

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Naulahka" and "Loaded Dice," Pathe; "Tarzan of the Apes," National; "Madame Jealousy" and "A Petticoat Pilot," Paramount; "Dodging a Million," Goldwyn

"THE NAULAHKA"

Six-Part Drama Adapted from the novel by Rudyard Kipling, featuring Antonio Moreno and Doraldina. Produced by Astra Under the Direction of George Fitzmaurice. Scenario by George B. Seitz. Released as a Pathe Play.

The Players—Antonio Moreno, Doraldina, Warner Oland, Helene Chadwick, Mary Alden, J. H. Gilmour and Edna Hunter.

POINTS OF INTEREST

In every way the picture is of such even high merit that it is impossible to determine one feature as better than another.

In bringing Kipling's immortal "The Naulahka" to the screen in a production of the highest artistic type, Pathe is providing an attraction of extraordinary value to the exhibitor. There are few people who have read the book who will not want to see the picture version and it will draw those who have not.

George Fitzmaurice, the director, has brought to bear all the technique of the thoroughly skilled artisan in staging this well-known story of romance and adventure, principally the latter. The picture is surcharged with atmosphere and it breathes the spirit of the East, which Mr. Fitzmaurice seems to have caught from the original and held in the direction. His beautiful sets and the charming exteriors are photographed clearly and the tinting is pleasing to the eye.

We cannot imagine a better choice of an actress than Doraldina to play the role of the Gypsy, the Sultan's favorite, about whose machinations to place her son on the throne revolves the story in which the two Americans, Nick Tarvin and Kate Sherrif, find themselves playing such important parts. She shows herself to be a remarkable performer and her beautiful figure is a valuable asset. In her role she essays a number of native Indian dances, for which she is famous. Antonio Moreno is consistently pleasing as Tarvin, the young American who comes to India to secure the Naulahka, hoping to give it to the wife of the president of the Three-C Railroad so that she will influence her husband to run the spur of the road through Topaz, Colo., Tarvin's home town.

Helene Chadwick is delightful as the youthful female doctor who journeys to India to supplant the superstitious treatment of patients with modern methods, but fails. Warner Oland gives an excellent performance of the Sultan and Mary Alden, J. H. Gilmour and Edna Hunter hold up the high standing set by the other members of the cast. There are some amusing scenes aided by well-trained extras when Nick and Kate return to Topaz from the sojourn in India without the Naulahka, but find that the railroad has been put through the town anyway. The climax comes in a pretty love scene between the two adventurers, both of whose quests in the East have been unsuccessful, realizing that they are better off in America and have learned the lesson that

"For East is East and West is West,
"And never the twain shall meet."

Exhibitors may be certain that "The Naulahka" will prove a fine box-office attraction. Mention that it is the adaptation of Kipling's novel cannot be made too large, and it would be wise to display the names of the cast, all of whom are well known.

F. T.

"TARZAN OF THE APES"

Ten-Part Drama Adapted from the Novel by Edgar Rice Burroughs. Produced by the National Film Corporation of America. Under the Direction of Scott Sidney and Released on the States Rights Plan.

The Players—Elmo Lincoln, Gordon Griffith, Enid Markey, True Boardman, Kathleen Kirkham, Thomas Jefferson, Bessie Toner, George French, Jack Wilson, and Colin Kenny.

POINTS OF INTEREST

The strangeness of the story. The continuous interest for ten reels. The direction of the jungle scenes, most of which are stirring. Each part is especially well acted. The picturization of Edgar Rice Burroughs' novel, "Tarzan of the Apes," which opened an indefinite engagement at the Broadway Theater Jan. 27, promises to excite great interest among picturegoers. The story is a genuine novelty on the screen. Very few pictures of this length have stuck so consistently to plot. The atmosphere carries the spectator into the action and does not merely leave him on the outside as an onlooker, and although the tale is grotesque in the extreme it has been so comprehensively staged that there is a wierd conviction in it.

The fascination of strange scenes, peoples and animals, contribute in a great measure to the interest already planted firmly in the story of a primeval man, or at least a man reared by apes and endowed with many of their abilities. The narrative of Tarzan's life among these animals fundamentally appears to be unsuited to screen purposes, principally because of the difficulties of keeping it from being ab-

surd; but the producers have overcome all this and the jungle scenes are most realistic and impressive.

Parallel with the story of Tarzan's growth from a baby, through boyhood, to manhood in the jungle, in which he becomes a sort of king of the forest, there is shown a domestic narrative relating the experiences of the branch of the Gray-stoke family who have usurped the title and property that really belongs to Tarzan, who was born in the African wilds after his parents had been put ashore by the mutinous crew of their yacht.

