI: Brian Kutscher, cop. 2004]. 16 p. Folleto que se adjuntaba con los 4 DVD del Foto-Drama producidos por Brian Kutscher (RUSSELL, Charles Taze & KUTSCHER, Brian (ed.). The Photo Drama of Creation [Recurso electrónico]. [S.1]: Brian Kutscher, cop. 2004. 4 DVD. February 1, 2005 version for DVD no.1; February 2, 2005 version for DVD no.2; July 26, 2005 version for DVD no.3; and, July 27, 2005 version for DVD no.4).

55 Ibidem. Las interpolaciones entre corchetes en cursiva no figuran en el folleto original. Las he añadido tras visualizar detenidamente los DVD.
7. Lecture 3 – The Second Day or Epoch
   12. Earth Cooling – Rings Precipitated
   13. Earth and Saturn – Comparative Size (untitled)
   14. The Firmament Established
8. Lecture 4 – The Third Day or Epoch
   15. Seas Gathered
   16. Ocean and Land (untitled)
   17. Land Appears
   18. Volcano (untitled)
   19. 5 Waterfall and Tress (untitled)
   19. 5 Forests? (Untitled)
   20. Twilight?
   21. [Twilight?] (Untitled)
9. Film [with Music] – God’s Power in Creation (Plants and flowers growing)
10. Lecture 5 – The Fourth Day or Epoch
    22. The Greater Light
    22.5 (Sun, Moon, Earth and Stars) (untitled)
    23. The Lesser Light
    24. Vegetation Began (untitled)
   25. Forests of Coal Period
    26. Submerging Forests of Coal Period
    27. Night (untitled)
11. Lecture 6 – The Fifth Day or Epoch
    28. Fish and Fowl
    29. Birds and Fishes
    30. Deep Sea Life
    31. Stegasaurus – Large as an Elephant
    32. Diplodocus – 84 Ft.
    33. Prehistoric Zoo
    [34. Prehistoric Zoo (untitled)]
12. [Panoramic Slide of Gigantosaurus] [With music]
    35. Panoramic Slide of Gigantosaurus
13. Lecture 7 – The Sixth Day or Epoch
    36. The Animal Creation
    37. Beasts, Cattle, Creeping Things
    38. Man Became a Living Soul
    39. Ideal Likeness of Adam
    40. Naming Animals (untitled)
14. Lecture 8 – The Seventh Day or Epoch
    41-43 Earth’s Seven Days [Earth’s Seven Creative Days as Seen by the Almighty]… (normal and panoramic slides)
    44. Fountain (untitled)
15. Films [with Music] – Bees, Chicks and Butterflies – Caterpillars
    [All Life is of God. Development of a Chick]
    [The Embryo on the Tenth Day Showing Rudimentary Feathers]
    [The Eleventh Day]
    [Fourteenth Day. Feathers Well Developed]
    [Eighteenth Day. The Chick Almost Fully Developed]
    [Twenty First Day. Chick in Egg Ready to Emerge]
    [After Obtaining its First Breath by Piercing the Air Space]
    [The Piercing of the Shell. The Chick Notifies its Success by Vigorous Squeaks]
    [Dry and Happy]
    [Gipsy Moth Caterpillars]
115

[Pass Moth Caterpillar]
[ Lobster Moth Caterpillar. A Pugnacious Species]

16. Lecture 9 – Mother Eve Created
45. Mother Eve Created
46. Adam and Eve in Eden (untitled)
[47. The First Family (untitled)]
47. The First Family

17. Lecture 10 – Mother Eve Beguiled
48. The Serpent in Eden
49. Mother Eve Beguiled
50. Flowers (untitled)
51. Temptation

18. Lecture 11 – Expulsion from Eden
[52 & 53 ?]
54. Expulsion from Eden
55. Adam and Eve Now – Traditional Theology
56. Satan’s Monumental Lie

19. Lecture 12 – Pride, Jealousy, Anger, Murder
57. The Acceptable Sacrifice Typified
58. Cain’s Jealousy
59. The Better Sacrifice (untitled)
60. Death’s Reign Begun

20. Lecture 13 – Abel, The First Martyr
61. The First Martyr
62. Burning Heretics at Paris
63. Burning Savonarola
64. Reign of Sin and Death

21. Lecture 14 – Sorrow and Mourning Begun
65. Adam and Eve Find Abel’s Body
66. Lamenting Abel’s Death
67. The Doctor

22. Pastor Russell – Intermission to Part One – Film not available
(slide shown instead)
[Pastor Russell’s Slide]

23. ‘Nearer, My God, To Thee’ [Organ music]
   67 ¼ Nearer, My God, To Thee
   [Hymn Slide]
   [Remainder in 5 minutes. Wear a Peace Pin. Live the True Life]

24. Pastor Russell – Conclusion to Part One – Film not available (slide
shown instead)
[Remainder in 5 minutes. Wear a Peace Pin. Live the true Life]
[Pastor Russell’s slide]

25. Intermission Music – ‘A Thousand Years’ [Vocal music]
   [Remainder in 5 minutes. Wear a Peace Pin. Life the True Life]
   [¿00A Pax Intermission?]

