

27 Pictures Reviewed In 20 Cities

"Black Oxen"—1st Nat'l Grand Cen'l, West End Lyric, Capitol, St. Louis

GLOBE DEMOCRAT—First National has a fascinating star in Miss Griffith. Her gowns are exquisite and her convincing playing leaves nothing to be asked. Here truly is a sensational "hoop."

The Gertrude Atherton text is followed closely and readers of the book will be well pleased with the picture. Frank Lloyd, the director, has given it sumptuous settings and a society atmosphere in which everything is done in perfect taste.

POST DISPATCH—This is a rather tense film drama. Conrad Tearle is a mis-cast. In fact his portrayal of the role robs the story of its one legitimate punch.

Neither is Miss Griffith much more convincing in her portrayal of a rejuvenated woman. The story as screened also lacks punch. The proper sympathy is not aroused by the Comness and her young American lover.

The story of the rejuvenation is interjected too late in the action.

STAR—A rare treat for movie goers, developing as it does an unbacked theme in an interesting and persuasive manner. Miss How, cute and pretty. One finds it hard to conceive that Miss Griffith ever was 60 years old. It is 100 per cent in entertainment.

TIMES—Corinne Griffith is a charming Comness, but Conway Tearle is not sufficiently impetuous. The rest of the novel is followed closely, and the photo-play has been well directed. The picture of the dapper is delightful, because it is not a burlesque. And, she wins sympathy.

"Boy of Mine"—1st Nat'l State, Minneapolis

STAR—It is the kind of picture that all fathers of growing boys should see.

"Bright Lights of B'way"—Principal Lyric, Cincinnati

COMMERCIAL TRIBUNE—While the story has little to offer in the way of original treatment, it serves its purpose and provides entertainment.

POST—Does not depart as far from the orthodox movie theme of country girl and lure of New York as you might like, at the first-rate cast, good direction and sustained interest make the film at the Lyric one that entertains thruout.

TIMES STAR—Although the plot is so old there are numerous thrills to be found.

Central, Washington

POST—The suspense though not well carried at the beginning of the story is adequate at and near the end. The acting, while not making any great demands upon the histrionic ability of the cast, is competent. The play is good old-fashioned melodrama.

STAR—A brilliant presentation of the story of a pretty girl's ambition to join the ranks of those behind the footlights.

"The Call of the Canyon"—F. P. L. McVicker's, Chicago

HERALD—An interesting story, expertly narrated; a group of significant characters deftly portrayed—could you ask for better? The gods of the Paramount studio were generous when this film was produced.

JOURNAL—Lois Wilson plays an unnatural role. Marjorie Daw looks well in her soubrette. Noah Beery, almost as good a villain as brother Wallace, acts one of those nasty men in claps.

Palace, Washington

POST—But if the picturesque qualities are missing so far as the characters are concerned, the real beauty of the true West is represented scintillatingly and the photographer should have been jointly starred.

STAR—Neither a masterpiece nor a bore—just one of those delightfully entertaining stories that sweep an audience away from the worldly cares for an hour or two and carry it to the land of make-believe where everything comes out all right in the end.

"The Call of the Wild"—Pathe New Lyric, Minneapolis

STAR—It is a fine picture.

"The Common Law"—Selznick Alamo, Louisville

HERALD—Corinne Griffith, as beautiful as ever, and wearing gowns that are positively ravishing, is the lead. Conway Tearle plays opposite and the pair combine to build up a splendid picture.

TIMES—Mr. Tearle, caused much favorable comment, again proves himself one of the foremost male stars of the screen by his superior acting.

"The Covered Wagon"—F. P. L. Ford's Baltimore

AMERICAN—It is a film well worth waiting for. In a way, it is really great. Perhaps it is one of the two finest photo-dramas to be screened in these United States. From start to finish, almost everything about it is better than the story upon which it is founded.

NEWS—It is one of the finest lessons in "Americanization" that possibly could be taught.

"The Covered Wagon" is a picture of thrills. To those who know the West the picture is a treat. To those who do not it is a revelation.

SUN EVENING—It is most certainly. It is the sort of picture that stirs the most apathetic citizen to the "love of country."

The story is simplicity itself and of the stuff that makes real "moving pictures."

Stillman, Cleveland

PLAIN DEALER—It is the simple presentation of the utter commonplace that makes "The Covered Wagon" a genuinely great picture. It is also the careful balance in action, offsetting the great and spectacular shots with the intimate views. Certainly it is not the acting, if you for a moment will leave out Trader Tully Marshall and Scout Ernest Torrence.

PRESS—Back of the conventionally romantic story of hero and heroine courtship, there is something real and stirring in "The Covered Wagon."

What impresses us is the intelligence with which the movie is constructed.

"The Dancer of the Nile"—F. B. O. Broadway, Los Angeles

(Two weeks ending Jan. 5)

EXAMINER—If you're just a picture goer you'll get plenty of enjoyment out of the picture for its own sake. If you're interested in the films either professionally or artistically you'll get an especial thrill. The romance is colorful. The story is obvious, but the love interest is real enough and the intrigue and the situations "get over" with a good degree of effectiveness.

EXPRESS—A snappy tale of love and intrigue. Whether historically authentic or not, this makes a highly atmospheric tale.

Several of the temple scenes and interiors are exceptionally artistic and massive, but the costuming and the street scenes and one or two garden settings are exceedingly artificial.

HERALD—"The Dancer of the Nile" is interesting. It is different from the usual run of photoplays and is a spectacular production to say the least.

RECORD—The picture is optically interesting with its women clad in Egyptian economy of costume and some impressive settings of the motion painting type that has been more successfully developed by W. P. S. Earle's brother, Ferdinand Earle.

