

# THE SILENT DRAMA

## Recent Developments

(The regular Silent Drama department will be found on page 31)

**Penrod. First National.**—Marshall Neilan's version of the Tarkington stories, with Wesley Barry in the leading rôle. It is good, but not good enough.

**Foolish Wives. Universal.**—Wholesale seduction in Monte Carlo, where women's hearts are hurled into the roulette wheel of destiny and tossed—but go read the sub-titles yourself.

**The Prodigal Judge. Vitagraph.**—An old-fashioned melodrama, with Maclyn Arbuckle giving a splendid performance as a reprehensible old jurist who takes up a vagabond's existence.

**One Glorious Day. Paramount.**—One glorious bit of whimsical nonsense, featuring Will Rogers and a nondescript spirit named "Ek."

**Star Dust. First National.**—It may be popular, but not through any fault of this department.

**Orphans of the Storm. United Artists.**—A remarkably vivid drama of the French Revolution, produced by the indefatigable Mr. Griffith, and played by the Gish sisters and Joseph Schildkraut.

**Where Is My Wandering Boy Tonight? Zeidman.**—Worse than useless.

**The Seventh Day. First National.**—Richard Barthelmess in another good picture directed by Henry King. It is a story of the romance between a young New England sea captain and a New York flapper, and in spite of its apparent incongruity, it is *real*.

**Moran of the Lady Letty. Paramount.**—A rousing tale of low trickery on the high seas which gives Rodolph Valentino a chance to knock over eighteen smugglers—and eighteen thousand impressionable school girls—with one wallop.

**A Doll's House. United Artists.**—Nazimova gives an intelligent and a highly dramatic performance of Ibsen's tragedy.

**Hail the Woman. First National.**—A none-too-interesting story, retrieved by some exceptionally competent acting.

**Turn to the Right. Metro.**—Winchell Smith's famous play of crooks' regeneration, made into a movie that is occasionally amusing, and occasionally dull.

**Red-Hot Romance. First National.**—Satire makes its début on the screen, and is well received.

**The Wall Flower. Goldwyn.**—An attempt by Rupert Hughes to set forth the tragedy of a plain girl. It would be much more effective if he had resisted the temptation to introduce artificial comedy relief.

**Tol'able David. First National.**—Anyone who has any faith in the potentialities of the movies should see this picture. And those who have not this faith should see it anyway, and be convinced.

**For Review Next Week.**—"Love's Boomerang," "For the Defense," "Polly of the Follies" and several Scenic pictures.