

These Eight Pages of Material Can Be Used to Make Up Your Own Program Or Used As Advertising Copy

D. W. GRIFFITH
Presents

"AMERICA"

STORY AND TITLES BY ROBERT W. CHAMBERS
Historical Arrangement by JOHN L. E. PELL

Nathan Holden.....Neil Hamilton
Justice Montague.....Erville Alderson
Miss Nancy Montague.....Carol Dempster
Charles Philip Edward Montague.....Charles Emmett Mack
Samuel Adams.....Lee Beggs
John Hancock.....John Dunton
King George III.....Arthur Donaldson
William Pitt.....Charles Bennett
Thomas Jefferson.....Frank Walsh
Patrick Henry.....Frank McGlynn, Jr.
George Washington.....Arthur Dewey
Captain Walter Butler.....Lionel Barrymore
Sir Ashley Montague.....Sidney Deane
General Gage.....W. W. Jones
Paul Revere.....Harry O'Neill
John Parker, Captain of Minute-Men.....H. Van Bousen
Jonas Parker.....James Malaidy
Captain Hare.....Louis Wolheim
Chief of Mohawks, Joseph Brant.....Riley Hatch
Edmund Burke.....W. Rising
A Refugee Mother.....Lucille La Verne
(by special courtesy)
An Old Patriot.....Milton Nobles
Patriots, British, Indians, Soldiers, Farmers, etc.

Released by United Artists Corporation

OUR THANKS ARE DUE

Mr. E. B. Worthen, President of the Lexington Historical Society.
G. Watson James, Jr., National Historian, Sons of the Revolution.
Charles K. Bolton, President, Boston Athenaeum, and Senior
Warden, Old North Church.
Secretary of War John W. Weeks
Brig. Gen. Sir Percy Sykes.
Dr. J. A. C. Chandler, President, College of William and Mary.
Dr. W. A. R. Goodwin, Professor, College of William and Mary.
W. Jordan, Curator, Independence Hall, Philadelphia.
W. Herbert Burk, D.D., Valley Forge Historical Society.

And then later, Nancy, with her father, escapes to her Uncle's home in Northern New York, and there is the great sacrifice; she puts away the rich garments of the past, and takes on the sweetest robes of all, the perfumed, glorious robes of service.

Here also continues our love story, a silver thread of romance running through that great north country from the upper Hudson through Pennsylvania; where were the granaries of Washington's armies.

The people of the southern states endured much, but the people of the Northland lived and worked and struggled through the war in constant fear of death that hovered in every wood and covert. Through all this vast country, towns and districts were destroyed with fire and sword in the hands of Tories, Hessians and regulars. With the visitations of the enemy death, torture, burning at the stake, mutilations and horrors that cannot even be suggested, were inflicted upon men, women and children, time and time again; and, with tremendous courage, the people rebuilt their homes, restored their fields, only to have them destroyed again.

One may ask why Washington crossing the Delaware is not shown. Our story deals with the sacrifices made to give us our institutions today. In crossing the Delaware, Washington lost but two men. The American forces that held the North lost ten thousand; suffered at the hands of the Tories and Indians unmentionable tortures. With everyman's scalp worth seven dollars then (more than \$100 by comparison today), death of the Americans meant commercial success as well as a triumph with arms. And the women, for whose scalps no bounty was offered, were oftentimes burned in their homes.

These unknown heroes along America's border from Fort Pitt, Pennsylvania, to her eastern boundaries! These brave, loyal hearts that held this great stretch of country against America's enemies, Tories, Hessians, Indians and regulars!

Thousands gave their lives: These heroes, unlike Paul Revere, had no glorious Longfellow to sing their song, and the historians of the Revolution were with the southern armies. Unknown, unsung, they lie on this vast plain, sacrificed on this great altar. Over them let us drop one tear from a grateful heart; over them one sigh of compassion; over them at least one little laurel spray for remembrance.

To this Northland Washington sends Nathan Holden, now a captain in Morgan's Riflemen, the most famous fighting unit of the Americans. They wear "Liberty or Death" upon their breasts.

THE ROMANCE

The romance develops between Nathan Holden, an express rider of Massachusetts and Nancy Montague of Virginia. She belongs to one of the world's most famous families of the nobility directly descended from Charles, Earl of Halifax. The Montague house and estates are the show place of America; hundreds of slaves serving the little principality; the Montagues own ships sailing the seas.

When presented at court in London, little Nancy is the sensation of the season, a tantalizing little beauty. From the letters written by the great ladies concerning Miss Nancy's presentation, comes a murmur, gentle but fragrant, of the daintiness of her taste in perfume and lingerie. Other letters comment on the whimsical way she used to look at George Washington.

Nathan is the champion wrestler and athlete of Massachusetts; a daring horseman; and, though poor, of good family and a graduate of Harvard. The passionate tenderness of his poetry, still in existence, reflects in the sombre beauty of his smouldering eyes.

Holden first meets Nancy in Virginia. He thrills at the first sight—a startling vision with her silk-clad ankles fluttering beneath her dainty skirt; a tender vision in her innocence and graceful beauty—and thinks to touch her would be more than youth could endure. He writes that he sets her as a thing apart. Perhaps it is the great difference in their stations.

Strangely enough, they meet later when the Montagues, being Loyalists, go North to consult with the King's people about resisting the rebels at Lexington, arriving on the very night Paul Revere sets the world afire by his mad ride.

It is here Nancy puts her girlhood aside; for it is here her lover is forced to break her heart.

As the poet says: "Each man kills the thing he loves: Let this by all be heard. The brave man does it with a sword; the coward with a word."

It is here also that Nancy's brother, though of a family of Loyalists, embraces the American cause.

Nancy, like her mother, is known for the passionate tenderness of her devotion to her brother. Though a dandy, he is a dangerous swordsman, expert marksman and brave as men can be. Risking all, her brother embraces the cause of Freedom, the symbol of sacrifices of the many that freedom might not die from the face of the earth.

Here Nathan again meets Nancy, not in dramatic devices, but in incidents which actually occur according to the authentic reports of the military records.

Nancy is caught with the other refugees at Fort Sacrifice, the symbol of America. America's enemies are pounding at the gate. Nancy is threatened in a whirlpool of terror, death, destruction, swirling around the Fort.

An American courier takes this news to young Holden and his Morgan's Riflemen. We must thrill with them when they receive this news, and when Nathan goes with his men to save the Fort, grander in their homespun than knights in armor and swifter than Fate in their retribution.

This picture play is merely an attempt to suggest in a small way the great sacrifice made by our forefathers that America might become a free and independent nation.

It is in no sense an attempt to portray the story of the Revolutionary War; as that story is too tremendous to be told fully by many picture plays, much less by one.

No efforts have been spared to have the historical incidents as correct as possible. The villages of Lexington and Concord were designed from the Doolittle drawings, and descriptions given by writers of the day.

In the conflict at Lexington and Concord Bridge, despite the numbers engaged, our picture shows the exact number killed.

The battle lines at Lexington are exact reproductions of the original as to numbers—800 British against 77 Americans.

The details of Paul Revere's ride are historical incidents and not dramatic conveniences. When pursued by British horsemen, he outrode them by hurdling fence and gate cross-country, finally losing them in a quagmire.

Replicas of Paul Revere's lantern were actually hung in Old North Church for the signals.

The drum used by the Minute Men is the original one used at the Battle of Lexington. Several flint-lock guns carried in the scene were actually used in that strife, and pistols shown are those recovered from Maj. Pitcairn's horse, after being abandoned when injured.

Buckman's Tavern is an exact reproduction, and the Clark home is an actual photograph of the original.

As for Walter Butler, symbol of other leaders in the battle of autocracy against freedom, Fiske, perhaps the greatest of the American historians, says he is the only character in all history in whom he could find not one single redeeming trait.

Here's an Ad that "Knocked Them Cold"

you that have suffered—

YOU that have suffered for years—a thousand.

YOU that have embittered the earth with your tears,

YOU that have wept by the wailing walls of Jerusalem; and the cruel nations of the earth have made you take these walls with you wherever you journey, so that your bitter tears have watered the lands of the world, from east to west.

YOU that have found in the land of **AMERICA** at least a better shelter than in any other land, not perfect; no, not perfect, but at least better than before.

Come and see how this country that has given you shelter was made.

See how it, with its precious freedom, was gained through tears and sacrifice and sorrow.

Come, for you will find there laughter, tremendous thrills, and you will see the great sacrifices of the first Americans, their sorrows and triumphs, and you will see how they wailed by their walls of mourning at Valley Forge, Lexington and Bunker Hill, and how they, the first Americans, arose to the tremendous heights that you have arisen to.

The country they made, they made for all.

This country is now yours as well as theirs.

You must help to keep it that the lights of freedom may not die out.

Help to keep this land of America free from intolerance, from hatred; a refuge for all the oppressed for ever and ever; your land, the land of all people: **AMERICA! AMERICA! AMERICA!**

All this you will see, all this you will feel as truth in D. W. Griffith's play of that name "**AMERICA**" now showing at the Forty-Fourth Street Theatre. Matinees: 500 seats at 50c., best seats, \$1.00. Evenings: 50c, \$1.00 and \$1.50.

Says astute Mr. Martin, Critic of the World: "Finest play ever made."
Says Miss Harriette Underhill of the Tribune: "The finest story ever screened." Says Mr. Colgate Baker: "Easily the screen's greatest achievement."

Mr. Griffith thinks this is a Real Ad to get Business

D. W. Griffith's "America," a romantic story after the style of Walter Scott's Ivanhoe.

The story of the sacrifice made by our forefathers during the Revolution is romantic, inspiring and thrilling beyond description.

Through this story is interwoven a beautiful romance, Harriette Underhill in the Tribune says "a great love story."

It is also absolutely correct historically.

SEE the beginnings and causes that made necessary a great sacrifice!

SEE the gorgeous scenes in the Court of King George III!

SEE the old house of Burgesses in Virginia, where sat Washington, Patrick Henry and Jefferson, the founders of our Republic!

SEE the magnificent ride of Paul Revere, said by New York Herald to be the most thrilling scene ever filmed!

SEE the gathering of the American patriots at Lexington and Concord.
77 Americans standing against 800 British Regulars at Lexington.

SEE the magnificent Valley Forge!

SEE the surrender of Cornwallis, and the inauguration of the first President of the United States!

SEE the assault on Fort Mifflin and the rescue of the Americans by Washington's favorite unit, the "Liberty or Death" brigade of Morgan's Rifles.

By our arrangements with Messrs. Shubert this picture cannot be shown in any other New York Theatre this season.

Now at the 44th Street Theatre Twice Daily, 2:20 and 8:20.

The Quotations From The Critics Can Well Be Used to Stimulate Your Own Advertising Copy

AN IMPRESSION

By FREDERICK LANDIS, Famous New York Journalist
and Brother of JUDGE LANDIS

Columbus discovered America, but David Wark Griffith made her picture. The discovery was an accident but the picture was not an accident. Griffith knew exactly where he was going and he arrived where he had planned—with a great result.

It is so vivid, so powerful.

It is not so much the glory of the picture, the genius of the builder, the skill of the players, the alternating currents of laughter and drama, the superb sequence of events, the appeal of straight souls, the epic grandeur of a Nation's birth, but around it all and over it all the actual, sacred struggles of our common Mother, America.

"The Fathers" step out of their gilded frames and draw their swords. They put off their *marble* and put on *flesh*. It is as if our silent benefactors enacted their struggles once again to rebuke the slumbers of their children.

Patrick Henry's lightning defiance flashes as it did in old Virginia; Paul Revere, the Mercury of Independence, rides, not only through the scattered *settlements*, but through your *heart* as well. You thank the stately Burke, when rising in the British Parliament, he pours a flood of eloquence against the enlistment of *Indians* to help subdue the aspirations of *freemen*. You pity, yet glory in the very rags of Independence.

You see Washington!

If "America" did nothing more than turn the Father of His Country from *impassive* majesty into *surging, indomitable* purpose, its mission would be fulfilled.

You see him at Princeton, rallying his broken lines, amid a storm of death, compelling Victory. You walk with the great Captain.

And through it all there runs, as gentle and as soothing as the old-fashioned song your Mother used to sing, the *golden thread of love*—of love, so pure, it rebukes the libertine—of love so constant, it silences the cynic—of love, that chaste element, which amid all profanation, still endures, the *never-resting, never-tiring redeemer of human life*.

When the curtain falls you are a little better, a little bigger, a little more American than ever before. Your flag is not a thing of *bunting* now, but assembled from the *shine* of stars.

"America" is more than a picture. It is an institution. And it is even more: it is a *resurrection*—a resurrection of the finest band of thoroughbreds who ever merged their personalities into a state.

This living, breathing document of the sacrifice and idealism of the men who freed America (*Journal*), is produced with the sweep and fire and fine indignation that spurred our forefathers to the signing of their declaration of independence (*Sun*). We are back on Park Row after seeing it and we are still shaky with the mightiest thrill we have ever met in the cinema (*World*).

Mr. Griffith has taken another audience into his hand and moulded it into a shrieking, cheering mob (*Eve. World*); with this tremendously exciting adventure, the most exciting true story in the world (*Sun*).

Here is the greatest story that has ever been put on the screen (*Tribune*); something to be remembered, something greater than even Griffith has ever done (*Times*).

With it, Mr. Griffith passes definitely into the ranks of the immortals, and America may once more go serenely about the development of its newest art, confident that the peer of all film directors is one of her own (*World*).

Never in filmdom has there been such a spectacle as the ride of Paul Revere (*Post*); with a crescendo of frantic intensity (*Journal*); which you find heartshaking (*News*). It is the most thrilling episode the screen has ever achieved, without an equal for spectacular dash coupled with tremendous historic significance; and in every beat of this horse's hoofs resounds the Battle Cry of Freedom (*Herald*).