26. Lecture 15 – Sons of God, Daughters of Men
68. Materialized Angels Took Wives
69. Lucifer – Prince of Demons
70. Giants in Those Days
71. Idolatry (untitled)
72. The Earth Was Full of Violence

27. Lecture 16 – While the Ark was Preparing
73. Building the Ark
74. Building the Ark (IBSA)
75. Noah Preaching Repentance
76. The Deluge

28. Film [with Music] – Building the Ark, Gathering the Animals, The
Deluge
[And it came to pass after seven days, that the waters of the flood
wear upon the earth]
[And the rain was upon the earth forty days and forty nights]
[And the waters prevailed exceedingly upon the earth]

29. Lecture 17 – Nephilim Destroyed
77. Nephilim Destroyed
78. God Spared Not the Angels that Sinned
79. St. Paul Exorcising a Demon

30. Lecture 30[18] – The End of the Age
80. Flood Destroying Man and Beast
81. ‘And the Waters Prevailed’
82. And the Mountains were Covered
83. Ark on Ararat (untitled)
84. Ark on Mt. Ararat
85. Noah Viewing (untitled)

[And Noah opened the window of the Ark and sent forth a dove to see if the waters were abated from off the face of the ground]
[And the dove came in to him in the evening and, lo, in her mouth was an olive leaf; so Noah knew that the waters were abated from off the earth]
[And God spake unto Noah saying, Go forth of the Ark, thou, and thy wife, and thy sons and thy sons wives with thee.]
[And the bow shall be in the cloud, and I will look upon it, that I may remember the everlasting covenant between God and every living creature that is upon the earth.]

32. Lecture 19 – The Rainbow Pledge
86. Noah’s Sacrifice
87. Leaving the Ark (untitled)
88. Noah Intoxicated (untitled)
89. Glacier
90. Mastodon Embedded in Ice
91. Glacier (untitled)
92. Glacial Period
93. Glacial Period – General View
93. Glacial Period – General View

33. Lecture 20 – Demigods of Greece and Egypt
94. Tomb of Adam (Mena) at Nakada
95. Panoramic Slide – Sphinx – Supposed Newer Tomb of Adam (Mena) Pharaoh I
96. Tomb of Adam (Mena) at Nakada [same as 94]
97. Panoramic Slide – The Abydos Tablet

[34]. 35. Lecture 21 – Adam (Mena) Was Pharaoh I
97. The Abydos Tablet
98. Ham, Japheth, Shem – Types
99. The Story of Eden…

[35]. 36. Lecture 22 – The Tower of Babel
100. Tower of Babel
101. Confusion of Tongues
102. Map of Race Divisions

[36]. 32. Lecture 22[23] – Abraham, God’s Friend
103. Abraham Entering Canaan
104. Hagar and Ishmael
105. Abraham’s Sacrifice

106. Lot’s Unwise Choice
107. Abraham Viewing Sodom’s Destruction
108. Lot’s Flight
109. Lot and Daughters
[38]. **Film [with music] – God Did Test Abraham's Faith**

[Cross and Crown]

[God Did Test Abraham's faith, Saying Sacrifice Thine Only Son Isaac Whom Thou Lovest]

[Build here the Altar! The Place Was Mt. Moriah the Site of the Temple Altar]

[Where is the Sacrifice? “My Son, God Will Provide Himself a Lamb”]

[My Dear Son, God has Directed that You Shall be His Lamb]

[39]. **Film [with vocal music] – A Sacrifice Provided**

[The Angel Stayes the Sacrifice of Isaac. A Typical Lamb was Substituted]

[By Faith Abraham Offered up Isaac and Received Him Back as From the Dead]

[Slide]

Cross and Crown

This Concludes This Presentation [Performance]

End Slide [This production is c2004 Brian Kutscher. All Rights Reserved.]
The Photo Drama of Creation - Part Two

1. ‘Face to Face’ – Frank C. Stanley [Vocal Music]
   Title Slides [Modern]
   [Part two - Melchizedek to the Captivity of Israel]
   Ladies [Will You Kindly] Remove Your Hats?

2. ‘In the Sweet Bye and Bye’ – Columbia Mixed Quartette [Vocal music]
   Some Desire to Hear! [“Silence is Golden!” How Many Are Thus Rich?]
   [All] Those Arriving Late may Remain for the Next Show
   Ladies [Will You Kindly] Remove Your Hats?[

3. ‘Messiah – Hallelujah Chorus’ – Trinity Chorus [Vocal music]
   Cross and Crown

4. Introduction to Part Two – Pastor Russell – Motion Picture

5. Lecture 25 – Melchisedek, Priest and King
   110. The Kingly Priest
   111. Abraham Tithes to Melchisedek
   112. The Pyramid – Isa. 19:19
   113. Exterior View of Pyramid
   114. Pyramid Passages

6. Lecture 26 – Job’s Adversity and Restitution
   115. Evil Tidings [Brought] to Job
   116. Job’s Adversity
   117. Job’s Restitution Prophetic
   118. Restitution – Release – Jubilee

7. Lecture 27 – Seeking a Bride for Isaac
   119. Gifts to Rebecca
   120. Rebecca at the Well
   121. Eliezer Greeting Rebecca
   122. Eliezer at Bethuel’s Home

