

Sporting Life Series.

Stoll. Twelve one-reelers. Released January, 1925.
 Excellent and up-to-date fill-ups for all halls.
 As the majority of every British audience is interested in sport of many kinds, these short subjects, which combine instruction with interest, should have a wide appeal to players and watchers. Slow-motion photography is graphically effective in each one.
 "Walking" includes glimpses of some famous exponents, including F. Poynton, G. H. Watts, J. F. Worrall and H. V. L. Ross. "Tennis" is illustrated by C. R. Read, C. R. Hierons giving tips on grip and service, Suzanne Lenglen, Helen Wills and Betty Nuthall. "Boxing" has some fine close-ups of Carpentier, Harry Preston, Jimmy Wilde, the Marquis of Clydesdale and others, and Jack Bloomfield gives a fine illustrative show. "Rowing" includes some good stuff by the Thames R.C., Jack Beresford and Bossy Phelps. "Running," with H. M. Abrahams, and "Golf" are the remaining two.
 "The Racing Outlook" is an interlarding series of chattily-introduced famous horses and jockeys of to-day, and is in six numbers for alternate weeks.
 John Betts has compiled a sound and very British set of sports "shorts." The only criticism we make is the sub-titling, which is annoyingly hysterical with capitals and italics in places, and has a deluge of superfluous inverted commas—and that terrible abortion, "alright."

The Notorious Mrs. Carrick.

Stoll. Featuring Disa. 4,550 feet. Released August 4, 1924.
 Moderate second feature for popular halls.
 A murder mystery and the efforts of a woman to conceal her misunderstood past from her second husband are the chief factors in this theme. An ingenious, if slightly far-fetched, use of long-distance wireless gives the culmination an up-to-date ring.
 The production in itself, however, is distinctly patchy in direction at times and lacking the well-knit coherence of scenario and treatment this kind of story demands. Acting is fair only, and a curious primitiveness pervades the technique in many places. As crude melodrama, however, it should get over in many districts.
Story.—Tony Tregarthen's wife, Sybil, is recognised as Mrs. Carrick, and confesses her past to her stepdaughter, Honor. She had figured publicly when her former husband, Carrick, divorced her because she was found in the rooms of Gerald Rosario, who was accidentally shot. Sybil dare not tell her present husband of her identity, but when Carrick meets Tregarthen and dines with them, she is embarrassed and terror-struck, confiding also in Honor's fiancé, Armour. Honor goes to Carrick's flat to plead his silence on her stepmother's behalf. Carrick is later found murdered, and Sybil arrested, but the arrival of a wireless engineer who, in Rumania, heard Honor's struggle in self-defence with Carrick, smooths things out.

Origin.—British.
Production.—Based on (but considerably departing from) Charles Procter's novel, "Pools of the Past," the plot is a powerful melodramatic one, with opportunities for strong situations; but many of these have been imperfectly realised somehow, and it is difficult to say how much of the picture's shortcomings are due to director, scenario or assembly. The script was hampered considerably, judging from unnecessary scenes like the hotel hall. Unexplained incidents, such as the brandishing of a pistol by Rosario, and Sybil's delay in pleading with Carrick until he arrived at her dinner-party, are also puzzling. Carelessness, such as a title "Dawn" before the undiscovered dead body of Carrick, who is immediately reported in a newspaper as having been found dead the previous night, is also evident in many places. There is a lack of polish which suggests



The Rajah Scores: "Three Days to Live" (Western Import) crudity, and some very bald sub-titles do not dispel this general impression.

Scenario and Continuity.—The action flows far from evenly, and gaps of time and superfluous scenes minimise grip; but the ends of the plot are well interwoven.

Acting.—"Disa" and Peggy Lynn are both fairly good, but, like the rest of the cast, seem capable of better work. Cameron Carr and A. B. Imeson are the most effective of the other players.

Photography.—Some fine exteriors, but interiors not always perfect.

MURDER AND WIFE'S SECRET.
 Advertise version of Charles Procter's mystery novel, and mention long-distance wireless establishing innocence of girl accused of murder.

Three Days to Live.

Western Import. Featuring Ora Carew and Jay Morley. Five reels. Released January 1, 1925.

Fair booking for popular halls.
 This picture is a well-known type of "novelette thriller," and has an appeal to a certain section of the public. The appeal lies in the tolerably rapid action and the Eastern element, which supplies the villain and has a glamour to the readers of the more popular types of fiction.

Story.—Grace Harmon and Bob Raymond are just engaged when the news comes that the latter's father has committed suicide. It appears that he has had warnings that he will die in three days, each of which is notified by a paper bearing a tiger's head. Soon after his death, Grace's father receives the same notices and refuses to tell his daughter the reason for their delivery. Grace and Bob get a detective to watch the former's father, and Grace herself accidentally sees a car with a tiger's head monogram on the panel and follows it. She is trapped at a mystery house, to which she is led by a "Rajah," who is the man who sends the warnings. In return for her sweetheart's and father's life she agrees to go East with him. He, however, sends a man to murder Bob. His slave, Hadi, who loves Bob without his knowledge, follows and saves him and tells him Grace's whereabouts. He phones the police, rushes there and rescues her, but not before Hadi has saved his life again and, in turn, been killed by the "Rajah."

Origin.—American.
Production.—The picture has been produced without subtlety and is really serial-like in its sequences. The material to be handled certainly does not admit of much characterisation, and its type can be gauged from the fact that the "Rajah" goes about in a very conspicuous Oriental dress, accompanied by an equally conspicuous servant. Moreover, his car carries the same imprint of a tiger's head which is the signal he sends to his intended victim as a warning; which is not saying much for Oriental intrigue.

It is rather difficult to understand why police aid was not sought sooner, and also why the victims seemed to be so reticent as to the cause of these threats of death. It transpires that all they did was to save a girl from the "Rajah's" wrath while in the East, thus humbling him before his slaves, which does not appear so heinous a thing to confess to in a European country.

Again, it is rather a mystery how the slave girl Hadi fell in love with Bob. She certainly has a photograph of him obtained from an unknown source, but this is the only clue to her devotion.

Audiences who like this type of mystery will probably overlook these failings.

Scenario and Continuity.—Both are adequate to the type of story.
Acting.—Ora Carew plays the conventional heroine quite efficiently, as does Jay Morley as the hero. As the "Rajah," Hall Stephens looks appropriately villainous and mysterious.

Photography.—Good.

USE THE TITLE.

Advertise the title and use it for teaser advertising. Give prominence to the Oriental atmosphere.



The Fatal Struggle: "The Notorious Mrs. Carrick" (Stoll)