To the students of history, America will be an inspiration; to the schoolboy it will be an education, and to the man ignorant of the country's early struggles, it will be a revelation. Film fans, you who rave about good pictures you have seen, see "America" and you will have something to brag about (*Telegram*).

We have seen many big pictures, but the writer cannot recall once since "The Birth of a Nation" when we so much desired to give voice to our enthusiasm (*Eve. World*); for no one can outdo Griffith (*News*); and "America" is a masterpiece of the screen (*Sun*). Columbus discovered America, but D. W. Griffith has certainly discovered the romance in America (*Eve. World*).

He has woven into the picture a beautiful, but never cloying love story acted by two young persons who deserve the highest praise (*Tribune*), and you are moved to contemplate Nancy Montague and Nathan Holden with a sympathy belonging to friends (*News*).

A LETTER FROM MR. RUPERT HUGHES

DEAR MR. GRIFFITH:

Your picture "America" has shaken me up and stirred me so deeply in so many ways that I must express my profound homage.

You have combined so many arts so greatly that your generalship is as amazing as your infinite success with detail of every sort.

There were so many thrills, heartbreaks and triumphs that it is ridiculous to praise any one thing. But the whole sequence in which the dead body of the son is brought to the bedside of the wounded father by that divine deceiver, the daughter, overwhelmed me as one of the greatest achievements ever attained by any of the arts from Greek tragedy on.

The extraordinary tangled skein of Miss Dempster's acting, with every thread sincere and distinct and unlike anybody else, also quite conquered me.

Yours very respectfully,
(Signed) RUPERT HUGHES.

MR. EDWIN WORTHEN, President of the Lexington Historical Society, says:

"In the magnitude of your task in making 'America' you ever have held to historic accuracy with remarkable fidelity.

"Lexington salutes you. God speed you in this glorious work of telling the story of the sacrifices of your forefathers, and in your patriotic mission of teaching a higher and a finer Americanism."

AS TOLD BY THE CRITICS

"'America' is the best picture ever made; the best play ever staged. It sets a new standard in the picture play as high and commanding as 'The Birth of a Nation' set in its day." (QUINN MARTIN in the *New York World*.)

"'America' will be acknowledged as the best work of Mr. Griffith, so far; and if he does not make a better picture, no one else will." (F. H. CUSHMAN in the *Boston Telegram*.)

"'America,' a real masterpiece, literally swept the audience off its feet. No other photoplay since Mr. Griffith's 'The Birth of a Nation' reaches the heights attained by 'America' from a patriotic and dramatic as well as artistic standpoint." (*The Philadelphia Evening Bulletin*.)

"A series of views . . . which have the *charm* of an etching, . . . the sweep and *life* of a battle-picture by Detaille or Meissonier . . . the reminiscent *charm* of the historical paintings and engravings of our childhood."—*Literary Digest*.

It represents by all odds the most thrilling and satisfying motion picture entertainment of the day (*Sun*); vivid, historically accurate and fascinating (*Journal*).

On this page of this suggested eight-page folder-program or throw-away, (which we, do not supply copy) is left space in which can be printed the remainder of your program or any other material that you desire to use for the information of your patrons

A folder like this one is one of the best things you can use for your mailing list.

Specials Every Newspaper Will Want

Griffith Introduces Distinct Novelties in "America"

**Master Producer Who Has Done Wonders for Pictures Has Added
Many New Things in His Latest Production**

D. W. Griffith, responsible to a greater degree than anyone for innovations in the making of photoplays, and father of the motion pictures as a vehicle for art, has again made a radical departure from established custom in the filming of "America," the titanic epic of Revolutionary days, which will be shown at..... Theatre.....

In fact, it may be rightly stated that "America" embodies more distinct novelties in motion picture production than even the masterpieces with which Griffith hitherto has revolutionized the theatre world.

Because of the fact that the production was undertaken at the instigation of our most prominent patriotic organizations, representatives of which were present at the filming of the various scenes, and that through Secretary of War Weeks the United States Army co-operated, Mr. Griffith first sought to achieve the most meticulous accuracy from a romantic and historical point of view.

To this end he established a research bureau of experts to delve into the historical documents housed in public and private museums and collections throughout the country. This staff of experts, among whom are numbered the leading authorities on the Revolutionary period have been required to settle every mooted question in regard to the most minute details of the War of Independence. Such an apparently trivial, yet historically important, problem as the color of Paul Revere's horse occupied the undivided attention of a corps of research workers for nearly a month.

Aroused to a high pitch of enthusiasm over Mr. Griffith's aims in producing "America," patriotic organizations throughout the country not only volunteered their services to aid in the research work, but, defying custom and tradition, took from the museum cases and private vaults which housed them for years invaluable relics of the Revolution and offered them to the famous director for use in his picture.

Concord and Lexington, Mass., led in this wholesale temporary turning over of the most sacred relics of our battle for freedom, and Mr. Griffith has been able to use as properties for his scenes antiques from the shrines of the Revolution which have never before been photographed, let alone by a movie camera.

Instead of taking the scenes on one location, in order to take scenes on the battlefields where the action really took place, Mr. Griffith, accompanied by his large staff of experts, which includes historical, military and technical advisers, and his entire company have been touring the country in special cars, staging the scenes for "America" on such widely separated points as Lexington Common, Washington's home at Mount Vernon, Valley Forge, and the old North Church in Boston.

The famous ride of Paul Revere, for example, was actually filmed on the road over which he rode. Even in cases where the erection of monu-

ments or modern improvements made the "shooting" of massive scenes impossible, Mr. Griffith has included scenes of the actual sites, weaving them into the action of his story with a mastery of which he alone is capable.

But perhaps of all the many innovations in the filming of "America," the most unusual is the use of large units of the regular army of the United States in several battle scenes. Infantrymen and cavalymen, clad in the garb of British grenadiers and in the buff and blue of Washington's Continental Army sweep majestically through the action.

It is the first time that units of the regular army have ever appeared in a dramatic film, or that Uncle Sam's soldiery has ever donned costumes to appear before the motion picture camera. In staging the scenes in which the soldiers appear, Mr. Griffith had the advice of army officers on disputed points of the technique of strategy and tactics as used during the Revolution.

The major battles of the war from "the shot that was heard 'round the world," on Lexington Green to the engagement which culminated in the surrender of Cornwallis are to be shown in this extraordinary photoplay, and its dramatic episodes from Paul Revere's ride to the signing of the Declaration of Independence will lend their inspiring atmosphere.

As a member of the Lexington Minutemen, descendants of the first armed patriots, who in their brilliant buff and blue uniforms took part in several scenes filmed in Lexington, Mass., remarked "America" purely as an inspiration to patriotism should prove more valuable than all the histories written or the clever slogan broadcasted throughout the land.

For although through it like a thread of gold runs a charming romance of love, "America" is the first visualized history of our country, teaching her traditions so that he who runs may read and understand.

GRIFFITH HONORED BY MILITARY MEN

For his work in making "America," which comes to the..... Theatre....., D. W. Griffith has been made an honorary member of the Minute Men of Lexington, the oldest military organization in this country.

At the first showing of the film in Boston, the Minute Men were present to weigh the historical accuracy and dramatic truth of the pictured event.

When convinced of the faithfulness and appeal of the scenes at the Common when 77 Americans met 800 British regulars, the Minute Men voted the honorary membership.

The famous bronze button of membership, worn only by direct descendants of the men who fought in the battle, was presented by Capt. E. F. Breed of Lexington.

In his presentation, Capt. Breed said: "With your film, 'America,' you have done the impossible, Mr. Griffith, in adding greater lustre to the memory of the Battle of Lexington."

President Calvin Coolidge Interested in "America"

**Despite the Fact That the Chief Executive is Not a Keen Picture
Fan, He is Interested in Griffith's Latest**

President Calvin Coolidge is not noted as a theatre-goer. Even in the days when as Governor of Massachusetts, he occupied a modest room at the Adams House in the heart of Boston's theatre section, he was seldom seen at a playhouse.

But there is one motion picture in which he is interested, and that is "America," the big romantic film made by D. W. Griffith of the American Revolution, which comes to the..... Theatre, beginning.....

Newspaper correspondents at the White House relate that not only did President Coolidge confer with Griffith about the making of "America," but that the austere and silent Chief Executive asked the producer for a number of still pictures of scenes from "America," to show the home folks up in Vermont. Which betokens an unprecedented enthusiasm on the part of the President where motion pictures are concerned.

When one learns, however, that "America" was filmed under the guidance of a special corps of research experts and historians, including representatives of the Daughters of the American Revolution, the Sons of the American Revolution, The Lexington Historical Society, and similar organizations; that Secretary of War Weeks assisted by turning over various regular army units, who appear in costume in the massive battle scenes; and that Griffith used historic houses, actual battle grounds and the shrines of American liberty for the scenes, descendants of the leading families of Revolutionary Days as extra people, and drums, pistols, flintlocks, and even uniforms which saw service in the War of Independence as properties, the interest of even the President becomes understandable.

And even had the subject and the unusual manner of making the film failed to make the average citizen enthusiastic, the fact that Griffith has broken all precedents by extending to every man, woman and child an invitation to come and see the more massive scenes made, would give the general public a more personal interest in "America" than in any film production ever made in this country.

For the public took Griffith at his word and turned out to the extent of more than 15,000 a day during the weeks the producer, his players, and United States regulars camped at Somers, New York, "shooting" battle scenes.

The story of "America," written by Robert W. Chambers, the novelist, whose earlier books dealt with the Revolutionary period, and who is regarded in literary circles as an expert in the history of those days, is the story of the struggle of the colonies for liberty from Paul Revere's ride until George Washington became President.

All of dramatic incidents of the war, and its major battles figure in the film. Griffith established a special research bureau to settle the mooted points of American history, and provide him with minute and authentic data.

The selection of players was another process which took up much time, as Griffith and his advisory experts insisted upon getting types for the roles of Washington, John Adams, Hancock, Quincy, Otis, Prescott, Warren, Gage, Howe and the other leading figures of American history.

The monumental task was materially lightened by patriotic and historical organizations which placed at the director's disposal their collections of documents and relics, and gave their advice and aid. His offices were swamped with letters from every conceivable source offering assistance of every kind, from the loan of historic flintlocks, to the request by municipalities of Revolutionary fame that he make scenes there, and use descendants of Revolutionary heroes as "supers."

The interest displayed in the communities where scenes have been taken, amounting to a revival of patriotic enthusiasm, has also served to make the undertaking rest more lightly on Griffith's shoulders.

The value of the assistance of the regular army cannot be lightly passed over, as it is a remarkable commentary on the lavish scale on which "America" is being made, as well as upon the attitude of official Washington towards the project.

Under instructions from Secretary Weeks, infantrymen from Forts Hamilton and Schuyler and from Governors Island, accompanied by complete commissary and medical units and a band, camped for weeks "on location" with Griffith at Somers, N. Y. Regular army officers and special historical and technical advisers drilled the soldiers in the manual of arms in use during the Revolution. The tactics and strategy of the War of Independence, was studied and rehearsed.

The battlefields of the Revolution were rebuilt under the guidance of Griffith's special staff, and from a high platform on the side of a hill overlooking a beautiful valley, the director and his experts, through field telephones and mounted couriers, directed the manoeuvres.

Stripping off their khaki, the regulars, garbed as British grenadiers of King George Third, and as members of the Continental Army, as Indians, and as Minutemen, refought the leading engagements of the Revolution over and over again.

Later the famous Third Cavalry, from Fort Meyers, Virginia, crack mounted outfit of the Army, restaged Morgan's raid, with Major Wainwright, aide to Secretary Weeks, costumed and made up as Morgan, leading the charges, and Colonel Hawkins, commandant of Fort Meyers, assisting Griffith in directing the charges.

On every possible occasion Griffith used actual locales for "America." This necessitated the chartering of a special train to convey the director, his big staff of research workers, historical advisers, representatives of patriotic organizations, technicians and players about the country, an expensive proceeding and a distinct innovation.

In this way Griffith was able to stage scenes at Buckman Tavern and the Hancock-Clarke house in Lexington, at Concord Bridge, on Lexington Green, at Bunker Hill, Dorchester Heights, in and around Washington, D. C., and throughout the state of Virginia. Practically every shrine of American liberty was visited by this unique band of "tourists."

Advance Publicity on Picture and Story

How David W. Griffith Came to Make "America"

Desirous of Giving Fellow Countrymen a Real Worthwhile Picture
Story of Beginning of Country Spurred Him On

The romance of one hundred and ten million people—that is the story of "America," which many critics now declare is greater than Mr. Griffith's earlier picture, "The Birth of a Nation."

Several years ago, Mr. Griffith began planning an elaborate and accurate film story of the American Revolution; but at that time, so-called costume plays were not popular. His research staff had harvested many unusual and whimsical facts long shadowed as trifles, but vividly revealing the life of that day.

In May, 1923, the Daughters of the American Revolution addressed a letter to the motion picture industry, inquiring why a film of the Revolutionary War had not been undertaken, and suggesting it should not be delayed.

Mr. Will Hays received the letter and asked Mr. Griffith to undertake the work.

Before doing it, he made a secret trip to Boston, visiting all the shrines of patriotism in that vicinity. He went to the Old North Church, motored along the ride that Paul Revere made, crossed the bridge at Concord and lay on the bank in the hot spring sun for more than an hour directly where "the shot heard round the world" was fired.

That night he decided to make the film, not to show in chronological detail the incidents of the war, but to portray the spirit of sacrifice which encouraged the little band of Americans untrained in war, to defy and conquer the hosts of the invading army.

He believed it would be of moral value as well as passing entertainment for the American people to see again the bravery and unbreakable will that their forefathers presented against the agonizing woes and the hostile scourges through a cold, ill-dressed and hungry warfare, without adequate arms or disciplined leaders.

