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THE SHADOW SHOW



Jameson Thomas and Lillian Hall-Davis in "The Farmer's Wife."

Anne Grey makes an attractive picture in "Master and Man."

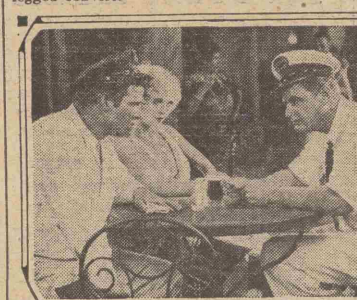
WHAT WE ARE TOLERATING

Propaganda Efforts Behind Latest Russian Importation

THE question as to whether pictures like "The End of St. Petersburg" should be exhibited in this country, even to such an eclectic body as the London Film Society, is easily settled. The answer obviously must be just the same as the answer which would most certainly be given to a suggestion that a Moscow Film Society should exhibit such British pictures as "The Somme" or "The Last Post" or "The Flag Lieutenant."

Tolerance.—But we are a strange people. We suffer fools gladly. We tolerate the intolerable. The B.B.C., with its supposedly rigid censorship, saw fit the other day to permit a young man to broadcast the sneer that the Russian film, "Potemkin," had been exhibited in every enlightened country save our own. This was the speaker who declared that all British pictures were dull and stupid.

Loud Cheers.—However, "The End of St. Petersburg" must surely mark the end of the effort to import Russian pictures into Britain. This picture is so subversive in character that, last Sunday, the repressed emotions of the Film Society's audience flamed into roars of revolutionary cheering at the title "All Power to the Soviets," and into yells of derisive delight at the spectacle of a portrait of the Tsar being carried on a pole by a half-witted, bow-legged convict.



Apple Sauce.—As art, "The End of St. Petersburg" is excellent apple sauce. We were told it was based on history. It is history debased. It is a tale told with fanatical Bolshevik bias, and on the top of so-called historical fact there is imposed as mawkish a story as any that ever came out of Hollywood.

Old-Time Hokum.—All the old-time hokum is here. There is the down-trodden father, the distracted mother, the starving children and the crying baby. The last is a great touch. I am incredibly informed that since the advent of the Red regime no Russian baby has been known to shed a tear.

Information Wanted.—One would like to know just how many Russian pictures are now in this country, under whose authority they have been admitted, and why they are here. One would like to know whether any have been imported in private baggage. And is the L.C.C. entirely satisfied with the result of granting a licence to the Film Society?

Very Good Fun.—The film version of "When Knights Were Bold" is excellent entertainment. This famous stage farce has been very cleverly adapted, it has been produced on a lavish scale, it is smartly titled, and it is brilliantly acted. The fictional Beechwood Castle has been given such "local habitation" as to be one of the most effective settings yet seen in a British picture.

Artists.—The chief joy of "When Knights Were Bold" is, however, Nelson Keys in the character of Sir Guy de Vere. His work is a sheer delight, and makes this film, apart from any other virtue, the happiest picture yet produced in this country. Nelson Keys is most excellently supported by Miriam Seagar.

Country Drama.—"Cupid in Clover" is less satisfactory. It contains many scenes of the English countryside, in the manner of the Heyworth school, but the drama is straggling and the acting uneven, in spite of obviously sincere direction and occasional beauty of pictorial composition.



A tense scene from "The End of St. Petersburg" at the Capitol.

A pensive moment in "Cupid in Clover" at the Capitol.

Eric Findon.—"Cupid in Clover" does, however, reveal a new and remarkable film personality in Eric Findon, a youth with all the good looks in the world, of manly build, and of the finest possible photographic qualities at any distance or any angle. He is a genuine discovery, and he can be made with one picture if in that picture he is cast to play the McGlusky created by A. G. Hales.

General Releases.—"A Night of Mystery," Adolphe Menjou and Evelyn Brent in the London play; "Man, Woman and Sin," a drama of newspaper life, with John Gilbert; "Wild Cat Hetty," romantic comedy, with Mabel Poulton; "Sand," Nadia Sibirskaja in desert drama; "Chinatown Charlie," Johnny Hines comedy; "Lonesome," Glenn Tryon in Coney Island romance; "The Girl from Chicago," underworld drama with Conrad Nagel; "Don't Marry," modern comedy with Lois Moran and Neil Hamilton.

WALTER WEBSTER.



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