

and other British and Dutch players will be seen. Wyndham Standing made a picture when he went back to America last year, called *The Inner Man*, which has just been released there.

Denison Clift's Latest.

Hitherto known better as a comédienne and ingénue, charming, dark-eyed Nancye Kenyon, who decorates this month's cover, has a deeply dramatic rôle in *This Freedom*. She was Denison Clift's choice for "Doda," the unfortunate daughter of a too-modern mother, and the problem every woman is up against some time or other, is one of the most interesting of 1923 releases. Like *A Bill of Divorcement*, most of the interest in *This Freedom* centres around mother and daughter; and though Clive Brook and the other male members of the cast (especially the sons) have distinctive rôles, it is essentially a story of women for women. Fay Compton plays "Rosalie," and A. S. M. Hutchinson has seen and approved of the film Ideal have made from his novel. Also of the one alteration the scenarist has ventured upon.



Mary Odette, Harold French, and Wyndham Standing in "The Hypocrites."



Sydney Folker and Joan Maclean in "Keeping Man Interested."

Poor Old Joe

Hats off to Gertrude McCoy, who caused more tears to flow in an hour and a-half than were quite good for appearances. For, as "Josephine," in *A Royal Divorce*, she presents a study of a loving, self-sacrificing woman, that, although untrue to tradition, is true to the scenario. Gertrude, who seems to thrive on tearful rôles, laughed sagely when I asked her why she was so sad on the screen. "Poor old Joe," said she



Maage Stuart and Stewart Rome in "The Uninvited Guest," written and produced by George Dewhurst.

"Angel voices and all." No doubt you know the old nigger melody, and it is true that a sub-title in the film makes the long-suffering heroine say she heard voices calling her to go to Napoleon. Don't miss this film, it's excellent.

Irene Norman and Hugh E. Wright in "The Romany."



Waiting For A Lady!

Disguised as an author in a huge pair of horn-rimmed spectacles and a Turkish-looking djibbah, and knee-deep in a manuscript paper, Seymour Hicks held forth upon films and film making one night last week. "Twelve years ago," said he; "we made a comedy—Ellaline Terriss and I. We didn't know much about screen-work, and we didn't see it for ages after it was released. I also was filmed as 'Scrooge.' And now, having given the public time in which to forget those early delinquencies, we are about to do it again. Comedies—all comedies, adaptations of 'The Bridal Suite,' 'Always Tell Your Wife,' and other sketches of mine. And I'm to do the sub-titles."

What Is A Sub-Title?

"What are sub-titles, by the way?" said Seymour, with his best if-you-were-the-only-girl-in-the-world glance. "Just now we're waiting for a lady—for Ellaline, in fact, who has been very ill, and delayed us about a month. I very much wanted daughter Betty to deputise, but she doesn't like films, and positively refuses." These Hicks comedies will be made at the former Famous-Lasky studios. Their first release will be, *A Honeymoon For Three*, which is "The Bridal Suite," re-shaped, re-titled, and re-edited by Seymour himself.