One of the sailors who knew of their return to England after many years and is the cause of an expedition sent out to find him, which they do, but Tarzan eludes them, after saving them from being massacred by a tribe of natives. The picture closes rather abruptly in a scene where there is a half introduction of a love interest between Tarzan and Jane Porter, who went to Africa with the expedition that discovers the present occupants of the Gray-stoke estate have no claim and that it belongs to Tarzan. There is a suspicion in this abrupt climax that there is a sequel to follow soon.

The manner in which the two stories are intertwined is commendable and when the time comes to bring them together the work is done smoothly and naturally. In a case of this kind it is no easy matter to keep the continuity straight, but the editor of "Tarzan of the Apes" has performed his work skilfully. Elmo Lincoln meets the difficult requirements of the

the widely successful "Experience," wrote this allegorical play, and as in his preceding efforts, an interesting and novel production is the result. The allegorical play has seldom been presented on the screen, and there seems little reason why this form of entertainment should not prove successful, as it offers originality of situation and characterization.

"Madame Jealousy" has been given an elaborate production, and Robert Vignola shows himself as a director of artistic merit. There were scenes of natural beauty and others of lavish display that constantly delighted the eye.

As Jealousy, Pauline Frederick is seen in role that offers splendid acting opportunities, and, needless to say, she makes the most of them. She has been surrounded with a company of selected players who do much toward making the picture successful from an acting standpoint. Thomas Meighan gives a natural performance as a young lover, and Elsie McCloud is a pretty and appealing sweetheart. The parents of the young couple are capably enacted by Frank Losee, Charles Wellesley, Isabelle O'Madigan, and Ina Bourke.

Jealousy, looking through the mirror of Life, sees Charm and Valor happily married and decides to put mischief at work to mar their contentment. She succeeds, and soon Sorrow, Treachery, and Rumor play their parts and cause trouble for the parents, Finance and Commerce. But soon Happiness is born to Charm and Jealousy and her companions are driven from the hearts of all.

decided that she shall become educated, so off she is sent to Boston. There she stays for three years, when she learns of her guardians' losses. So she hurriedly returns home, and through her capable management retrieves the family fortunes.

Now there is but one shadow upon Mary 'Gusta's horizon, and that is the fact that her sweetheart, Crawford Smith, is the son of the village scoundrel who ran off with another man's wife and a goodly share of his partner's money. But finally the young man's worth is proven and after his father's death he is accepted as a husband for Mary 'Gusta.

Gardner Hunting, who prepared the scenario, has done excellent work, and Roland Sturgeon has directed the picture with his usual skill and care. The photography is commendable.

In support of Miss Martin, Theodore Roberts is splendid as Shad Gould and his work is at all times in keeping with the atmosphere of the story. James Neil as the other partner acted well as Zoeth Hamilton. Harrison Ford showed a pleasing personality and acted with manliness as the young lover.

Exhibitors should find little trouble in drawing large houses, as "A Petticoat Pilot" contains much that is charming and is at all times entertaining. Vivian Martin in a popular role is an added feature that exhibitors should realize.

H. D. R.

"LOADED DICE"

Five-Part Drama Adapted from the Novel by Ellery H. Clark, Starring Frank Keenan. Produced by Pathe Under the Direction of Herbert Blache and Released Feb. 10 as a Pathe Play.

The Players—Frank Keenan, Florence Billings, Guy Coombs and Madeline Marshall.

POINTS OF INTEREST

A particularly able characterization by Frank Keenan of a role that is difficult to get across without the aid of the spoken word. Excellent support given the star. A thoroughly interesting story.

Frank Keenan's introduction on the Pathe program, which also marks his return to the screen after quite a lapse, is in a feature that is above the average. In the first place the story of "Loaded Dice," adapted from the novel by Ellery H. Clark, is significantly interesting, principally because there is thought behind the theme, which is outlined in terms of rapid action, and it also gives Mr. Keenan the opportunity to play the sort of role for which his talents may be used to best advantage. With the fine support that is given him by the other players and the carefully prepared production the result is a five-reel picture of unquestionable merit.

The main figure in the story is a man, who in shaping his life adheres unswervingly to the fifty-fifty chance, as he says, that there is no God, and to whom everything on earth is a gamble, and life, death and immortality merely the biggest gambles of all. Finally in his game with destiny he stakes everything on the theory that God is a superstition.

