

Huntly Gordon does justice in his portrayal of Whitman, and the other minor roles are filled as well as the story permits.

Photography.—Very good and effective.

Suitability.—A good proposition for not too critical audiences.

PRESENT AS POWERFUL MELODRAMA

Exploit the entrancing romance of a girl who left the wrong man at the right moment.

Two Kinds of Women.

Jury (Robertson Cole). Featuring Pauline Frederick. 5,300 feet. Released April 16, 1923.

This offering is a thoroughly conventional Western drama, with the usual somewhat confusing and unconvincing plot. It contains the kidnapped woman scene, fight scene, general "shoot-up" affair, and a glimpse at an attempted rape by a drunken man, which is as unnecessary and repulsive as such scenes always are.

Probably Western drama lovers and followers of Pauline Frederick will find it more or less attractive, but no other audiences will appreciate it.

Story.—Judith Samford turns out a crook manager of her farm and proceeds to run it herself, with the help of a loyal foreman. The ex-manager tries to stop the pay roll getting to the ranch, but is circumvented. Eventually, he manages to kidnap the girl, and wire instructions to his advantage in her name. However, she is rescued by the foreman, who then proceeds to fight the ex-manager, and then goes back to the girl and tells her his love.

Points of Appeal.—The character of the girl is not a particularly pleasing one, nor does the plot contain much interest. There is quite swift if confused action, which may appeal to some, also a fight or two well done.

The best part of the picture lies in some of the humorous touches, such as the cowboys getting into evening dress, of a sort.

Production.—The story is told in rather a jerky and confused manner, nor does it at any time manage to get a hold on the imagination.

The big fight at the end is rendered almost farcical, and none of the characters are convincing or suggestive of real life.

The producer has managed to introduce some humorous touches which help to redeem this otherwise lifeless story.

Even the riding, which is usually a prominent feature in such tales, is not outstanding in this.

All the exteriors have a certain amount of charm, and, technically speaking, there is nothing to complain of.

Acting.—Pauline Frederick does not suit the part, although at times her acting is excellent. It is a part designed for altogether a younger woman.

Photography.—Good, with no outstanding effects; with one exception—a daylight night scene—the lighting is good.

Suitability.—Halls that cater for Western drama patrons will find this an average feature.

BOOM PAULINE FREDERICK.

The main advertisement angle is in the star's name, and it may be added that the story is a swiftly-moving one of love and adventure on a ranch.

The War at Wallaroo Mansions.

Anchor. 1,000 feet. Released September, 1922.

There is quite a lot of genuine humour in this film, adapted from one of the famous "Pusher Long" stories. There has been no attempt made at elaboration, and the laughs come from the clever yet plausible situations created by the wily publicity agent.

Story.—The Chatworth Wire Walkers, unable to obtain engagements, apply to Pusher Long for assistance. At Wallaroo Mansions two men, who live one above the other, begin a fierce feud. One plays a jazz outfit, the other retaliates by playing a saxophone. The "jazz" gentleman applies to the landlord, who attempts to eject his rival. The latter locks the door, whereupon the landlord stations a guard at the door and attempts to starve him out. The siege is raised by food being conveyed across the house-tops. Meanwhile the Press has faithfully reported the whole affair, and when it is learned that the daring rescuers are the Wire Walkers, fame is assured.

Production.—The comedy situations have been well handled, and a good deal of amusement results. Some of the photographic angles are unusual and add to the interest. The continuity is quite good, and the titling, in verse, quite amusing.

Photography.—Ordinary.

Suitability.—Any audience should find this an amusing little comedy.

Dead Man's Love.

Anchor. Featuring Bertram Burleigh, Amy Verity, Georges Jacquet and Philip Mangin. 5,500 feet. Released May 16, 1923.

A rather ordinary melodramatic mystery story has been lifted on to a higher plane of entertainment value by the skillful way it has been produced and the unusual excellence of the acting.

The interest that is created at the outset never flags, and the atmosphere of mystery is well sustained to the end.



Suspected: "The Second Mrs. Tanqueray" (Jury)

The acting alone makes the film worthy of attention.

Story.—Norman Hyde, imprisoned for theft, escapes and reaches France. Hearing a cry for help, he enters a house, and there finds a man hung. Dr. Just, who lives there with his ward, Debora, explains it as suicide, and persuades Hyde to allow the body to be buried as his. Hyde senses a mystery, and eventually persuades Debora to come to England with him, for she fears Just, who wishes to marry her for her money. Dr. Just follows them, but he meets his death at the hands of Capper, servant to the dead man, whom Just had murdered. Hyde and Debora find happiness together.

Points of Appeal.—There is excellent story interest, with an atmosphere of mystery admirably sustained to the end.

The acting of several characters will appeal to more discriminating audiences by its brilliance of characterisation.

There are some good shots of Piccadilly Circus.

There are several highly dramatic moments, notably the discovery of the suicide by Hyde, and the capture of Dr. Just by Capper, which have gained in effect by their clever handling.

Production.—The production throughout has been well handled. There is always a sense of something real behind the mystery, accentuated by many clever little touches.

The continuity is excellent, and settings and lighting are good.

The production has been admirably cast, and the direction has been effective.

Acting.—Much of the acting is on a very high level. Bertram Burleigh as Hyde, and Amy Verity as Debora, do good work, but the real stars are Georges Jacquet as Dr. Just, and Philip Mangin as Capper. The latter achieves a perfect little cameo of characterisation.

Photography.—Good.

Suitability.—A good melodramatic booking, which should interest any audience.

ADVERTISE A GOOD MYSTERY.

Play up the mystery element, and mention the clever acting. The title lends itself to good catch-lines, and the stars are worth advertisement.

The Second Mrs. Tanqueray.

L.I.F.T. (U.C.I. Production). Featuring Pina Menichelli. 8,000 feet. Released October or November, 1922.

This film version of Sir Arthur Pinero's play is very well produced. It is essentially characterisation that counts, for it presents a problem, that of a man who marries a wife whom society cannot recognise, ending tragically, and carrying with it all the way through an atmosphere of depression.

There are undoubted dramatic situations, but these do not seem of so much consequence as the gradual working out of the theme.

An impression is given of reading a novel with a series of pictures interspersed between the letterpress, instead of witnessing a play. Nevertheless, the novel, though long, holds one, not so much by beauty of individual scenes, as by its psychological interest.

Story.—Aubrey Tanqueray chooses for a second wife a woman whom society will not accept, a contrast to his first, who was both religious and narrow-minded. Her daughter Ellean, at first wishing to take the veil, decides to return to her father soon after his second marriage. Paula Tanqueray fails to win the girl's love and is miserable in her new life, but after Ellean has visited Paris and fallen in love with a Captain Ardale, an understanding is about to blossom between stepmother and daughter, when the fact that Ardale was formerly Paula's lover being revealed to Tanqueray and his daughter, culminates in Paula shooting herself.

Points of Appeal.—None of the characters endear themselves for