



Criticisms of the Films

"The City of Silent Men"

Wrongly convicted man escapes from prison and baffles a detective by crushing his hands in machinery to destroy his finger prints—Strong, gloomy story of prison life.

Famous-Lasky

5 Reels

Featuring: Thomas Meighan

Jim Montgomery, a young engineer, through falling into the hands of a gang of crooks, is wrongly convicted of murder and condemned to a life sentence. Hearing that his mother is dying, he makes a successful effort to escape. Though too late to see his mother, he evades the pursuit of the detective who is sent to recapture him, and goes to Canada, where under the name of Nelson he succeeds as an engineer, eventually becoming partner in a large concern owned by a man whose daughter he marries. On his wedding day the detective turns up. Jim denies his identity, but the detective produces the records of his finger prints, and insists on taking another impression of his fingers. Jim deliberately places his hands in some running machinery, and so renders identification impossible. Admiring his courage, the detective gives up his pursuit, and a little later Jim's innocence of the murder is fully established.

Those who are interested in the working methods of big prisons, and the manner in which a man who is convicted of crime has his identification marks tabulated and recorded in such a way that he shall be known as a criminal to the police for the rest of his natural life, will find this an absorbing drama. It perhaps adds to the interest when the victim is a man of unblemished character, convicted on circumstantial evidence of the flimsiest character.

This exposition of the manufacture of a permanent criminal is remarkably well done on the usual lines, with a hero of almost superhuman virtue and a gang of detectives as stupid as they are brutal. Following immediately on the wonderfully real life and simple passions of the natives of East Africa, this story of modern prison life seems a little artificial, but the story is a strong one, and Thomas Meighan plays the part of Jim Montgomery with a sincerity which carries its own conviction.

"Vi, of Smith's Alley"

Plucky factory girl frustrates a villain—Pleasant and effective drama of high and low life—Realistic factory settings.

Walturdaw (Broadwest)

5,585 ft.

Featuring: Violet Hopson, Amy Verity, George Foley, Sydney Folker, Sydney Frayne, Peter Upcher, Cameron Carr

Violet Jeffries, factory worker, and foster-mother to Teddy, the child of a dead girl friend, accepts a situation as domestic servant to her employer's daughter, Eileen Boston. Eileen's father wishes her to marry Sydney Baxter, manager of his

factory, but she has already given her heart to Reggie Drew. Unable to gain her father's consent, Eileen elopes with Reggie. Meanwhile, Violet has identified Baxter as the man who cruelly deserted Teddy's mother. Violet discloses this information to old Boston, and Baxter, fearing to lose the fortune that Boston has willed to him attempts to shoot his employer. The shot is intercepted by Violet, who recovers and marries her faithful sweetheart, whilst Boston, realising how mistaken he was in Baxter, is reconciled to Eileen and her husband.

A plucky servant girl is the heroine of this nicely told drama, produced by Walter West from an original scenario by Charles Barnett.

Originally a factory worker, Vi is taken into domestic service by her employer's daughter, who is engaged against her father's wishes to a man of her own choice. How Vi assists her young mistress to elope and softens the heart of the latter's angry parent by exposing the rascal whom he had wished his daughter to wed forms the subject of the story.

Well contrasted scenes of high and low life make an effective setting for a pretty and effective little drama which, although conventional in outline, is skilfully constructed. The opening glimpses of a large jam factory, actually filmed in Silvertown, are exceptionally realistic, and impart a touch of industrial interest to the production. Excellent also are the pictures of Boston's country house, the interiors of which are particularly well and tastefully staged.

Violet Hopson as the grateful and courageous Vi, Amy Verity as her charming young mistress, George Foley as the latter's obstinate papa and Cameron Carr as the rather obviously wicked villain are among those who do especially well in a carefully chosen cast.

Technically, the film is a sound piece of work, the photography by J. G. Frenguelli being excellent throughout.

Specially adapted to suit the tastes of popular audiences, "Vi, of Smith's Alley," is a well-made British picture, which should prove a good attraction at suitable houses.

"Prisoners of Love"

The tragic adventure of a high-spirited girl—Betty Compson's new production—Complex story of wealthy New York.

Goldwyn

6 Reels

Featuring: Betty Compson, Emory Johnson, Ralph Lewis

Blanche leaves home and earns her own living under an assumed name. She loves, and is engaged to, James Randolph, who leaves her for her own sister. Blanche then discloses her identity, and watches her own happiness fade away.

This story opens in a kind of delirium, or in other words a New York night club. Here the ladies are all so beautiful that it is quite a long time before one can disentangle Betty Compson, who is going to be our heroine. Even then the sub-titles mislead us as to her eventual character. "Your