

olorful tale, with touches of...
twists of plot and a pleasing love
The big scene is where the hero
hands tied is compelled to watch the
of the lady he has just married.
spies a candle burning near, how-
and frees himself by burning the
then follows a genuine and well
d scrap. You've seen the same thing
e, but never better done.

MacDonald looks every inch the
ess; while Hugh Thompson was a
y, stalwart hero. Arthur Edmund
we was the villain, Prince Ferdi-
and Fred Malatesta a second vil-
Gunnis Davis, Eric Mayne, J. Gor-
Russell, Mathilda Brundage, Grace
se, Victor Potel and Olita Otis com-
the cast. Beautiful sets and good
ography give class to the production.
ountess Nadia finds it necessary to
ry in extreme haste and when she
s the man who has agreed to go
ugh with a ceremony, has been
cked senseless, she selects a ragged
ier whom she encounters on the road

He accompanies her home, where
marriage creates consternation, Prince
dinand having planned to force her
marry him. That night the princess'
doir is ransacked for certain papers
own to be in her possession. Her
band is ordered executed to force her
give up possession of the document.
ring a fight that follows the Prince is
ed by an unknown hand, and it is
n discovered Princess' Nadia's hus-
id is the long lost heir to the throne.

MARY MILES MINTER IN **DRUMS OF FATE** (PARAMOUNT)

somewhat weird tale half-con-
vincingly told. Just about the sort
of picture the title promises, but
not quite so good. Acceptable
program entertainment. Directed
by Charles Maigne from a story
by Steven French Whitman.
Length 5,716 feet.

Given a good title, an interesting yarn
and an adequate cast, Director Charles
Maigne has produced an acceptable pho-
oplay, failure to produce a better one
eing due, probably to the unyielding
personality of the star. Miss Minter's
unbroken tenor of deportment is undoubt-
edly the thing which works most effect-
vely against the illusion of reality. In a
picture where imagination is given full
play such a thing is serious.

The story of this picture is just absurd
enough to be interesting. Possibly novel
is a better word than absurd. It tells of
a marriage between an English society
girl and an African explorer the latter's
reported death, the former's subsequent
marriage to save the life of a musical
genius, the husband's return and depar-
ture and the latter's search for him in
the African jungle. Through it all runs
the tom tom beat of the jungle signal

mentally and some of the...
thoroughly "sold" to the audience.

BEBE DANIELS IN **GLIMPSES OF THE MOON** (PARAMOUNT)

A very pleasant little comedy-drama
that goes with a swing from be-
ginning to end has been made
from Edith Wharton's story. Al-
lan Dwan who directed it has
handled the various roles with a
deftness and lightness of touch
that strikes just the right note. It
is lavishly mounted, beautifully
lighted and well photographed.
Seven reels.

Bebe Daniel's personality is a big asset
and in "Glimpses of the Moon" she has
a role that fits her particularly well. She
makes the figure of Susy an attractive and
sympathetic one; she's natural and when
the occasion demands quite poignantly
dramatic. An excellent cast surrounds
her, including: Charles Gerard, as
Streffy; David Powell, as Nick, her hus-
band; Nita Naldi as Ursula; Ruby De-
Reymer as Ellie and Maurice Costello
as Ursula's husband. All of the cast is
outstanding without a weak member. It
was good to see Costello again and Ruby
DeReymer made a charming Ellie. Nita
Naldi in the "Vamp" part gave a very
finished interpretation of that role, while
David Powell as the struggling author
made an excellent vis-a-vis for the
charming Bebe.

Mounted in the usual lavish style of
Famous Players-Lasky, it is an excep-
tionally pleasing picture pictorially and
the well chosen titles put it over big.
Stress the beauty of the settings, the
beautiful gowns, and the fact that it is
an absorbing society drama in advertising
"Glimpses of the Moon." It is a picture
that will entertain any audience.

Edith Wharton's story was written
around a daughter of the rich, who weds
a poor, but honest, novelist. They de-
bate whether they should get married
until their friends come to their rescue
and after the wedding offer them their
Paris, Monte Carlo and Venice homes for
the honeymoon. Susy and Nick make
the rounds until they arrive in Venice,
where Susy is called upon to further
Ellie's flirtations and deceive an unsus-
pecting husband in England. Ursula, a
distant relative of Susy's, is secretly in
love with Nick, and through her influence
is given a banking position by her hus-
band. The bridal couple drift apart, and
the sudden death of Ursula's husband
leaves the way clear for her to marry
Nick, provided he divorces Susy. How-
ever, a very wise old lawyer brings the
two together again and the timely arrival
of a check brings happiness.

being distributed by Arrow. With an
excellent story as the basis the produc-
tion is worked out with a carefulness of
detail and a wealth of thrills, which, cou-
pled with a capable cast, allows it to be
honestly designated as one of the box
office finds of the season.

The big thrill—and it is a real thrill—
comes with the raging fire which sweeps
through a huge forest, and to this the
added attraction of the hero rescuing the
villain by the narrowest of margins,
makes the scene one of breath holding
interest. And the fire is real—not hokum.
For the purpose of realism a heavily
wooded island off the coast of Maine
was purchased. Here was built the cabin
in which the two villains engage in a
fight during which a lighted lamp is
thrown through a window and the fire
started. It is a real fire that looks very
real.

The well balanced cast includes Mar-
guerite Courtot, Effie Shannon, Sheldon
Lewis, Edmund Breese, Gus Weinberg,
Charlie Fang, Lew Cody, J. Barney
Sherry, Edria Fisk, Paul Panzer, several
clever children, and one of the cleverest
canine actors on the stage or screen—
Taxie, the wonderful vaudeville dog.

The story is straight melodrama. Jac-
queline Roland, daughter of a backwoods-
man, is loved by Raoul Radon, whom he
has known since a child. On a visit to
the city she meets Henri Dubois, who
later becomes boss of the lumber camp
where Jacqueline lives. Dubois, wicked
and cruel, is being blackmailed by a
Chinaman in whose gambling house he
has killed a man.

The girl is kidnaped by the Chinaman
and hidden in the hut in the woods.
While Dubois and the Chinaman fight for
her possession, Jacqueline escapes, is
found unconscious by Radon, who carries
her to safety, and then in the belief that
she loves Dubois returns to the fire zone
and rescues him. In the denouement the
real lovers are reunited and the story has
a happy ending.

Much of the photography, which is
credited to George Peters, Charles
Downes and Dan Maher, is startlingly
impressive and beautiful. Jacqueline
should prove a big winner for any box
office.

TIPS (UNIVERSAL)

What a joy is Baby Peggy in "Tips."
Here she is given more opportunity to play
a real part. She's a bell-hop in a summer
resort hotel, where her father is elevator
operator; Peggy gets tips with strings tied
to them, but provides herself with a pair of
shears and keeps the tips; she takes a guest's
poodle dogs out for an airing and brings
back a motley lot of curs. The comedy is
clean and interesting, with much excellent
photography.