

carrying both forward. Scenario and continuity would both have been improved if the Captain's end of the story had been kept down.

Acting.—Dorothy Gish as the waif Minnie is brilliant. She is the only character who gets Limehouse atmosphere into her work. She acts with extraordinary vivacity, and at the same time with a sincerity which could not be better. She shows herself a great artiste.

Richard Barthelmess is very good, but he has done much better work, perhaps because he has here the very difficult task of mooning from one fight to another.

Pat Hartigan as Morgan, and Tyrone Power as the Captain, both do very good work.

Photography.—Generally very good, and the sea scenes beautiful.

Suitability.—If cut, a very fine entertainment.

THE STARS.

Dorothy Gish and Richard Barthelmess should be boosted along with the tang of the sea, which adds very greatly to the charm of the film.

Armageddon.

New Era. Six reels. Released immediately.

This is a picture which will thrill the blood of every man who calls himself a citizen of the British Empire: a wonderful record and story of Lord Allenby's Palestine campaign portrayed in a way that cannot help but hold the interest and enthral the imagination of everyone that sees it.

We have almost lost sight of the part that our Empire played in the war, and this is a very timely reminder of what was accomplished by British brains and British courage in one of the war's deciding factors. It is a record of which every Britisher will be proud and which every Britisher ought to see.

Since this is a Trade paper, and because in business one must put sentiment on one side, it is not out of place to say that apart from its intrinsic worth this picture is as fine a showman's proposition as one could imagine.

Story.—The picture shows the gradual development of the Palestine campaign and the final defeat of the Turks, and is interspersed with isolated acts of bravery that occurred during its progress.

Origin.—British.

Production.—Quite apart from the actual war records which are included in the picture, one must congratulate the producer, Bruce Woolfe, for the extremely natural and interesting replicas of what will become historical incidents. For instance, the deeds that won three men V.C.s are shown in a manner which is absolutely devoid of mock heroics, and is as convincing and natural as if the event had been recorded at the time. In addition, the whole campaign is depicted in a way which cannot allow the interest to flag; interspersed maps become actually a part of the epic, and carry the beholder (in some cases) into memories that are almost too deep for words.

The photography is excellent, and the transition from the real to the fake is practically unnoticeable.

In view of the propaganda from various countries which seeks to minimise the Empire's part in the war, this production is an exceedingly important one, and should be on view at every hall throughout the kingdom; even our own statesmen have not scrupled to detract from the sacrifice of a nation whose modesty is abused by friends and foes alike.

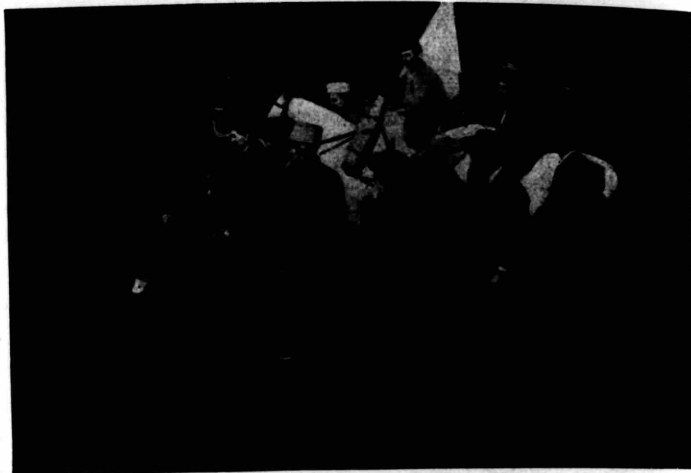
Suitability.—Every exhibitor who is a Britisher will show this picture not only for patriotic motives, but because it is essentially a draw.

ALLENBY'S CAMPAIGN.

The picture will need no more than this to attract an audience, and everyone who sees it will be a potential advertiser.



Becket and His King: "Becket" (Stoll)



The Surrender of Jerusalem: "Armageddon" (New Era)

Becket.

Stoll. Featuring Sir Frank Benson, A. V. Bramble, Mary Clare and Gladys Jennings. 6,540 feet. Released February 4, 1924.

Without doubt this is one of the best historical pictures ever produced; it bears favourable comparison with a production like "Loves of the Mighty," and can want no higher praise than this.

George Ridgwell has, while keeping to historical facts, given us a fine dramatic plot, the characters in which one follows with absorbing interest and a partisan spirit than only interest can evoke.

From whatever angle one views this picture of the conflict between Henry II. and Becket, it is with a feeling of satisfaction; a picture that reflects credit on all connected with it and on British screen art generally.

Story.—The picture shows Becket leaving the Chancellorship of England and becoming Archbishop of Canterbury. It depicts Henry II.'s gradual anger at his interference and the former's love affair with Rosamond de Clifford, the intrigues of Queen Eleanor to destroy Becket and Rosamond, and, finally, Becket's move, which placed Rosamond in a convent and led to his murder in Canterbury Cathedral.

Origin.—British.

Production.—While presenting historical personages, George Ridgwell has not forgotten to make them both human and dramatic. Very skilfully he presents us to Henry II. and Becket, and while investing them with dignity does not fail to impress us with the fact that they are flesh and blood. So strong is the interest roused in the action of the plot that one feels a deep sympathy with the king and a resentment against Becket back by the Pope, which maintains its hold to the very end.

The love affair is remarkably well and convincingly directed, and the various passages between Becket and Henry are staged with a real sense of dramatic value.

The technique is excellent and the sets as restrained as they are imposing; no American would have refrained from giving several views of Canterbury Cathedral, which would in its present condition have been an anachronism. Ridgwell gives us glimpses of the cloisters and a reproduction of the chapel where Becket was murdered and refrains from anything more.

Scenario and Continuity.—The scenario by Elliott Stannard is in every way excellent. It is clear, dramatic and brilliantly constructed. The continuity runs smoothly, in spite of the various lapses of time.

Acting.—A. V. Bramble is to be heartily congratulated for his vivid portrayal of Henry II.; he gives dignity and, at the same time, an impressive human note to the character, which enlists one's sympathy and holds one interested throughout.

Sir Frank Benson, too, is thoroughly dignified and impressive. For a first performance on the screen, of which the technique is entirely different from the stage, it is remarkable.

Gladys Jennings gives us a lovable and ideal Rosamond, while Mary Clare is quite good as Eleanor. Sydney Paxton gives his usual finished performance in the smaller part of Archbishop of York.

There is no space to mention the entire cast, but it is without a weakness anywhere.

Photography.—Very good indeed. Fine lighting effects, especially in the Canterbury cloisters and chapel.

Suitability.—Excellent everywhere.

A THRILLING HISTORICAL DRAMA.

Give full publicity to the cast, especially Sir Frank Benson. Promise an historical romance which, while adhering to facts, is intensely dramatic. Advertise the fact that most of the sets of Canterbury were taken on the spot. It is adapted from Lord Tennyson's "Becket."