8. Lecture 28 - Jacob’s Ladder Dream
   123. Esau Selling His Birthright
   124. Isaac Blessing Jacob
   125. Jacob’s Dream
   126. Jacob Serving for Rachel

9. Lecture 29 – Joseph’s Coat Identified
   127. Joseph Sold by His Brethren
   128. It Is Joseph’s Coat
   129. Dante’s Inferno – Frozen Lake
   130. [Hell of the Dark Ages – Dante (untitled)]
   131. The Bible Hell – Sheol, Hades

10. Lecture 30 – ‘My Grey Hairs to Sheol’
    132. Joseph Honored by Pharaoh
    133. Joseph’s Honor Next to Pharaoh
    134. Jacob [Jacob’s] Mourning

11. Lecture 31 – Joseph and His Brethren
    135. Joseph Known to His Brethren
    136. Jacob and Joseph Meet
    137. Jacob Blessing Joseph’s Sons
    138. Embalming Joseph’s Body

12. Lecture 32 – At the Burning Bush
    139. Pharaoh’s Daughter Finding Moses
    140. Israelites in Bondage
    141. The Burning Bush

13. Lecture 33 – The Passover Instituted
    142. Moses Demanding Israel’s Release
    143. Moses and Aaron Before Pharaoh
    143.5 Moses and Aaron Before Pharaoh
    144. Sprinkling the Blood (untitled)
    144.5 Sprinkling the Blood (untitled)
    145. Eating the Passover
146. Firstborn of Egypt Died

14. Film [with music] – Passover and Exodus
[Death of Egypt’s First Born]
[The Exodus Israelites Leaving Egypt ¿?]
147. Israel Crossing the Red Sea
[147.5 Israel Crossing the Red Sea ¿?]
148. Song of Deliverance

15. Lecture 34 – Israel’s Wilderness Experiences
149. [The] Wilderness Journey
149.5 Pillar of Fire (untitled)
150. The Spies (untitled)
151. Gathering Manna in the Wilderness
152. Korah and His Company Engulfed
153. Israelites Gathering Quails
154. The Smitten Rock
155. Smiting the Rock (untitled)
156. The Brazen Serpent
157. Pointing to the Brazen Serpent

16. Lecture 35 – The Law Covenant at Mount Sinai
158. The Giving of The Law
159. Dictating (untitled)
160. Descending (untitled)
161. Calf (untitled)
162. Moses Veiled with The Law
163. Moses Speaking to Israel
164. Upholding Moses’ Hands

17. Lecture 36 – The Typical Tabernacle
165. Setting Up the Tabernacle
166. The Wilderness Tabernacle
167. Consecrating Priests (untitled)
168. Killing the Sin-Offering
169. Priest Entering the Holy
170. Passing Under the Vail
171. Sprinkling the Mercy Seat
172. High Priest Dressing
172.5 High Priest in Holy (untitled)
173. Blessing the People
174. The People Saw and Prostrated

18. Intermission Record – Pastor Russell
Slide of Pastor Russell

19. ‘Adeste Fideles’ – Westminster Chimes (one verse) [Music]
Hymn Slide – How Firm a Foundation

20. Conclusion Record – Pastor Russell
Scenario – Newspaper version – Part One, Page 1
Scenario – Newspaper version – Part One, Page 4
Scenario – Photo Drama Book (Color cover)
Scenario – Three Bindings
Pastor Russell – 1911

Cross and Crown
[Free Upon Application. Pastor Russell’s ‘Where Are the Dead?’ Booklet]

[Pastor Russell’s books on Bible Study in 19 languages published at cost by the I.B.S.A. are in nearly every home! After seeing this drama take down your books and make a fresh study on the Bible. No novel is so fascinating]
Cross and Crown

22. Lecture 37 – Crossing the Jordan
175. Moses Blessing Joshua
176. Moses Ascending (untitled)
177. Moses Alone (untitled)
178. Moses’ Death (untitled)
179. Crossing the Jordan
180. Israelites Entering Canaan
180. Israelites Entering Canaan – 1575 B.C.

23. Lecture 38 – Joshua’s Long Day
181. Joshua Commanding the Sun
182. Discomfiture of Amorites
183. Gideon’s Band
184. Jephthah’s Daughter Meets Him

24. Lecture 39 – David Anointed by Samuel
185. David Slaying a Lion
186. David God’s Choice for King
186.5 David and Goliath (untitled)
187. Goliath Beheaded by David
188. Samuel Anointing David
189. David Anointed King Over All Israel

25. Lecture 40 – King Saul’s Life Spared
190. David Spares King Saul
191. Saul Throwing Javelin at David
192. Saul Spared in Cave

26. Lecture 41 – The Fate of the Amalekites
193. Samuel Reproves King Saul
194. Slaughter of the Amalekites
195. Nineveh Destroyed
196. Destruction of Gomorrah
197. Sennacherib’s Army Destroyed

