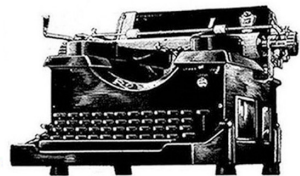


*Movie Morals* —It is not that the morals of the persons connected with the moving pictures are necessarily lower than those of the persons associated with music, painting or the theatre; it is that, by the nature of the persons connected with the moving pictures, the morals, whatever their feebleness, are inevitably and disgustingly vulgar. The rank and file of the movies comes, in the main, from the gutters—and it is impossible for the gutter to suffer a lapse in morals and be synchronously charming about it. To the immorality of the moving picture world there is, conse-

quently, an air of foul tawdriness, of the cheap-smelling dive, of pig-stye amour. There is in it, from beginning to end, not a trace of the sweeping manner of that of grand opera, not a trace of the gay adventure and spectacularity of that of the stage, not a trace of the wistful charm of that of the atelier. So long as the majority of figures in the field of the movies are recruited from the social and æsthetic slums, so long will the smell of Limehouse cling to the movie's scandals. Only ladies and gentlemen can get away with the thing that is killing the movies in the minds of respectable men, women and children.

*The*  
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