

Theater
Arts Lib.
PN
1997
K67g

George Kleine's
Cycle of
Film Classics



RUPERT HUGHES





THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

To my friend and collaborator
in a time of stress; Mr. Rupert Hughes.
May your coronat open.

God bless
you

New York May 31/16

George Kleine's
Cycle of
Film Classics

SPARTACUS

JULIUS CAESAR

ANTONY AND CLEOPATRA

"QUO VADIS?"

THE LAST DAYS OF POMPEII

OTHELLO

THE LION OF VENICE

VANITY FAIR

GEORGE KLEINE
729 SEVENTH AVENUE
NEW YORK



FOREWORD



IN presenting GEORGE KLEINE'S CYCLE OF FILM CLASSICS we are realizing an old ideal. Ever since 1897 we have imported, sold and rented educational film, urging its wider use among theatres and advancing its interests in many ways, a task not always easy or unusually satisfactory in a commercial sense.

Until recently the introduction of half a reel of purely educational material into a fiction program of four or six reels brought emphatic complaint. "My patrons want to be entertained—not instructed," was a bit of phraseology familiar to all old-line manufacturers, and particularly so to us, because of our constant activities in this field, our exceptional facilities as an importer and our unshaken confidence in the recognition we were sure would come.

Active strides have been made during the past three years. Influential individuals who hitherto had shown but little interest in the cause of better films began systematic campaigns pointing out the great teaching values of the motion picture.

Occasionally, these efforts proved of much harm to the cause they sought to aid, arousing discussions of a generally defamatory and unjustly calumnious character, which undoubtedly prevented many serious-minded persons whose trend of thought would have greatly hastened the era of better films from becoming patrons of the picture at all. On the whole, however, the agitation proved beneficial by the simple process of stimulating interest.

Throughout the years we steadily maintained that sooner or later the educational film would receive its proper recognition, not only by the individual, but the college, school and philanthropic organization as well. Knowledge finds its line of least resistance through the eye—the succession of moving images are the mind pictures of the film producer. Our eye takes them up and in process of transfer to the brain they become part of our conscious knowledge. If the producer's effort is serious, a work of incalculable good is done, for the motion-picture audience is the largest in the world.

Experience teaches that the most successful educational picture is the historical film novel. In the guise of the drama the lesson is hammered home with startling force. One notes, with quickening pulse details of the great senate chamber—the robes of a group of tense, expectant senators—the

George Kleine's Cycle

Page four

statue of Pompey—when Caesar walks slowly to his doom that fatal day in the Ides of March! Impressions received in this way are permanent.

The purpose of this little booklet is to call your attention to EIGHT motion-picture masterpieces culled from the productive genius of nineteen years, and which, in point of pedagogic possibilities, are unrivaled in this interesting educational field. We call them "classics," and we use the term advisedly. Literature, music, sculpture, has its classics; its masterpieces, if you please, and so has this newer art. Greater motion pictures than those described in the following pages have never been made, and if we may judge from the present manifest commercial tendencies of the craft are in little danger of immediate emulation.

We decided three years ago that the time for the realization of our ideal had come. We gave the world "Quo Vadis?" first of the great classics. Like its successors, it is an *historical film* novel. With the seven other productions included in GEORGE KLEINE'S CYCLE OF FILM CLASSICS it represents an investment of more than one million dollars. The educational message these beautiful films carry has been absorbed by people of every race and creed in almost every city, town and hamlet in the nation.



GEORGE KLEINE'S
CYCLE OF FILM
CLASSICS is ar-
ranged in chrono-
logical order for
convenience in fol-

lowing the progressive course of study suggested by the Cycle. The period covered by the eight subjects is roughly about nineteen hundred years, commencing with the Roman classic, "Spartacus" (73 B. C.), to the modern "Vanity Fair." Early Roman subjects are five in number and include, in addition to "Spartacus," "Julius Caesar," "Antony and Cleopatra," "Quo Vadis?" and "The Last Days of Pompeii," embracing those turbulent years of the Roman Empire from about 73 B. C. to the destruction of Pompeii, in 79 A. D.

“Othello” and “The Lion of Venice” are Fourteenth Century subjects, photographed in Venice, Italy. The former is a beautiful filmization of the Shakespeare story, while the latter is a romantic drama of rare educational power of the Venice of that day. “Vanity Fair” is the only subject comprised in the cycle manufactured in America. It is a product of the New York City studios of the Thomas A. Edison Co., featuring Mrs. Minnie Maddern Fiske in her historic role of “Becky Sharpe.” Also it is the most pretentious feature film bearing the trade-mark of the Edison Company.





Into imperial Rome, amid the cheering thousands, marches the conqueror!
From the George Kleine Film Classic, "Spartacus"

Spartacus

Period about 73-71 B.C. Photographed at Rome and Turin, Italy. Time required to show, 2 hours.



WHEN "Spartacus" was shown at the Auditorium Theatre in Chicago, with the Chicago Grand Opera Company's orchestra of 50 pieces for accompaniment, under direction of Modest Altschuler, it was hailed by local dramatic critics as photo-drama's crowning triumph.

This production comes first in chronological order in GEORGE KLEINE'S CYCLE OF FILM CLASSICS, the period being roughly about 73-71 B. C.

"Spartacus" is a story of ancient Rome—of the bloody Circus Maximus—of the history-famed slave uprising led by Spartacus—of the hand-to-hand conflict on the lava-strewn sides of Vesuvius—of two great armies, one of slaves led by Spartacus, and the other the flower of Roman soldiery led by Crassus. For the production of this story a mammoth arena was constructed, probably the largest ever seen in motion pictures. The gladiatorial games, participated in by two companies of gladiators in the Circus Maximus, and the luxurious feast of Crassus are instructive and entertaining comments on the social life of pleasure-

loving Rome. The student of ancient history will find much to engage his philosophy in the spectacle of several thousand Romans of both sexes on pleasure bent, gaily winding their way through the labyrinth streets of the city to the bloody amphitheatre there to give or withhold mercy for the fallen gladiator. And then, too, there are enchanting peeps into the remote nooks and corners of imperial Rome. For example, aside from its story interest, a Roman grog-shop, patronized by boastful gladiators, furnishes a curiously interesting commentary on the brutish, militaristic spirit that pervaded the daily life of the period.

The role of Spartacus is placed in the able hands of Signor Mario Ansonia, a celebrated Italian wrestler whose mighty physique and finely chiseled face makes him an extraordinary prototype of the ancient gladiator.

The story moves rapidly.

Into Imperial Rome, amid the cheering thousands, marches the General Crassus. Manacled, hand to hand, walks Spartacus, Prince of Thrace; his sister, the Princess Idamis, and her sweetheart, Artemon.

Amazed at the great muscular power of his prisoners, Crassus adds Spartacus and Artemon to his company of gladiators, bidding Idamis become waiting maid to his daughter, Narona. Thus love springs up between Spartacus and the

George Klein's Cycle

Page ten

patrician, Naron. Idamis and Naron swear a lasting friendship.

At the gladiatorial games Noricus, captain of the guards, conceives an enmity for the powerful Spartacus. Disarmed and given his life by Spartacus, the disgruntled captain is reduced to the ranks by Crassus and his captaincy given to Spartacus. Noricus soon learns of the love between Spartacus and Naron and bides his time of revenge.

One day Crassus, drunk with wine and feasting, orders a combat among his guards for the amusement of his guests. The bloody fray leaves Artemon sole victor. Crassus is seized with a desire to watch his captain, Spartacus, battle so redoubtable a champion as Artemon. Spartacus refuses, throws off the men-at-arms and escapes to the mountains, taking with him a goodly crowd of slaves and gladiators. Intrenched in the mountain fastnesses he awaits the onslaught of the Romans.

Meanwhile Naron is torn by conflicting emotions, but when Artemon visits her by stealth with a love note from Spartacus she determines to visit him. Heavily veiled with Idamis for company and led by Artemon she makes her way into the hills. While stealing through the Roman lines the party is taken prisoner by Noricus.