27. Lecture 42 – The Witch of Endor
198. Saul and the Witch
199. The Demoniac of Gadara
200. Casting Out a Demon

28. Film [with music] – Saul and Ahimelech
[Wicked King Saul puts to death High Priest Ahimelech and 84
associate priests falsely charged as conspiring with David who
had been outlawed by Saul]
[King Saul disowned of God on eve of battle inquires to seek
advice from witch of Endor. His son Jonathan expostulates in
vain]

29. Film [With music] – Saul and the Witch of Endor
[King Saul seeking the witch’s cave]
[King Saul asks witch to communicate with the prophet Samuel
in advance of the battle]
[The witch recognized the King who had condemned all witches
to death. He promises her immunity from his own law against
spirit mediums and clairvoyants]
[Evil spirits impersonate Samuel to the witch. She interprets
what she saw and was the Kings’s medium for conversation with
the supposed Samuel]
[Evil spirits foretold Israel’s defeat in the impending battle]
[Next day. Israel defeated by the philistines]
[Jonathan slain. King Saul’s death. Philistine victory]

30. Lecture 43 – The Prophet’s Reproof
201. Lost Sheep
202. Nathan Reproved King David
203. ‘When I Consider Thy Heavens’ – David
204. ‘The Lord is My Shepherd’ – David
204.5 ‘The Lord as Shepherd (untitled)
205. King David’s Charge to Solomon
31. Lecture 44 – Solomon in All His Glory
   206. King Solomon
   207. The Queen of Sheba’s Visit
   208. Solomon and Queen of Sheba
   209. Sir John Oldcastle – Martyr

32. Lecture 45 – The Temple of the Lord
   210. Solomon’s Temple
   211. Herod’s Temple
   212. Hauling Temple Timbers
   213. Building the Temple
   214. The Temple Consecrated
   215. King Solomon’s Sacrifice

33. Lecture 46 – Elijah and the Priests of Baal
   216. Elijah Reproves King Ahab
   217. Elijah Fed by Ravens
   218. Elijah and the Priests of Baal
   219. Elijah’s Sacrifice Accepted
   220. Death of Jezebel [Jezebel]
   221. Elijah Translated (untitled) (Chariot on the ground)
   221.5 Elijah Translated [(untitled)] (Chariot in the air)
   222. The Chariot of Fire

34. Lecture 47 – King Zedekiah Blinded
   223. ‘Oh! Thou Wicked Prince’
   224. Zedekiah Captured
   224.5 Zedekiah Captured
   225. Blinding King Zedekiah

35. Lecture 48 – Jerusalem Desolated 70 Years
   226. ‘Thy Word is Truth’

36. Film [with instrumental and vocal music] - Elisha and the Shunamite
   [Elisha the Prophet is invited to Lodge in His Journey at the Shunamite Home]
   [The Prophet is shown the Bedchamber Which is to be His]
   [The Prophet Asks His Servant to Note What Way He Could Reward the Shunamite. The Servant notes Her Fondness for Children and That She is Childless]
   [A Son Promised]
   [Years Later]
   [The Sad Shunamite’s Appeal. She Did Not Request the Son But Now is Heart-Broken]
   [Elisha Prefigured The Restitution Times by Awakening Shunamite’s Son From the Sleep of Death]
   Cross and Crow Slide

37. Exit Music – ‘God Be With You’ – Seth Parker Trio [Vocal music]
   This Concludes This Performance
   Pastor Russell’s Books [Pastor Russell’s books on Bible Study in 19 languages published at cost by the I.B.S.A. are in nearly every home! After seeing this drama take down your books and make a fresh study on the Bible. No novel is so fascinating]
   This Concludes This Performance
   Announcement Slides [Modern]
The Photo Drama of Creation – Part Three
1. ‘In the Sweet Bye and Bye’ – Columbia Mixed Quartette [Vocal music]
   Title Slide (modern)
   [Part three – Nebuchadnezer to Pentecost]
2. ‘Jesus, Refuge of My Soul’ – Columbia Stellar Quartette [Vocal music]
   Cross and Crown Slide
   Pastor Russell’s Books [Pastor Russell’s books on Bible Study in 19 languages published at cost by the I.B.S.A. are in nearly every home! After seeing this drama take down your books and make a fresh study on the Bible. No novel is so fascinating]
3. ‘A Thousand Years’ – Columbia Mixed Quartette [Vocal music]
   [All] Those Arriving Late may Remain for the Next Show. Some Desire to Hear! ‘Silence is Golden’ How Many Are Thus Rich?
   Cross and Crown
4. Film – Introduction to Part Three – Pastor Russell
   [Cross and Crown]
5. Lecture 49 – Nebuchadnezzar’s Dream Interpreted
   231. Interpreting Nebuchadnezzar’s Dream
   232. Image and Beasts
6. Lecture 50 – Daniel’s Dream – Another View
   233. Daniel’s Four Universal Empires
   234. (Same as 232)
   235. (Same as 233)
   236. (Same as 232)
7. Lecture 51 – King Belshazzar’s Feast
   237. Golden Image on Dura Plain
   238. In the Fiery Furnace (untitled)
   238.5 In the Fiery Furnace (untitled)
   239. Nebuchadnezzar – Great and Proud
   240. Nebuchadnezzar’s Madness
   241. Belshazzar’s Feast
   241. Handwriting on the Wall
   242. Cyrus Captures Babylon
8. Lecture 52 – Kings Darius and Cyrus
   243. Daniel in the Lion’s Den
   244. Daniel’s Answer to the King
   245. Proclamation of King Cyrus
   246. Returning Temple Vessels
   247. Persian Glory – Esther
9. Lecture 53 – The Valley of Dry Bones
   248. Ezekiel’s Valley of Dry Bones
   249. Jonah – Type of the Jew
   250. Enters the Hell-Belly, Jonah 2:2
   251. Resurrection Prefigured, Matt. 12:40
   252. Florida Sea Monster
   252.5 Hoisting the Monster
10. Lecture 54 – The Logos Made Flesh
    253. The Logos (distant)
    254. The Logos (closer view)
    255. The Annunciation
11. Film [with music] – The Annunciation, Mary and Joseph – Meistersinger – Prize Song – Mischa Elman
    [The Virgin Mary Told She Should be the Mother of the Redeemer]
    [Joseph Taker Mary to Wife. Adieu of the Wedding Party]
[Caesar Augustus’ Announcement of the Edict for Tax Enrollment]

