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"America" Grips Movie Fans

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First Nighter Praises Film.

David Wark Griffith's Picturization of Robert W. Chambers's Revolutionary Story Is Termed Real Masterpiece.

By THE FIRST NIGHTER.

MMAGNIFICENT pictorially, beaming in brilliant characterizations, historically correct as to detail and vigorous in action is David Wark Griffith's "America," which unfolded itself for the first time to Seattle audiences Friday at The Heilig. From a revolutionary story by Robert W. Chambers, Griffith has woven a story that stirs something in the heart that cannot be repressed.

Griffith has taken advantage of you in this fine tale. He has used the two most popular, two never-falling threads of interest, in the weaving of his new fabric—love of country and love of a girl. It is hard to say which is uppermost in "America."

The famous director has not used the shrewd and many times effective melodramatic dodges and hokum. You will find that instead "America" is truly a vision of cinema loveliness with a haunting charm as each scene finds its way to the screen, each seeming to surpass the other in splendor until the final fade-out.

The play is ponderously patriotic and surely brimful of action, and there is a pretty romance between two exceptionally clever players—Carol Dempster and Neil Hamilton—who play the leading roles with striking human touches.

Stands Out Alone.

Standing out somewhat alone is the incident of the thundering ride of Paul Revere. Leave it to Griffith to find drama in the beating hoofs of a horse. As the beautiful animal fairly flies over the earth, as the patriot on his back summons the Minute Men to arms—all is terrifyingly real and inspiring.

There are many other big moments in the play, and through it all the director has screened a romance that fascinates. His characters are clearly and dextrously drawn. Several of these stand out prominently. Neil Hamilton's "Nathan Holden," Carol Dempster's "Nancy," Lionel Barrymore's dominating "Captain Butler," Arthur Dewey's factually perfect "George Washington," and Charles Mack's foppish English youth call for special mention. The comedy role of E. Scanlon does much to the lighter moments of the play.

Not once, but many times you will find yourself leaning forward in your seat, eyes transfixed on the screen, throat swelling, and your

emotions seething within. The film will "get" you. And you won't be sure whether it is the thrilling episode depicted in the story or merely the masterful manner of the handling that has done it. Perhaps a combination of both.

The picture is set off by a pretty prologue. There is a lavishly beautiful colonial dance by six pretty maidens and a spirited military drill by another bevy of beauties and a fitting musical number ending with "The Spirit of '76."

Every review of an important play must of self-prescribed necessity have a last line. Here is mine: "Three cheers for 'America.'"