That day the gladiators escape from a perilous

trap on a lofty plateau by constructing ropes of fibrous vines and letting themselves down the mountain side. Catching the Romans by surprise a bloody battle follows, in which the legionaries are defeated and dispersed and Crassus captured. Spartacus is surprised and delighted to find his sweetheart, sister and friend safe in one of the Roman tents. At Narona's request he graciously frees Crassus and provides him an escort back to Rome. Narona remains with Spartacus. A few days later a peace is signed, and the triumphant gladiators, with Spartacus at their head, return to the Imperial City. But Noricus still nurses his hope of revenge and soon finds a way in which to wreak his vengeance upon Spartacus and at the same time bring credit upon himself. Accordingly, he plots with several hired thugs, and the plot is overheard by Idamis. She is seized and thrown into a dungeon beneath the Circus Maximus. Noricus then obtains possession of a sword and cloak belonging to Spartacus. His next step is to forge the name of Crassus to a letter written to Spartacus, asking the latter to call at once. When all is in readiness his aids murder Crassus and throw the sword and cloak over the body. Spartacus is thus captured on the bloody spot and becomes at once a discredited and marked man. Even Narona loses confidence in her lover.

Condemned to die by lions in the arena, Spartacus is thrown into the dungeon to await his fate.

George Kleine's Cycle

Page twelve

By a strange coincidence he discovers the presence of his sister in a neighboring cell and by sheer strength of his mighty arms tears the bars asunder and enters. From her he learns the details of the dastardly plot to ruin him.

But the time for his death draws near. Outside the thousands clamor for the commencement of the spectacle! Ten hungry lions leap from their cages into the arena and stand blinking in the sun, seeking their prey with ravenous eyes. Spartacus hears the dull rumblings in his cell and quickly summoning a captain of the guards, informs him of the new turn his affairs have taken. In an instant the captain is off to obtain the aid of Narona, and the next second a trainer throws open the doors and pushes Spartacus into the arena.

A great hush pervades the multitude. The lions greedily eye the splendid body of the gladiator as he stands impassively, arms folded, awaiting his doom. Suddenly the shrill voice of a woman rends the silence. It is Narona, screaming: "*Save Spartacus! He is innocent! Here stands my father's murderer!*" And then the voice of Noricus is raised in pleading accents. A moment more and Spartacus has leaped into the box, seized Noricus and hurled him into the arena. A hungry lion catches the body in his great paws as it drops. And the Roman populace has its holiday and sees justice done as well.



Caesar has been warned that the hand that touches his shoulder will take his life

From the George Kleine Film Classic, "Julius Caesar"

Julius Caesar

Period about 80-44 B.C. Photographed at Rome, Italy. Time required to show, 1 hour 30 minutes.



At this point of sheer spectacle this subject has no equal. It is similar in period covered to its sister productions, "Quo Vadis?" and "Antony and Cleopatra," but is larger and more gorgeous in setting and ensemble. More than 20,000 persons appear in some of the big scenes. For its staging, a miniature city of Rome was built six square blocks in size. The investment, when completed, represented almost half a million dollars, in addition to the untiring efforts for more than eighteen months of a small army of enthusiastic workers. Julius Caesar is portrayed by Anthony Novelli, whose physical characteristics agree with published descriptions of the Emperor.

In many respects "Julius Caesar" is the masterpiece. Unlike most alleged historical romances, this beautiful subject is correct to the smallest detail. Imagine the vast amount of work necessary to the staging of more than two hundred different scenes, each of which had to be constructed from water-color sketches submitted by Parisian authorities on antiquities! Each chair, desk, stylus,

every bit of statuary, even the ornamental decoration of walls and floors, is faultlessly true to period, not to mention the great variety of garments worn by characters of the drama, all denoting by slight changes in cut and fabric varying degrees of rank and social station.

"Julius Caesar" has been projected for the benefit of numerous universities, prep schools and other public institutions. Of the vast number of complimentary letters received by George Kleine, immediately following the general showing of the subject in the United States, one from Sister Teresa, Mother Superior of the big Catholic Convent at Winona, Minn., is most prized. Sister Teresa expressed her appreciation of the producer's fidelity to detail, adding: "*There is but one flaw. The Druidess, who attempts to assassinate Caesar prior to his invasion of Gaul, is shown wearing a long white gown caught by a cincture about the waist. This is incorrect. The gown should have flown freely from neck to feet.*"

When one considers the wealth of such minute detail shown in every foot of the great production this criticism becomes a valued compliment.

The film opens with the conqueror on his twentieth birthday, and briefly follows him through his acquaintance with pretty Cornelia, daughter of Lucius Cinna; their secret marriage, which incurs the wrath of Sulla, then Dictator of Rome; the annulment, and Caesar's exile.

George Kleine's Cycle

Page sixteen

The Eternal City does not again hear of him until twenty years later, when he returns at news of Sulla's death and plunges briskly into the campaign for the Consulship. In this he is aided by Calpurnia, daughter of the wealthy Piso. His marriage to Calpurnia, election to the consulship and historic quarrel with Cato, the younger, are vividly told. His political alliance with Pompey to fortify himself against the attacks of Cato, which later developed into the first triumvirate, consisting of Pompey, Crassus and himself; and his surrender of the hand of Julia, his daughter by marriage with Cornelia, to Pompey to further cement that alliance, are portrayed with an accuracy that gives one a pleasing glimpse into the intimate social and political life of the day.

From this point on the story deals with the restless political ambitions of the conqueror and his great military triumphs. His campaign in Gaul, waged with characteristic vigor, sweeping to destruction the formidable tribes headed by Vercingetorix in a series of the most brilliant battles recorded in history, and his triumphant return to Rome, follow in due historic order. The gathering of the Gauls to resist him, their weird religious ceremonies and their peculiar manners of life are as faithfully pictured as the scant records of this almost unknown race permit.

Meanwhile Pompey grows jealous of the con-

queror's ever-increasing power and stirs up the senate against him, citing the Roman law that no man may become proconsul and retain military command. Marc Antony warns Caesar, at Revenna, of what he may expect in Rome, while Marcus Brutus, nephew of Cato, visits Caesar with the senate's dictum. And Caesar, placing the matter squarely before his soldiers and receiving their answer, "*Without Caesar there is no Rome,*" orders his troops across the Rubicon. The senate declares him a traitor, but the populace hails him with acclaim and ceremony.

Then the struggle for the mastery of the world begins. Caesar robs the Temple of Saturn to secure money for his troops and pursues Pompey to Pharsalus, where a desperate battle takes place, resulting in the annihilation of Pompey's army and the flight of its leader into Egypt. Back to Rome goes victorious Caesar to fight no more and to be made Dictator for life!

In 44 B. C., Julius Caesar, now fifty-six years old, settles down to the administration of justice with a temperance and wisdom mellowed by age and experience. But his old enemy, Cato, still intent upon the Dictator's destruction, hatches a conspiracy in which he and Brutus are the ring leaders. When veiled rumors of this reach Caesar he refuses to affront the dignity of the senate with armed guards, and one day permits

George Klein's Cycle

Page eighteen

the opening, long watched for by the conspirators. Brutus touches him upon the shoulder, and the next second a knife flashes in the air. Caesar reels, the target of a dozen blows: "*And thou, too, Brutus? Then fall Caesar!*"

Pandemonium reigns! The city is aflame with riot and murder. Marc Antony, concluding his oration in the market-place, smiles: "*Mischief, thou art afoot, take thou what course thou wilt!*"





Cleopatra visits Antony on the banks of the Cidnus
From the George Kleine Film Classic, "Antony and Cleopatra"

Antony and Cleopatra

Period about 41 B.C. Photographed at Rome, Italy, and Alexandria, Egypt. Time required to show, 2 hours.



OW I wish I had beside me as I write the magic cup of Nektanebus, and that the marvellous chalice could bring before me the Alexandria and the Rome of 'Antony and Cleopatra!' " exclaims James S. McQuade in the opening of his review in the *Moving Picture World*. "I wish I could bring those august personages before me, and the days of courtly revel and the pageantry that marked their royal love! And the great sea fight at Actium that tolled the knell of the long, last sleep of the lovers in that magnificent mausoleum in the Bruchium! But I am consoled for lack of the treasured vessel by the presence of a more potent and wondrous agency—the moving picture—which in the able hands of the master picture-maker has created anew with remarkable fidelity the scenes and peoples of two thousand years ago."