[Joseph and May Go to Their Native City Bethlehem for Taxation]

[Bethlehem. Seeking Lodging]

[In the Stable of the Over-Crowded Inn]

12. Lecture 55 – Tidings of Great Joy
256. The Shepherds in the Field
257. The Arrival at the Inn
258. Shepherds Going to the City
259. Wise Men Guided by the Star


[Cross and Crown]

Wisemen of the East [Seek the New Born King].
Traveling to Nativity.

[The Logos. “He Humbled Himself”. The First Christians]

260. Adoration of the Shepherds
261. Presentation in the Temple
262. Going Up to Jerusalem

14. Lecture 56 – John the Forerunner
263. Jesus Questioning the D-D’s
264. The Carpenter’s Son
265. The Carpenter (untitled)
266. John Forerunner of Jesus

15. Lecture 57 – The Baptism of Jesus
267. Baptism of Jesus (untitled)
268. The Spirit Descending
269. (same as 267)
270. (same as 268)

16. Lecture 58 – Gospel of the Kingdom
271. Sermon of the Mount
272. Lord Teach Us to Pray
273. The Twelve Apostles
274. The Seventy Evangelists

17. Lecture 59 – Parables of the Kingdom
275. Pray Ye Thy Kingdom Come

17. Lecture 59 – Parables of the Kingdom
276. Marriage of the King’s Son
277. The Pearl of Great Price
278. In the Wheat Fields
279. Parable of the Talents

18. Lecture 60 – The Prodigal Son
280. The Prodigal (untitled)
280.33 The Prodigal (untitled)
280.33 The Prodigal (untitled)
280. Return of the Prodigal

[281. The Prodigal]
281. The Prodigal (distant)
282. Dives and Lazarus
283. The Syro-Phoenician Woman

19. Film – Intermission to Part Three – Pastor Russell

[Cross and Crown]

20. ‘Wonderful Words of Life’ – Henry Burr [Vocal music]

Hymn Slide – Wonderful Words of Life

21. Film – Conclusion to Part Three – Pastor Russell

[Cross and Crown]

22. Intermission music and slides – ‘What a Saviour’ – Andrea Sarto

[Vocal music]
Remainder in 5 minutes. [Wear a Peace Pin. Live the True Life]

Pastor Russell’s Books
Free Booklet
Cross and Crown

23. Lecture 61 – Not Dead but Sleepeth
   284. Jairus’ Daughter Awakened
   284. (similar to 284, above)
   285. Widow’s Son Awakened
   286. Awakening of Lazarus
   287. Thou Art the Christ
   288. Mary Magdalene’s Tribute

24. Lecture 62 – Capernaum ‘Cast Down to Hell’
   289. Capernaum Cast Down to Hades
   290. Chorazin Cast Down to Hades
   291. Bethsaida Cast Down to Hades
   292. Tyre Cast Down to Hades

25. Lecture 63 – Sheep and Goats Parable
   293. Separation of Sheep and Goats
   294. In Gehenna – Second Death Typed
   295. Valley of Hinnom
   296. Moloch – Prototype of Torment Deity

26. Lecture 64 – Kingdom Work Illustrated
   297. Healing the Sick
   297.5 (untitled) Healing the Sick
   298. [The] Pool of Bethsaida Cure
   299. Ten Lepers Cleansed
   300. He Bore Our Sickness
   301. Healing Blind Bartimeus
   302. The Transfiguration Vision

27. Film [with vocal music] – Jesus Walking on Water [Slide] - ¿What a Savior’ (excerpt) – Andrea Sarto

28. Film [with music] – Healing the Sick – [Jesus Healing the Sick] – ‘Flower Song’ – Columbia Concert Orchestra


30. Lecture 65 – Hosanna in the Highest
   304. Leaving Jerusalem for Bethany
   305. In the Home at Bethany
   306. (untitled) Triumphal Entry
   306. (untitled) Weeping Over Jerusalem
   307. (untitled) Triumphal Entry of Jerusalem
   308. Cleansing of the Temple

