

THE RETURN OF MAX LINDER.

Famous Comedian Reappears in Essanay Comedy.

Two Reels of Fun and Frolic.

Max Linder, the famous film comedian, has "come back." After fighting for his country for about two years, he has returned to give us that delightful, clean and pure comedy which quickly brought him into prominence when with Pathé Frères. He makes his reappearance in "Max Linder Goes to America," the first of the Essanay comedies in which he is featured.

Despite the rigours of Army life, he is the same jolly Max, the dandy of the screen, full of tricks and fun. He is as agile as ever, and if his initial effort with the Essanay Company is regarded more in the light of a preliminary canter, then when he does get into his stride, exhibitors and the public may expect a good time.



Mr. Max Linder.

Max Linder as a film comedian is inimitable. He is looked upon by some as the cleverest mirth provoker on the screen. We welcome his return as a relief from the plethora of knockabouts which we have tolerated with patience.

"Max Linder Goes to America" is two reels of fun and frolic, chock-full of laughs. It opens on rather novel lines, showing Max at home in Paris and the visit of Mr. Spoor. (The latter, by the way, does not appear on the screen, but is impersonated.) The rest of the action takes place on board an ocean liner, and the humour that has been got out of sea-sickness, submarine scares and life in general on board is extraordinarily good.

There are plenty of pretty girls on board, and, needless to say, Max is quite happy amongst them. There is, however, only a little of the flirting business. Max, on the other hand, has gone in for entirely original and up-to-date "stunts."

The laugh got out of the submarine scare will develop into a roar in a crowded theatre. To get us to see the

funny side of the submarine menace says much for the cleverness of Linder. What happens is that Linder, like the rest of the passengers, is thoroughly afraid, and continually scans the sea for the sign of a periscope. Max "sights" a moving object and raises the alarm. On investigation through the telescope, the submerged object turns out to be a large fish, which might be anything from a haddock to a whale. It is all so well done that you simply must laugh.

The other "stunts" are too numerous to mention here, but there is a grand finale which for fast action, would require a lot of beating. It is a collision at sea, which fortunately does not turn out to be as serious as at first imagined. Max again gets home with a rattling good joke, and the fun concludes with the passengers and captain proclaiming him a hero, when truth to tell he fought with the father of the "girl on the boat" for a lifebelt.

The scenes on board are the genuine article, and the film is undoubtedly a complete success.

Another Stringer Adaptation.

"The Breaker," the latest Essanay Gold Medal Feature, is another adaptation from the store of Arthur Stringer. It is an excellent story of a band of counterfeiters, and quite different from the ordinary. The hero is Widder, a commercial traveller, sharing his lonely diggings with a canary, while the heroine is a typist who lives in the same boarding house. In his house-to-house canvassing the traveller is persuaded by a customer to take charge of a bag. Ever willing to oblige, Widder takes it home, and then commences a string of incidents concerning the efforts of the police to discover the counterfeiters which are in the possession of the innocent "commercial." The typist is commissioned by the police to gain the confidence of Widder and ascertain the whereabouts of the bad money. Urged on by the handsome reward, she accepts the task. How she beats an incredulous detective, captures the coiners and exonerates the commercial traveller from all blame, provides first-class and entertaining drama.

"The Breaker" is by no means "heavy." There are some delightful comedy touches, and although the hero may be dubbed a fool by many exacting persons because he eventually discovered that he had been made a dupe, and kept the knowledge to himself instead of communicating with the police, the part is so well played by Bryant Washburn that he will have many sympathisers.

It is the typist who shines as a heroine and Nell Craig gives a very fine portrayal of the character.

There are some very interesting scenes of the police at work "behind the scenes." These, we are told, show the actual methods of the American police, and were taken with official permission. They show the official photographer at work, the interrogation of prisoners by means of the third degree, the taking of finger prints and other measurements. They form an interesting study and are certainly worthy of a special sub-title announcing their authenticity.

The boarding-house scenes, too, are especially good, and the Essanay producers have got the characters that generally make up the personnel of these buildings true to life. There is the traditional landlady ever demanding the rent and eavesdropping on every possible occasion, and the other tenants, while not absolutely necessary, agreeably enhance the atmosphere.

"The Breaker" is a fine adaptation of Arthur Stringer's well known story, and should prove an attraction.