"Antony and Cleopatra" is third in the list of GEORGE KLEINE'S CYCLE OF FILM CLASSICS. In physical size it ranks with the largest, requiring about two hours to unfold.

Anthony Novelli, who has been frequently referred to as the Faversham of Europe, and who

handles the roles of Vinitius in "Quo Vadis?" and Julius Caesar in the picture of that name, plays the redoubtable Antony. His performance as the famous Roman warrior has been hailed as a work of infinite genius. The grace and elegance of the suave Antony of the oration and the fiery passions of the lover Antony are portrayed with a skill possible only to the temperament and traditions of artistic Italy.

"Antony and Cleopatra" was made with a fitting sense of its importance as a classic. More than seventy-five hundred persons participate in the great scenes of the drama, which themselves are unrivaled for barbaric splendor and lavishness of costume. The action of the story is divided almost equally between Rome and Alexandria, and in addition to the many beautiful scenes in Rome are added the splendors of Cleopatra's court, which with its curious manners of life and unique architecture contrast delightfully.

The story itself is remarkably strong and human. The world-old, ever-new tragedy of Antony, whose infatuation for the beautiful Cleopatra changed the boundaries of modern Europe and altered the history of Christendom, is told with force and vigor.

Marc Antony lands his army on the banks of the Cidnus River and consents to receive messengers from Cleopatra who have come to explain some recent depredations on Roman borders. Not

George Kleine's Cycle

Page twenty-two

content with their apologies and promises, Antony haughtily demands that Cleopatra herself visit him and make her explanation in person.

When this message is received in Alexandria, the beautiful Cleopatra at first indignantly refuses, and then, on the advice of a court astrologer, who predicts her absolute domination over Antony, goes in grand state to his camp on the Cidnus.

And thus these two mighty figures in world history met for the first time since childhood. And when Cleopatra returned to Alexandria, three days later, with Antony's promise to visit her, the doom of Egypt was forever sealed and the Triumvirate of Rome tottered to destruction.

To enslave Antony proves an easy task. Tired of his years of war and hardship, the mighty Roman falls easily into the voluptuous ease that ever reigns in the Palace of the Ptolemies, and the days speed by amid the caresses of Cleopatra and the ephemeral triumphs of royalty.

One year later, in Rome, Octavia, disconsolate wife of Antony, grieves for his absence and confides her sorrow to her brother, Octavius. He advises her to set off for Egypt and reconquer Antony for herself and for Rome. Accordingly, Antony is amazed by her sudden appearance in Alexandria and angrily orders her to return. Before leaving Octavia calls on Cleopatra, from whom she receives nothing, however, but contempt and scorn.

Meanwhile Charmian, a slave of Cleopatra, trespasses in the Royal Gardens, is rebuked by an Egyptian noble and saved from punishment by Antony. Several days later the Egyptian gentry, restive 'neath the sway of the mighty Roman, call upon Cleopatra and ask that she rid the nation of his presence. Her reply, "*I am thy ruler, dogs! Say no more or I will have rid of thee instead!*" results in a plot to murder Antony. This is overheard by Charmian, who is captured and thrown into a dungeon to perish. By an act of extreme cunning she escapes and flies to Cleopatra, who arrives at Antony's bedside in time to save him. The conspirators are promptly executed. The following morning Antony gently kisses Charmian, who immediately falls upon her knees, declaring her love for him. Cleopatra, listening behind a drapery, orders her publicly flogged, and then, in a moment of demoniacal rage, has her thrown to the crocodiles. Thus did this queen defend her love.

Insulted and rejected, Octavia returns to Rome and narrates to some senators how Antony has cast her off. Indignation runs high, and the Senate is convened to sit in judgment upon him. A decree is passed, branding him a traitor to his country, and an emissary is despatched to Alexandria to acquaint him with the edict. The soldier delivers his message in rough language, and

George Klein's Cycle

Page twenty-four

Antony, with his arm about Cleopatra, smiles satirically as he replies: "*Get thee back to Rome and tell that child who calls himself Octavius that thou hast insulted me, and I troubled not to slay thee!*"

War! A vast flotilla of boats carrying the pick and flower of Roman soldiery under command of Octavius sets sail for Alexandria. Landing on Egyptian soil, the army, by forced marches, comes to the very walls of the imperial city. In the palace of the Ptolemies Antony daily sits upon the throne and spends the nights in sensual orgies, little heeding the sword of Damocles so soon to fall. In one of the great rooms of the palace a majestic fête is in progress when suddenly a disheveled, terror-maddened slave bursts into the center of the room, screaming, "The Romans! The Romans!" Soldiers seize their weapons and run aimlessly hither and thither. The great hall is the scene of indescribable confusion—the scene of a panic-stricken multitude who fly to the defense of Alexandria.

Then followed a most memorable battle. Antony fought nobly but despairingly. The troops of Octavius tore down the great walls amid a hail of rocks from above; they drove back, from their own boats, wild hordes of desperately fighting Egyptians. The city became a great blaze of flame as the Romans cut their way through the thickly massed natives onto the steps of the Royal Palace and into the sacred precincts of the throne

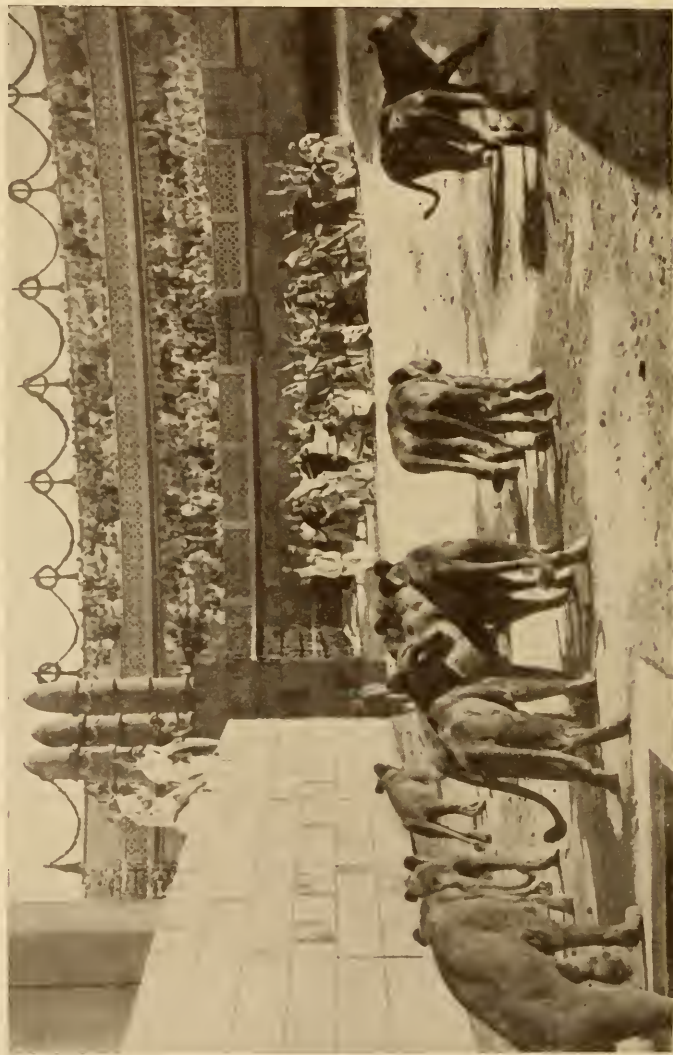
itself. The city gates were thrown open and the frantic populace poured from them like water down a mill-race.

And then Antony, realizing that all is lost, rushes into an apartment accompanied only by a faithful henchman. Turning roughly upon his servant he cries, "*Come, craven, draw thy sword and slay me, and thou shalt be the most talked of man in Rome!*" But the servant, baring his blade replies: "*Nay, master, that I cannot do! See! Let thy faithful servant show thee how to die!*" With which he buries his sword in his heart. In another instant Antony's weapon is out of its scabbard and deep in his own vitals. Thus dies a mighty warrior. And Cleopatra, running in from an adjoining room, throws herself upon the body of Antony and weeps for the only true love she had ever known.