TIMES—A spectacular production that does not limit itself to being a spectacle; that contains striking dramatic power as well as beauty of setting.

"The Dangerous Maid"—1st Nat'l Walnut, Cincinnati

POST—Seemed a bit dull to us.

We are hoping that Connie may go back to roles like those in "A Virtuous Vamp," "Two Weeks" and "The Love Expert."

COMMERCIAL TRIBUNE—The ending is happy and worth seeing.

TIMES STAR—It is not a picture which will add anything to the prestige of Constance Talmadge or those associated with her in it.

Regent, Rochester

DEMOCRAT CHRONICLE—While all the falls and furbelows make them all very charming to the eye, we found it impossible somehow to get the seven-tenth century spirit. Miss Talmadge is too much the modern dapper in stare clothes. make her or any of the ridiculously impossible situations in which she becomes involved credible. Ever so, the paradoxical admission must be made that the photoplay is enjoyable.

HERALD—Here is a picture that is frankly romantic, rather unpretentious as to "drama," simple, entertaining and remarkably photographed.

This, very sketchy, is the story of an amusing and entertaining film. One, while not starting in its excellence does very well to pass away an hour's time.

JOURNAL—Despite the portentousness of the situation it is taken lightly by the star and the entire cast.

Constance is undeniably cute, but hers is, for the most part, at least, a forgivable cuteness, and she injects considerable humor into several scenes.

TIMES UNION—Constance Talmadge is such a charming little actress that she makes it quite easy to believe in all those things in the pleasing little romance which has been built around her personality.

The play is adequately set and costumed.

"The Daring Years"—Equity Kings, St. Louis

GLOBE DEMOCRAT—It is one of the most absorbingly interesting pictures of the year. The whole story builds logically through a series of tense situations to a climax that is both unusual and interesting.

POST DISPATCH—has a capable cast. It is a melodramatic story of the type.

It is a story that has been told many times but the cast in this instance gives it distinction and it is fairly entertaining.

STAR—It is just one more of those alleged sensational pictures which sags in the middle. The piece is well acted, well staged.

TIMES—Here is an orthodox theme, treated in an orthodox manner, leading to a conventional and clumsy climax.

Of its kind, this photoplay is good. It has been well done.

"Don't Call It Love"—F. P. L. Metropolitan, Los Angeles

(Week Ending Dec. 29)

EXAMINER—It was adapted and skillfully from the Julian Street novel, "Rita Coventry," was directed by William de Mille, includes a large and capable Paramount cast.

EXPRESS—but we assume that in the book the sex situations are bolder, for there is nothing in the picture to disturb one's most prudish maiden aunt.

HERALD—It's really an interesting picture with good atmosphere and excellent characterizations. Jack Holt is fortunately cast.

RECORD—William DeMille has made an interesting enough and amusing enough picture for all its obviousness.

TIMES—sophisticated and entertaining. No matter what the flavor of the offering, whether whimsical or sophisticated he gets the very tang of that flavor into his production.

Missouri, St. Louis

GLOBE DEMOCRAT—"Don't Call It Love" is a delightful and appealing story of American life.

POST DISPATCH—Rod La Rocque is "different." This film actor has a distinct one might say unfair advantage over most of them. He is a quick-acting person. The way La Rocque proposes to Rita Coventry, provides one of the best bits in this sparkling piece.

STAR—Incoherent and barely serves to carry her (Rita Naldi) through a series of more or less amorous affairs concluding with the end hero (Jack Holt).

TIMES—The novel was titled simply "Rita Coventry," but that would never attract patrons to the box-office. There is any number of morals. Visit the Missouri and take your choice.

"The Eternal City"—1st Nat'l Circle, Indianapolis

STAR—Fitzmaurice has not adhered closely to the novel, but he has managed to spin an engaging story.

Richard Bennett, an actor of parts, manages to steal the picture from the three featured players.

Old Roman ruins have been used to give this film some of the finest backgrounds a picture ever had.

"Fashion Row"—Metro Colonial, Indianapolis

STAR—gets off to an elaborate start, but the windup is far more interesting. For it is in the latter reels of the picture that the older sister passes away, leaving the younger girl to demonstrate what Miss Murray can really do in the line of acting.

State, Los Angeles

(Week Ending Dec. 29)

EXAMINER—one of the best pictures in her career.

The variety of setting and costume which the picture demands, the wild Russian scenes, the conventional domesticity and finally a dramatic climax, all hold the attention of the spectator thruout.

EXPRESS—afford her opportunity for a wider display of ability than many of her most ardent admirers ever believed she possessed. The story, while somewhat improbable and sketchily told, holds interest.

HERALD—Miss Murray's handling of the scenes in which the sisters appear together speaks much for her ability and versatility. The thing most commendable about the picture, however, is the smooth-running interesting story it tells.

RECORD—For this drama is Miss Murray's best since that Spanish picture, what was it? Fascination.

TIMES—perhaps just a little above the quality of the entertainment that she professes in that it affords her real opportunities for dramatic fireworks.

Stanley, Philadelphia

BULLETIN—Dazzled by quick action and glittering luxury, for once the improbability of it doesn't matter.

INQUIRER—She is at her best as Olga and does far much better acting. In the role of the younger sister she has tried to pattern herself after Eilian Gish. The part is not convincing.

The plot of the picture is melodramatic and romantic to the extreme, but does not tax the mind to any extent.

NORTH AMERICAN—Without doubt this is about the sanest and most interesting one of her productions within many months. In it Miss Murray has an excellent chance for real acting and she acquits herself nobly.

**"Let Not Man
Put Asunder"**