

Professor Cyril Burt in "The Young Delinquent": "It is in the general and more elusive influences that the real danger of the cinema lies. . . . The child with no background of experience by which to correct the pictures, frames a notion altogether distorted of social life and manners."

"Let us consider—the motion picture as an experiential fact in life. From a curious toy to a dubious form of cheap amusement, the cinema has developed into a species of literature. It may be good literature or bad literature, but literature it certainly is, and a distinct species of literature. It has its psychological basis, its laws and construction, its tricks and devices, its tropes and modes, like any other form of literature. . . . If it is a form of literature, it is even more certainly a great universally recognised and universally encountered form of expression. As such it must take its place somewhere besides the printed page and the spoken word as a means of imparting ideas."—ERNEST L. GRANDALL in "Possibilities of the Cinema in Education."

The producers and exhibitors insist that they are meeting the demands of the public—which possibly they are. But a demand can be created for almost anything. Demand is no criterion by which to judge the propriety of a thing or its value.

"In the view of most intelligent persons, the 'artistic' content of the great majority of films reaches the nadir of puerility. It may safely be said that a person of any age may go to the Cinema without the risk of seeing any flagrant violation of the decencies of life. Moral standards, however, may be corrupted not only by flagrant violations of decency but by suggestions which are the more insidious because, while appearing innocuous in themselves, they fill the unreflective mind with false notions of life and conduct. There is no need to dwell on the outrageous unreality, improbability and sentimentality of the average film story. They can scarcely be exaggerated. In the film world the wildest and weakest wickedness can always be undone, not by expiation, but by hasty denouement of tearful repentings in the last hundred feet or so of the reel. This mechanical absolution and remission of sin makes sin itself a mere incident without moral significance."—CARLETON KEMP in the "Quarterly Review."

"Now the Cinema seems to me to be typical of all that deserves our most vigilant hostility as protectors of the young; whenever we find anybody or any business that has discovered children as a market or as a paying proposition of any kind, as a means to an end that is not their education, we ought to regard them with the profoundest suspicion; at their best they are always in danger of the temptation to lower their standards in order to extend their market, and at their worst they are enemies of the human race."—MR. R. F. CHOLMELEY, in an address entitled "Thoughts on Freedom," delivered before the Annual Conference of the Incorporated Association of Head Masters in England.

MUSIC AND THE DRAMA

In the old songs one finds both history and tradition, for they tell of ancient rite, social customs in many lands, and in general reveal a healthy and desirable attitude of mind in the realm of love and romance. Music should hold a prominent place in the hours of our leisure as an elevating and refining influence in both the individual and the community. Folk Dances, too, are of undisputed value in the training of mind and body. The physical and recreational benefits to be derived from the practice of Folk-Dancing are obvious. The revival of this Art in Great Britain has been truly remarkable, and is being welcomed as a healthy corrective to the tendencies of the modern dance.

"Through music the soul learns harmony and rhythm, and even a disposition to justice; for 'can he who is harmoniously constituted ever be unjust? Is not this, Glaucon, why musical training is so powerful, because rhythm and harmony find their way into the secret places of the soul, bearing grace in their movements and making the soul graceful?' Music moulds character, and therefore shares in determining social and political issues. Damon tells me,—and I can quite believe it,—that when modes of music change, the fundamental laws of the state change with them".—(DURANT on Plato and Music).

"Music can and should be an educational medium of the highest value, developing character, promoting spiritual growth, and leading to the development of a finer and nobler humanity . . . It is a universal language. Like thought and the pictorial art it is comprehended in degree by folk of any nationality."—
H. ERNEST HUNT

"Let me write the songs of a nation, and I care not who makes its laws."—DANIEL O'CONNELL.