

FROM A WOMAN'S POINT OF VIEW

MOTION PICTURES AND THEIR INFLUENCE UPON CHILDREN

(By Emily Wright).

There is no denying the fact that motion-pictures have become a part of our every day life. The industry has assumed such enormous proportions in the United States and Great Britain, hampered, hitherto, by five years of war, intends, now, to make a fair bid for its share in the world's market.

The Rev. Dean Tucker is reported to have expressed his opinion which is, indeed, shared by many—that Canada is becoming Americanized owing to the fact that, almost exclusively, American pictures are being exhibited. However that may be it is very certain that, at present, if we are to have moving pictures at all, they must of necessity be American. Surely familiarity with the American screen will not breed disloyalty to our country!

To us the idea probably seems far-fetched, but we women were not reared in an American movie-picture atmosphere. The rising generation, with immature thoughts and unformed minds ever ready to be subtly worked upon, is being brought directly under the influence of the American silver-sheet. Who can tell what the result may be? Whether or not Mr. Tucker is right, it is best for us to plant early and firmly the seeds of loyalty within our children's hearts.

But of vastly more importance than the problematical question of Americanizing Canada is the influence, mental and moral, which the plays exhibited are having upon our children. The motion-picture theatre is the cheapest and handiest form of entertainment that we have, and it has an enormous fascination for the youngsters; but women are too ready to send their children to these shows, irrespective of the kind of play being presented. True, it is exceedingly difficult to choose the picture which we would take or send them to see, for most unexpectedly and in the simplest plays, unwholesome scenes—so far as children are concerned—are introduced.

Although the Senate of America is endeavoring to pass a bill to eliminate the "villain" from motion-pictures, D. W. Griffith, king of producers, says that it cannot be done—we must have the villain. And we think that as long as the composition of human nature remains what it is, we shall have the "villain" and the "vampire" within our midst. But there are different kinds and different degrees of villainy. We may have a secret admiration for the old-fashioned "gentleman of the road," but if, within the precincts of the home, we were to meet the same gentleman, who, with his perverted magnetic personality, would destroy its sacredness, our hearts would recoil from him in horror.

Experience with the world has taught us of these things, but we women were "very old" as children go, before we knew of anything of the kind. It is not a case of "when she was a girl she never did so," the fact remains with us that our children are learning of these things at a very tender age.

When the lady in the picture leaves her husband, in a high temper, for her country home the picture then shows the interior of her drawing room and discloses to our view a man, in the act of kissing her, it comes with somewhat of a shock to hear the sweet little girl of eight exclaiming triumphantly, "I knew she would have a man with her." It may probably mean nothing to the child, yet, on the other hand, her head is becoming filled with the sordid things of life—and who knows what form her thoughts may take? The question, assuredly a vital one to mothers, is: would we

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