It is played for the most part in the whirling festivity of mood of opera bouffe, it is this spirit which characterizes the acting of John Gilbert throughout the performance. His emotional exhibitionalism is not offensive. The very heatricality of it lifts it above the prosonic and says to the audience, irresistibly, Let's play! One is swept into the mood and atmosphere of it all.

We understand that La Bolizin: was rehearsed carefully straight through. like a play, before the final screening; that the players were able to go through it without a hitch. This is an excellent though highly improbable innovation. It must have taxed the director to the limits of his ingenuity and patience and the caneraman and actors almost beyond endurance. The ever shifting mise-en-seden, from the heights of Monmatric to the depths of the net Delambre, outside, inside, upstairs, downdale, must have key hat as it may. King Vidor, the director, ought to be satisfied with the result. There is a swiftness, a fluidity about the continuity of scenes that so itmay. King Vidor, the director, output to be satisfied with the result. There is a swifttones, a fluidity about the continuity of scenes that so itmay from the audience.

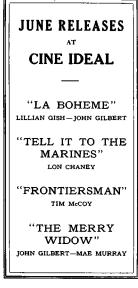
We're In The Navy Now." Wallace Becry and Raymond Hatton at the Lyric, in one of the best farces the Great War has yet bequeathed the movies. Becry as *Knockout Mansen*, who can't tell a destroyer from the photograph of one, gives another highly amusing clown characterization. He is always oafsh, however with a sense of humor, whether in the role of Henry VIII or Knockout Hansen, so by this time oafshness may have come to be confused with Becryishness. He will probably be confined to buffon roles for a long time, and he was such a gorgeous villain. Crafty, He is a better villain than a clown. But who wouldn't get frightfully bered after a while as the world's black beast. Perhaps the rather monumental role of "the world's sweetheart" finally drove Mary Pickford into retirement.

Corning Attractions. Of the "super releases" announced for June at the Ideal, Tell It To The Marines and The Merry Widow are especially recommended.

Tell it To The Marines may be somewhat Tell it To The Marines may be somewhat of a let-down after Foreign Devils, but it is a place in China, but whether in the Marine barracks in the United States or the American compound in the imaginary Chinese city where the drama reaches its climax, it is convincing. The drama reaches its climax, it is convincing. The picture was made with the whole-hearted cooperation of the U. S. Marines, which accounts in part for its decided success. Naturally the adult-minded public is interested not in means but in results, and in going to the movie theatre seeks loss of self and humdrum surroundings difficulties to overcome, is a technical detail, and that he does not fully overcome them is to be expected.

The Merry Widow. Directed by one of the rare personalities in screendom who seem to realize that "genius is the infinite capacity for taking pains". That the movie is like the musical comedy in name only is of no importance, and that the story is not particularly ori-ginal is beside the point. If the character in hand is a high-ranking member of the army of a particular Balkan country, von Stroheim is not content to get from the wardrobe mistress some musical comedy costume that may look foreign to American eyes. In every detail he has sought to reproduce an authentic impression of Balkan life. He has created the atmosphere and the illusion of it. One loses sight of the theme's banality. One does not seem always to hear the creaking of the camera nor to be reminded by jarring incongruities that The Merry Widow is only a movie after all.

Some time ago we were wondering how long it would be before the Cinema theatre would produce a group of outstanding characterizations uniquely of the silver screen. We expressed the belief that this could not come about until creative artists began to look with sympathy upon this type of theatre as their chosen medium.



A few years ago a German film corporation, whose name escapes us at the moment, produced the excellent Cabinet of Doctor Califari. It contained a characterization and a series of situations peculiarly adapted to film production. The photography was in a way futuristic. The fantastic settings proved the unlimited scope the scenario writer and the movie director have. It was a sign of promise for the achievement of pictures that may become internationally permanent in the repertory of film producers. The camera seemed literally possessed of a fourth dimension. The picture was shown all over Europe and for a time was much talked of. It ran for months in the Boulevard des Italiens, was taken off, brought back again, when its posters became almost as familiar a landmark as there of the Paix or Pailmard's just across the here of the start of the star

The role of Doctor Califari was created by Werner Krauss. He is remarkable, and his attitude of mind together with his physical auglifications and his power to "show" what he is thinking, peculiarly fit him for screen drama. The pageant of ideas constantly in motion in the man's face is marvelous. His body serves him a adroitly as does his mind. He is a powerfully lithe figure, robust and at the same time sprightly. We have seen him move over the ground in long we have seen him move over the ground in long seem to touch the search. And he does this unaided by trick obtograph.