31. Lecture 66 – The Cost of the Kingdom
   309. The Needle’s Eye Gate
   310. Commercialized Religion
   311. The Rich Young Ruler
   312. Requesting Kingdom Honors
   312.5 Mary Anointing Jesus

32. Film [with vocal music] – Hosanna In the Highest – Les Rameaux (Gaumont soundtrack recording)
   [Cross and Crown]
   [“Hosanna to the Son of David”. Jesus Entering Jerusalem on the Ass Offering Himself to Israel as Their Promised King]
   [Cross and Crown]

33. Lecture 67 – The Memorial Supper
   313. The Man Christ Jesus (untitled)
   314. The Memorial Supper
315. Jesus Teaching Humility
316. Gethsemane (untitled)

34. Film [with music] – The Memorial – ‘Dead March from Saul’ – Victor Symphonic Band
[The Passover Supper Turned into a Memorial of the Death of Jesus, as the Lamb of God, for the Sins of the World]

35. Film [with vocal music] – Gethsemane – ‘Nearer, My God, To Thee’ – Archibald Brothers Quartet
[Gethsemane. Jesus Anguished on the Eve of His Foreknown Crucifixion]

[Jesus Betrayed by the Kiss of Judas is Taken Prisoner]

37. Film [with music] – Jesus Before the High Priest – ‘Nearer, My God, To Thee’ – Mark Andrews
[Jesus Before the High-Priest]
[St. Peter Warming Himself at the Fire, Denies His Lord Thrice With Curses Before the Morning Cock-Crowing]

38. Film [with vocal music] – Peter’s Denial – ‘Nearer, My God, To Thee’ – Ernestine Schumann Heink
[Jesus Before Pilate The Roman Governor in Whose Hands Was Authority for Life or Death]

39. Film [with vocal music] – Christ Before Pilate
[Pilate Exclaiming “Ecce Homo!” That is, Behold the Man Whom You Require Me to Put to Death]
[Pilate Forced To Concede The Crucifixion of Jesus]

40. Lecture 68 – ‘Ecce Homo’ – Behold the Man!
317. Jesus Before Pilate
318. Crucify Him! Crucify Him!
319. Ecce Homo – Behold the Man!
319.5 Ecce Homo – Behold the Man! (untitled)
320. Earth’s Heroes
321. Pilate Protests His Innocence
322. Leaving Praetorium

[Cross and Crown]

42. Film [with music] – Crucified Between Two Thieves
[Crucified Between Two Thieves]
[The Soldiers Divided the Garments of Jesus and Cast Lots for His Seamless Coat]

43. Film [with music] – Jesus Buried in Joseph’s Tomb
[Jesus Buried in Joseph’s Tomb]

44. Film [with music] – Resurrection
[Slide]

45. Lecture 69 – The Dying Thief’s Hope
321. Pilate Protests His Innocence
322. Leaving Praetorium
323. Compelling Simon to Bear the Cross
324. The Redemption Price
325. The Dying Thief
326. The Night of the Crucifixion
327. The Return from Calvary
328. The Burial of Jesus
328.5 The Burial of Jesus (untitled)
329. Laying the Body in Joseph’s Tomb

46. Lecture 70 – ‘Quickened in Spirit’
330. Victory Over Death
330.5 Carrying Embalming Spices
331. (untitled) Jesus Appears to Mary
332. En Route to Emmaus
332.5 (similar to 332)
333. Emmaus – He Vanished

47. Lecture 71 – St. Thomas the Doubter
334. How St. Thomas Was Convinced
335. Jesus Appears in Galilee
336. He Was Seen of Me Also [--Saul]
337. He Blessed Them

48. Lecture 72 – The Pentecostal Rest
337. He Blessed Them
338. Pentecost – Tongues of fire
339. I Will Come Again

49. ‘St. Paul – Be Thou Faithful’ – Evan Williams [Vocal music]
   Cross and Crown
   End Titles [Modern]
   [This concludes this Performance]
The Photo Drama of Creation – Part Four
1. ‘O Lord, Be Thou My Light’ – Andrea Sarto [Vocal music]  
   Cross and Crown
2. ‘Just As I Am’ – Louise Homer [Vocal music]  
   Title Slides (modern)  
   [Part Four- Pentecostal Preaching to The Ages to Come]
3. ‘In the Sweet Bye and Bye’ – Columbia Mixed Quartette [Vocal music]  
   [All] Those Arriving Late may Remain for the next Show  
   Pastor Russell’s Books [Pastor Russell’s books on Bible Study in 19 languages published at cost by the I.B.S.A. are in nearly every home! After seeing this drama take down your books and make a fresh study on the Bible. No novel is so fascinating]  
   [Ladies Will You Kindly Remove Your Hats?]  
   Some Desire to Hear! – Silence is Golden  
   Cross and Crown
4. Introduction to Part Four – Pastor Russell (slide used – no film available)
5. Lecture 73 – Pentecostal Preaching  
   340. Pentecostal Preaching  
   340.5 Pentecost  
   341. St. Peter Preaching Restitution  
   342. St. Peter’s Keys  
   343. First I.B.S.A. Convention  
   344. St. Stephen Preaching
6. Lecture 74 – God’s Chosen Vessel  
   344. St. Stephen Preaching  
   344.5 Stoning St. Stephen (untitled)  
   345. St. Paul at Athens  
   346. St. Paul Before Felix  
   347. St. Paul Before Agrippa  
   348. St. Paul at Rome
   [Stephen stoned to death as the first Christian martyr]  
   [Cross and Crown]
8. Lecture 75 – Gentiles Fellow Heirs  
   349. [St.] Peter’s Visitors  
   349. Peter Released by Angels (untitled)  
   350. Peter’s Vision  
   351. [St.] Peter at Cornelius’ Home  
   352. Cornelius Sealed by Holy Spirit
9. Lecture 76 – The Church at Antioch  
   353. The Church at Antioch  
   354. Coliseum (untitled)  
   355. Return of the Beasts  
   356. Last Prayer in the Arena  
   [¿Number? The Prey of the Beasts]  
   357. Nero Views a Martyr
10. Lecture 77 – Berean Bible Students  
    360. Berean Bible Students  
    361. The Gospel in the Woods  
    362. Chained Bible of the Middle Ages  
    363. Modern Bereans
11. Lecture 78 – Apostolic Succession  
    364. Election of a Pope  
    365. Rise of Church System  
    366. The Papal Tierra [Tiara]
12. ‘William Tell Overture – The Calm’ – Prince’s Orchestra

