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Sainted Devil

A South American Hero.

A SAINTED DEVIL, with Rudolph Valentino, Nita Naldi, Helen D'Algy, Dagmar Godowsky, Jean Del Val, Antonio D'Algy, George Siegmann, Roger Lytton, Isabel West, Louise Lagrange, Raphael Bongini, Frank Montgomery, William Bette, Edward Elkus, A. De Rosa, Ann Brody, Evelyn Axzell, Marie Diller and others, adapted from Rex Beach's novel "Rope's End," directed by Joseph Henabery; Hurtado's Marimba Band; ballet corps; "Hunting the Jungle Animals of India," with the Vernay Fauntleroy expedition. At the Mark Strand.

A highly interesting and artistic prologue, in which the figurantes are attired in the actual costumes worn in the photoplay, serves as Joseph Plunkett's introduction at the Mark Strand of "A Sainted Devil," Rudolph Valentino's second production since his new arrangement with his producers. His last effort was in the title rôle of Booth Tarkington's "Monsieur Beaucaire."

This new feature was translated to the screen from Rex Beach's novel "Rope's End," a story of South America, which, is set forth on the screen, is enhanced by the glamour of picturesque and glistening costumes. The narrative is told

with certain deliberation, the same tempo being sustained for its full length. There are times, however, when subtitles cover action which it would have been better to include as scenes. Then in several instances one does not receive a clear idea of the passage of time, and here and there one perceives scenes which are introduced with tranquil poses. Joseph Henabery, who directed this picture, has lost no little time by the inclusion of many close-ups, some of which are mere poses with little

Mr. Valentino is, however, a far better actor in this film than in "Monsieur Beaucaire." The atmosphere evidently suits him. Toward the end of the film he flings aside all thoughts of good looks and soft smiles, and gives a splendid portrayal of a man seeing red. His rage in this sequence is most impressive, and it comes as a marked contrast to his calm bearing throughout most of the other stretches. Mr. Valentino impersonates Don Alonzo Castro, whose hacienda on his wedding night is raided by bandits under the notorious El Tigre. His bride is stolen from him after a fierce fight. Don Alonzo eventually discovers the bandits in camp in a ruined church, and sees a woman in bridal raiment embracing El Tigre (George Siegmann). He believes that the woman is his wife. Following another encounter against terrific odds, he gets away, swearing to be avenged

on El Tigre, but has lost faith in his bride, a girl who was brought up in a convent and whom he never saw until just before they were married. Carlotta, who admired Don Alonzo, is responsible for the plot to kidnap the young bride.

Toward the last chapter Don Alonzo learns that El Tigre is in a well-known disreputable café. He goes there; his face blazes with anger when he sees the bandit descending the stairway. Don Alonzo springs upon his enemy and is about to throttle him when Carlotta shrieks that Don Alonzo is about to still the only tongue that can tell him where he can find his bride. The sequence is told so dramatically that it makes up for some of the earlier deficiencies of this production.

Mr. Valentino is interesting as the young man eager to set eyes upon the girl he is to marry, and his youthful admiration for Julietta, after she steps from her carriage, is quite natural.

Later he is too deliberate in his actions, especially when he goes to find Julietta, who has returned to a convent. He walks so slowly that his ankles almost appear to touch in the timed strides.

During the period he is laboring under the delusion that his wife was only a flirt, he is supposed to become a drunkard and a devil. One has one or two glimpses of him during his fast existence, but these are hardly sufficient to show him under the guise of a Sainted Devil. It is true that he fawns upon Doña Florencia, but that is only done to save his friend, Don Luis.

There are several fine settings in this production, and that of the remarkably well reproduced, a lavish set of a cabaret, introduced to show the fast Alonzo is leading. As a matter it reminds one too much of structures included in unimpaired

Those who admire Mr. Valentino will enjoy this film, and they thrilled by the latter sequence. Naldi is effective as Carlotta, D'Algy is charming as Carlotta's bride, Dagmar Godowsky as Florencia. El Tigre's characteristics are well brought out by Slegmann, who is never at a loss for an expression or spontaneous

There is a fine scene in this production which is in the usual manner of fact the most important feature

Mr. Valentino will be quite successful. Nita Naldi, Helen D'Algy, the rôle of the film shows her as Doña Florencia, a beautiful character for Mr. Valentino for an

Photo by Hugo To Row

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