unaided by trick photography. In New York Herr Krauss appeared recently on the legitimate stage, in Professor Max Rinehard's production of The Miracle at the Century. Coming and going as a fascinated spectator during dress reheareals, we became more and more convinced that this young German actor belongs to, or should be claimed by the cinema. The Miracle is a gigantic pantomism, based on the theme of Maeterlinck's Sister Beatrice. Two thousand people took part in the actual percentation in New York, including and the Fokine ballet. There are three leading and the Fokine ballet. There are three leading folgent and adonna, the Nun and the Spint of Evil. Werner Krauss assumed the extremely dificult and delicate role of Evil. He played it as a rather young and alluring satyr who played upon a pipe.

While he put over his conception admirably, both as to fragmentary subtrities and to obvious action, too much of his fineness, too much of the detail of his representations were lost. The spotlight is not so sincere as the close-up. This is true of a theatre a tent the size of the mammoth Century. The suave blur of tage lighting conceals a great deal of the sequence of emotional ideas expressed in the face, even from those seated far forward in the orchestra.

After seeing Herr Krauss play Shylock on the screen, —an original but too fantastic conception of the part, —it was a distinct shock to encounter him in the wings of the Century theatre, devoid of make-up, so youthful it is difficult to believe he can yet be out of the Gymnasium. Won't somebody bring him to Manila in a recent release?

Haphazard Studies in The English Language-II

We continue our study of words, paying honor this month to the greatest English philologist of all time, Peter Mark Roget, the author of Roget's Thesaurus of English Words, a dictionary of a language is indispensable, but not enough to impart to the student a sufficient knowledge of the language to avoid the stinted phrase and inept diction. Words have shades of ineaning, precise use of them makes for clarity of expression. Here the dictionary serves less, the thesaurus more. "The purpose of an ordinearing of statest of the purpose of an ordinearing the theorem of the stinted phrase the the sum of the stinted of use the statest of the stinted phrase and inept dictions of the stinted phrase and inept dictions were statest of ineaning, processes to furnish the solution may be stated thus: the word heing given, to find its signification, or the idea it is intended to convey.

"The object aimed at in the present undertaking is exactly the converse of this; namely, the idea being given, to find the word or words by which that idea may be most fitly and aptly expressed."

There you are, and neatly put. But he adds: "The appropriate terms, notwithstanding our utmost efforts, cannot be conjured up at will. Like 'spirits of the vasty deep,' they come not at our call: and we are driven to the employment of a set of words and phrases either too general or too limited, too strong or too feeble, which suit not the cossion, which hit not the mark we aim at; and the result of our prolonged exertion is a style at once labored and obscure, vapid and redundant, or vitiated by the still graver faults of affectation or ambiguity."

Our copy of the thesaurus is of the first American edition. 1854, the one revised and edited by Barnas Sears, D.D., then secretary of the Masachusetts board of education, and our fondness for old books is our excuse for having it. But there are more modern editions, kept up with the pace the language is making. The intelligent study of English, or of any language, is as interesting as any other study, the pursuit of any other science, one might even say: so by all means one should make himself the owner of a thesaurus, giving him words for his ideas rather than compelling him to trim and shape his ideas to suit the word.

We shall illustrate Roget's point by taking up his treatment of a single word, good. Here is a word much overworked in the Philippines: things are good, positively good, never anything less than the extreme. But they aren't in fact, only in stilted expression; and observe what they may be in fact—

may be in fact— Good, benefit, advantage, service, interest, weal, boot, gain, profit, good turn, blessing; behoof, behalf.—Luck, good fortune, piece of luck, windfall, godsend, bonus; prize. And the contrasts: evil, harm, injury, wrong, curse, detriment, hurt, damage, disservice, ill turn, grievance, prejudice, loss, mischief, disadvantage, drawback, trouble, annoyance, nuisance, molestation, oppression, persecution, plague, corruption.

Good, an adverb: aright, well. favorably, in behalf of, in favor of.

Suppose you were conjuring up the opposite of good turn, some of these would be apposite: blow, bruise, scratch, wound, multiation, outrage, spoliation, plunder, pillage, rapine, destruction, dilapidation, havoc, ravage, devastation, inroad, sweep, sack, foray, desolation.