He first took the ride of Paul Revere, a brief incident in the story but one that required three weeks to film. The engine in horseflesh selected as the mount defeated nine riders before Harry O'Neill was found to handle him. His playful preliminary to work one morning at the filming, was to leap over the hood of a big motor truck. This horse is one of the most famous jumpers in the world, but too uncontrolled for show or competitive purposes.

The only time it was ever quiet enough to handle with ease came when it became sea-sick taking the boat ride from the Mamaroneck studio to Lexington, for the cross-country scenes. Remember this throughout the picture . . . that every historic scene shown in the film was photographed in part on the actual ground where the historic action occurred.

Mr. Griffith then took his players to Lexington for scenes at the old Clark home, showing Hancock and Adams arriving and leaving there. This is the same house that sheltered them in 1775.

The scenes in Lexington were taken with the kindly aid of Edwin B. Worthen, president of the Lexington Historical Society.

Next, Mr. Griffith went to the Old

North Church, in Boston, where Charles K. Bolton, president of the Boston Athenaeum and senior warden of Old North Church, permitted him to wire the belfry, the first time ever done. Police and fire guards were in constant attendance to guard against possibility of fire or damage.

The scenes shown in the picture are actual photographs of this church which stands exactly as it did when Paul Revere received his alarm.

Through Secretary of War John W. Weeks, Mr. Griffith received the assistance of the United States Army in arranging the battle scenes. Major William C. Rose of Governor's Island sent the 18th and 16th Infantry under command of Captain George T. Shank.

Lexington Common and Buckman's Tavern were reproduced with photographic exactness on the studio grounds, and there the Battle of Lexington was staged after the Doolittle drawings which are accepted as faithful by historians.

The larger battle scenes were made near the Putnam County border in New York State.

As the guest of Robert W. Chambers, Mr. Griffith then went into the Mohawk Valley Country in New York State, to travel over the scenes of the Indian conflicts. He personally visited every important battlefield there, traveling hundreds of miles.

Before the chill of Autumn, he wished to secure the magnificent Virginia estates in all the glory of full foliage.

With his players and staff, he went to Westover on the James River, one of the greatest of the old estates where Mr. and Mrs. Richard Crane, present owners, welcomed the staging of the scenes that brought to life again the legends of gayety in the Revolutionary War time.

He went also to Shirley on the James River, the famous old King Carter estate, through the hospitable courtesy of Admiral and Mrs. Oliver and Mrs. Bransford, who live there at present.

Scenes in Yorktown, on the actual site where Cornwallis surrendered to George Washington's army, were secured with the co-operation of G. Watson James, Jr., National Historian of the Sons of the Revolution.

Returning to Washington, the War Department permitted Col. Hamilton Hawkins to aid Mr. Griffith with the crack Third U. S. Cavalry at Ft. Myer, Va., in scenes as Morgan's Rangers. Major J. M. Wainwright commanded the troops and took part in the action, dressing in fur-trimmed buckskin with his troopers to make the actual charges of the Rangers securely true in reproduction for the film.

Whenever Mr. Griffith traveled to these "locations" he took with him players and a staff totaling never less than 130 and as high as two thousand.

While he was away, his staff at the studio had been erecting the huge sets, replicas of the House of Parliament in London, Independence Hall, the House of Burgesses in Virginia; and the home of England's King, George the Third.

"America" then is an accurate as well as dramatic record of the events portrayed. Every historic scene is played as it actually occurred.

David W. Griffith Maker of Pictures

Intimate Story of the Man Who
Has Produced "America"

Kentucky is the birth-place and the home of D. W. Griffith. His residence is at his studios in Mamaroneck, N. Y. There he has established a sea-walled park for picture-making, one of the show places along Long Island Sound, visible for miles, canopied with great elms and birches; and soothed into a restful reach of nature by surrounding lawns.

Here Mr. Griffith makes all his pictures, which, critics say, are unequalled for emotional intensity, poetic beauty and dramatic suspense.

How does this man appear? He is in his early forties; five feet and eleven inches tall, weighing one hundred and fifty-two pounds. Physically, he has a firm balance of bone, with alert decisive movement; a slender, cutting body with no suggestion of brute strength. His vitality and endurance are premiums of perfect health and indomitable will.

His studio is his home. For weeks, he never leaves the grounds. Up at seven-thirty every morning, he works steadily until from eleven to one o'clock every night. It is most typical of him that he hastens, but never hurries; moves quickly but never rushes.

While other directors have the resources of great organizations to assist them, Mr. Griffith works alone. He selects his own stories. Then he begins to cast the principal roles. In this day when so many successful players have long-term contracts, this is often a most trying and difficult task; as available talent is often unsuitable.

While he selects his cast, he rehearses them, at once to prove the worth of the player in absorbing the role, and to work out the details of the drama so every member will be saturated with the purposes of the parts.

During the rehearsals, the costumes are selected, tried out, changed over and over again until final choice is made.

In directing his players, Mr. Griffith first allows the players to interpret the action for themselves, so that their portrayal may be natural. From this basis, he improves, suggesting movements and meanings. Only in intensely dramatic scenes does he ever raise his voice, and then only as emotional incentive. While the action proceeds, his face is a pathway for the quick and flowing emotions the scene reveals. His sensitive face registers every shy shade of feeling, and works vividly when the stronger strains of drama are touched. He is "all things to all men," feeling and reflecting every phase of every character. Psychologists declare it is this sensitive response which permits him to keep healthy and alert under unbelievable burdens.

His attitude towards his players is that of persuasive partnership, first following their original reactions, then sharing with them, gradually expanding the mood so that he leads them; and finally moulding the scene for the permanency of the camera by stimulating and spurring them.

He corrects but seldom criticizes

and never denounces. It is his firm policy in the social as well as professional world, never to say an unkind thing about a person; and if he ever says an uncomplimentary thing, he says it to the person, and not to others. His tolerance and patience are two capital features of his rare ability to handle others.

Robert W. Chambers, the famous novelist and student of character, says of Griffith: "I can think of no other man so entirely humble, so truly modest as D. W. Griffith. Unselfish, generous, whimsical and fun-loving, with the courage and intelligence of a great leader, and the visions of genius, here is a rare man."

Rex Ingram, the famous director, recently paid in print this tribute: "We all follow Griffith. He did everything first and the other directors do them over again as best they can. Motion pictures owe everything to this man."

With all his successes, Mr. Griffith remains a poor man. He lives in two rooms, lightly furnished, mostly with books and gymnastic apparatus. He reads at least one-half hour every day, without regard to how strenuous the work of the day has been.

A trifling but interesting peculiarity is that he can never keep his watch running. Time and again he has been presented with costly watches, but after wearing them two or three weeks, they stop.

Today he stands in perfect health, with a record of having made five times as many pictures as any other director, with having created the technique which is now the accepted method of picture making. Year after year he establishes new records in the number of pictures rated among the ten best by vote of public and critics. Some of his most famous works are "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm." And yet he is planning now to do what he considers the real work of his life, the making of a series of large pictures portraying the great dramatic moments of mankind.

MISS DEMPSTER'S BURDEN

"America," D. W. Griffith's photo-dramatic epic of Revolutionary days, which will have its premiere at the . . . Theatre . . . , will serve to reintroduce to local theatregoers Miss Carol Dempster who has become a notable emotional actress. In this unusual picture, made for the Daughters of the American Revolution as their contribution to the sesquicentennial of our struggle for liberty, Miss Dempster has the only female role, and in consequence much of the burden falls upon her slender shoulders. From reports we predict that those same slender shoulders bear the heavy burden with both ease and grace.

We have said that Miss Dempster has the only female role. That is not strictly true, for Lucille LaVerne, who has appeared in every one of Griffith's big productions, hearing of the production of "America," visited the Griffith studios and insisted on having a "bit," offering her services free. As a result Griffith wrote in a short scene in which Miss LaVerne and Miss Dempster appear together—a scene which is said to be one of the most touching in the entire picture.

What a Famous Author Says About Making "America"

The Inside Story Regarding the Early Struggles In This Country
That Have Never Been Revealed Before
By Robert W. Chambers

In the making of any work of art one faces it squarely and tries to avoid squinting at it from eccentric angles or peeping furtively at it upside down.

To take America as a subject and do anything with it in fourteen reels or in fourteen hundred reels, is impossible, because the pre-historic and historic eras stretch across too many aeons.

Nor is it possible to say very much about a single phase of our history in the space of time allotted for an evening's entertainment.

Our picture is not a history of the English occupation of America, not even a narrative of the Revolutionary struggle for liberty.

What Mr. Griffith and I have attempted to do is to show something of the devotion and self-sacrifice of those who established our Republic.

We believe that in the present era of unrest we Americans ought to remember what it cost to win our freedom and establish this Government.

We believe that our liberty, won through years of untold suffering and self-sacrifice, is worth preserving, with guarding from secret and insidious attacks at home, worth defending against treachery and overt aggression from without our gates.

"Lest we forget" is the keynote of our picture. "Be it remembered" its summing up.

From the very beginning it was plain to Mr. Griffith that no one picture could begin to cover the story of the eight years' war known as the American Revolution.

It takes sheer genius to look over so vast a mass of material and select essentials which must be framed by the limits of an evening's entertainment. Mr. Griffith made his selections, and within that frame was begun the picture of the sacrifice offered by our forefathers upon the bloody altar of liberty.

Because some among us, and within the borders of the Republic as well as outside, had drifted away from belief in and devotion to those simple early principles upon which our Government was formed, our picture was contrived and designed to reawaken dormant patriotism by visible reminder of what it cost to make us the free people that we are today.

Now, when it became known what were our purposes in making this picture we began to receive cordial encouragement from Federal and State authorities and from patriotic societies everywhere throughout the Nation.

The United States Army authorities generously offered us a regular regiment—a superb one—to aid us. This splendid regiment arrived in Westchester where we were on location, and with their disciplined ranks and under their own live officers we staged and fought the battles of Bunker Hill and Johnston Hall.

They looked superb in their British

and Continental uniforms and after a few rehearsals became so thoroughly imbued with the spirit of the scene that they seemed no longer modern regulars acting parts in a play but the men of the Revolution themselves.

It was a thrilling sight to see those long lines of scarlet marching doggedly up Bunker Hill, halting now and then to deliver a volley—out of real flintlocks—then, drums beating, plod on upward toward that silent, sinister redoubt of raw earth above, only to reel down hill again enveloped in the flame and smoke of the devastating American musketry.

All this in brightest sunshine—just as it had been that terrible day a hundred and fifty odd years ago—and in the same formation, same uniforms and marching over the same sort of ground toward exact replicas of trenches and redoubts behind which our ancestors waited and held their fire until they could see "the whites of their eyes."

And at the Battle of Johnston Hall in Northern New York there was the famous hedge fence held by Butler's Rangers, Sir John's Greens, McDonald's kilted Highlanders, and the naked, painted Indians of the great Iroquois Confederacy. And there, as on that fateful day so long ago, Col. Willett led his militia, riflemen, regulars, lorries, and rangers against these American Tory partisans of England. There was one single field piece; then came our men up the hill from Johnston, sweeping all before them; then ensued the hand-to-hand combat at the hedge fence.

Then, as it happened so long ago, a senseless panic seized the Americans and they ran from a victory already gained—ran, despite the curses and entreaties of their galloping officers—ran all the way to Johnstown village a mile away.

And again, as it once happened, Willett and his officers halted them, argued, pleaded, ridiculed, shamed them until, drums beating, back they marched, broke into a yelling charge, drove the enemy, hurled them back into the wilderness, and broke their power forever.

Here the scourge of the North, Walter Butler, died as he had died beside that little spring of water on the banks of the stream—which still crossed.

Well, only such a genius and master of his profession as Mr. Griffith ever could have designed and executed so perfectly this vast picture of the past.

Griffith is the head, brains, inception, executive of everything. Without this really great artist there would have been only a caricature, not an authentic and magnificently dramatic picture representing the sacrifice of our ancestors offered as the price of liberty of mind and body.

It is because he is every inch an artist, a born leader, and every inch

a man, that Griffith accomplishes what he does and stands alone at the very peak of pictorial achievement.

In pictures the staff and company are what the director is. Respect, confidence, belief in him, make them efficient. I have never heard Mr. Griffith's voice raised in anger or reproach. I never heard him blame anybody except himself for any mishap or accident. He shoulders everything with a boyish laugh, or gay and humorous comment. He is the effortless courage, generosity and smiling equanimity that inspires—that gets good work out of mediocrity, that heartens and encourages self distrust, that never asks of anybody anything which he is not ready to do himself. This man has no vanity; his modesty is real; he is the hardest worker I have ever known; he is both kind and exactly just; and though always he spares others he never spares himself.

Where, in this picture, he and I have not agreed, usually I find that he is right. Often he generously yields his judgment to mine—which never, however, convinces me that I am entirely right.

It is the director who makes everything and anything possible. He is the miracle man. And if there is anything the matter with him,—any lack of confidence, respect, belief in him—then the picture is rather certain to go to pieces.

Never have I known anybody like Mr. Griffith who was endowed with such a patient capacity for accuracy and detail. He spares no efforts. Those little touches which make a scene convincing never escape his observation or imagination—as for example, on that hot day in Independence Hall there were the delegates mopping their heads with handkerchiefs and flicking away non-existent flies in the tremendous imminence of the signing of the Declaration of Independence.

And that group of frightened poultry in the stockade crouching under the eaves. And the offense taken by the plan folk on the steps of Buckman's Tavern in Lexington when the young fop scatters his powder and snuff. And the petty temper of that Minute Man when reprimanded by the old Louisburg drill sergeant! And a thousand other almost unnoticed yet convincing details which go to make up a picture of life as it is.

And for me, my impression of the making of "America" is a wholly delightful one—and even now scarcely a memory remains of fatigue, anxiety, disappointment, effort, apprehension, suspense, and the myriad petty vexations common to all creative efforts.

