

men established, is as much appreciated as he deserves by the woman he has championed so nobly.

Physically, Elmo Lincoln is well suited to play this rôle of fighting captain, and his personality in spite of an unshaven appearance, is a pleasant one. Some magnificent pictures of a storm at sea are only one example of a series of big dramatic situations. The photography is of superb quality, and the whole production is undoubtedly one that showmen will thoroughly appreciate.

"The Amazing Quest of Mr. Ernest Bliss" 1920

Serio-comic adventures of a young millionaire who earns his own living for six months—Phenomenal triumph for Henry Edwards as adaptor, producer and actor—Splendid acting, remarkable settings and brilliant photography, in a perfectly delightful entertainment.

Hepworth (Edwards)

5 Episodes

Featuring: Henry Edwards, Chrissie White, Mary Brough, Douglas Munro, Henry Vibart, Gerald Hillier, J. MacWilliams, Esme Hubbard, Stanley Turnbull, James Annand, Gerald Ames, Ernest Milton

Ill through lack of occupation, Ernest Bliss, millionaire, accepts his doctor's recommendation that he should earn his own living for six months, promising to pay £25,000 to a hospital if he touches a penny of his own money during that period. Securing a job as commercial traveller to a struggling firm of stove manufacturers, Ernest turns the concern into an enormous success by an ingenious advertising stunt. Also he falls in love with the firm's pretty typist, Frances Clayton. Next he becomes assistant to an elderly female greengrocer, whose unreliable spouse has departed on one of his periodical drinking holidays. On the return of the greengrocer husband, Bliss takes work as a chauffeur, in which capacity he is able to save a pretty girl from the clutches of a villain, and foil a dishonest sportsman's racing plot. After a few days as boot-black, Bliss discovers that his expensive flat has been sublet by his untrustworthy valet to a crook, who, unaware of his identity, enlists the aid of Bliss, himself, to forge a big cheque on the millionaire's own bank. Having thwarted this plot, Bliss secures work as a chauffeur to a theatrical agent, who employs Frances as typist, and who tries to make love to her. Bliss rescues Frances, and then, the six months being at an end, asks her to marry him. The ceremony completed, Bliss takes his young wife to a dinner organised by a few generous friends, who believe he has come down in the world. Here Bliss reveals his identity to the astonished Frances, who discovers that she has married a millionaire.

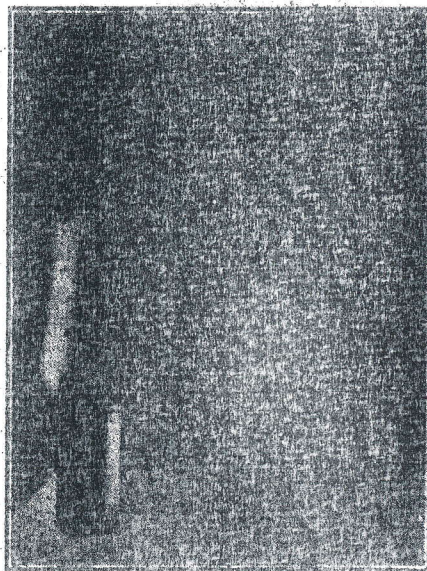
Adapted and produced by Henry Edwards from a story by E. Phillips Oppenheim, this perfectly delightful series of episodes from the career of a resourceful young millionaire, who decides to earn his own living, takes a front rank place as one of the most engaging screen entertainments yet made by any producer, British or foreign.

On the advice of his doctor, Ernest Bliss renounces his wealth for six months, during which time he works successively as commercial traveller, greengrocer's assistant, chauffeur, boot-black, and bus-driver. His experiences draw out all the fine, generous, human qualities hitherto latent in his character, and he also discovers the secret of permanent happiness by falling in love with the pretty little woman who has been his loyal companion throughout.

The story is full of original incidents and, in point of construction, is a model of deft craftsmanship. Indeed, one is constantly perplexed whether to admire Henry Edwards most as producer, as actor, or as plot-builder. His recent work in all three branches of screen-art renders him one of the most striking and significant figures in the modern film world.

Nothing could exceed the charm of the spirit in which the story has been told by Mr. Edwards and his splendidly chosen company. He has a happy gift of imparting to nearly all his work a distinctive atmosphere of genial humour and broad, human understanding, which does one good to enter. As a contrast with the cold criticism and insincerity which have marred so many technically good American productions, this warm-hearted "Edwards atmosphere" of honest, sunshiny laughter and unaffected

sentiment is a unique possession of which the British film industry may well feel very proud.



Miss Chrissie White

life, he has secured an effect of extraordinary realism in his action which is rare of the soil throughout. There is the genuine flavour of London life and character in all these scenes and one can imagine how they will be welcomed by Londoners exiled in foreign lands.

"Mr. Bliss" is so crowded with novel points and clever touches that it is difficult to summarise its merits in a few words. There are individual scenes (such as the picture of the poor folk enjoying the free meals provided by the enterprising salesman of Alpha Cooking Stoves) which are sheer masterpieces of picture-composition. There are other lighter-hearted moments (such as the cold-water bath administered to the "nasty little theatrical agent") which are almost pure Charlie Chaplinism plus an element of shrewd wit which the great Charles does not reckon to purvey. In one aspect, the play is a sort of modern fairy-tale with Mr. Bliss, the golden-hearted hero, making impossible dreams come true and wedding the beautiful beggar-maid princess whom he rescues from ogres in London offices. One has a sense of personal satisfaction in beholding pretty Frances' astonishment and delight at the wonderful surprises in store for her when Bliss is free to disclose his identity—the gorgeous motor-car, the magnificent home, the splendid dresses, the prodigious banquet.

Among the four episodes exhibited at the Trade Show (where the racing episode was omitted through lack of time) it is difficult to choose a favourite. The affair of the Alpha stoves is quaint and original. The episode of the female greengrocer is notable for one of the richest character performances, by Mary Brough, yet seen on the screen. There is a note of drama in Bliss' encounter with the crook-tenant of his flat—a clever and novel storiette. And the final episode, with its infectious atmosphere of happiness-ever-after, makes a charming conclusion to a consistently delightful story.

We have left ourselves little space in which to praise individual players in the picture which is particularly well cast and well acted throughout. As the humble typist and her millionaire lover, Chrissie White and Henry Edwards give one of the best performances of their joint careers. Miss White's natural, unaffected sweetness and Mr. Edwards' jolly, boyish, light-hearted enthusiasm will win the affection of the coldest spectator. Other outstanding performances are those of Mary Brough as the amorous proprietress of the vegetable shop, Stanley Turnbull as her errant husband and Henry Vibart as the doctor who starts Bliss on his wanderings. But, really, everybody is so good that it is invidious to particularise.

The film is splendidly staged and the photography as fine as any Hepworths have given us. Mention should also be

Apart from its more obvious technical merits, "Mr. Bliss" is a remarkable example of "street work." A large portion of the picture was produced in the busiest thoroughfares of London or under other real-life conditions which necessitate the utmost resourcefulness if the result is to be convincing. By unusually skilful management, Mr. Edwards has rendered these scenes as natural, easy, and smooth-flowing as the most carefully-rehearsed studio scenes. By plucking his settings, as it were, from the very heart of actual

made of the extremely clever dialogue telling which is, also we believe the work of the ubiquitous Henry Edwards. One of the most successful pictures ever made, "Mr. Bliss" should charm every audience everywhere, and may be recommended.

without reservation