
Something to

By John Addison



is the story itself. You'll think about it whether you like the idea back of it or not. In a way it suggests "The Miracle Man"—not in any sense as an imitation, but only because both are based on the same idea—the power of right thinking.

It is the story of a wealthy cripple who falls in love with the daughter of the blacksmith in the little town where he lives. He watches her grow up, and finally sends her away to school. When she returns, he hesitates to tell her of his love because of his infirmity. Her father, understanding this reticence, urges the girl, *Ruth*, to propose to *David*, which she does.

And then, almost on the eve of their marriage, *Jim Dirk* returns from agricultural school. He and *Ruth* have always been friends, and now they discover that they love each other. Unwilling to tell *David* the truth because he has been so

JUST the daughter of a blacksmith in a quaint old country town, wearing funny little hats and stiffly starched dresses—showing us Gloria Swanson in that rôle is one of the ways in which Cecil De Mille's new production lives up to its title, "Something to Think About." Of course, Mr. De Mille always makes us think. "Old Wives for New" and the other pictures in which he dealt with different phases of marriage, "The Whispering Chorus"—I don't recall one De Mille production which hasn't drawn a train of thought in its wake.

He's started several with "Something to Think About," however. Giving Gloria Swanson a rôle so different from any in which she's been seen before is but one. There were those, who, after seeing her in the exotic gowns and peculiar coiffures which distinguished her in "For Better, For Worse" and "Male and Female," said she was nothing but a figurehead; then "Why Change Your Wife?" while it clothed her in strange garments, also gave her a chance to act. And now she takes advantage of a better one—and you think about it. First as the little village girl, later as the poverty-stricken, broken-hearted woman who feels that suicide is the only solution of her problem, she makes *Ruth* a real character.

Elliott Dexter's return to the screen after a year's absence, caused by illness, is something that most of us will think about with a good deal of pleasure. He has long been a favorite leading man, both on stage and screen, and was sadly missed during his retirement, and his return as the crippled rich man in "Something to Think About" is most welcome.

But perhaps the most important thing that Mr. De Mille has given us to ponder over in this production



Think About

Elliott

good to her that she hates to hurt him, *Ruth* elopes with *Jim*, leaving her father to explain.

She leaves bitterness and broken hearts behind her. Her father, angry at her cruelty to *David*, prays that he may never see her again, and, working at his anvil, grows careless and is blinded by flying sparks. *David*, his dream shattered, loses his faith in human nature.

I won't go on and tell you how love finds a way of straightening out the snarl of these relationships. It isn't an easy way, but it is much the way that life usually takes, and one is thankful to Mr.



De Mille for not reaching his happy ending by short cuts and so detracting from the realism of his story.

The cast includes, besides Gloria Swanson and Elliott Dexter, who plays *David*, such favorites as Theodore Roberts as the old blacksmith, Monte Blue as *Jim*, and little Mickey Moore.

There's one more thing about this picture that gives cause for thought—and that is the fact that it's the last one in which we will see Gloria Swanson and Elliott Dexter appearing as featured players, as both will be starred under their new contracts with Famous Players-Lasky.

And last, but far from least, according to Mr. De Mille, he has given us something to think about in the way of subtitles. A new method of making colored pictures has been used—it is known as the Loren-Taylor-Quadi-Teller process—and Mr. De Mille is convinced that it will revolutionize screen photography. He is so enthusiastic about the color effects of these subtitles that he is featuring them in the advance notices of this special production, and his enthusiasm seems to have proved contagious, as it was caught by a celebrated landscape artist, Frederick Bergdoll, who consented to paint eighty backgrounds for the colored titles.

Remembering some of the colored films of the past, in which red and green splotches flickered before the eyes of the audience most distractingly, one is inclined to feel a bit doubtful, despite Mr. De Mille's enthusiasm. However, whether his prediction of a revolution in screen photography comes true or not, he certainly has lived up to that title!