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Daylight and Bad Taste

Some of the motion picture producers are fighting death, others are fighting taxes, and all of them are fighting the "Moe Daylight" movement. Delegations of motion picture men have journeyed to Washington to help ward off the proposed Federal "daylight" bill. Their attitude is disclosed by "The Moving Picture World," which says:

"The members of the Senate and the House of Representatives who are advocating this measure do not realize what it will mean to the motion picture business. It is a menace which is not exceeded even by a heavy war tax—'daylight saving' would mean the cutting in half of the receipts from theatres and open-air parks.

"In an interview with the Washington correspondent of 'The Moving Picture World' a prominent, nationally known exhibitor said: 'I hope that the exhibitors of the United States will awaken to the fact that "daylight saving" is pending—that if the Calder bill is adopted by the Senate, or the original Borland bill, or its substitute amended, is passed by the House, and one or the other agreed upon by both, it will be found that the motion picture business will be hampered to an extent undreamed of. Everywhere that they have 'daylight saving' and motion pictures you will find that the former is accomplishing little, while the latter is losing much."

At the same time the picture men are in fear of special taxes on admissions or upon total earnings. But the biggest fight which confronts them, according to Aleister Crowley, is the fight against artistic degeneration. Mr. Crowley says, in "Vanity Fair":

"It is bad taste—and not the world war—which is killing the movies. Bad taste in every direction. In the first place, the wretches in power, when they get a perfectly competent author—say a novelist of great repute—will not trust him at all. The great writer's story has always been a 'movie'—on the screen of the author's mind. It was complete in every picture, before he ever put pen to paper. But the producing wretches do not know that. They do not realize that he has done the thing right. They do not even realize this in the case of a fam-

ous novel—or play—where a long success has proved it. These preposterous people do not understand that they insult the public and make themselves ridiculous into the bargain when they offer to 'improve' Victor Hugo, to bring Dumas 'up to date,' to put 'punch' into Ibsen, or to 'alter' history a bit in order to give Joan of Arc an earthly lover."

From Japan, from China and from Russia come reinforcements to the real art side of motion pictures. A Russian company proposes the filming of the great Russian dramatic pieces. Of this movement "The Dramatic Mirror" says:

"The works of Tolstoy, Dostoiivsky, Turgenieff, Sienkiewicz, Pushkin, Ostrovsky and Andrieff in filmed form will soon be as familiar to the patrons of American motion picture theatres as they are now familiar in book form to the cultured publics of all the European countries. The Russian Art Film Corporation has just started a campaign for the popularization of these authors in this country.

"It is generally acknowledged that the Slav novelists tower head and shoulders above any other national school of fiction. Great Britain and France alone excepted. Tolstoy has celebrated the glories of Russia rolling back the tide of Napoleonic invasion; Sienkiewicz, the martial grandeur of antique Poland in age-long wars with all its neighbors and with itself.

"No one can fail to realize the spectacular possibilities of Tolstoy's 'War and Peace,' or, on the other hand, Sienkiewicz's mighty trilogy, 'With Fire and Sword,' 'The Deluge' and 'Pan Michael.'