We were a gay and enthusiastic, loyal, hard working company of people with absolute faith in Mr. Griffith and in the picture and in each other. During all those months I, personally, saw no rifts in the lute—no jealousies—no clacking, no discontent, nothing unworthy. And the more I remember this the more astonished I am at such harmony and devotion, because it is not usual in any profession.

I think I never before have seen so many people in such accord; and, I knew it was due to the gay, witty, kindly and courageous character of the man who was swinging the whole thing—one of the most unselfish men I ever have known—and one of the greatest in any profession — David Wark Griffith.

HISTORIC HAMLET USED IN "AMERICA"

Yorktown, historic Virginia hamlet of Revolutionary fame, nestling on the James River is aroused. For its few hundred inhabitants, who hitherto have counted the passage of time by the two great events of its career—its place in Revolutionary history and the establishment of a submarine mine base nearby during the World War—what they consider the third outstanding event of history—the filming there by D. W. Griffith of scenes for "America," which comes to the..... Theatre, next.....

And now Yorktown wants to become a second Hollywood.

Historic houses, standing since 1770, formerly pointed out to visitors as the places where Washington slept, ate, or visited, are now proudly exhibited as the mansions where Griffith took such and such a scene, with various local dignitaries—Revolutionary descendants—as actors.

The quaint old church, practically unchanged since the first service was held there in the early '70s is today locally more famous as the place where Griffith and his staff attended a Sunday service than as the meeting house where Washington's staff once knelt in prayer.

There is no newspaper in Yorktown, but the intimate details of the scenes Griffith made, of how he and every member of his large company looked, acted, and what they said and ate is known to every inhabitant.

Motion pictures are the sole topic of conversation, and their participation in the film which D. W. Griffith made is the proudest boast of the oldest families.

Even the departure of Griffith and his cohorts failed to bring normalcy back to this once slumbering, now ambitious, hamlet. For its people, gone movie mad, are convinced it is to become a motion picture centre of vast importance.

ROYAL AUTHORITY AIDED GRIFFITH

Sir Percy Sykes, of London, Eng., former commander-in-chief of the British forces in Persia, and authority in royal court etiquette, aided D. W. Griffith in staging several of the most spectacular scenes in "America," the romantic photodrama of the War of Independence, which will have its premiere at the Theatre,

Until Sir Percy, who has been thrice presented at the Court of St. James, as well as at the royal courts of India, Persia and other eastern countries, volunteered, Griffith and his research workers were at a loss to learn the details of court ceremonies in 1775, for despite the voluminous writings of the diarists of that period, none of them described formal court etiquette in detail.

Just prior to Sir Percy's arrival, Griffith, after months of search, had engaged a foreign actor who bore an uncanny resemblance to the best authenticated pictures of King George Third, for that role.

So much did this actor look the part and play it that Sir Percy, a deep student of George's reign, seemed to forget that he was dealing with a modern actor, and when addressing the latter always did so with a deep bow, and with the words, "If his Majesty will deign—"

POSTERS



ONE SHEET N^o 1.



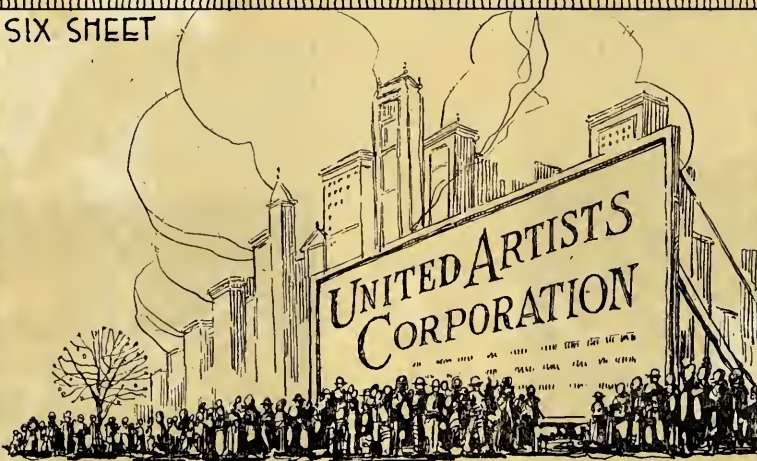
ONE SHEET N^o 2.



THREE SHEET N^o 1



SIX SHEET



THREE SHEET N^o 2



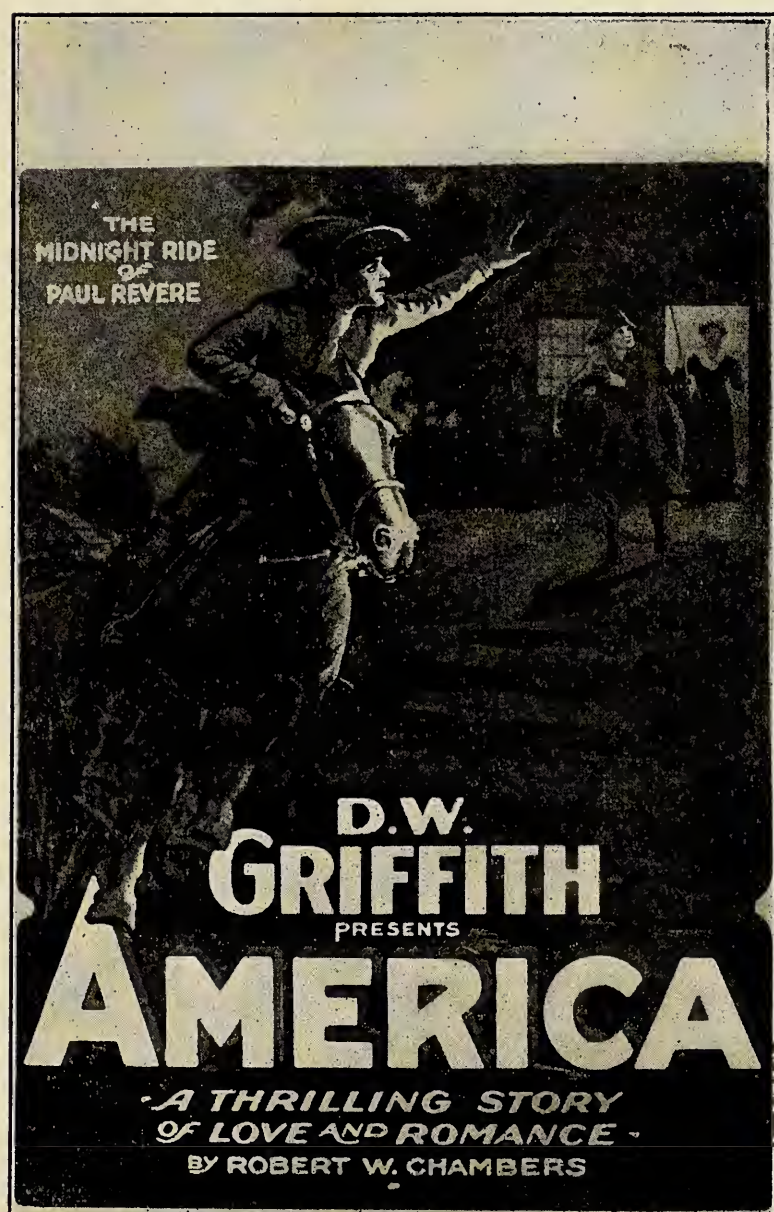
24 SHEET

Prices of Posters—One sheet, 12 cents; three sheets, 36 cents; six sheets, 72 cents; 24 sheets, \$2.00.

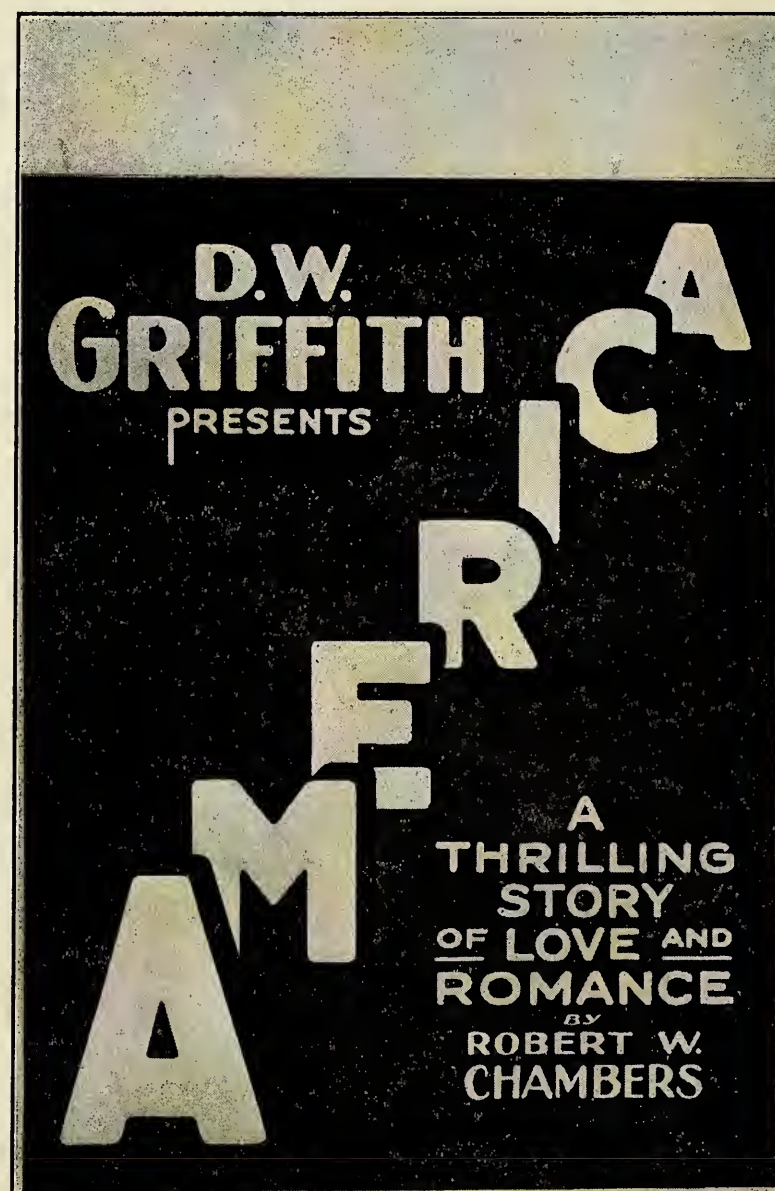
Special Posters That Will Surely Attract



Pictorial (two scenes), 24 sheets—Price, \$2.00.



This lithograph can be obtained in 1 sheet, 3 sheets and 6 sheets. Also made in 1/2 sheet cards.



This lithograph can be obtained in 1 sheet, 3 sheets and 8 sheets. Also made in 1/2 sheet cards.



D. W.
GRIFFITH *presents*
AMERICA

Romance! Adventure! Laughter!
Thrills and Heart-throbs!

Love of tender girlhood Passionate deeds of heroes
A rushing, leaping drama of charm and excitement

"The greatest play ever staged
---the best picture ever made,"
says the N. Y. World

"It pulsates with life; and for
beauty, 'AMERICA' has no
equal", says Theatre Magazine

It is the romance of one hun-
dred million people told in
heart-throbs

A thrilling story of Love and Romance
ROBERT W. CHAMBERS



Go After Your Advertising in a Big Way



**D·W.
GRIFFITH**
presents
AMERICA
*a thrilling story of Love and Romance
by ROBERT W. CHAMBERS ~*

See the heart-shaking ride of Paul Revere—
the most famous dramatic scene in the century.

See Morgan's Riflemen, the wild riding Virgin-
ians — immortal lovers on horseback, who
saved the day for General Washington, and
routed America's most astonishing villain.

Ride with them Thrill with them Love with them
Dazzling Romance Mad Adventure



TTD-4—Two column ad cut. Price 50 cents. Mats 10 cents.



**D·W.
GRIFFITH**
presents
AMERICA
*Higher praise has been
given "America" than
any other motion pic-
ture ever made*

ENTERTAINING
ROMANTIC
THRILLING
IMPORTANT

It is the voices of lov-
ers singing with the
fifes and drums


With Carol Dempster,
Neil Hamilton, Lionel
Barrymore, Charles
Mack and a company
of 30,000

Historical arrangement by
JOHN L. E. PELL
*a thrilling story of Love and Romance
by ROBERT W. CHAMBERS*



TTD-1—One column ad cut.
Price 30 cents. Mats 5 cents.

Use These Ad Cuts to Attract Real Business



D.W. GRIFFITH
presents
AMERICA


a thrilling story of Love and Romance
by **ROBERT W. CHAMBERS**

The Great Romance

DECLARED by many critics to be more wonderful than "The Birth of a Nation"; more thrilling than "Way Down East"

Love and Laughter
Thrills
Suspense

TTD-2—One column ad cut.
Price 30 cents. Mats 5 cents.



D.W. GRIFFITH
presents
AMERICA

a thrilling story of Love and Romance
by **ROBERT W. CHAMBERS**

EXECUTIVE OFFICE
THE WHITE HOUSE

Dear Mr. Griffith:-

"America" is a thrilling, inspiring drama, with a beautiful romance running through it. You deserve great credit.

(Signed) C. Bascom Slep,
Secretary to the President.

Mr. Rupert Hughes, the great novelist, says; "America" has shaken me—overwhelmed me as one of the greatest achievements by any of the arts from the Greek tragedy on.

