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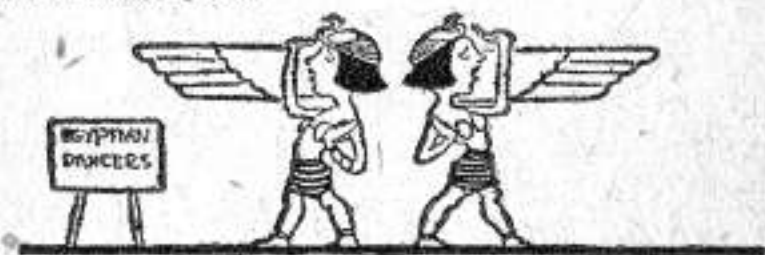
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NOT content with having rewritten nearly everything in literature that has come his way, the movie scenario writer has now turned his attention to the Bible and discovered that the parable of the Prodigal Son needed attention.

And so, in "The Wanderer," now at the American, and one of the most magnificent spectacles ever to be presented as a program picture with a cast that merits the "all-star" soubriquet, he undertakes to change the home-coming scene of the first black sheep of record.

The Biblical historian Luke relates that the boy's father spied him limping home from the pigsties of that prolonged morning after, and, filled with compassion ran to meet him with embraces and assurances that he was welcome and forthwith draped him in the clothes of honor and ordered a feast to celebrate his return.

Nothing of the sort! To hear the cinema historian tell it, the boy got into the living room before he was discovered by his mother and the father refused even to talk to him. The combined pleas of the mother and boy failed to move the old gentleman and his irate silence was not broken until the boy had started back to hunt for a hog-herding job.



But while this proves that one can live and learn and that practically nothing is infallible, it is merely a detail of "The Wanderer," the story of which is mainly concerned with the vamping of Jether, the prodigal son, by Tisha, the pagan priestess-vampire, who practically kidnaped him from his father's house and then trimmed him in first class style.

The main scenes of the play are shot in ancient Babylon, where are featured tremendous sets, gorgeous costumery, mobs of citizenry, excellent photography and Greta Nissen, as Tisha, clad in a few flimsies, very few, indulging in a series of passionate scenes with William Collier Jr. as the bashful prodigal who is willing to be seduced and quite surprised when he is fleeced too.

This Tisha is a heartless but beautiful little wretch who, must have been the original gold-digger. And what she didn't get from Jether, her evil servant, Ernest Torrence, with a jaunty turban, did. And what both didn't get from Jether, she did from Pharis, the roistering and opulent sea captain played with vigor by Wallace Beery during his few flashing scenes.

"The Wanderer" depends for its appeal on the pictorial rather than the histrionic and because of this was inclined to be dull in the early scenes and really did not get into its full sweep until the ancient city of Babylon was destroyed by an outraged God and the temple reduced to a pile of stones while the citizens tried to flee the territory in chariots and on foot. It was in these scenes that the first nighters were moved to cheers.