Next, capability of producing good: goodness, excellence, value, worth, preciousness, estimation, rareness, esquaitences, (good qualities), superexcellence, superiority, superenninence, transcendence, perfection.—To be good, etc.; to be superior, etc., to excel, transcend, top, vieenulate, etc.—To produce good, benefit, etc., to avail, to profit, to benefit, etc. be beneficial, etc., to confir a benefit, etc., to improve.

Now all that should do lots of good, but there is yet more. Goodness, virtue, righteousness, morality,

Goodness, virtue, righteousness, morality, morals, rectiude, correctness, dutifulness, conscientiousness, integrity, probity, uprightness, nobleness.—Merit, worth, worthiness, desert, excellence, eredit, self-control, self-conquest, sood behavior, the disbarg, of obligations), fulfilment, or performance of duty; a wellspent life.

Roget does not necessarily group synonyms together, indeed he hardly recognizes the synonym, which may be said hardly to exist in the language. He proffers a thesaurus, a language treasury, and therefore groups words suggesting related idea. His aim is to display the soughtfor idea in all its colors and shadings, allowing the customer to choose the particular word or phrase precisely matching the thought he has in mind. Roget's thesaurus, others which may be equally helpful are essentially copies,—was the work of fifty years, during most of which time he was secretary of the Royal Society. By 1805, he had the work in definite outline; from then until 1852, the date of the first edition in But see the application of the scientific mind, for instance in the following luminous statement:

"Disrespect is not merely the absence of respect; its signification trenches on the opposite idea, namely, contempt. In like manner, untruth is not merely the negative of truth; it involves a degree of falsehood. Irreligion, which is properly the want of religion, is understood as being nearly synonymous with impiety."

Yes, have a thesaurus: spend occasional half-hours with it. There is a written language and a spoken one. In speaking, fashion decrees such utter unpretentiousness as verges upon the colloquial. But in writing, sense demands lucidity: a command of a language implies reserves which may be instantly called upon. Eschew oratory, one finds no reserves there: it is all blurted out, in a thousand repetitious platitudes and trite phrases. Pursue, rather, descriptive writing, and sometimes practice it; and have at hand a dictionary and a thesaurus not for vain or pompous style, but for clarity and simplicity.

-W. R.

Bakuko's Life Was All Wet: Auspices Always Wrong

Bakuko was a Sulu Moro who had simply an awful time with life because the auspices were hardly ever right: more often they were right for bad fortune than for good. Take the time when he was courting, for instance, that and old Moro wires numbled when they menta and old Moro wires numbled when they menta and build come of Bakuko's love for Bohdana; but then she was so *i* en sais *quoi* that Bakuko couldn't help loving her. And had he net, for her, the evil eye? Had

And had he not, for her, the evil eye? Had he not dared look boldy at her as she bathed one well-remembered morning in the river? And had she not smiled, and dived into the stream with the yellow patadion flapping around her lissom ankles, and come up smiling again sure proof that his svil eye had made her his?

Why, certainly. All that must be admitted. But what did her willful parents do?

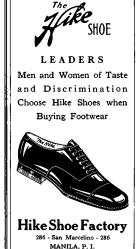
Bit what the the winnu parents do They appealed to the auxpices and forces of evil, that's what. They put their opposition into they appealed to the subject and they are there the stone as far as they could throw it from the stoop of their house. They even made another writing, like the one around the stone, and hid it in a crotch of a balete tree. The natural result was that these writings freed Boholana from the spell of Bakuko's evil eye, she didn't lowe him any more.

Bakuko would have taken revenge for this, but the faithless auspices were not right. The old woman who brought him the hair lived a little way down the coast, and when Bakuko put out in his vinta to go there and thresh her within an inch of her miserable life, lo a halfrainbow, bangao pokol, shown athwart the prow, and the punitive expedition had forthwith to be abandoned. If it had been a whole rainbow, or if even the half-rainbow had been at the stern of the vinta, this would have meant that Allah approved of a good whipping for deceitful rones, and Bakuko could have gone ahead. Now he had to turn back, because behind the menacing bangao pokol was storm enough to sink a dozen vintas.

They had even turned Allah against him, these evil auspices.

Aryway, from Boholana's parents he would be no wedding, was he not justly entitled to the return of the dowry? They might keep the pair of goats and the sack of Saigon rice if they wanted them: he would be generous still on account of Boholana. But he should have back the fifteen silver pess and the bolts of silk for bright new dresses. He certainly should, and he finally did even better, but he had a hard time doing it.





June, 1928