

Jensen as the fiancée, May McAvoy as the nurse, and Warren Chandler as the libertine—live their parts. There is not a false note. All the other characters are well cast.

Man — Woman — Marriage (*First National*; Oct. 2).

This is a magnificently produced film which purports to teach the vital lesson of the sanctity of Woman. It does this by showing women in various spheres of life since the world began. At times it is crude; at others very noble in its idealism. Dorothy Phillips is both beautiful and clever, and is supported by James Kirkwood, and Ralph Lewis, Margaret Mann, Robert Cain, J. Barney Sherry, Shannon Day, Frances Parks, and Emily Chichester.

Moral Fibre (*Vitagraph*; Oct. 23).

Corinne Griffith and Catherine Calvert in a very strong love story. This is exceptionally well acted and produced, and the intermingling of humour and pathos is very clever. Corinne Griffith wears some exquisite gowns in the course of the story, which is never sordid and always interesting.

Mother Love (*L.I.F.T.*; Oct. 16).

Here is another of the "fashionable" mother-love films—it is American sentimentality presented with the usual exaggerated theatricality of the Italians. In no department of the production is there anything above mediocrity—usually not even that. Soava Gallone is the star player.

The Mystery Road (*Famous-Lasky*; Oct. 23).

A very mediocre production, made in England, with David Powell as the star. Its theme is the old one of love of woman and a struggle with men. In the cast are Nadja Ostorvska, Pardoe Woodman, Mary Glypne, Ruby Miller, Percy Standing, Lewis Gilbert, Irene Tripod, Lionel D'Aragon, Arthur Collin, R. Judd Green, and Ralph Forster. Sex attraction is the basis of the story, which is only a grotesque caricature of E. Phillips Oppenheim's original novel.

Partners of the Tide (*Wardour*; Oct. 16).

Excellent under-water scenes help to make this good film even more interesting. Its breezy character and full-blooded theme will come as a welcome relief to the usual social drama and sob-stuff. The cast comprises Jack Perrin, Marion Faducha, Gordon Mullen, Daisy Robinson, Gertrude Norman, J. P. Lockney, Joe Miller, Bert Hadley, Fred Kohler, Florence Midgley, and Ashley Cooper.

Phroso (*Gaumont*; Oct. 16).

Anthony Hope's novel is made to live again in this film version, Malvina Longfellow is "Phroso" come to life, and she sets the standard for the acting of the rest of the cast. The story is full of interest and

adventure, together with a delightful romantic flavour. The settings are absolutely unique, and the whole production reaches the highest artistic level possible. Patrons will relish this fine entertainment.

Proxies (*Famous-Lasky*; Oct. 19).

Here we have a romantic bundle of melodramatic thrills with a charming love interest. An interesting picture, although it follows the conventional rut. In the cast are Norman Kerry, Zena Virginia Keefe, Raye Dean, Jack Crosby, Paul Everton Darley, Wm. H. Tooker, Mrs. Schaffer, and Robert Broderick. These assist to make this "crook" film excellent entertainment, with no pretensions as a "high-brow" or artistic film.

Rich Girl, Poor Girl (*F.B.O.*; Oct. 19).

Gladys Walton is here seen in a well-balanced photo-play which reveals rich pathos and crisp melodrama in pleasing proportions. The romance is well sustained, and the interest maintained throughout. The star is assisted by Gordon McGregor, Harold Austin, Antrim Short, Joe Neary, Wadsworth Harris, and C. W. Herzinger.

Roads of Destiny (*Goldwyn*; Oct. 2).

This is based on an O. Henry story, to which a happy ending has been forced. This, however, has not damaged it too much, with the result that it is quite good entertainment. Melodramatic in style, it has been well produced and well acted. Pauline Frederick acts well. The others are all good—Jack Bowers and Richard Tucker particularly so. The latter shines in the Alaska episode. Very good character studies are provided by Willard Louis; in each episode he is a convincing devil's advocate. Jane Novak is pretty and natural.

Theodore Roberts and Wallace Reid in "Too Much Speed."

Sentimental Tommy (*Famous-Lasky*; Oct. 9).

Sir James M. Barrie's famous success has been produced by John S. Robertson, with a cast that embraces several of the best players of the stage and screen. This picture possesses much heart interest, but is scarcely Barrie. The chief player is Gareth Hughes, and he succeeds in dispelling what Barrie atmosphere the production may have had. May McAvoy is very good indeed.

Snowblind (*Goldwyn*; Oct. 16).

This is one of the best films of the year—strong in story, with acting that reaches a high level; an artistic production with first-rate entertainment value. The drama is in the interplay of characters and the criss-cross of emotion. The acting honours are carried by a quartet of equality—Russell Simpson, Mary Alden, Cullen Landis, and Pauline Starke.

Too Much Speed (*Famous-Lasky*; Oct. 2).

This is a story of love and racing cars, and a dare-devil driver who proved a fast worker in both. Wallace Reid is the star, and is supported by Agnes Ayres, Theodore Roberts, Jack Richardson, Guy Oliver, Henry Johnson, and Jack Herbert. A fine picture, with plenty of dash and humour.

Vi of Smith's Alley (*Walturdaw*; Oct. 16).

A true-to-life story of British working-class life, with Violet Hopson in the guise of a factory girl. Some of the scenes have been taken in Keiller's marmalade factory in Scotland, and the English scenes are very realistic. Cameron Carr is the villain of the piece, and a wonderful performance is given by Amy Verity. Others in the cast are George Foley, Sydney Folker, Sydney Frayne, and Peter Upcher.

[Continued overleaf.]