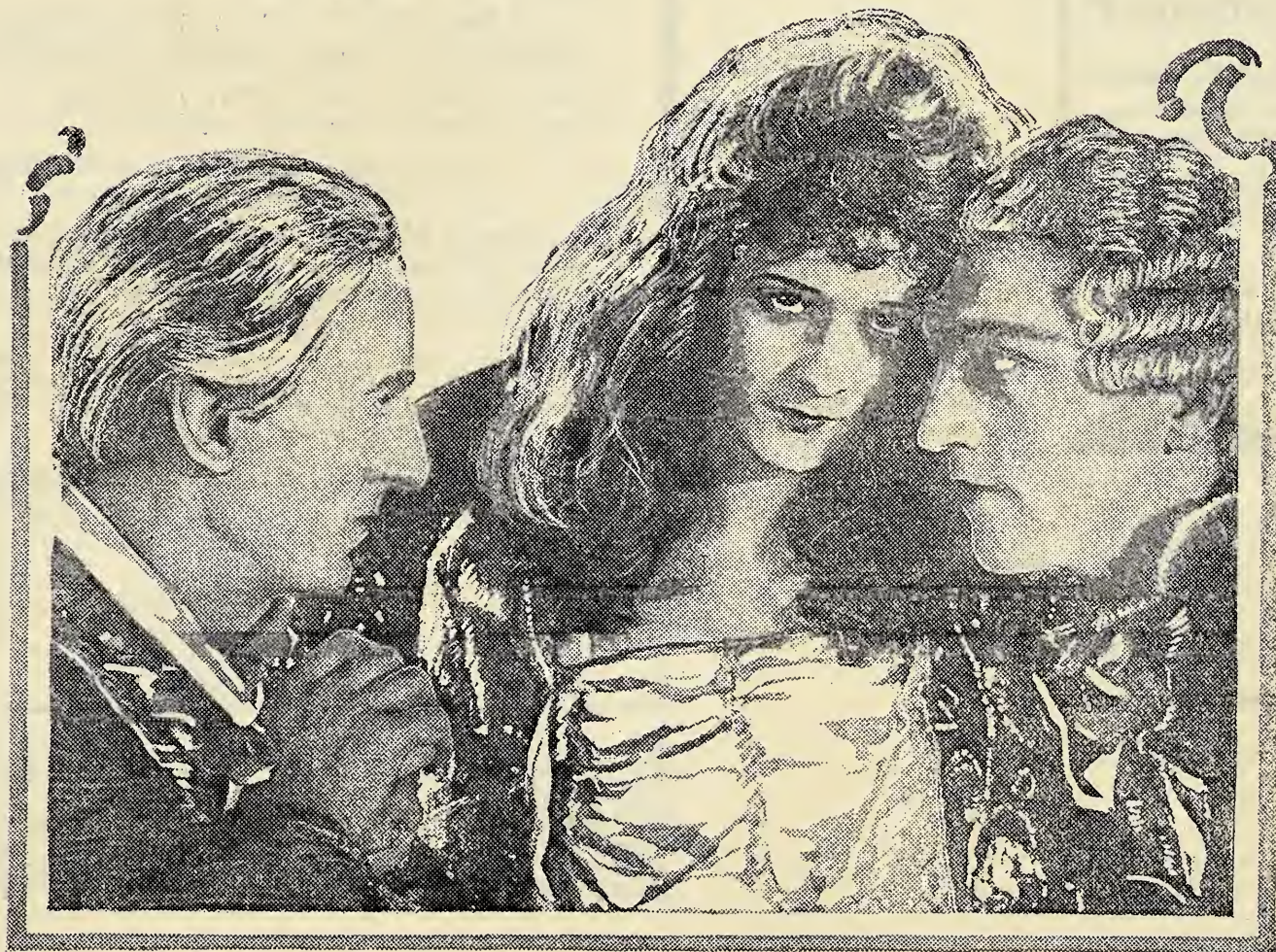
A wistful, tender, passionate love story with **NEIL HAMILTON**, the ideal handsome American, and **CAROL DEMPSTER**, most beautiful of newer screen stars.

TTD-3—Two column ad cut. Price 50 cents. Mats 10 cents.

Slide — Attention Attractors — Scene Cuts



*These two attention attractors
can be enlarged to suit your con-
venience. There are no mats or
cuts made on these two.*



ERVILLE ALDERSON CAROL DEMPSTER & CHARLES EMMETT MACK
in D.W. GRIFFITH'S "AMERICA"

TT-7—Three column scene cut (coarse screen) for newspaper use. Price 75 cents. Mats 20 cents.

Scene and Star Cuts for Your Publicity Stories



CAROL DEMPSTER
as MISS NANCY MONTAGUE
in D.W.GRIFFITH'S "AMERICA"

TT-1—One column scene cut
(coarse screen) for newspaper
use. Price 30 cents. Mats 5 cents.



CHARLES EMMETT MACK
as CHARLES PHILIP EDWARD MONTAGUE
in D.W.GRIFFITH'S "AMERICA"

TT-2—One column scene cut
(coarse screen) for newspaper
use. Price 30 cents. Mats 5 cents.



NEIL HAMILTON and CAROL DEMPSTER
in D.W.GRIFFITH'S "AMERICA"

TT-6—Two column scene cut (coarse screen) for newspaper
use. Price 50 cents. Mats 10 cents.



NEIL HAMILTON as NATHAN HOLDEN
in D.W.GRIFFITH'S "AMERICA"

TT-3—One column scene cut
(coarse screen) for newspaper
use. Price 30 cents. Mats 5 cents.



LIONEL BARRYMORE as
CAPTAIN WALTER BUTLER in
D.W.GRIFFITH'S "AMERICA"

TT-4—One column scene cut
(coarse screen) for newspaper
use. Price 30 cents. Mats 5 cents.



HARRY O'NEILL as "PAUL REVERE"
in D.W.GRIFFITH'S "AMERICA"

TT-5—Two column scene cut (coarse screen) for newspaper
use. Price 50 cents. Mats 10 cents.

Beautiful Hand Colored Lobby Display



Hand colored lobby display photos. Prices—11x14—(eight in set), 75 cents per set; 22x28 (two in set), 80 cents per set.

"AMERICA" EXPLOITATION

Advertising Matter

for

D. W. GRIFFITH'S "AMERICA"

By ROBERT W. CHAMBERS

Released by United Artists Corporation

*Ready Made Ad Cuts and Mats in Other Folder
Copy for Straight Type Ads in This Folder*

This folder contains reproductions of type ads that are exceptionally attractive, unusually strong as attention attractors, and that will stand out big against any other ads on any amusement page in any newspaper. These ads also contain copy that has genuine pulling power and real appeal to any class of theatre public.

There also is shown herewith the copy for straight ads that have proved themselves big in "bringing them in." These type ads were used during the showing of this picture at the 44th Street Theatre, New York, and actually demonstrated their effect at the box-office.

Not a Ballyhoo or Stunt Picture

"America" is not a picture that should be ballyhooed or "stunted" by way of exploitation. Ballyhoo or the usual street stunts are not going to prove of much value in selling this great D. W. Griffith feature.

BUT IT CAN BE AND SHOULD BE ADVERTISED, and advertised in a BIG WAY. Spend in advertising the money usually spent for ballyhoo and stunts and you're certain to get results at the box-office.

Use the ready-made ads. Use the type ads as they appear in this folder. Advertise this picture and advertise it BIG. Let the ads here shown tell the tremendously big love theme in "America" and you'll see your business get stronger and stronger every day.

In another folder issued to exhibitors with this are special artists' designs from which exhibitors can have their own cuts made and use either in connection with their own advertising copy or the copy shown in the type ads. This second folder also contains one column cuts of the four principal players in "America," together with two and three column scene cuts of the production which are for use with the newspaper publicity stories.

Go after "America" with a Big Advertising and Publicity Campaign

Every organization of every race and creed will willingly assist you in the promotion of
this picture

DON'T STOP WITH ORGANIZATIONS—REMEMBER THE SCHOOLS

There is that wonderful something in this picture that will suggest to you yourself some sort of angle to attract every motion picture fan in your community and more than that—it will attract to your theatre hundreds of people who have never been inside—**BUT TO GET THEM IN YOU MUST ADVERTISE AND PUBLICIZE IN A BIGGER WAY THAN YOU HAVE EVER DONE BEFORE.**

Here's A Great Publicity Stunt.

In every community there are hundreds, yes, thousands of people who were born and who have lived in America for years. Most of them are naturalized and they love to tell why.

Get the co-operation of your best newspaper to put this stunt over.

Offer a prize, irrespective of what it is (money or merchandise or theatre tickets) *for the person (foreign born) who will write the newspaper the best 600 word story on*

"Why we like 'America' best" or "Why we prefer America" or "Why we still want to live in America."

This will attract all nationalities and the prizes should be for the best answer submitted by an Englishman, an Italian, a Greek, and so on all the way down the list of nationalities.

This stunt has been tried *and proved marvelous as a publicity getter.* You will get more people talking about America than ever did before, and when they think in terms of America they will naturally be thinking in terms of your coming attraction. *Start such a campaign at least two or three weeks before the opening of GRIFFITH'S "America."*

Every Organization Is Interested.

Just take a few minutes to think over the tremendous exploitation possibilities you have in "America." It is a production in which you can enlist the interests of every fraternal or brotherhood organization, every school teacher and every pupil, together with every newspaper, which will assuredly lend its assistance in the promotion of a picture such as this, which has such wonderful intrinsic values. Such a picture is "news" to the newspaper.

Any picture made by D. W. Griffith commands a broad public interest. Any picture named "America" and treating of the theme of this picture must command a broad public interest. And when a picture is both made by D. W. Griffith and entitled "America" there is absolutely no limit to the interest which can be aroused, and which it will be easy for you to arouse. Every solitary organization that you approach will be keenly interested, and all that is necessary for you to do, is to go after these organizations.

Many of the national officers of large organizations endorsed the picture when it was first shown in the larger cities. All you need do in your town is to make a few personal calls, or write the organization officers a letter, or call them on the telephone and explain what production you are to play, and what it will mean to them, and your reception and co-operation will be astonishing. After interesting the officers it is up to you to co-operate with them to interest the organizations' membership. There are a number of different booklets that you can get at your Exchange that can be used for mailing purposes to these members, or you can make up throw-aways from copy contained in this folder.

The different organizations that can be interested are the following:

Masons, Elks, Odd Fellows, Knights of Pythias, Eagles, Moose, Buffalos, Boards of Education, School Superintendents, School Teachers, Parents Teachers' Association, Women's Clubs, Boy Scouts, Girl Scouts, G. A. R., Daughters American Revolution, Sons of American Revolution, Veterans' Foreign Wars, American Legion, Y.M.C.A., Y.W.C.A., Y.M.H.A., Knights of Columbus, and all other organizations.

You must remember that this is only a partial list that we suggest, for there are undoubtedly many other organizations in your town that are interested in a production such as "America" who would be only too willing to give you every assistance. *Just get after them.* Remember, above all else, don't try to put "America" over just as a regular production, but sell it to your public for what it is, the greatest motion picture ever produced by the greatest of all directors, a tremendous epic presentation of our country's life story.

Folders for Distribution.

There has been a beautiful sixteen page (with four colored cover) souvenir booklet printed on "America." These can be obtained for a small cost at the Exchange. These books were sold in connection with the production in the larger cities for 25 cents, and thousands upon thousands were disposed of. The Exchange can give you a very low price on them now, and you can either sell them in your theatre or use them as a special gift-stunt for your opening performance or a special show.

There are two special styles of heralds obtainable also. One of eight pages, done in sepia, sells for \$2.50 per thousand and another, with a two colored cover, also eight pages, sells for \$5.00 per thousand. These can be secured at your Exchange. But remember, it is always very advisable to get your orders in early.

A Very Successful Stunt.

Herewith is the type of copy that was used on a special ticket in Chicago, in connection with the Chicago Teachers' Federation, to bring into the theatre, (at reduced prices) all the school children in the city. Thousands were brought to the box-office and certainly swelled the receipts.

TO TAKE the heroes of the American Revolution from the pages of history and place them, alive and colorful, in the hearts of Chicago's school children, in order that they may understand the noble sacrifice of their forefathers for freedom and appreciate the Government under which they live.

THE CHICAGO TEACHERS' FEDERATION

has arranged with D. W. Griffith, producer of "America" now being shown twice daily at the AUDITORIUM THEATRE

that any school child may see this wonderful motion picture for the special price of 35 cents, including tax.

This ticket must be exchanged at the Auditorium box office, and is good for any afternoon or evening performance, except Saturday afternoon and evening. Children holding these tickets accompanied by their parents will be assigned seats with them.

*Good only for bona fide Pupils of
Chicago Public Schools*

In the matter of theatre decorations, it is useless to suggest, because you well know that anything from a patriotic standpoint will be applicable. The same with your prologue, your ushers and your entire program in general.

Important Notice.

The running speed for "America" is ninety, or eleven minutes to the reel, but if necessary it can be run at ninety-five or ten and a half minutes to the reel, which would make the complete running time under two hours. Kindly notify your operators regarding this.

Where to Get "America" Trailers.

Trailers on "America" can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th Street, New York City; No. 845 South Wabash Avenue, Chicago, or No. 917 South Olive Street, Los Angeles.

Tell Us What You Do.

We should like you to send photographs of your exploitation stunts, your decorated theatre, your ushers, and a short descriptive story of everything you do on this picture, to Charles E. Moyer, Advertising and Publicity Manager of United Artists, so that he in turn can give them to the trade journals, and in that way show your fellow exhibitors how you really put over a big production.

There are No Cuts of These Ads but You can get Your Engraver
To Copy Them

THE BEAUTIFUL NANCY MONTAGUE~



VIRGINIA'S famed belle, toast of King George Third and the London beaux, is Fate's plaything. Little does she know, as clad in her lavender silk travelling wrap and puffed hood, she and her father, the great Tory justice, leave their palatial James River estate, that she is going to meet the great crisis of her life. And her brother, noted both as crack shot and fop, wearing three watches and a new Angora muff with powder pocket, after the London manner, guesses not this journey will be his last.