[Instrumental music]
371B Next – A Panorama [Nero’s Circus Rome. Christian Martyrs. The Original Painting Valued at $250,000 Was Burned in Chicago Art Gallery Fire]

13. Lecture 79 – ‘The Holy Roman Empire’

373. Coronation of Charlemagne
374. Louis the Pious Doing Penance
375. Coronation of Napoleon
376. Napoleon and the Pope
377. Napoleon’s Soldiers at Saragossa

14. Lecture 80 – Crusades and Crusaders

378. Preaching First Crusade
379. Burning Jews – Middle Ages
380. Crusaders Enter Constantinople
381. By This Sign Conquer
382. Love One Another

15. Lecture 81 – Huss, Wycliffe, Tyndale, etc.

383. Tyndale Translating the New Testament
384. Wycliffe Before the Council
385. Huss Before the Council
386. Huss Before the Council
387. Tyndale and His Testaments Burned
388. Crammer, Latimer and Ridley

16. Lecture 82 – Luther, Zwingli, Melanchthon

390. Luther Nailing Thesis [Theses] on Church
391. Luther Denounced at Council of Worms
392. Luther Burning Papa [Papal] Bull
393. Luther Translating the Bible

17. Lecture 83- Tetzel Selling Indulgences

394. Tetzel Selling Indulgences
395. St. Peter’s Cathedral
395. St. Peter’s Cathedral (closer view)
396. Purgatory – Traditional Theology
396.5 Dante’s Inferno - Arachnid (untitled)
396.66 Dante’s Inferno - Beheaded (untitled)
396.75 Dante’s Inferno – Burning Lake (untitled)
397. Luther Preaching at Wartburg [Wartburg]

18. Lecture 84 – The Holy (¿) Inquisition

398. The Forbidden Bible
399. Inquisition – Preparation
400. Inquisition – Torturing
401. Massacre of St. Bartholomew
402. The Morning After
403. Huguenots Slaughtered in Chapel-Barn
404. Desert Meeting of French Protestants

19. Intermission to Part Four – Pastor Russell (no film available)
Pastor Russell – about 1908

20. ‘Stand Up for Jesus’ – Andrea Sarto [Vocal music]
Hymn Slide – Stand Up for Jesus

21. Conclusion to Part Four – Pastor Russell (no film available)
   Pastor Russell – about 1911

22. ‘Our King is Marching On’ – Columbia Stellar Quartette [Vocal music]
   [Remainder in 5 minutes. Wear a Peace Pin. Live the True Life]
   [Pastor Russell’s Books. Pastor Russell’s books on Bible Study
    in 19 languages published at cost by the I.B.S.A. are in
    nearly every home! After seeing this drama take down
    your books and make a fresh study on the Bible. No
    novel is so fascinating]
   [Free Booklet Offer. Free Upon Application. Pastor Russell’s
    “Where Are the Dead?” Booklet]
   [Cross and Crown]

[23. ‘St. Paul—Be Thou Faithful’—Evan Williams?]

23. Lecture 85 – Calvin and Servetus
   405. Monument to Servetus (untitled)
   406. Servetus
   407. (same as 405)
   408. (same as 406)
   409. The First Class-Meeting

24. Lecture 86 – The Wesleys Mobbed
   410.5 Persecution of Methodists
   410. Wesley Mobbed
   411. Persecution of Baptists
   412. A Covenanter Meeting
   413. Martyr’s Memorial at Oxford
   414. The Millennium Symbolized

25. Lecture 87 – Our Modern Temples
   415. Milan Cathedral
   416. Christian Science Temple
   417. The Berlin Dome
   418. Knox Preaching

26. Lecture 88 – Rejected and Despised
   419. Despised and Rejected
   420. Racing for Earth’s Goals
   421. (same as 419)
   422. I Stand At The Door