Octavius, the victor, orders solemn obsequies in honor of the dead, while the fertile mind of Cleopatra turns quickly to a means of safety for herself. Accordingly, when Octavius waits upon her, she tries the old wiles that succeeded so well with Antony. But, alas! the stony heart of Caesar knows no relenting. He shakes her off and bids her prepare to accompany him to Rome as his slave. He leaves, and Cleopatra, falling back upon a divan, sees a vision of Caesar's royal entry into Rome with herself in chains, bound to the wheels of his chariot, the great temples and buildings of

the eternal city alive with tens of thousands of hooting, jeering Romans who shout their imprecations at her as she passes.

Cleopatra leaps to her feet, the vision fades, and she hurries to the old soothsayer in search of death. Three poisons are given her, and Cleopatra holds court for the last time. A slave is pushed forward, takes the poison and dies in frightful agony. A second slave takes from the hand of an attendant another poison and stiffens with keen torture, reeling backward into the midst of the assembled court. Cleopatra shudders and calls for the asp. The fangs of the serpent sink into the arm of a third slave, and he dies so calmly that Cleopatra is constrained to ask: "*Slave, is death coming?*" A slow, meditative smile overspreads the features of the beautiful queen. She turns away with an imperious gesture, motioning the slave bearing the asp to follow. Into an adjoining room goes the stately figure. The slave sets the basket of fruit at her elbow and silently withdraws. An instant later a Roman soldier brusquely enters and lays before her a tablet from Octavius. It is her death sentence, and she knows it. From the basket of fruit she plucks the serpent and applies it to her breast, musing the while: "*Yea, Caesar, thou hast conquered, but in thy triumph Cleopatra shall not walk. This only doth Egypt ask of Caesar—that he suffer her to lie in the tomb of Antony. Farewell!*"



The lions are turned in upon the christians

From the George Kleine Film Classic, "Quo Vadis?"

“Quo Vadis”

Period about 54-68 A.D. Photographed at Rome, Italy. Time required to show, 2 hours.



NE speaks of “Quo Vadis?” with a reverence born of its strong religious motif and its extraordinary traditions. In point of spectacle it has had rivals. “Julius Caesar” surpasses “Quo Vadis?” in spectacular grandeur and immensity of ensemble, but in the other important essentials of the master picture, in its gripping interest, it remains to-day in the lofty niche of fame that has ever been its own.

“Quo Vadis?” is unique in that it was the first of the great line of classics that later sprang from its success. At the time of its advent the motion-picture industry had not progressed far beyond the stage of tawdry, cheaply constructed one- and two-reel pictures, and thus the announcement of this mighty production, eight times the usual size, employing thousands of people in its greatest scenes, and, above all, founded on one of the best-known novels in existence, came as a sudden and complete surprise and swept the civilized world as no other motion picture had ever done before.

“Quo Vadis?” revolutionized all former no-

tions of the scope and power of the moving picture. Tens of thousands of converts to the cause of better films were made directly by it. Big theatres in every country swarmed with these enthusiasts, who voiced their praise in no uncertain terms.

Quickly it became the sensation of the hour, attracting to the standard of the film legions of thoughtful persons who saw in it their first motion picture, and who, furthermore, were thus given their first insight into the future possibilities of this latest art.

"Quo Vadis?" is founded on the novel by Henryk Sienkiewicz and faithfully follows the thread of his beautiful story. In this production Anthony Novelli made his initial bow as Vinitius, interpreting both the hasty pagan warrior whose fiery passions brooked no restraint, and the chastened, prayerful Christian with an artistry of delineation that won him world-wide laurels. Nero, "*pitilessly cruel and inordinately vain,*" is the work of Signor C. Cattaneo, who was especially selected for this difficult role because of his unusual physical resemblance to the emperor and his established fame as an artist. This applies with equal force to Petronius, that extraordinary character who was patrician, courtier, leader of fashion, and withal a fair representative of the man of culture of his day.

George Kleine's Cycle

Page thirty

The story is laid in Rome during the reign of Nero, last of the Caesars. Knowing neither honor nor morality he ruled an absolute despot surrounded by courtiers who feared and flattered him in the desperate contest for his favor.

The opening scene pictures the interior of the luxurious baths of Petronius, one of Nero's favorites, a dandy, nicknamed "*Arbiter elegantiarum.*" Petronius is being groomed by several of his slaves, when the arrival of Vinitius, his nephew, is announced. Vinitius tells Petronius of his love for Lygia, the beautiful ward of Aulus Plautius, a Roman general who had secretly become a Christian. Petronius offers to gain the assistance of the Emperor in behalf of his nephew.

His efforts do not prove in vain. The next day Lygia is taken from her guardians by order of Nero and placed in the care of Actea, a lady of influence at the Royal Palace. The old general and his wife are greatly grieved at her departure, but are consoled by the fact that she is accompanied by Ursus, her giant slave, devoted and watchful.

The following evening Nero gives a magnificent banquet at his palace. Lygia and Actea attend, and there meet Vinitius and Petronius amid the gay throng. Only the richest viands are served. Sweet strains of music fill the air, and roses are strewn over the company. Nero, flat-

tered by his courtiers, rises to sing his hymn to Venus.

Vinitius, having indulged too freely, makes violent love to Lygia, and suddenly the giant Ursus appears to rescue her. Sending Vinitius sprawling into a corner, he picks up Lygia as he would a child and carries her away to Actea, who counsels Lygia not to flee from the palace, which would incur the wrath of Nero.

The next evening, Vinitius sends his freedman, Aticinus, to bring Lygia to his house, but upon the return journey Ursus intercepts the litter in which Lygia is riding, and after rescuing his mistress disappears with her into a remote part of the city.

Vinitius then employs Chilo, the soothsayer and spy, to find Lygia. After a long search Chilo learns that Lygia and Ursus worship with the Christians at Ostranium, not far from Rome.

Vinitius immediately sets out, accompanied by Chilo and Croton, a huge gladiator, to take possession of Lygia by force. They discover Lygia and Ursus at Ostranium, and when they are returning homeward by separate ways Croton attacks Ursus, while Vinitius attempts to seize Lygia. But the gladiator Croton meets a terrible death at the hands of Ursus, who then rushes to rescue Lygia from Vinitius and is about to slay the latter when his mistress commands him to be merciful.

George Kleiné's Cycle

Page thirty-two

Vinitius is carried to their dwelling, where, under the tender care of Lygia, he soon recovers from his injuries. He begs Lygia to forgive him and agree to marry him, but she flees from his passionate words of love.

A magnificent banquet is given upon the Pond of Agrippa in honor of Nero. After partaking plenteously of the most costly viands and wines, the guests are invited by Nero to roam in the gardens and groves, Vinitius among them. He is a great favorite among the ladies of the Court, and even Poppaea, the Empress, meeting him in the garden, makes violent love to him. Vinitius repels her advances:

One day the prophet Chilo whispers that he has again discovered the whereabouts of Lygia. Vinitius accompanies Chilo to the house, where he finds the Apostle Peter with a small band of Christians. He tells them that he desires to marry Lygia and will accept Christianity. Lygia then appears, and the Apostle blesses their love.

Vinitius now returns home, and in his new spirit of happiness frees all his slaves. Petronius counsels him to join Nero's Court, which has removed to Antrium, a short distance from Rome.

Here, feasting and revelry take place, and Nero indulges to his heart's desire in all the excesses of his luxurious Court. He is intensely fond of poetry and song and devotes much of his time in

pursuit of these. But he still yearns for some subject to give him inspiration for much greater work, and it is suggested by Tigellinus that he might care to behold Rome in flames.

And it is not long afterwards that a messenger enters Nero's presence with the words, "*Rome is burning!*" to which the Emperor answers in ecstasy, "*Ye gods on high Olympus! To see a burning city! To write my Iliad!*"

The whole city is now seen a mass of flames. It glows like a great furnace and illuminates the sky for miles around. Thousands of unfortunate people perish, and others rush through the crowded streets in the frantic struggle for safety.

