

The Great Hunger Duel.

Anchor. Featuring Clive Tristi, Sydney Holker, Dawn Meredith.
Two reels. Released September, 1922.

This brisk little farce may be recommended as something between pure comedy and the drama. It tells how two young men in a Bloomsbury boarding-house compete for the hand of an heiress as to whom should abstain from food the longer. A sensation is created in which the Press agents overshadow their every action, until one of the parties breaks the fast in a furious descent upon the victuals in the kitchen. It then transpires that compressed tablets, which combine meals in tabloid form, have sustained life in the pair.

The action is brisk and the details amusingly presented. Photography not remarkable, but good enough. The parts of the two young men are well played by Clive Tristi and Sydney Holker, and Dawn Meredith sustains the slight rôle of the heroine.

Suitability.—For any kinema an amusing farcical two-reeler.

Tangled Hearts.

Anchor (Reubenson). Featuring C. H. Mulcaster, Gertrude McCoy, Peter Upcher. 6,000 feet. Released April, 1923.

This highly-sensational story should appeal to all lovers of newspaper fiction. The plot keeps well moving, and sharply defined characters, either all black or all white, are involved more and more into a net of misfortunes and unhappiness until finally the white ones either die or are extricated, and the black meet with just doom.

The theme is by no means new, that of a wife falsely accused by her husband, but combined with episodes in the desert, an English manor and the Divorce Court, provides popular sentiment and backgrounds likely to win approval from varying types of audiences.

Story.—Fairfax put on the desert receives suspicious letters which causes him on his return to accuse his wife, Sylvia, of an attachment to Brian Dainsford, a Lothario of the most blatant type. To prove her innocence Sylvia involves herself in further difficulties which cause Fairfax to obtain a divorce. Sylvia and her child are taken care of by Maurice Rainham, who refuses to believe any evil of her. Fairfax and Dainsford meet in the desert and settle accounts in which the wounded Brian declares Sylvia's innocence. In the meantime, Maurice dies, and husband and wife are reunited.

Points of Appeal.—The sensational side of the story will no doubt have its attractions. The calumny against Sylvia raises sympathy for her, though her actions are occasionally more foolish than anything else.

The protective character of Maurice Rainham and the way he resists the implications against Sylvia's character and shows his own chivalrous love for her, create a measure of comfortable sentiment.

A regatta at Henley which is charmingly photographed is an attraction.

Production.—The story is very well compiled with regard to clearness of continuity, and beyond the unnaturalness of the characters and the happy way help is forthcoming at the right moment for Sylvia, there is little to complain of in the way the plot is developed.

The trial proceedings gain somewhat from having the appearance of an English court, but the proceedings themselves are sketchy and unsatisfactory.

Exteriors of the English countryside are well contrasted with desert scenes, though the interior of the manor is not typical.

Acting.—C. H. Mulcaster looks the part of the grim decisive husband who arrives at conclusions without properly inquiring into them, and plays well throughout.

Gertrude McCoy as the wronged wife has by far the most to do, and gives a good, though by no means outstanding, performance. Peter Upcher in the rôle of the despicable character of the piece, puts as much conviction as possible into an eminently stagey part.

Henderson Bland oozes protective kindness from every pore as Maurice Rainham, but manages to look dignified at the same time.

Photography.—Good; not remarkable in any way.

Suitability.—A good booking for most kinemas.

TALK IT AS A CECIL H. BULLIVANT STORY.

Emphasise a well-connected plot built round a sadly wronged wife whose love for husband and child is vindicated in the end.

The Angel Factory.

Globe. Featuring Antonio Moreno and Helene Chadwick. 5,000 feet. Released May, 1923.

This type of story, which tells of a rich man's romance in a slum area, is likely to be popular; it has lots of ingredients which go to make good entertainment without being either very convincing or delving too deeply into character.

There is plenty of action, mystery, love interest, and besides this it is generally very well acted and well photographed. The story, too, is well told and holds the interest to the end, nor does it develop into heavy sob-stuff nor too unreal melodrama.

Story.—David Darrow, a rich man, opens a Settlement house in the slums. He comes in contact with Florence, a girl who has run away from her drunken parents, and looks after her. Also he arouses the hostility of Tony Podessa, who is in love with the girl. After a fight,



The Reconciliation: "Tangled Hearts" (Anchor)

David asks him to his house to make it up, and while there Tony steals a revolver with David's name on it. After this David rescues a sailor from prison. Meantime Tony determines to shoot the man who he supposes has stolen his girl. He gets the sailor drunk, and is about to fire at David's silhouette in the window when he is shot. Both David and Florence are suspected, because the former's revolver is found near the dead man. However, it transpires that the sailor shot him in revenge for an injury, and David marries Florence.

Points of Appeal.—There is a good sentimental appeal and love interest. Also the action is brisk, and several plots and counterplots add interest to the story, which makes good entertainment in itself.

Towards the end, the mystery about the murdered man helps to carry the plot to a successful dénouement without letting the interest wane.

Production.—The details in the production are excellent, little comedy touches which arouse a chuckle of laughter to relieve the dramatic and sometimes sordid atmosphere. The contrasts between the slums and the Settlement house are well depicted, and the most is made of each dramatic scene.

The continuity is good, nor is it allowed to drag, but moves along briskly and clearly to the close.

Both exteriors and interiors are well chosen, and the lighting in most cases is excellent.

Acting.—Antonio Moreno is seen too infrequently, and though in this particular picture he does not get the chance to show such talent as he does in his "hobo" parts, nevertheless he makes a most effective and natural hero. Helene Chadwick, too, plays with feeling and conviction. She is easy and natural without any striving after effect. As the villain Armand Cortez gives a good character study and looks his part completely. All the rest of the cast are good except F. X. Coulan as the suitor, whose acting is forced and unnatural.

Photography.—Very good.

Suitability.—A good feature for any hall.

"HOW LOVE TRIUMPHED OVER CASTE."

Advertise both Antonio Moreno and Helene Chadwick, whose names carry weight. Also stress the "human" nature of the story with its theme of love romance under sordid conditions.

White Oak.

Lasky (William S. Hart Films). Featuring W. S. Hart. 6,000 feet. Released April 13, 1923.

W. S. Hart has an intricate story to tell, which he does with vigour, in spite of weak points. It contains a full percentage of action, with decided if not subtle characterisation, and grounded on a theme of widespread interest, the tracking down of a thief of both women and money.

The stage is set in Missouri, in the early 'fifties, and the climax, at which final mysteries are elucidated, centres round a struggle against the Indians, which provides the star with a chance to display his film shooting prowess.

Story.—Oak Miller, gambling saloon proprietor, vows to bring to book the man, Mark Granger, who has wronged his sister, whom he rescues from the boat from which she tries to drown herself. Barbara, the step-daughter of a rascally bank manager, is in love with Miller; but is decoyed by a stranger, who makes her travel on his wagon train. Meanwhile, the manager is murdered, and Miller put under arrest. Indians attack the rest camp, and Barbara sends a message for help to Miller, who escapes from prison with the help of a dog, rides to the spot, and rounds up the clan, including the chief, single-handed. He finds the stranger is really the man who wronged his sister, and fights him, but death is meted out to the villain by one of the Indians, whose daughter he had also killed. The murder is proved to have been done by Barbara's mother.

Points of Appeal.—The personality of the star is largely responsible for the way the film gets over. His heroism, with a dash of the