27. Lecture 89 – Daniel in the Critics’ Den
   423. Daniel in the Critics’ Den
   424. Teaching Higher Criticism
   425. Where It All Comes From
   426. Assault on Monastery
   427. The Modern Samson

28. Lecture 90 – ‘Many Shall Run to and Fro’
   428. Camel Caravan
   429. Prairie Schooners (untitled, but full-frame)
   429. Prairie Schooner[s] (titled, another, closer version)
   430. All In One Man’s Life
   431. The Mauretania
   431A. The Rex [untitled]
   432. Electric Locomotive

29. Lecture 91 – ‘Knowledge Shall be Increased’
   433. Primitive Plowing
   434. A Modern Plow
   435. Primitive versus Modern Plowing [Printing]
436. Congressional Library
437. New York Public Library
438. State Educational Building at Albany
439. Aero View of the Panama Canal
440. Panama Canal – Upper Gatun Locks
441. Panama Canal – Culebra Cut

442. The Real Eruption
443. Run On A Bank
444. Signs of the Son of Man
445. There Are Giants In These Days
446. French Revolution – Bread Riots
446. French Mob Looting
446. French Revolution – [Bread] Riots
447. Mob Returning With King
448. Mob and Queen Marie Antoinette
449. The Church Militant – French Scene (untitled)

[31] 32. Lecture 93 – Catholic, Militant, Triumphant
449. The Church Militant
450. Thy Kingdom Come
451. Broad Road and Narrow Way
452. Triumphant in Death

453. New Heavens and New Earth
454. Social ‘World’ Endangered
455. Armageddon
456. Socialism Prefigured by Samson
457. Worshipping Jehovah at Jerusalem

[33] 34. Lecture 95 – Earth Restored, Perfected, Complete
462. Union Station – Washington, D.C.
463. Under Vine and Fig Tree
464. Paradise
465. ‘Parched Ground a Pool’
466. Pool (untitled)
467. Waters in the Wilderness
468. ‘The Desert Shall Blossom’
469. ‘It Shall Blossom Abundantly’

[34] 35. Lecture 96 – Hallelujah Chorus and Ages to Come
470. The Hallelujah Chorus
470.5 Orion Dragon Nebula
471. In The Ages To Come
472. The Star Group Pleiades
472.5 The Pleiades (untitled)

[35] 36. ‘A Thousand Years’ – Columbia Mixed Quartette [Vocal music]
Cross and Crown – ‘A Thousand Years’ – Columbia Mixed Quartette
Pastor Russell (1911)
Pastor Russell (September 10, 1916)
The Photo Drama of Creation – Book Cover
Farewell – Pastor Russell

[36] 37. ‘Our King is Marching On’ – Columbia Mixed Quartette [Vocal music]
End Credits and Acknowledgements
[The Photo Drama of Creation. Written by Pastor Charles T. Russell and first presented in 1914 by The International
Bible Students Association: a subsidiary of The Watch Tower Bible and Tract Society.

[This new production was made possible with the contributions of several sources. Original 35mm Motion Picture footage: August Tornquist, Leon Norby, Lawrence Kirkham]

[This new production was made possible with the contributions of several sources. Original Glass slides: Edward Bielecki, Tim Armstrong, Charles Redeker]

[This new production was made possible with the contributions of several sources. Original Phonograph Records: Anton C. Frey, Wilbur Poe, Charles Redeker, Lawrence Kirkham]

[This new production was made possible with the contributions of several sources: 16mm film elements were contributed by Mary Hatgis, Ruth Szybinski and other sources who requested anonymity or are unknown.]

[This production is the result of over 30 years of collecting and research conducted by Brian Kutscher. This production will be revised as new elements become available. Latest Revision – July 23, 2005]

[It is hoped that this reproduction of The Photo Drama of Creation will bring Glory to God and provide a witness to his glorious Plan of the Ages to all viewers. c2004 Brian Kutscher. All Rights Reserved]

[This Concludes this Performance]

Sin duda la labor realizada por estos EIB de la actualidad ha sido impresionante. Ahora puede conocerse que las grabaciones musicales utilizadas correspondían a intérpretes bastante destacados en aquella época. Nombres como Misha Elman (1891-1967), Marcel Journet (1867-1933), Louise Homer (1871-1947), Evan Williams (1967-1918), Andrea Sarto (Edgar Stoddard), Lucy Isabelle Marsh (1878-1956), Mark Andrews, Henry Burr (1882-1941), etc., y agrupaciones como Columbia Mixed Quartette, Columbia Stellar Quartette, Hayden Quartett, etc. se encuentran entre los más famosos cantantes, instrumentistas y agrupaciones vocales utilizados por las grandes compañías discográficas del momento.56

El Fotodrama de la Creación, con una duración de 8 horas, incluía, al menos según la recuperación realizada por Brian Kutscher, algo más de dos horas de música vocal e instrumental. Es decir, algo más del 25% de aquella producción audiovisual era música...

Ilustración 7. La exhibición completa del Foto-Drama de la Creación requería de un Proyector de película, un Proyector de diapositivas de vidrio (en la imagen es un proyector doble) y dos Gramófonos para ir alternando las grabaciones sonora. (Fuente: Proclamadores, p.56)