A clattering of hoofs—a dust covered rider—
"The rebels are rising in New England,"—but
Justice Montague heeds not the warning, nor
waits to hear the stunning word that—



D.W.GRIFFITH'S **AMERICA**

continued
tomorrow

HE CLIMBS TO NANCY'S BEDROOM WINDOW~



and Love, implanted in Virginia,
blossoms forth in Lexington, on
the momentous eve of Apr. 19, 1775.

For Nancy, daughter of aristocracy, and handsome Nathan Holden, express rider, Minuteman, and friend of Paul Revere, have realized the thrills of first love, and before Nathan goes to join the 77 Americans who bar the passage of 800 British grenadiers, he needs must bid her farewell.

"The British are coming"—Paul
Revere spreads the alarm—a rum-
ble of drums, a thunder of mus-
ketry—Nancy's kin awaken—

Nathan is discovered—



D.W.GRIFFITH'S **AMERICA**

continued tomorrow

SHE TREMBLES WITH EMOTION~



as Captain Walter Butler, thrills her with the story of his lonely life and his faith in their King. But her heart throbs for Nathan, her first love, even then preparing to fight for his country's freedom.

And her brother, who torn between filial love and admiration for Washington, joins the patriots, brings tears to her eyes.

The rumble of drums, the roar of musketry, horror unloosed. From her bedroom windows she sees—

continued tomorrow



D.W.GRIFFITH'S **AMERICA**

LOVE AND JOY SHINE IN NANCY'S PRETTY EYES~



for, at the crucial moment, even as the terrible Capt. Hare reached out a hand towards her, Nathan had arrived at the head of his dauntless Morgan Rifles. The gallant little band at Fort Sacrifice is safe, the food supply for Washington's Army is saved and the day is won for America.

The news of the surrender of Cornwallis, the excitement of Washington's first inaugural fill to the overflowing Nancy's cup of happiness, for at length Love has won, and she, Nathan, and her father, tried by the fires of sacrifice, quaff long and deep of the wines of content, and the nectar of joy.

continued tomorrow



D.W.GRIFFITH'S **AMERICA**

No Cuts On These Ads But You Can Use The Copy to Great Advantage In Your Own Layouts

DISILLUSIONED, NANCY FLEES~

with her father, seeking refuge at Fort Sacrifice from the Hunnish hordes of the brutal Butler. Hope is sustained in her heaving breast by the knowledge that Nathan, now a captain of Morgan's Riflemen, and his men are riding furiously to the aid of the hard-pressed defenders of the stockade.

She does not know that these intrepid riders, who wear their legend "Liberty or Death," upon their breasts, have been turned aside for other duties.

A terrific crash—wield cries of triumph—into the stockade pour the redskins, the fearsome Capt. Hare—hope dies in every breast—and then—

continued tomorrow

D.W.GRIFFITH'S AMERICA



SHE IS BETROTHED~

by her deluded parent to the greatest scoundrel of his age, and acquiesces, believing that her first love shot her father.

Yet in the depths of her soul she still loves Nathan. And the glorious death of her valiant brother at Bunker Hill, has half turned the Tory maid to the American cause.

And when Nathan proves his innocence, and she sees her uncle fall by Tory hands—

continued tomorrow

D.W.GRIFFITH'S AMERICA



Between Love and Love

Now he must choose! Not a second can be lost! She was already in the other man's arms. Her little hands battled pitifully.

That sweetest face drawing away in terror! Her lips parted in horror—the lips that should be his!

And yet the one that loved her most could not go to her aid, for if he moved one step to help her he would betray his country! Flaming terrors bit him! What should he do?

All his past went before him. The remembrance of when he first met her in the fragrant Spring—more beautiful than the springtime blossoms, she seemed.

Shy, young, slim as a spray willow, vibrant as a young girl's kiss; clustering auburn hair all naturally a-curl, and with a strange elfin-like wistfulness that words could not describe, was she.

And since their first meeting he had had but one dream—of love—and that for his Nancy.

And now, when he could be of aid, he must leave her to the greatest villain in all the world—the renegade, Walter Butler—an enemy to America, an enemy to all women, an enemy to all men.

Was a man ever in such a predicament? To find which path he chose, that of love or duty; to see this most vibrant yet sweetest love story ever told; to thrill with patriotic fires; to be a part of the greatest nation the world has ever known; to discover how you are so fortunate in being a citizen in America; to spend the most thrilling evening—see "America," which "sets a new standard for motion pictures to-day as definitely as 'The Birth of a Nation' did in its days." (Quinn Martin in the World.)

D. W. Griffith's "America," "the best motion picture entertainment in the city," (Sun and Globe) at the 44th St. Theatre, twice daily, at popular prices.

Mr. Rupert Hughes to D. W. Griffith

Dear Mr. Griffith:

Your picture "America" has shaken me up and stirred me so deeply in so many ways that I must express my profound homage.

You have combined so many arts so greatly that your generalship is as amazing as your infinite success with detail of every sort.

There were so many thrills, heartbreaks and triumphs that it is ridiculous to praise any one thing.

But the whole sequence in which the son is brought to the bedside of the wounded father by that divine deceiver, the daughter, OVERWHELMED ME AS ONE OF THE GREATEST ACHIEVEMENTS BY ANY OF THE ARTS FROM THE GREEK TRAGEDY ON.

The extraordinarily tangled skein of Miss Dempster's acting, with every thread sincere and distinct and unlike anybody's else, also quite conquered me.

(Signed) RUPERT HUGHES.

FORTY-FOURTH STREET THEATRE
West of Broadway

TWICE DAILY—2:20-8:20 SUNDAY MAT. at 3
500 Matinee Seats, 50c 1,000 Best Seats, \$1.00
Nights, 50c, \$1.00 and \$1.50

Newspaper Publicity Stories
for
D. W. GRIFFITH'S
"AMERICA"

Direction by D. W. Griffith, assisted by Herbert Sutch; story by Robert W. Chambers;
historical arrangements by John L. E. Pell; photography by Hendrick Sartov,
G. W. Bitzer, Marcel Le Picard and H. S. Sintzenich; art director,
Charles M. Kirk

Released by United Artists Corporation

There is abundant material herein for a one, two or three weeks' advance and during run publicity campaign for Mr. Griffith's latest screen production for United Artists Corporation. The folder contains proper billing and credits; cast and synopsis; first advance announcement stories; during run stories; sketches of Mr. Griffith and the principal players, with short items for use at any time.

DO NOT THROW THIS FOLDER AWAY — STUDY THIS MATERIAL

Keep this folder where you can get at it when the time comes to begin your publicity campaign. Then study carefully the stories in it and select those best suited for your particular community and your newspapers. Take them to the motion picture editor or the city editor of the different papers. In another folder you will find a large assortment of star and production cuts to illustrate the publicity stories. The cuts or mats are sold at cost. **USE THEM LIBERALLY.**

For your convenience these newspaper stories have been so prepared that they may be handled by theatre manager or his publicity man, or the newspaper editor, with the greatest despatch and in the simplest manner. Both theatre man and editor can see at a glance just what point is brought out in any one story.

These stories have been so written that any one of them—with the exception of two or three general advance announcement items—can be used at any time, either prior to or during the run. In sending them out it is necessary only to clip them, write in the theatre name and play date where indicated; and then get them into the hands of the motion picture editor or the city editor.

Cast and Synopsis

D. W. GRIFFITH Presents "AMERICA"

Story and Titles by Robert W. Chambers
Historical Arrangement by John L. E. Pell
Released by United Artists Corporation

CAST OF CHARACTERS

(In the order of their appearance)

Nathan Holden	NEIL HAMILTON
Justice Montague	ERVILLE ALDERSON
Miss Nancy Montague	CAROL DEMPSTER
Charles Philip Edward Montague	CHARLES EMMETT MACK
Samuel Adams	LEE BEGGS
John Hancock	JOHN DUNTON
King George III	ARTHUR DONALDSON
William Pitt	CHARLES BENNETT
Lord Chamberlain	DOWLING CLARK
Thomas Jefferson	FRANK WALSH
Patrick Henry	FRANK MCGLYNN, JR.
George Washington	ARTHUR DEWEY
Richard Henry Lee	P. R. SCAMMON
Captain Walter Butler	LIONEL BARRYMORE
Sir Ashley Montague	SIDNEY DEANE
General Gage	W. W. JONES
Captain Montour	E. ROSEMAN
Chief of Senecas, Hiakatoo	HARRY SEMALLS
Paul Revere	HARRY O'NEILL
John Parker, Captain of Minute Men	H. VAN BOUSEN
Major Pitcairn	HUGH BAIRD
Jones Parker	JAMES MILAIDY
Colonel Prescott	H. KOSER
Major General Warren	MICHAEL DONOVAN
Captain Hare	LOUIS WOLHEIM
Chief of Mohawks, Joseph Brant	RILEY HATCH
Edmund Burke	W. RISING
Personal servant of Miss Montague	DANIEL CARNEY
Household servant at Ashley Court	E. SCANLON
Lord North	EMIL HOCH
A Refugee Mother	LUCILLE LA VERNE (by special courtesy)
Major Strong	EDWIN HOLLAND
An Old Patriot	MILTON NOBLE

THE STAFF ASSISTING MR. GRIFFITH

Assistant Director	Herbert Sutch
Director of Construction	William J. Bantel
Photographers,	
Hendrick Sartov, G. W. Bitzer, Marcel Le Picard, H. S. Sintzenich	
Art Director	Charles M. Kirk
Artist Designer	Warren A. Newcombe
Film Editors	James and Rose Smith
Still Photographer	Frank J. Diem
Scenic Artist	Charles E. Boss
Personal Representative	James M. Ashcraft
Chief Projectionist	Benjamin Turner

GRATEFUL ACKNOWLEDGMENTS OF ASSISTANCE ARE DUE:

Daughters of the American Revolution.
Edwin B. Worthen, President Lexington Historical Society, Lexington, Mass.
Secretary of War John W. Weeks, Washington, D. C.
G. Watson James, Jr., National Historian, Sons of the Revolution.
Brigadier General Sir Percy Sykes of the British Army.
Charles K. Bolton, President Boston Athenaeum and Senior Warden Old North Church.
Dr. J. A. C. Chandler, President College of William and Mary.
Dr. W. A. R. Goodwin, of the Faculty College of William and Mary.
E. G. Swen, Librarian College of William and Mary.
Richard Crane, Westover on the James River, Va.
Admiral and Mrs. Oliver and Mrs. Bransford, Shirley on the James River, Va.
Governor Trinkle of Virginia.
John Q. James, Virginia Historical Society, Richmond, Va.
Major General Robert L. Bullard, U. S. A.
Major William C. Rose, U. S. A., Governor's Island.
Major Marino, U. S. A., Fort Slocum, N. Y.
Capt. George T. Shank, U. S. A., Fort Slocum, N. Y.
The 18th Infantry, U. S. A.
The 16th Infantry, U. S. A.
Col. Hamilton Hawkins, 3rd U. S. Cavalry, Fort Meyer, Va.
Major J. M. Wainwright, Fort Meyer, Va.
Third U. S. Cavalry of Fort Meyer, Va.
W. Jordan, Curator Independence Hall, Philadelphia, Pa.
W. Herbert Burk, D.D., Valley Forge Historical Society.
Paul Revere Historical Society.
Virginia Historical Society.
New York Public Library.
New York Historical Society.
Massachusetts Historical Society.

Disputes have tumbled through historical societies and persons laden with historic lore, regarding the color of the horse Paul Revere rode in the famous flight to Lexington. This is, perhaps, America's most famous horse; as, aside from the actual historic prominence, it is known to nearly every American through Longfellow's popular poem.

Painters, generally, have portrayed this horse as white. The color was recommended largely through artistic expediency rather than historic proof, as the white horse provided an easy contrast and relief from the background of the night scene. It is true that Revere's own horse was white.

Revere, however, lived in North

Square, Boston, and as the British troops occupied the roads leading out of the city, he had to cross the river to Charlestown. Two friends, Joshua Bentley and Thomas Richardson, started with him across the Charles River in a boat when they saw the British ship "Somerset" anchored in mid-stream. They had nothing with which to muffle the oars, and Bentley went ashore, returning with a petticoat still warm from the body of a Daughter of Liberty.

It was the night of April 18, 1775. A horse had been borrowed from Deacon Larkin in Charlestown, for the ride. The Deacon had two horses, it is reported, one a seal bay and the other a dark roan in color.

THE SYNOPSIS

The romance develops between Nathan Holden, an express rider of Massachusetts, and Nancy Montague of Virginia. She belongs to one of the world's most famous families of the nobility, directly descended from Charles, Earl of Halifax. The Montague house and estates are the show place of America; hundreds of slaves serving the little principality; the Montague's own ships sailing the seas.

When presented at court in London, little Nancy is the sensation of the season, a tantalizing little beauty. From the letters written by the great ladies concerning Miss Nancy's presentation, comes a murmur, gentle but fragrant, of the daintiness of her taste in perfume and lingerie. Other letters comment on the whimsical way she used to look at George Washington.

Nathan is the champion wrestler and athlete of Massachusetts; a daring horseman; and, though poor, of good family and a graduate of Harvard. The passionate tenderness of his poetry, still in existence, reflects in the sombre beauty of his smouldering eyes.

Holden first meets Nancy in Virginia. He thrills at the first sight—a startling vision with her silk-clad ankles fluttering beneath her dainty skirt; a tender vision in her innocence and graceful beauty—and thinks to touch her would be more than youth could endure. He writes that he sets her as a thing apart. Perhaps it is the great difference in their stations.

Strangely enough, they meet later when the Montagues, being Loyalists, go North to consult with the King's people about resisting the rebels at Lexington, arriving on the very night Paul Revere sets the world afire by his mad ride.

It is here Nancy puts her girlhood aside; for it is here her lover is forced to break her heart.