In order to obtain a better view of the perishing city, Nero journeys close by accompanied by his courtiers. At a safe distance he goes out upon a balcony and gazes at the all-consuming conflagration. At last he can gratify his desire to behold a great city in flames! The Emperor raises his voice and sings, accompanying himself upon his lute.

When the flames are finally extinguished, the Roman people, reduced to great want, cry loudly for vengeance. Many angrily accuse Nero himself of the crime. Shouts of "*Matricide!*" "*Incendiary!*" fill the air. Greatly alarmed, the Emperor gladly embraces the suggestion of the false Chilo, seconded by Tigellinus, that the Christians

George Kleine's Cycle

Page thirty-four

are the real culprits, and a general arrest of them takes place, among them Lygia and Ursus.

A great series of spectacles is now arranged in the amphitheatre. Exciting chariot races and gladiators engaged in mortal combat entertain the people. Then the Christian martyrs—men, women and children—are driven into the arena, after which the lions are turned in upon them.

Vinitius and Petronius are in the Emperor Nero's box; the former can hardly restrain his anxiety over what fate shall befall Lygia. Suddenly a huge bull dashes into the arena with the body of a woman lashed to its back. "*Lygia! Lygia!*" cries Vinitius in anguish, his arms outstretched on high: "*I believe, Oh Christ, I believe, a miracle! I pray a miracle!*"

While the infuriated animal rushes about the arena an extraordinary thing occurs. A giant advances toward the beast. It is Ursus. Seizing the animal by the horns man and beast become engaged in a terrific struggle.

Suddenly a great cry escapes the spectators. As in a dream they see the head of the infuriated bull twisted under the iron hand of the barbarian; the beast is thrown, its neck broken, and Ursus lifts Lygia in his arms, walks to the Royal box and begs clemency of Nero.

Amid the frenzy and uproar of the spectators Vinitius makes a desperate leap into the arena. Baring his breast he discloses the scars received

in the Armenian wars and pleads to Nero for the life of Lygia. Fearing a more furious outbreak from the populace, Nero scornfully upturns his thumb, the sign of grace, and Lygia is borne out of the arena by Ursus and Vinitius.

About that time, on the Appian way, are seen two figures leaving Rome, the Apostle Peter and Nazarius. Suddenly a vision appears before Peter, and he looked with wonder upon the figure of Christ.

In a broken voice Peter exclaims: "*Quo Vadis, Domine?*" (*Whither goest Thou, O Lord?*) and receives answer: "*Shouldst thou abandon My people, I will go to Rome to be crucified again.*" Rising to his feet with bowed head Peter and Nazarius hasten back to the City of Seven Hills.

The reign of Nero now comes to an end. The signal of revolt is given and the legions acclaim Galba emperor, while Nero seeks safety in flight. He learns that his enemies are rapidly closing in upon him and determines to take his own life. At the critical moment his courage fails him, but one of his followers comes to his aid and pierces his heart with a dagger.

"So passed Nero from this earth, furious as the wind, destructive as the flame, spreading grief, agony and death in his path, but out of the blood and tears of his iniquity there arose a star, a guiding light, emblematical of peace, love, life and liberty."

George Kleine's Cycle

Page thirty-six

Gentlemen:

It seems to me that everyone interested in Shakespeare's play, "Julius Caesar," all students of Caesar's Commentaries, and anyone interested in Roman history will find your wonderful film of great educational value. It shows us in an astonishing way the details of Roman life of the period, and brings home to us the scenes and peoples of the classic as no other thing has been able to do since the development of the motion picture.

Very truly yours,

PETER REINBERG,

President, CHICAGO BOARD OF EDUCATION.

Chicago, Ill.

October 26, 1914.

My dear Sir:

It was a great pleasure to me to be present at the exhibition of the moving picture presentation of "Julius Caesar," on December 9th, at the University. The selection of important incidents in the life of Caesar was made with the best of judgment. Every part was most excellent, and the whole presentation was in the highest measure satisfactory.

It was greatly appreciated, not only by myself and the faculty of English, but by the student body itself. I should be glad if all the students in all the institutions of the country could have the opportunity to see it.

I am,

Very truly yours,

S. B. McCormick,

Chancellor, UNIVERSITY OF PITTSBURGH.

Pittsburgh, Pa.

December 15, 1914.

of Film Classics

Page thirty-seven



Nydia prepares a cup of poison for Glaucus, believing it a "love potion"

From the George Kleine Film Classic, "The Last Days of Pompeii"

The Last Days Of Pompeii

Period about 79 A.D. Photographed at Rome, Italy. Time required to show, 1 hour 30 minutes.



IFTH in the line of GEORGE KLEINE'S CYCLE OF FILM CLASSICS, and last of the Roman Era productions, is "The Last Days of Pompeii," founded on Lord Bulwer's story, staged at Pompeii and Turin, Italy.

No other novel, with the exception of "Quo Vadis?" has received such elaborate attention at the hands of the picture manufacturer. Aside from its vast cost and the considerable time consumed in its staging, the subject is characterized throughout by a minute regard for the details of Lord Bulwer's novel. Just so far as the novel is instructive in an historical sense, so can the film be considered a faithful reproduction of Pompeii of 79 A. D. The producer succeeded nobly in perpetuating Lord Bulwer's idea of historical romance—that is, romance interwoven in actual history. Details have been worked out with great particularity. It is antiquity made vivacious and all but modern. One might say of the film what a critic remarked of the book, that "the archaeology of 'The Last Days of Pompeii' was so sound that visitors assume

as a matter of course the genuine identity of the houses of Diomed and Glaucus, and give themselves up to the received illusion when the guide points out the rich form of Julia impressed on the lava walls of the cellar where she had sought refuge."

The destruction of Pompeii is, however, far more impressive in film than it could ever be on paper. The mad scurryings of demented thousands amid a hail of smoking cinders and blasts of flame; the falling of great pillars; the collapse of temples, makes one feel that his ears ring with the shrieks of the terror-maddened multitudes of the stricken city. These scenes of Pompeii's last day with their splendid dramatic effect run for more than fifteen minutes, a thousand feet of awe-inspiring thrills.

The educational value of "The Last Days of Pompeii" is immeasurable. The beautiful, idle, slumbrous, luxury-loving life of the doomed city has been painted with a master's brush. Every moment has its charm hammered home with a force and reality peculiar to the motion picture.

Glaucus, an Athenian noble living in Pompeii, falls in love with the beautiful Ione, whose brother, Apaecides, a young man of religious nature, is the pupil of Arbaces, an Egyptian priest of Isis. Arbaces nourishes an intense but unworthy affection for Ione and plots the downfall of his rival, Glaucus. A splendid opportunity is

George Kleine's Cycle

Page forty

offered him when Nydia, a blind girl who has been befriended by the Athenian and loves him secretly, comes to the Temple of Isis in search of a potion which will cause her benefactor to reciprocate her love. Arbaces promises to provide her with the potion on the following day.

Meanwhile Apaecides has detected the trickery of Arbaces' supposed miracles and prepared to denounce the Egyptian and expose the evil rites of Isis. Arbaces visits a witch, who dwells in a cave on the side of Vesuvius, and who is noted for her ability to brew the most deadly poisons. He has little trouble in persuading her to give him a potion which "shall sear and blast the brain to make Glaucus idiot, raving mad, while yet the heart beats on." This "love potion" he gives to Nydia, who mixes it with water and causes Glaucus to drink it. The insane man rushes through the streets, reeling from side to side.

Fearing Apaecides' exposures of his iniquities the Egyptian murders him. At that instant the staggering form of Glaucus appears, and the cunning Egyptian sees an opportunity to prevent suspicion from falling upon himself, and at the same time to make his revenge upon his rival more terrible. He seizes the muttering Glaucus and loudly calls for aid. Convicted of the murder, Glaucus is condemned to die in the arena.

The great day finally arrives and the mighty stands are crowded with people in holiday attire,

ready to enjoy the unprecedented spectacle of a patrician thrown to the lions. Nydia, who has guessed the truth, and who has been locked up by Arbaces to prevent her from telling tales, makes her escape. She hurries to the home of Sallust, Glaucus' bosom friend.

