

**Acting.**—Lilian Hall-Davis practically carries the film on her own shoulders, and the way she does it brings her at once to stellar rank. She is always convincing, and combines comedy and pathos in a way that makes an irresistible appeal. "Stella Deering" is a real creation.

Owen Nares as Lord Sloane plays a quiet rôle with the skill of a polished actor. Free from exaggeration and always convincing, he provides an excellent foil to the impulsive vivacity of Stella. The support is entirely admirable; in particular Eric Lewis as Lord Knightsbridge and Cyril Dane as the theatrical manager call for special mention for the excellence of their characterisation.

**Photography.**—Could not be bettered.

**Suitability.**—A feature booking for any hall.

**GO THE LIMIT ON THIS.**

There are innumerable advertising angles, which will all well repay thorough exploitation.

Utilise the fact that it is an adaptation of the successful London play, and boom Owen Nares and Lilian Hall-Davis.

Make great play with the human theme and stress the sparkling comedy.



**Rook and Pigeon : "The White Rat" (Quality Films)**

**Quality Films.**

Walturdaw. Short Features. Released fortnightly from November 6, 1922.

This is an extraordinarily good series of one and two-reel features covering comedy, drama, melodrama. The stories, adapted from popular magazines, are very well told, full of grip and "punch," of excellent continuity, and absolutely free from any unwholesome element.

Throughout the production work is of a high standard, although conspicuous for its simplicity

**"The White Rat."**—A strong melodrama telling how a flinty-hearted moneylender is killed by an infuriated client who has been refused time in which to pay. A white rat, the usurer's constant companion, is missing when the body is discovered, and its appearance from the murderer's topcoat pocket brings the criminal to book.

**"A Question of Principle."**—A light comedy, telling how the advice of a father to his son to rule his wife, coupled by the arrival of a grandfather's clock, and the quarrel which followed, nearly wrecked the young couple's married life.

**"Fallen Leaves."**—This intensely human fragment shows a kind-hearted tramp who makes an old woman's last moments happy by pretending he is her long-lost son.

**"The Thief."**—Comedy with a Grand Guignol interpolation. A youth is captured by a policeman while leaving a house. He confesses to the policeman that he went into the house to steal its owner's "richest possession," that he was caught, and killed the owner. The policeman drags him back into the house to see for himself, and finds himself a prisoner and the victim of a hoax, while the youth elopes with the daughter of the house

**Origin.**—British.

**Points of Appeal.**—Everyone of those short features is brimful of appeal, but practically everyone touches a different emotion.

**Production.**—George A. Cooper is to be congratulated on his production work. To his ability much of the success is due. His keynote is natural simplicity and care of minute details. His sets are good and in keeping with the story and the players. The whole of the production work is some of the best we have seen, and he thoroughly deserves the calls for "Producer" raised at the conclusion of the Trade show.

**Acting.**—In every feature this is excellent and far above the average in British and most American films. It is marked by naturalness on the part of every player, and there is no exaggeration. Notable performances come from Harry J. Worth and Malcolm Tod in "The Thief," Chris Walker and May Price in "Fallen Leaves," and Joan Maclean in "A Question of Principle." Excellent support is given by Sydney Folker, Frank Stanmore, Mrs. Hayden Coffin, Betty Farquhar, Ray Raymond, Jeff Barlow, Jack East and others.

**Photography.**—Of a general excellence.

**Suitability.**—These features are suitable for any class of audience, and will improve any program.

**A Parisian Scandal.**

F.B.O. (Universal). Featuring Marie Prevost. Five reels. Released July 30, 1923.

This social skit is quite amusing, especially to those who find the dalliings of a pretty girl with an unsophisticated young man, more interested in science than women, worth following.

The story is almost negligible, as the climax is inevitably guessed the moment the young man in question appears on the scene. However, in the details there are touches of originality that carry the plot along in an amusing manner, and one incident a duel between a novice at the art and an accomplished baron is distinctly humorous.

**Story.**—Basil Hammond, sent to Paris by his grandmother to give a report on the character of Liane, a young lady who has a trail of masculine admirers, finds himself unwillingly in love with her. Her

engagement to Baron Strausky is interrupted by a meeting with pistols between the fiancé and Basil, which duel is only prevented just in time by Liane, who returns the ring to the Baron, whom she has found in company with another girl. She follows Basil to New York, and marries him on the voyage.

**Origin.**—American.

**Points of Appeal.**—Liane and her circle of admirers create interest at the opening, which is pretty well sustained by Basil's very different outlook on life.

His simplicity, awkwardness and outspoken ways cause most of the fun, which is at its best in the duel scene, which is quite good farce.

**Production.**—The continuity tends to drag. The theme seems much more suited to a two-reel film as the story is so slight.

The general tone is pleasant and the parts have been well cast. The setting is supposedly of Paris, and includes some well lighted scenes of a private house, a casino and one or two exteriors, chiefly gardens.

There are no side issues of any kind. The situations are purely social and farcical.

The characters are chiefly caricatures, but Basil and Liane have sufficient humanity to enlist sympathy.

**Acting.**—Tom Gallon as Basil Hammond gives quite a clever study of the shy young American student who stutters, but is on the spot when blows are concerned. Marie Prevost as the heroine gives a good impression of the harmless little flirt she is supposed to be.

Bertram Gressby puts more character into his part than is often the case with the typical stage baron. The rest of the cast play up well.

**Photography.**—Very good. Lighting at times rather defective, but sufficiently artistic in tone.

**Suitability.**—Not a strong attraction, but a pleasant item where a program requires livening with something slight and farcical, but not a comedy.

**A PRETTY GIRL'S WILFS WITH A YOUNG MAN OF SCIENCE.** Play up the humorous situations, and talk an amusing story of a flirt who loses her heart and gains her desire without altering her character.

**Eve's Film Review, No. 59.**

Pathé (Interest). One reel. For immediate release.

There are quite a number of interesting subjects in this number. Comparisons between French and English women at the races, a peep at one or two scenes from "Whirled into Happiness," the Lyric play; Paris fashions in colour; living masterpieces and an amusing cartoon form the chief items.

**Suitability.**—A useful fill up for almost any program.

**A Stage Romance.**

Fox. Featuring William Farnum. 6,450 feet. Release date not fixed.

This offering is, in spite of the hero being Edmund Kean, and the play one which is supposed to give a picturisation of his life based on a play by Alexandre Dumas, purely melodramatic, with all the accompaniments of a lame child, an unprotected orphan, a blue-blooded villain, and faithful retainers.

For admirers of Farnum, for popular audiences where the old type of melodrama is found a draw, this picture will suffice, but it is rather incoherent, with little pretence to artistry or conviction.

**Story.**—Edmund Kean is attracted by a countess, who is much sought after by the Prince of Wales, and who returns the affection. Also, he has been asked to assist an orphan whom Lord Melville is trying to marry for her money and who is in love with Kean.