

probability, but it is effectively worked out in lively action which embraces sentiment, humour and duelling thrills. The dramatic value of the contrast between the two rôles played by Victor McLaglen could have been greater if we had seen more of Lord Anderley's wild ways. It was doubtless wise, however, to cut the doubled scenes as short as possible since even the most dexterous photographic trickery can never make such episodes really convincing. Rather more might have been made of the novel climax in which Shale finds himself charged with the murder of the man he impersonated. The ending also is hasty, and one would have liked some assurance that the true lovers will find more adequate reward for their adventures than the chilly comfort of a life on the road.

Of the physical exploits of the redoubtable Shale, Victor McLaglen, always a striking screen figure, makes the utmost. Lady Gloria's gradual surrender, despite her prejudice against him, to the manliness of the supposed Anderley is well suggested by Marjorie Hume. James Lindsay performs deeds of the darkest villainy with his customary Mephistophelean geniality. Mary Rorke is a stately grande dame, and quaint humour is contributed by George Turner's clever characterisation of a simple-minded yokel.

Admirably chosen in all cases, the exteriors have a convincing consistency of character which is often lacking, and which is due in this case no doubt to the fact that they all belong to the same Kentish district. The duel scenes are splendidly done, and provide a display of really fine swordsmanship.

Pictorially, the production is thoroughly worthy of its subject matter, thanks to the first-rate camera work by Leslie Eveleigh, who also scores in the difficult double scenes. The titling, on the whole, is good, though there is at least one lapse of grammar—in the toast, "To she who is willing."

As a whole, "M'Lord o' the White Road" is a very agreeable entertainment, which contains many varied features of appeal, and which presents unusual opportunities for effective musical exploitation. So distinctively English a production is specially well suited for Film Weeks programmes, and, in the hands of a clever exhibitor, it should do excellent business.

"ARMAGEDDON"

Offered by: British Instructional Films.
Directed by: H. Bruce Woolfe.

The nation that can produce such a film as this record of Lord Allenby's campaign in Palestine and Syria need not fear comparison with productions from any quarter of the globe. For historical and dramatic interest, tensivity of action and emotional sentiment, no work of fiction can compete with it, and no screen artist of either hemisphere can give points to the leading actor in this production—the British and Colonial Tommy. He is supreme in comedy or heroic tragedy, and in whatever part for which he is cast, one generally associates with animals or little children. Some of the incidents, such as how the V.C. has been gained, how Jerusalem was surrendered to a London sergeant scouting with half-a-dozen men, and how ten or a dozen stripped and swam the Jordan to establish communication with the enemy's side, have been reconstructed after the event, but so well done that they have the imprint of truth. It is not these, however, which make this film the most amazing record of an army that has ever been published. What impresses one most is the magnificent manner in which the soldier overcomes the most appalling difficulties on his march forward with the spirit of a boy scout in a holiday camp. It is a record of the skill, courage and good humour of ordinary men from England, Scotland, Ireland and Wales, Australia, New Zealand, Canada or India, such as makes one proud to be a member of the British Empire.

The film is most skilfully edited, and the action of the campaign clearly explained by the aid of contour maps, modelled to scale by H. M. Lomas, F.R.G.S., on which the movements of the troops are shown by moving discs. The scenario from the military records has been supervised by Major-General Sir L. J. Bols, K.C.B., Chief of Lord Allenby's General Staff, and the film has been passed and approved by H.M. Army Council.

"BECKET"

Offered by: Stoll.
Directed by: George Ridgwell.
Length: 6,450 feet. **Release Date:** British Film Weeks.
Type of Production: A stately screen version of Lord Tennyson's historical play.
Place and Period: England and France; Twelfth Century.
Special Features: The lofty and impressive theme; the dignity and beauty of the settings; the interest of Sir Frank Benson's appearance in the title rôle; the rich-toned photography.

THE STORY.

On entering the church as Archbishop of Canterbury, Becket renounces his interest in worldly affairs. His decision to serve the Church before the State antagonises King Henry, formerly his close ally and companion, and, in saving the King's mistress, Rosamond, from an attack by conspirators, he wins the enmity of Queen Eleanor. Having appealed to the Pope against a decree of the King, Becket takes refuge abroad in an Augustinian monastery, but returns to England at the instance of King Louis of France, who intervenes with Henry on his behalf. The clash of opposing wills quickly manifests itself again, however, when Becket persuades Rosamond to enter a convent. Taking advantage of Henry's anger, the Queen urges four knights, her confederates, to interpret the King's hasty words literally, and slay Becket, who is stabbed to death accordingly, at Canterbury.

Becket: SIR FRANK BENSON.	Lord Leicester: BERTRAM BURLEIGH.
Henry II. of England: A. V. BRAMBLE.	Herbert of Boxham: CLIVE CURRIE.
Eleanor, his Queen: MARY CLARE.	John of Salisbury: ALEX G. HUNTER.
John of Oxford: WILLIAM LUGG.	Roger, Archbishop of York: SYDNEY PAXTON.
Sir Reginald Fitzurse: PERCY STANDING.	De Tracey: BERT DARLEY.
Theobald of Canterbury: HARGRAVE MANSELL.	De Brito: HARRY WORTH.
Grim, the Monk: ARTHUR BURNE.	De Morville: JAMES F. HARWOOD.
Rosamond de Clifford: GLADYS JENNINGS.	De Broc: SYDNEY FOLKER.

Becket's great example of moral courage in sacrificing his honours, his friendships, and ultimately his life, to carry out what he believed to be his duty to God, is finely brought out in this dignified version of Tennyson's historical play. Although full value is given to the dramatic qualities of the story, the underlying theme is always quietly insisted upon, with the result that the picture, as a whole, creates an impression deeper than the interest of the plot and the characterisation. It is, in fact, a thoughtful and sympathetic, as well as dexterous piece of work, which succeeds in reproducing, not only the substance, but also the spirit of Tennyson's original.

"ON THE BANKS OF THE WABASH"

A

J. STUART BLACKTON'S VITAGRAPH

new production PICTURE