The great spectacle is at its height. The people have howled themselves hoarse with delight at the gladiatorial contests. Now they are yelling impatiently, "Glaucus to the lions! Glaucus to the lions!" Glaucus is thrust into the arena, and the lions freed from their pens, just as Sallust and Nydia arrive with proof of his innocence.

At that instant the skies darken, and from the distant crater of Vesuvius there shoots into the sky a shaft of hellish light! Hot cinders and boiling lava begin to descend upon the town. The people are crazed with fright and, panic-stricken, vainly seek safety in flight. The city is doomed. The catastrophe restores the demented Glaucus to reason. Through the Stygian darkness Nydia, the blind girl, who needs no light to find her way, leads him to the house of Ione. On the way they see Arbaces crushed by a pillar of his own idolatrous church.

Then Nydia leads Ione and her lover to the seashore, and when they are safe aboard a vessel throws herself into the waters of the bay. Her love-task ended, the blind girl at last finds the rest she seeks.

George Kleine's Cycle

Page forty-two

Below is the reproduction of a letter written shortly after release of "The Last Days of Pompeii," by the Marquis Guiccioli, Gentleman in Waiting to the Queen Mother of Italy:

Her Majesty, the Queen, would like to have an exhibition of the moving picture, "The Last Days of Pompeii," at the Royal Castle of Stupinigi. Please let me know, if it is possible, what evening would be most convenient for you.

With my best regards,
MARQUIS GUICCIOLO,
Gentleman in Waiting to the Queen Mother.

My dear Mr. Kleine:

I certainly enjoyed your production of "The Last Days of Pompeii." It is a triumph of motion picture science. The student who knows the history of the times can behold graphically and truthfully the realization of the history of that early period. The expense of the film must be enormous, but the beauty and high character of the work must eventually recompense the producer.

Yours sincerely,
DAVID J. MORAN,
Pastor, The Church of St. Peter.

St. Paul, Minn.
December 13, 1913.



Desdemona declares her love for Othello

From the George Kliehne Film Classic, "Othello"

Othello

or

The Moor of Venice

Period about Fourteenth Century. Photographed at Venice, Italy. Time required to show 1 hour 15 minutes.



HIS production represents the first serious attempt to film the famous Shakespeare classic. Incidentally it is the first of Shakespeare's stories to be filmed in its proper environment as the master would have wished. Venice, rendezvous of the modern tourist, the very fountain-head of romance and adventure! Its historic waterways with their tales, ten centuries old, of passionate loves and fierce vendettas, its aged palaces and treasure stores of scenic wonders gave of its best for the making of "Othello."

Desdemona, a beautiful and high-born Venetian lady, is wooed and won by Othello, a Moorish general whose dusky skin cannot conceal a chivalrous and adventurous spirit such as women love. Desdemona's father, Brabantio, learning of their secret marriage, is much incensed and goes before the Duke of Venice and complains that his daughter has been stolen from him. It so happens that Othello's warlike qualities are in demand upon the very night in which these affairs culminate. He

has been in the service of the Venetian government, and the State now requires his presence in Cyprus to oppose a Turkish fleet. He is, therefore, suffered to depart in peace with his wife, Desdemona, especially since she in the Council Chamber declares her love and confidence in him.

Iago, an officer under Othello, has sworn secret enmity against his master because the Moor raised Cassio instead of himself to the chief lieutenancy. His enmity has taken the form of carefully laid plots, which began the very nuptial night of Othello.

In Cyprus, where Othello and his train repairs, the plots have abundant time for ripening. A storm has wrecked the Turkish fleet, and Othello remains in command on land amid a general revelry authorized by him to celebrate the destruction of the enemy and in honor of his own nuptials. During the feast Iago makes Cassio drunk and involves him in a street brawl. Othello arrives on the scene and deprives the officer of his lieutenancy. Iago advises Cassio to sue for favor and restoration of his rank through Desdemona, since Othello will deny her nothing.

Cassio, unsuspecting of treachery, obtains an interview with Desdemona. Iago lures Othello to the scene, innocent enough, but greeted with an ominous shake of the head by Iago. Othello, see-

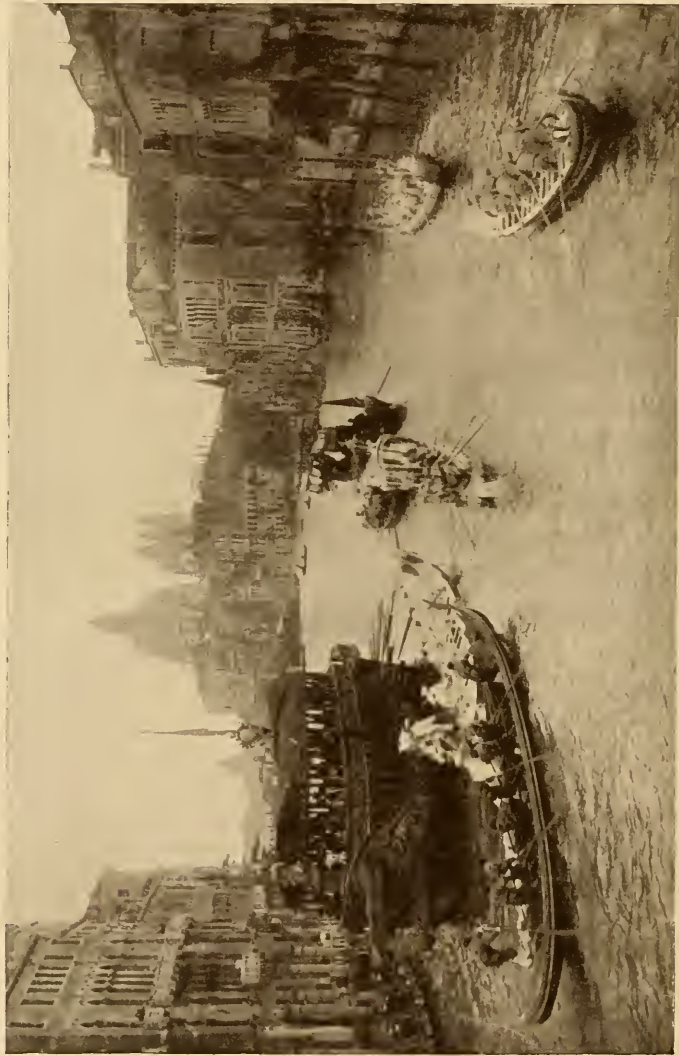
George Klein's Cycle

Page forty-six

ing the gesture, questions his ensign, whereupon the latter instils the poison of jealousy into his master's ears, making him to doubt Desdemona's relations with Cassio; the doubt intensifies when the lady, in the kindness of her heart, intervenes for Cassio. Henceforward Iago loses no opportunity to do his best to add to his master's jealousy. He procures, by stealth, a handkerchief, given by Othello to Desdemona, and causes it to be found in Cassio's possession.

Othello becomes convinced that his wife has been untrue to him. He determines upon her death and charges his supposed friend, Iago, with the task of dispatching Cassio. Nothing loath, Iago embroils Cassio in a night combat with Roderigo, a former suitor of Desdemona, entangled in the meshes of Iago.

Cassio wounds Roderigo. Iago desires the death of both, and so, unseen, stabs Cassio. Meanwhile Othello goes to the bed chamber of Desdemona and smothers her to death. Emilia, wife of Iago and the devoted servant of Desdemona, proves to Othello that his wife, whom he has just murdered, is innocent. Iago kills Emilia. Othello wounds Iago, then kills himself. Cassio, who still lives, is advanced to the government of Cyprus, and Iago is reserved for a lingering torture.



"The Marriage of the Sea"

Facsimile of Grand Canal of Venice, from George Kleine's Film Classic, "The Lion of Venice"

The Lion Of Venice

Period about Fourteenth Century. Photographed at Venice, Italy. Time required to show, 1 hour 30 minutes.



HIS production takes us from the stormy days of the Roman Republic to Fifteenth Century Venice, Queen of the Adriatic, whose gondola-ridden waters are scenes of some of the quaintest stories in any language!

“The Lion of Venice” is pure romance and, unlike its illustrious predecessors in the cycle, has no historic basis for its story. It is, however, unsurpassed even by “Julius Caesar” in educational value and has many conspicuous features included in no other motion picture.