Such a man is Richard Gordon, a promoter with nothing to promote but his own interests, living by his wits. While the front he presents to the world is veneered with a mask of goodness, underneath is the cheat, for this man plays with loaded dice, because he says to win he must do so. The particular scheme on which he is working is an attempt to secure \$100,000 to enable him to join in partnership with some food profiteers. He attempts blackmail, his victim being a wealthy young man, who finds out that he has been fooled and when he comes for retribution Gordon kills him, and he is able to keep the crime a secret.

Again a human being gets in his way—a young woman—and the only person who knows of the murder. He also kills her, but this time he is seen by a man from across an air shaft. At the height of his career, when he is elected governor of the state and has accumulated great wealth from his profiteering, this man comes to tell him that he will inform the authorities of the second murder if he is not bought off. Later Gordon is shot in a fracas by this man, and he is spirited home to die in his own bed. While the last spark of life in him is flickering out, he becomes convinced of his great mistake and that he has lost his gamble with destiny, realizing that there is retribution and a God.

Mr. Keenan makes the role of Gordon stand out with cameo-like clearness. The cold, cynical, powerful man whose energies are bent the wrong way is a character that is difficult to impart without resorting to the use of many explanatory subtitles. Florence Billings, in the role of Gordon's constant companion, whom he promises to marry but never does and whom he uses as his tool in many crooked deals, is especially beautiful and she acts with skill. Madeline Marshall and Guy Coombs do fine work. An easy going scenario has been made by Gilson Willets and the direction of Herbert Blache is thoroughly adequate.

"Loaded Dice" will be a success anywhere. Frank Keenan's name should be featured in the advertising, of course, and



POWERFUL SCENE FROM "LOADED DICE"
Pathe Production Starring Frank Keenan

part of Tarzan the man, and in the period where he appears as a youth the part is well played by Gordon Griffith. Enid Markey, although she comes in late in the picture, contributes a much needed note of charm. Other performers include Bessie Toner, Colin Kenny, True Boardman, Kathleen Kirkham, Thomas Jefferson, George French and Jack Wilson.

"Tarzan of the Apes" should prove an excellent states rights proposition, as it furnishes a theater manager who wishes to give a whole evening's entertainment with one picture, with a feature that will draw because of the advertising value of its being the picturization of a widely read novel and will please because of its entertaining qualities.

F. T.

"MADAME JEALOUSY"

Five-Part Allegory by George V. Hobart, featuring Pauline Frederick. Scenario by Eve Unsell. Produced by Adolph Zukor under the Direction of Robert Vignola. Released by Paramount.

The Players—Pauline Frederick, Thomas Meighan, Frank Losee, Charles Wellesley, Isabelle O'Madigan, Elsie McCloud, Ina Bourke, Francis Cappelano, Grace Bartom, Edwin Sturgis, Marcia Harris, and J. K. Murray.

POINTS OF INTEREST

The production of an allegorical play by the author of the stage success, "Experience." The appearance of Pauline Frederick in the leading role. The departure from a conventional style of story. The elaborate production and excellent photography.

A departure from the conventional style of photoplay was seen in "Madame Jealousy," in which Pauline Frederick plays the title-role. George V. Hobart, the author

of the widely successful "Experience," wrote this allegorical play, and as in his preceding efforts, an interesting and novel production is the result. The allegorical play has seldom been presented on the screen, and there seems little reason why this form of entertainment should not prove successful, as it offers originality of situation and characterization.

"A PETTICOAT PILOT"

Five-Part Comedy by Joseph E. Lincoln, featuring Vivian Martin. Produced by Jesse L. Lasky under the Direction of Rollin Sturgeon. Released by Paramount.

The Players—Vivian Martin, Theodore Roberts, James Neil, Harrison Ford, Helen Gilmore, Bert Hadley John Burton, and Tom Bates.

POINTS OF INTEREST

The charming Vivian Martin in an appealing role. The wholesomeness of the story. Realistic representation of life in New England's famous Cape Cod. The excellence of the direction and photography.

Cape Cod, with its wealth of quaint charm and sea lore, serves as a background for Vivian Martin's latest vehicle, "A Petticoat Pilot." The author, Joseph E. Lincoln, has provided a wholesome story, abounding in New England atmosphere, that is at all times fresh and appealing.

There could have been no better selection for the youthful heroine than Vivian Martin. So winsome and attractive is she and so natural is her performance, that it is always a pleasure to view her work on the screen.

When Mary 'Gusta's father died, his two lifelong friends and partners, Shad Gould and Zoeth Hamilton, adopted her. For several years little Mary 'Gusta is happy in the old frame house and in the old village store under guardians own. But one day it is

