

"More Whirls from 'Whirled into Happiness.'" Although doubtless attractive to those who have seen the play, these excerpts from the West End musical comedy seem rather stilted and pointless when viewed without words or music. Personal studies of the artists, posed with a view to the camera's requirements, would be more effective than dumb photographs of stage action to which the atmosphere of the theatre is vital.

"Paris Fancies in Pathécolor." Artistically posed and skilfully photographed, these living fashion plates are a most successful feature, in which the Pathécolor process is seen at its best.

"Eve's Jokelets." This is a sound half-minute feature, but the jokes should be illustrated by acted scenes as they well might be.

"Living Masterpieces." Quite the best feature of the production are these singularly beautiful camera studies which represent the art of the cinematographer in its highest aspects. They seem worth more footage than they are allotted. Incidentally, the effect of this feature could be increased by showing each study first as a still picture and afterwards in animation.

"The Adventures of Felix the Cat." Both in draughtsmanship and in technical effects these animal cartoons are clever, though relatively, one feels, a trifle too long. The incidents are better devised than the plot, which is thin and rather pointless. Why not ask the cartoonist to interpret the "Jokelets" in pictures?

"Quality Plays"

Four short stories of varied interest, well played and produced

Walturdaw

1 and 2 Reels

Featuring: Joan Maclean, Alicia Hayden Coffin, James Douglas, Sydney N. Folker, Chris Walker, etc.

Four short stories from *Truth*, *Pan*, and other magazines, ranging from drama to light comedy, include "The White Rat," a murder story, "Fallen Leaves," pathetic drama, "A Question of Principle," and "The Thief," light comedies.

These four short-length films are the first samples of a series of twenty-six British subjects produced by George A. Cooper and to be presented by the Walturdaw Company. Mr. Cooper is to be congratulated on the fact that he recognises that the story is of first consequence in film production, and, judging from the first selection shown, these short-reel subjects possess dramatic interest as well as variety.

"The White Rat" is a grim little story of a youth who, having the prospect of a successful career just opening before him, appeals to a moneylender for time in which to pay an overdue bill for a comparatively small amount. The moneylender, a dried-up old man who has a tame white rat running about his desk, curiously refuses, and, in a sudden fury, the youth kills him with a paper weight. The next day a detective calls on the youth to ask him if he knows anything of the old man's habits, and mentions as a curious fact that his tame rat has disappeared. Dick answers one or two queries, the detective, quite satisfied, is about to depart, when the white rat shows its head out of Dick's overcoat pocket, where it has been hidden since the night before.

This is well constructed and cleverly interpreted by Alicia Hayden Coffin, James Douglas and Sydney N. Folker, though the latter hardly prepares one for the sudden fury which results in a murder for which the motive seems rather inadequate. In spite of this the story is of strong dramatic interest.

"The Thief" is a bright little comedy in which an ambitious young policeman believes that he has stumbled on the track of a robbery and murder, and quite unconsciously assists the supposed thief in escaping with his booty—a pretty girl who has agreed to elope with him. This is very brightly played by Mildred Evelyn, Malcolm Tod and H. J. Worth.

"A Question of Principle," another clever comedy in two reels, concerns the endeavours of a young married couple to assert their principles, while keenly anxious at the same time to do everything for the happiness of each other, and the humour is well supplied by Joan Maclean, Sydney N. Folker and Frank Stanmore in a clever little sketch of a carman.

"Fallen Leaves," showing how a down-and-out tramp gives a poor old woman a momentary happiness by pretending to be her long lost son, is a story of pretty sentiment excellently interpreted by Chris Walker as the tramp, May Price as Mother Brown, and Jeff Barlow and Jack East, who give admirable thumbnail sketches of a surly grocer and a kindly policeman.

If "Quality Plays" maintain their standard they should find a welcome place in any good programme.

Paramount Players at Work in Spain



Evelyn Brent and David Powell in genuine Spanish scenes from John S. Robertson's new Paramount-British production, "The Spanish Jade," to be Trade Shown by Famous-Lasky on August 1st.