On another page we reprint a letter addressed to George Kleine, signed by Count Grimani Mayor of Venice, Italy, the burden of which is *“that the scenario must be undersigned by an eminent writer of Venetian history and the properties supervised by an eminent artist, who will warrant the artistic value, the truthfulness and seriousness of the film, the execution of which they must watch carefully.”*

The producers complied with these conditions

Page forty-nine

and put up a heavy bond, after which the wonderful museums of Venice readily yielded their best and most precious treasures to the making of "The Lion of Venice." On its part the City Council plunged enthusiastically into the spirit of the enterprise and gave much assistance voluntarily which had no place in the written contract. For instance, the Grand Canal was closed to traffic an entire forenoon so that no suggestion of the modern could mar the perfect illusion of Venice of the Fifteenth Century. This in itself was a great concession, and so far as known is unprecedented in the records of the city.

A type of gondola used during the period—many specimens of which are preserved in the city's museums—was necessary for the pictures. In their day these gondolas were called bissones, and by the richness of decoration of the small, open cabin amidship indicated the prominence of the patrician family to which the vessel belonged.

Also a number of beautiful pageants are shown, among them the ceremony of the Marriage of the Sea and the installation of a High Admiral of the Navy of Venice. The latter ceremonial is given in its entirety and was reproduced accurately for the moving picture. We see the Doge and his Council of Ten in their gorgeous robes of office marching out of the beautiful Church of St.

George Klein's Cycle

Page fifty

Mark's, followed by high municipal and other dignitaries. To their left as they march with rich display of office insignias is the noble Ducal Palace with its magnificent series of arches. On they pass until the bank of the Grand Canal is reached, where the Doge and his Council board the bucin-toro, the great and elaborate barge of State. This vessel is rowed majestically to the mouth of the Canal in the Adriatic, accompanied by a flotilla of gaily and richly caparisoned bissones, which rapidly circle the slower-going bucin-toro.

Aside from its delightful glimpses of Fifteenth Century life, the story possesses rare dramatic charm.

Captain Benito Rienzi, in command of a small fleet of Venetian men-of-war, is sent to hold the island of Cyprus against the onslaughts of the Turkish squadrons, but after a valiant defense is forced to give way and put back to Venice for reinforcements. His masterly retreat and his preservation of the fleet in the face of such odds wins him almost as much glory as a victorious battle, and he is complimented by the Doge and the Council of Ten, the highest powers of the republic.

These honors, however, are meaningless to Rienzi, when he learns that during his absence his sweetheart Bianca, has been forced to marry Count Orsini a powerful noble. He meets her at

their trysting place, the famous shrine of Our Lady of the Waters, and there she tells him that although her heart is his she has pledged her faith to Orsini and that she will be true to her vows.

In the meantime a scapegrace young nobleman of unsavory reputation has been unsuccessfully wooing Adriane, Rienzi's sister, and unsuccessful in his attempts to win her by flattery, plans an abduction. Rienzi discovers the plot and pursues the would-be kidnapper, who takes refuge in a home frequented by Orsini. The count protects him from the avenging hand of the incensed brother. Orsini, knowing of Rienzi's love for his wife, conspires with the young nobleman to bring about the captain's downfall. They conceal a forged letter in his apartments and denounce him to the authorities as a traitor to his country. His house is searched, and the paper, ostensibly a letter from a Turkish commander accepting Rienzi's offer to surrender the Venetian flotilla to the Sultan, is found. He is arrested, and only the personal intervention of the Doge's wife, who acts in response to an appeal by Adriane, prevents his execution. The disgrace causes the death of Rienzi's mother, and he, his death sentence commuted to exile from Venice, is forced to leave the country.

Taking his sister with him, Benito joins the pirates of Dalmatia, who have risen in revolt and

George Klein's Cycle

Page fifty-two

in revenge for the ungrateful treatment he has sustained at the hands of Venice determines to lead her enemies against her. Adriane, still loyal, begs him not to turn his hand against the flag of his country, but he will not listen.

News of Rienzi's connection with the rebellious pirates is carried to Venice, and a price is set upon his head. Learning of this, Bianca hopes to win him back to loyalty, and to this end sends him a banner displaying "THE LION OF VENICE," which she has embroidered with her own hands. The bitter-hearted Captain, however, refuses to be won over. He throws the flag aside, but Adriane, still confident of changing his heart, secretly takes it and hides it in the hold of the pirate ship.

Meanwhile Orsini, Bianca's husband and Benito's deadly enemy, has been placed in command of a great squadron sent out by Venice for the double purpose of destroying both the Turkish fleet and the pirate vessels. He is attacked by a giant Turkish armada, whose commander, knowing of Benito's rebellion, sends to invite the pirate vessels to participate in the attack. Benito gladly accepts and puts his vessel under way. While the ship is headed toward the hard-pressed Christian fleet, however, Adriane brings the flag of Venice from the hold and unobserved climbs quickly to the masthead. There is a mo-

ment of silence among the pirates as they see the waving folds of the National emblem, then they break into a hearty cheer. Rienzi can no longer resist the call of flag and country. With a shout he urges his men against the astonished Turks. By his aid the fleet of Venice emerges from the struggle victorious, and Orsini, mortally wounded, confesses the plot against his rival. Then with the Crescent banners as trophies of his victory Benito sails back to Venice, where his seeming treachery is explained and he is restored to rank and honor. And Bianca, freed by the same stroke that took her husband's life in battle, is waiting for him on his return.



written in answer to a request for permission to lay the scenes of the photodrama in the canals of Venice, amid its palaces, and to use its historic gondolas and monuments.

"In order that the Council may be in position to pronounce itself on the matters contained in your letter of the 30th, it is necessary that your company present a very detailed program of the film. This program should imply the Company's responsibility, and must be undersigned at least by an eminent writer of Venetian History and also by an eminent artist who will warrant the artistic value, the truthfulness and seriousness of the film, the execution of which they must watch carefully. When the Council will be in possession of these items and all other indications regarding the locality and the hours in which the film is to be made, then, only, the request of your Company will be taken into consideration.

With regards,

Signed (Count Grimani)."

After all these conditions had been complied with and a heavy bond put up, the City Council of Venice entered heartily into the proposition and gave the photo-players all the aid it could, providing special police, stopping all traffic on the Grand Canal, and loaning many rare antiquities from its museum including the historic Bissones.



"I find you pleasantly engaged, sir!"

From George Kleine's Film Classic, "Vanity Fair"

Vanity Fair

with

Mrs. Minnie Maddern Fiske

Period modern. Photographed by the Thomas A. Edison Co. in its New York City studios. Time required to show, 1 hour 45 minutes.



THE eighth and last production in GEORGE KLEINE'S CYCLE OF FILM CLASSICS is a rarely beautiful and worthy effort to perpetuate in film one of the greatest characterizations the American stage has ever known. "Vanity Fair," while essentially a story film, is a classic of the first magnitude, without which this cycle would be incomplete indeed. The mere announcement that Mrs. Minnie Maddern Fiske portrays her historic "Becky Sharpe" is sufficient guarantee of the sterling worth of the production. Mrs. Fiske's "Becky," because of its individuality and ingenuity of characterization, ranks with Edwin Forrest's "Lear," Joseph Jefferson's "Rip Van Winkle" and Richard Mansfield's "Cyrano de Bergerac." Those splendid figures of the stage now live only in the memory of the elder generation of playgoers. Thus, in the magic of the film, Mrs. Fiske's "Becky" is preserved. Mrs. Fiske played the role in the spoken drama precisely one thousand times.

Page fifty-seven

"Vanity Fair" is quite the most elaborate and pretentious film the Edison Studio has yet made. It is the only one of American manufacture comprised in the cycle, a distinction to its credit in view of the Anglo-Saxon nature of the Thackeray classic. It represents a considerable investment of money, talent and energy, and occupied a lengthy period in manufacture. The task of visualizing the narrative, was certainly one of the most difficult undertaken in the history of the silent drama. To present a physical situation is a simple every-day affair, but to transfer "Vanity Fair's" rich qualities of humor and satire from the printed page to the picture screen proved a difficult task made possible only by the indefatigable work, care and genius of Mrs. Fiske herself. The finished product will stand for years to come as a remarkable testimonial to the histrionic possibilities of the motion picture.