As the poet says: "Each man kills the thing he loves: Let this by all be heard. The brave man does it with a sword; the coward with a word."

It is here also that Nancy's brother, though of a family of Loyalists, embraces the American cause.

Nancy, like her mother, is known for the passionate tenderness of her devotion to her brother. Though a dandy, he is a dangerous swordsman, expert marksman and brave as men can be. Risking all, her brother embraces the cause of Freedom, the symbol of sacrifices of the many that freedom might not die from the face of the earth.

And then later, Nancy, with her father, escapes to her Uncle's home in Northern New York, and there in the great sacrifice; she puts away the rich garments of the past, and takes on the sweetest robes of all, the perfumed, glorious robes of service.

Here also continues our love story, a silver thread of romance running through that great north country from the upper Hudson through Pennsylvania; where were the granaries of Washington's armies.

The people of the southern states endured much, but the people of the Northland lived and worked and struggled through the war in constant fear of death that hovered in every wood and covert. Through all this vast country, towns and districts were destroyed with fire and sword in the hands of Tories, Hessians and regulars. With the visitations of the enemy, death, torture, burning at the stake, mutilations and horrors that cannot even be suggested, were inflicted upon men, women and children, time and time again; and, with tremendous courage, the people rebuilt their homes, restored their fields, only to have them destroyed again.

One may ask why Washington crossing the Delaware is not shown. Our story deals with the sacrifices made to give us our institutions today. In crossing the Delaware, Washington lost but two men. The American forces that held the North lost ten thousand; suffered at the hands of the Tories and Indians unmentionable tortures. With every man's scalp worth seven dollars then (more than \$100 by comparison today), death of the Americans meant commercial success as well as triumph with arms. And the women, for whose scalps no bounty was offered, were oftentimes burned in their homes.

These unknown heroes along America's border from Fort Pitt, Pennsylvania, to her eastern boundaries! These brave, loyal hearts that held this great stretch of country against America's enemies, Tories, Hessians, Indians and regulars!

Thousands gave their lives: These heroes, unlike Paul Revere, had no glorious Longfellow to sing their song, and the historians of the Revolution were with the southern armies. Unknown, unsung, they lie on this vast plain, sacrificed on this great altar. Over them let us drop one tear from a grateful heart; over them one sigh of compassion; over them at least one little laurel spray for remembrance.

To this Northland Washington sends Nathan Holden, now a captain in Morgan's Riflemen, the most famous fighting unit of the Americans. They wear "Liberty or Death" upon their breasts.

Here Nathan again meets Nancy, not in dramatic devices, but in incidents which actually occur according to the authentic reports of the military records.

Nancy is caught with the other refugees at Fort Sacrifice, the symbol of America. America's enemies are pounding at the gates. Nancy is threatened in a whirlpool of terror, death, destruction, swirling around the Fort.

An American courier takes this news to young Holden and his Morgan's Riflemen. We must thrill with them when they receive this news, and when Nathan goes with his men to save the Fort, grander in their homespun than knights in armor and swifter than Fate in their retribution.

This picture play is merely an attempt to suggest in a small way the great sacrifice made by our forefathers that America might become a free and independent nation.

It is in no sense an attempt to portray the story of the Revolutionary War: as that story is too tremendous to be told fully by many picture plays, much less by one.

No efforts have been spared to have the historical incidents as correct as possible. The villages of Lexington and Concord were designed from the Doolittle drawings, and descriptions given by writers of the day.

In the conflict at Lexington and Concord Bridge, despite the numbers engaged, our picture shows the exact number killed.

The battle lines at Lexington are exact reproductions of the original, as to numbers—800 British against 77 Americans.

The details of Paul Revere's ride are historical incidents and not dramatic conveniences. When pursued by British horsemen, he outrode them by hurdling fence and gate cross-country, finally losing them in a quagmire.

Replicas of Paul Revere's lanterns were actually hung in Old North Church for the signals.

The drum used by the Minute Men is the original one used at the Battle of Lexington. Several flint-lock guns carried in the scene were actually used in that strife, and pistols shown are those recovered from Maj. Pitcairn's horse, after being abandoned when injured.

Buckman's Tavern is an exact reproduction, and the Clark home is an actual photograph of the original.

As for Walter Butler, symbol of other leaders in the battle of autocracy against freedom, Fiske, perhaps the greatest of the American historians, says he is the only character in all history in whom he could find not one single redeeming trait.

A Few Special Advance Stories

Military Authority Tells How Bunker Hill Battle Was Fought

Interesting Details of How Every Manoeuvre Was Carried Out In
the Bunker Hill Battle of 1923
By Captain George T. Shank, 18th Inf.

Late last September an American Expeditionary Force, consisting of the 18th Infantry, supplemented by a small detachment of the 16th, left its quarters in New York Harbor for a location in the hills of southern New York near the quaint old village of Somers. The mission of these troops was not to represent their country in battle, but on the contrary to play the part of their quondam enemies, the British Regulars, in the stirring scenes of Revolutionary history to be depicted for the first time on the silver screen, to serve as an indelible record of the patriotic deeds of our forefathers.

Now to go back and furnish the background for this strange expedition which astonished the sober countryside with the sights and deeds of armies long dead, and filled the green hills of Westchester County with the colorful scarlet and buff of the Grenadier Guards, the Royal Welsh Fusiliers and the Light Infantry of His Majesty's Army in the Colonies.

These troops of the famous 1st Division were part of the army of actors to be used in the filming of the play "America," staged by that master genius of the movies, Mr. D. W. Griffith, now at the Theatre. A reconnaissance party preceded the expedition by several days, and, having met Mr. Griffith and his very able staff, soon caught the spirit of the play. It was found to be a patriotic production, long dreamed of and now to be actually staged. It had had its inception in the minds of many, including that of our late President, and had the able assistance of the Daughters of the American Revolution and other historical societies, all of which were interested in placing on record an accurate reproduction of the historic events which secured to this country its liberty.

A pyramidal tent camp was established near Brewster, N. Y., water piped in, and the first day spent in getting acquainted with the various sorts of variegated uniforms of the British, Colonials, French, Tory Greens and Morgan's Riflemen. White wigs effected quite a transformation, it was found, and long flintlock rifles and bayonets afforded quite a contrast to the sight of a soldier in conventional O. D.

The troops were drilled for a short time in the facings and in forming fours, style of 1775, somewhat similar to the present British drill.

Tactics were found to be quite different from those of the present day. The fundamental principles of fire and movement were used, but the armies of 1775 fought in company front, close order, the front rank firing a volley, then handing back the empty pieces and taking the muskets of the rear rank for another volley. Battles of that age doubtless made a brilliant display, but the method of fighting seems suicidal to soldiers trained to take wide intervals and seek cover.

Real work began the second day by

staging the Battle of Johnston Hall, fought in Tryon County, New York, near the stronghold of Sir John Johnston, Commissioner over the Iroquois. This was followed by the Retreat from Lexington and Concord, the Battle of Merriam's Corners, various other marches and small engagements, and ending up with the Battle of Bunker Hill and the surrender at Yorktown.

Perhaps the most widely celebrated battle in American history is that of Bunker Hill. This was staged with the greatest possible accuracy to historical facts, and will no doubt afford the best showing on the screen. Tactically speaking, the battle consisted of three main assaults on a redoubt and breastworks on the top of Breed's Hill. The British troops moved forward slowly and steadily, in company front, the whole line forming a sort of semi-circle around the foot of the hill, the Grenadiers on the right. The troops were heavily laden and carried knapsacks. They delivered volleys with the regularity of a full dress parade and moved steadily onward right up to the breastworks, where Prescott gave that famous command, "Don't fire until you see the whites of their eyes," and in the volleys that blazed from the rifles of the Minute Men, the Grenadiers and Light Infantry lost from three-fourths to nine-tenths of their men.

The charge was repeated with like results. Then the third charge was made, but without knapsacks. This time the Red Coats held their fire and stormed the redoubt and breastworks with the bayonet. They went clear over, gaining a tactical victory, but with a loss of over twenty-five hundred men. Their victory was barren of results.

The filming of this battle lasted about two days. It was an inspiring sight to see the long lines of troops, in triple rank, uniformed in bright scarlet coats, white breeches, black leggings and cocked hats, moving steadily up the hill to the music of the famous 18th Infantry Band, firing by volley as they progressed, and only breaking into disorder and retreat at the flash of the volley from the trenches at the top. Only the discipline and training of the Regular Army soldier could furnish such an exhibition, and the versatility of the American soldier was shown by the way he adapted himself to the atmosphere of the occasion. Some of the men "died" most realistically. One when asked by Mr. Griffith where he learned to "die," replied, "In the Argonne."

This tour of duty with the "movies" was thoroughly enjoyed by all and it is believed everyone became much better acquainted with the life behind the scenes. All of us look back with pleasure to the many evenings of entertainment in the nearby hotel grounds, with the band in the center, surrounded by a motley array of soldiers, tourists, "ham actors" and natives. Between concerts the actors afforded much merriment by impromptu acts and songs, unless "given the hook." Government straights were considerably enlarged through the generosity of Mr. Griffith, and the farewell chicken dinner and concert will linger long in memory.

Unearthing the Revolution's Real Villain

History Shows That Walter Butler,
Not Benedict Arnold, Was Most
Infamous Figure in Struggle
For Freedom

Who was the greatest villain of the War of American Independence?

No, contrary to the general belief, it was not Benedict Arnold, the traitor, but Walter Butler, the Tory.

Such was the conclusion of the staff of research experts which delved deep into Revolutionary history, into historical data, and even into private diaries of the period to get the authentic facts for "America," the romantic photodrama of the Revolution which D. W. Griffith produced, and which will be presented at the Theatre, beginning.....

Traitor to his country though he was, Benedict Arnold had, previous to his act of treachery, fought bravely. History shows him to have been a man weak but tender, a man who could fight fairly, a man endowed with a goodly stock of what is known as "humanity."

But none of the saving graces vouchsafed by history to Arnold are conferred on Butler. Indeed, one historian—and a contemporary one, eye witness to some of the horrors perpetrated by Butler—declares categorically that Butler was a man "without a single redeeming trait."

Yet somehow, Butler managed to escape the odium of his ruthless career, and the patriotically minded declare that Griffith's "America," in which the acts of the influence of Butler are vividly portrayed will go far towards bringing about more friendly relations between this country and Great Britain through a better understanding of how Butler and men of his like, and not the great mass of the Tories, first brought about, and later waged, the American Revolution.

It was Butler who advised the British securing the Indians as allies, and who, in order to accomplish this, when the peaceably inclined redskins declined to go on the warpath against the settlers, goaded them into it by massacring whole families of Indians and blaming the deed on the Americans.

It was Butler who gave the order to his Indian allies to spare neither women nor children; who staged wild orgies in order to awaken a thirst for liquor and vice among his savage followers, as well as to satisfy his own consuming passions.

It was Butler who led the frightful raid on Cherry Valley, slaying non-combatants, white men, redmen, women and children without mercy. It was he who, when he commanded one of the Indians to do a foul deed from which even the savage recoiled, himself murdered his friend and ally with a tomahawk.

His acts were the acts of an insane man, his whole career that of a megalomaniac or a paranoiac. Had he lived at the present day he probably would be an inmate of an asylum, was his private life what it was.

Yet, his councils managed to prevail with King George Third, the mad monarch, who refused to listen to his more prudent councilors.

Records show that Butler was equally insensible to the courage of enemies and the sufferings of friends. He and his band of savages took no prisoners; gave no quarter. On such few occasions as he did spare the life of an enemy, it was but to save the latter for cruel tortures at the stake. According to contemporary historians, Butler delighted in witnessing the torture of the helpless.

Songs of the period, and poetry, too, tell the pitiful plight of Butler's closest friends and allies, the one finding their daughters ruined, the other their wives and mothers slain.

And nowhere in history, not even in the records of the English officers, can be found a word in extenuation of Butler's terrible acts. Indeed, on the contrary, it is made very plain that the English officers have neither friendship for him, nor anything but shame for his deeds. On every possible occasion he violated the Briton's inborn respect for fair play.

Like many deranged minds, Butler imagined himself immune from retribution and death. Tracked through the woods by some of the very redskins he had helped to turn against the white men and their defenseless homes, he lingered behind his bodyguard of savages to hurl obscene defiance at his pursuers. He could not forgo his opportunity to play the braggart.

He was first shot through the eye, and then tomahawked, leaving, according to contemporary historians, a score of gallows cheated of legitimate prey, but giving birth to a country-wide and unanimous sigh of relief.

BUT ONE ACTOR RESEMBLED WASHINGTON

Located after a country-wide search, during which thousands of photographs were examined, and more than one hundred actors, including a number of Broadway stars, were interviewed in person, Arthur Dewey was selected by D. W. Griffith to portray the role of George Washington in "America," the romantic photodrama of the War of Independence, which comes to the Theatre.....

Dewey was selected because he was adjudged to have the most perfect physical resemblance to Washington. Before the final selection was made Dewey and several other applicants were taken to Washington, D. C., by Griffith, in order that he might compare their visages with pictures and statues of the first President.

Although some historical authorities claim that the Father of his Country was more than six feet in height, Griffith's research department unearthed an order written by Washington to his tailors in London, in which he described himself as "just six feet and of medium build." It was found that Dewey was exactly six feet tall.

Dewey is a descendant of an old Revolutionary family, which in the last century migrated from Lexington, Mass., to the Middle West, settling in Illinois. One of his ancestors, Ashabel Smith, answered Paul Revere's summons, and fought valiantly on Lexington Green.

