

He is ably supported by a lovely heroine in the person of Louise Lorraine and a large pack of most formidable villains.

In all technical respects, the picture is an excellent piece of work, and the titling is always effective. Incidentally, it would seem worth while to change the main title, for the British market, to "The Wireless King."

A well-made, consistent production in every way, this should prove a sound continuous attraction wherever the luridly melodramatic serial is popular.

"Jiu-Jitsu"

Practical methods of self-defence lucidly demonstrated—Effective scenes in ultra-rapid cinematography.

Phillips

2 Reels

The theory and practice of jiu-jitsu as a means of self-protection for peaceable citizens of both sexes are effectively demonstrated in this attractive companion picture to Phillips' recent production, "The Art of Self-Defence." As was the case with the latter film, the subject is treated in a bright and snappy manner which, while preserving the instructional value, also retains the interest of the mere entertainment-seeker.

The jiu-jitsu system illustrated is that of Captain Leo McLaglan, who appears personally as demonstrator, in a series of episodes showing how to counter the attacks of robbers and assassins under a wide variety of circumstances. The use of the ultra-rapid camera in incidents which involve rapid movement greatly adds to the practical informativeness of the picture as well as to its general appeal. It would, perhaps, have been better to stage more of the rather numerous studio scenes in realistic outdoor settings but, thanks largely to clever, semi-humorous titling, the action at no time becomes monotonous.

The photographic quality is good throughout, and the slow motion effects are particularly excellent. Sydney L. Eaton was in charge of the camera work.

As a novelty film of very general interest, "Jiu-Jitsu" should prove an attractive item on most programmes. Mention should be made in advertising matter of the slow motion scenes, which are decidedly the most striking feature of the production.

"A Royal Romance"

Love story of the ill-fated son of Napoleon I.—Artistic production introducing historical relics—Magnificent acting by French artists.

Renters

5 Reels

Featuring: MM. Simon, Ford, Mmes. Melle, Minsen, Lerrun, Dupont

Telling of the unhappy L'Aiglon, his loves and his thwarted ambition.

Beautifully told in settings that are masterpieces of decorative realism, this historical romance commences with Napoleon's marriage to Marie Louise of Austria, and shows how the birth of his only son, known as the Eaglet, resulted in an unhappy life of thwarted ambition. The romantic figure of this unfortunate young man, with whom all the ladies of the Austrian Court were in love, is portrayed with conscientious fidelity to historical facts, and with a dignity that is characteristic of the best French acting. Many of the earlier scenes were actually photographed in and around the Castle of Shoenbrunn, where Napoleon lived, and where his son died. The Coronation carriage and all the furniture

and equipment are likewise authentic, and greatly increase the instructional value of the picture. For those who are indifferent to the appeal of history, the story will be equally entertaining, judged upon purely romantic grounds. The handsome young Prince, surrounded by the spies of the Austrian Court; the Eaglet's inherent love of France in spite of his mother's desire to bind him to her own country of Austria; the scheming of Metternich, who substitutes another when the call to reign over France comes at last; and the three lovely women who vie with each other to serve the young man, all help to make up an exceedingly interesting story. Added to the dramatic and human interest is the royal magnificence of the pageantry. Special mention should be made of the processions introducing the Royal carriage, drawn by twelve white horses, and a touching incident of an old soldier's loyalty to his Emperor.

"A Royal Romance" is certainly a production of unusual superiority. Its pictorial beauty and historical accuracy must please a discerning audience, and the human appeal will draw the less critical. Undoubtedly, it is an excellent example of French screen art.

"Pearl for Pearl"

A South Sea Island story of strategy and pearls—Good acting in a rhythmical production—Rather slow but interesting.

Walturdaw (Quality Plays)

1 Reel

Although the languid South Seas atmosphere has been admirably captured in this little story of love and greed, the action is somewhat slow. The plot shows how a half-caste, Pierre Tastu, and a Chinaman gamble for pearls. Pierre loses and stakes his daughter, Tara, who is loved by his servant, Kanaka Jim. They call for whiskey, and at the first taste each shoots the other dead. This is what Jim had hoped would happen when he put pepper in the drink in order to create the idea that it was poisoned.

The contrast between the love of the two young people and the cupidity of their elders makes an interesting little story, which is well acted and atmospheric in appeal. The scene where the gamble takes place for the pearls is well staged, and throughout the production the lighting and photography are particularly good. George A. Cooper shows imagination and an admirable grip of his subject in this further example of his capable direction.

"The Good for Nothing"

An idler proves his ability and wins a bride—Carlyle Blackwell well suited in good comedy-drama.

Feature Films

5 Reels

Featuring: Carlyle Blackwell, Evelyn Greeley

Jack Burkshaw, leaving home after a quarrel with his father, wastes his time for ten years, and then returns to find that his father has died and his mother has married Alston, a wealthy widower with a son and daughter. Alston gives Jack a farm to manage, and he soon makes a success of it. A friend of Marion Alston loses a valuable pendant, and Jack traces the theft to his step-brother Jerry, who is infatuated with an actress. Jack makes him return the pendant, but is himself suspected. Finding that Jerry has compromised a little typist, Jack kidnaps him, takes him to his farm, and induces him to marry the typist and confess to the theft of the pendant. Jack then marries Jerry's sister, Marion.

"The Good for Nothing" is hardly a descriptive title for this somewhat loosely constructed story, for though various incidents in Jack Burkshaw's ten years of idling as