The ball at Brussels on the eve of Waterloo is an unforgettable scene. The home of the Sedleys and Osbornes, "Queen's Crawley," the incidents at Brussels and Gaunt House; George Osborne, Jos., Miss Crawley, the Major and the Colonel, Lord Steyne and Becky are unique characters which will forever stand in the foremost rank of English literature. The variety of character, intense realism, profusion of wit, humor and invention, all essentials of the model romance, are found in the picture version of "Vanity Fair."

George Kleine's Cycle

Page fifty-eight

How You Can Exhibit George Kleine's Cycle of Film Classics



WE have worked out three plans by which societies, organizations and institutions of various kinds may view GEORGE KLEINE'S CYCLE OF FILM CLASSICS at no cost to themselves, and indeed, with a possibility of considerable pecuniary profit. None of them involves any expenditure of money—a little energy, time and co-operation is all that is necessary—and more co-operation than energy or time.

When it is considered that these pictures have been exhibited at many theatres, where high admission prices were charged, and that by our present plan societies, organizations and leagues may view the entire cycle of eight without cost to them, the importance of our offer becomes immediately apparent.

We are anxious that clubs, societies, fraternal orders, philanthropic organizations, schools, colleges, universities, churches, leagues, etc., avail themselves of this unusual opportunity.

PLAN NO. 1.

Select a committee to visit the proprietor of the best motion-picture theatre in your community. Inform the exhibitor that your organization is interested in exhibiting GEORGE KLEINE'S CYCLE OF FILM CLASSICS, and that his theatre has been selected as the most progressive and the one most likely to attract the best class of people. Tell him that your organization will decide on a certain afternoon or evening, once a week, to view the Classics, and will attend in a body. Suggest to him that in addition to your support you will assist him by advertising the engagements in whatever ways occur to you.

If this plan is placed before him fairly we have no doubt he

will greet it with enthusiasm. While the subjects cost him more than his regular program, he will be substituting a beautiful classic for the usual inconsequential drama or comedy. Moreover, he is dependent on the good-will of his community for support and will be pleased with your interest in his house and your willingness to co-operate with him in attracting a clientel of solid, substantial folk. The proposition involves no out-of-the-ordinary risk or expenditure on his part, and, furthermore, will add prestige to and create more interest in his theatre.

PLAN NO. 2

Have your committee call on the exhibitor and explain to him that your organization wishes to view **GEORGE KLEINE'S CYCLE OF FILM CLASSICS**, and that you are willing to guarantee him the sale of a certain number of course tickets, the amount of the guarantee to be decided by yourselves. Inasmuch as all your members will want to attend, you can at least safely guarantee as many tickets as you have members, and each member will certainly arrange to sell at least two or more tickets to friends. Many organizations now viewing the Classics have volunteered the sale of four or five times the number of tickets as there were members in the organization, owing to the slight admission charge. The guarantee need be made no larger than an amount equivalent to the actual expenses of the exhibitor in arranging for the cycle.

PLAN NO. 3

This is by all odds the most popular of the three, and one that appeals strongly to clubs and societies willing to increase their cash-on-hand accounts. It is in use all over the country with pronounced success.

Explain to the exhibitor that your society or club is interested in viewing the Classics, and that you will divide with him, on an equitable percentage basis, the profits to be derived from the course of eight lectures. Each member is then given a block of

tickets to sell for the entire course. You enlist the support of your daily paper and co-operate with the exhibitor in giving publicity to the coming lectures through the various mediums at hand. With his experience in such matters he can assist very materially by utilizing his own advertising space in the daily papers, by showing on his screen every evening a glass slide announcing the course, and by the use of lithographs in neighboring windows and the lobby of his theatre.

You can easily interest the local school board, suggesting that your organization or a daily newspaper give away a set of histories to the student who, after seeing "Julius Caesar," writes the best essay on his life and work. Many societies have already tried this plan with much success, creating a great deal of enthusiasm in advance of the arrival of the film.

Explain to the exhibitor that you will allow him to deduct from the first money received the cost of rental and other miscellaneous expenses, such as printing of the course tickets, advertising, etc. The balance can then be shared on a percentage basis that will be mutually agreeable. A fair arrangement is to give the exhibitor sixty or sixty-five per cent. and the organization forty or thirty-five per cent.

In connection with this plan an advanced admission fee may be charged which will add considerably to the gross receipts. For example, in a house seating five hundred persons, with an admission of twenty-five cents, the receipts per lecture would be \$125; for the entire course, \$1,000. Roughly, this would net your organization, after all expenses had been paid and the exhibitor had received his share, more than \$300.

Those in charge of schools are quick to recognize the educational advantage of viewing these classics, and there is little doubt that you can enlist their assistance and dispose of a considerable number of tickets through them. A helpful, stimulating plan, found to work exceedingly well in schools, especially those of the higher grades, is to ask some bright, well-versed

scholar to give a five minutes' lecture before the picture is shown, taking for his subject the picture on exhibition that day, or the one shown the preceding week. You will be surprised to see how greatly their book knowledge is supplemented by viewing these historical film productions.

Your position in approaching a theatre proprietor or manager is strongly fortified by these facts, which he will readily appreciate.

First. The prestige it will give his theatre by reason of having been selected in preference to all others.

Second. The better class clientele of patrons he will secure by co-operating with you for the exhibition of the Classics.

Third. The assurance he will have of a certain profit.

Fourth. The possible new field it may open up for his theatre.

Fifth. The superiority of the program he will be enabled to offer his regular patrons.

Sixth. It will require no great power of persuasion on your part to make him see these advantages. If he is alive to business possibilities he will grasp this one.

On page 64 you will find a sample course ticket which can be used with any of the plans suggested above.



Date.....

City

State

Name of Organization

President

Committee

Name of Theatre

Manager

Address

Capacity

Admission

Music

Interested in Plan No. 1

“ “ “ No. 2

“ “ “ No. 3

(Check plan you are considering, and whether afternoon or evening performance is desired.)

REPORT OF COMMITTEE.

*What afternoon or evening was mutually agreeable and decided upon

Give date on which exhibitor will communicate with us.....

(Owing to the popularity of the Cycle, it is imperative that there be no delay.)

Course to start. Day

Date

Price to be charged for course ticket

Price to be charged for single admission

Will Newspapers help by giving publicity

Name of papers

Editor

(Our publicity department will handle entire newspaper campaign, furnishing stories, photographs, cuts, etc.)

Approved by

President.

NOTE TO COMMITTEE:—In order to expedite matters, if consistent, have exhibitor fill in the following:

“Please communicate with me immediately, advising terms for course of Cycle of Film Classics. I will require advertising matter as follows

(Signed) EXHIBITOR.

REMARKS

Kindly detach this page and return to George Kleine, 729 7th Avenue
New York City

CHICAGO CIVIC LEAGUE

ORPHEUM THEATRE

Number 1746

ADMIT ONE

COURSE TICKET :: :: PRICE \$2.00

GEORGE KLEINE'S

CYCLE OF FILM CLASSICS

QUO VADIS - SPARTACUS - JULIUS CAESAR - ANTONY AND CLEOPATRA
LAST DAYS OF POMPEII - OTHELLO - LION OF VENICE - VANITY FAIR

EVERY MONDAY—Performance 7 P. M. & 9 P. M.—COMMENCING MARCH 6

The above is sample course ticket referred to on page 62. This, of course, can be varied to suit your requirements. It is a suggestion only.





UNIVERSITY OF CALIFORNIA LIBRARY
Los Angeles

This book is DUE on the last date stamped below.

THEATER ARTS

FOR LIBRARY USE ONLY
DOES NOT CIRCULATE

Form L9-50m-11,'50 (2554)444

THE LIBRARY
UNIVERSITY OF CALIFORNIA
LOS ANGELES

UCLA-Theater Arts Library

PN 1997 K67g



L 006 284 031 9

Theater
Arts

PN
1997
K67g

UC SOUTHERN REGIONAL LIBRARY FACILITY



D 000 583 044 3