An Interesting Sketch of the Arch Traitor of the Revolution

History Failed to Impress Americans With the Treacherous Details of Captain Butler as Has the Author in This Story

By Robert W. Chambers

(Mr. Chambers, one of the greatest of American novelists, has made the Revolutionary War history of Upper New York State one of his major hobbies. He has acquired a great many original documents, private letters and other rare sources of true history. From his country home in that section, he has followed the trails where the Indians marched in their forays, visited every principal scene of attack, and his knowledge of the larger events is illuminated with innumerable details. His pen is responsible for the intimate knowledge we have of Walter Butler, the most astonishing villain in all America's history.—Editor's Note.)

Concerning this strange, sinister and unhappy young man, the greatest of our historians, Fisk, remarks that he has been unable to discover in the character of Walter Butler a single redeeming trait.

This seems to be too severe a judgment. In my possession is a letter written by Walter Butler to Peter Van Schaick which reveals in the writer both kindness and generosity. Otherwise the letter is characteristic of this young man, for, presently, he flies into a rage against some man whom he believes has treated him with discourtesy. I think that Harold Frederick gave a true glimpse of Walter Butler—a momentary glimpse—but convincing.

From what we know about young Walter Butler he was, in person, attractive; in mind, accomplished.

His intense loyalty to his cause became more than an obsession. It amounted to madness—if indeed, the seeds of madness had not already germinated in this melancholy and dissipated young companion of Sir John Johnson.

The debauchery of these two sprigs of the Tryon County landed gentry covered a trail that led from New York to Albany, to Schenectady, to Johnston, and to Quebec.

Theirs was, socially, an unsavory record; but there is no reason for going into it here.

It may be that excesses unhinged Butler. His pride in his Ormand ancestry and connection, if indeed there really were such a descent, made him haughty, exacting and abnormally sensitive.

For the rest, his was an exaggerated character of a poetic temperament wholly wrapped up in himself—a neurotic easily unhinged by excitement, swiftly inflamed to violence by fancied neglect or insult.

After his escape from imprisonment in Albany, the terrible directness of his insolent letter to the American military authorities revealed the savage fire smouldering within his abnormal mind.

The contemptuous reply to that letter kindled his rage to a blaze which made a conflagration of Cherry Valley; and which drove him again and again in headlong fury on the Mohawk Valley.

For this merciless young man, Brant had only contempt. Of him, it is reported his own father, Colonel John Butler, said "To save those poor people (at Cherry Valley), I would have crawled all the way on

my hands and knees; and why my son did not spare them, God only knows."

This—and that Haldimand refused to see him—are legends of Tryon County. I do not know how true they are. I doubt Haldimand's delicacy because in my possession I have the petition for relief signed by the widow of the monster, Lieut. Hare; and upon which Haldimand has written approval over his own signature.

As for Walter Butler's guilt, there can be no doubt. He was the scourge of the Frontiers. All patriotic America rejoiced at his death; and I know of no other instance in our history where the death of an enemy was considered a matter for public celebration.

No more knightly figure rides through the history of those bloody days than that of Colonel Marivius Willett—who, later, was to become the first Mayor of New York under the Republic.

What could be more significant than that the chivalrous and kindly Willett glanced down from his snow-wet saddle with cold contempt at the battered body of Walter Butler; and, when an Oneida scout asked permission to take the scalp, shrugged his indifference, and rode on, leaving the unburied body to the forest wolves!

There is much material for a monograph on Walter Butler, but this is no place to attempt it.

His home still stands in northern New York State.

His abhorred memory still remains in the minds of the people whose forefathers he scourged with fire and hatchet.

The great struggle of the American Revolution was strictly a family affair—a fight between members of the same race geographically separated.

An alien king was the cause of it and precipitated it.

And, in that eight years' war, those few individuals who became infamous through cruelties and treacheries belonged to the common race; and that race must bear the obliquity, British and Americans alike, and, together, today, repudiate all that was un-English and un-American in a great family struggle which reflects honor on both.

The only document bearing any stamp of authenticity as to the color of the horse selected, is an excerpt from a private letter now in the home of a wealthy Rhode Island banker. The private nature of the letter has prevented it having been published, but when the present owner learned of the efforts of Mr. Griffith's staff to determine the exact color of the Revere horse, he sent this information from the letter: "We could see the foam on the dark side of Revere's horse."

So it has been thoroughly proven the horse was not white; but it is improbable any one can ever prove the exact color.

Tradition says the horse died from the effects of the ride.

When he made the ride that was to establish his name imperishably among the heroes of the Revolutionary War, Paul Revere was in his forties, a heavy set, sturdy man capable of great exertions; and an ardent protestant against the impositions of the British laws.

For some years he had been a dentist, surrendering the probes and forceps to renew his work as a silversmith, a trade to which he had been apprenticed as a youngster. He was unusually skillful with his work in precious metals, only abandoning it for the dental career because there was so little work available in Boston. He complained the well-to-do families preferred having their silver vessels made in England, desiring imported luxuries over those made at home.

All records accent the warmth and likableness of his personality, his unusual bodily vigor, and his fearless enthusiasm in advancing any cause that caught his interest.

His great fame is due in part to his personal popularity, and the picturesqueness of his individuality. He was a close friend of John Hancock and Samuel Adams and other leaders of the Revolutionary movement. His greatest fortune, however, was in having one of the greatest of press agents, Henry Wadsworth Longfellow, who wrote the poem immortalizing the ride.

Few people know that a brother express rider of Revere rode on the same mission. They went from Boston to Lexington by different roads. Revere was stopped by British soldiers after riding out of Lexington, a total distance of nearly thirteen miles.

Revere's ride was more dramatic, however, as he warned Hancock and Adams, the two leaders whom the British wanted to capture above all others. They were concealed in the home of the Rev. Jonas Clarke on Bedford Road, Lexington, tucked two in a bed and asleep when Revere cried "The British are coming."

The British captured Revere. In the excitement of the morning, he escaped and made his way on foot back to Lexington.

Revere realized a pleasant prominent old age, continuing his work as silversmith. His home is now one of the patriotic shrines of Boston.

WEATHER DIFFERENT IN '76

The oldest inhabitant may be louder and more persistent in his opinion of how the weather has changed since he was a boy, but probably no one in the United States knows better the difference between a winter in Revolutionary days and a winter today than D. W. Griffith.

Griffith and his research workers, restaging Revolutionary times down at Mamaroneck for scenes in "America," which comes to the Theatre.....were plentifully supplied with accurate reports of the snowfall day by day in '74, '75, and '76. Also of the thickness of the ice on the Delaware and other important streams. But they waited in vain for either the ice or the snow to be duplicated this winter.

While the informal reports of Colonial times show that New England, New York and even more southern territory was covered by from one to fifteen feet of snow at this season of the year, the official thermometer at Mamaroneck registered Spring heat, until within a day or two of the completion of "America."

WHY GRIFFITH CHOSE WAR OF NORTH COUNTRY

It is unfortunate from the historian's point of view that artists and writers choose the spectacular rather than the important events and incidents of a war as the subjects for their paintings and their writings. For it very frequently happens that the really important events of a great war, like those of human life in general, lack that spectacular quality which inspires the artist and the writer, and hence, being neglected, gradually pass from the ken of men. Oftentimes, too, events both important and spectacular have been overshadowed by events which might be termed "super-spectacular" and so have passed from memory.

So it probably is that one of the most important campaigns of the War of American Independence, having failed hitherto to attract the chroniclers, has been well nigh forgotten. It has remained for David Wark Griffith, creating his "America," the titanic romance of the Revolution, now at the Theatre to bring from oblivion the great struggle to save the grain fields of the North Country, and to place it where it belongs—among the decisive struggles of the history of the United States.

Fate, aided by artists and models, has made Washington's voyage across the frozen Delaware one of the best known incidents of the Revolution. From a historian's angle, however, this was a minor incident indeed, compared with the battle in the North Country. Two lives were lost when Washington's forces crossed the river. Ten thousand men, women and children were slaughtered when Capt. Walter Butler, Capt. Hare, and their band of ruthless, painted Tories, and Indians, swept through the North Country, bent on destroying the grain, which alone could keep Washington's Army supplied with food.

Confronted with the gigantic task of bringing the high points of the Revolution within the two and one-half hours' space allotted, Griffith, with the advice of leading historians, chose to depict the story of the war in Northern New York and Western Pennsylvania, rather than the better known, but comparatively unimportant battles and incidents which artists and writers have made famous.

THE FLAPPER OF '75

The girl of today can directly trace her beginning in independence to the Revolutionary War. Until that time, girls were most carefully disciplined.

The war completely changed ideas of dress. No imports were permitted by the British fleet, and the American girls had to design their own dresses, and break suddenly away from the British customs.

Also the whimsical convenience of fainting was made obsolete by the new responsibilities the girls had to face.

The general atmosphere of rebellion extended to the girls regarding such strict parental authority as existed then. If Dad wouldn't be ordered about by the British, then Daughter wouldn't be ordered about by Dad. So the independence of the American girl, which has become a social phenomenon throughout the world, began.

Her principal vice at that time was the taking of snuff, a practice among women as common then as smoking cigarettes is today.

All About the Players

Interesting Short Stories of Stars in "America"

Facts About the Players in Griffith's Latest Production That Your Patrons Will Be Interested In

ERVILLE ALDERSON, who plays with such striking art Justice Montague, is a native of Kansas City, Mo. His father was a prominent attorney, author of several standard works on legal matters. Alderson himself studied law, but was unable to resist the lure of the stage, and on his twenty-first birthday instead of taking his oath at the bar he joined a theatrical stock company. During his career he founded a repertoire theatre in Kansas, which is still regarded as a model institution of its kind. He joined the Griffith forces to play in "The White Rose," and liked the screen world so well that he has since remained in it.

LIONEL BARRYMORE — Most versatile and gifted member of a family whose name is synonymous with the finest stage talent, got his first training as a motion picture actor under Mr. Griffith in the old Biograph studios. No one conversant with the recent annals of the spoken stage need be reminded of his triumphs in "The Copperhead," "The Jest," and the other outstanding artistic dramatic hits. He is hardly less well known to screen audiences through his remarkable characterizations in a score of films. He has been called "the perfect villain," but never in his remarkable career has he had a part into which he has thrown himself as that of Walter Butler in "America."

CAROL DEMPSTER—the Nancy Montague of this stirring epic of Revolutionary days, is a daughter of California. Studying dancing at the Dennishawn School, she had planned for herself a career as a classical terpsichorean and went into motion pictures through chance. She was one of a number of young dancers sent to the Griffith studios in California by the Dennishawn school to dance in "Intolerance." Mr. Griffith was deeply impressed by her delicate beauty, and at his suggestion she gave up her dancing career for one in the screen world. Under his tuition she developed until in "One Exciting Night," and "The White Rose," she achieved signal successes. While mastering the art of acting for the silent drama, Miss Dempster has continued her vocal studies, and may at a not far distant date equal on the operatic stage her triumph in "America."

ARTHUR DEWEY, whose majestic portrayal of George Washington is one of the most charming features of "America," was born in Colchester, Ill., where his parents still reside. He went on the stage at an early age and earned his spurs through a barnstorming career through the Middle West, during which he played every conceivable role. For two years his principal character was that of Simon Legree in "Uncle Tom's Cabin." So great was his success in this role through the towns of the West that it seemed likely that he would chase little Eva across the ice for the rest of his life. Desiring to enter the picture field, however, he came to New York, and affiliated himself with the

Griffith studios. Experts declare that Dewey is physically an exact counterpart of Washington.

ARTHUR DONALDSON, a direct descendant of the Vikings, the noted Swedish actor who bears so striking a resemblance to King George Third. He began his stage career at the age of seven years, but first appeared in this country in 1896 with the Duff Opera Company. His fine baritone voice attracted much attention and he became leading baritone with the noted Tivoli organization in San Francisco, and later with Augustine Daly. He created the title role of "The Prince of Pilsen," and later sang in "The Blue Moon" and "The Wanderer." He returned to Sweden in 1911, appearing there first in speaking parts at the Oscar Theatre, Stockholm, and later in motion pictures directed and written by himself. He came back to this country in 1915, entering the picture field. He has appeared in more than 350 roles, and his experience ranges from farce to grand opera. His performance as King George Third was so realistic that Sir Percy Sykes, the British authority on court etiquette who assisted in staging the court scenes, never addressed him save as "Your Majesty."

NEIL HAMILTON, in the production of "America," has served to present the public with a new leading man of exceptional appearance and extraordinary ability. He was born in Lynn, Mass. Hamilton, still a boy in years, has worked his way to the top of his profession through sheer ability. He was educated in Athol, Mass., and later moved to New Haven, Conn. He began his professional career five years ago, playing a small part in the stage production of "The Better 'Ole." Following engagements in vaudeville and with stock companies, he entered the picture field under Griffith. Like Miss Dempster, Hamilton may be said to be entirely a product of Griffith's tuition, for he has appeared in no pictures other than those personally directed by the master of film art. His first appearance on the screen was in "The White Rose."

RILEY HATCH'S long experience in Indian roles, makes him the ideal for the role of Joseph Brant, chief of the Mohawks. Born in Cleveland, Ohio, Hatch began his career as a vocalist, singing in concert and in opera. Following extensive musical study in France, Hatch made his debut in London, England, in the role of Taby-wan-a in "The Squaw Man." His first stage appearance in his native land was in "Paid in Full." When William Faversham revived "The Squaw Man" Hatch was cast for his original role. Following a successful career on the spoken stage and in musical comedy Hatch entered the film field, where his fine work has earned him admirers in all parts of the country.

CHARLES EMMETT MACK, the Charles Edward Philip Montague of the picture, was born in Scranton, Pa., and studied at St. Thomas' College there. He had barely graduated when he got the circus fever and ran away

from home to join the Ringling Brothers' Circus, with which he traveled for two seasons. Then he launched into vaudeville, and later became a member of a stock company. Attracted by the film, he joined the Griffith forces, and has since been exclusively under Griffith's tuition. He had appeared in a number of pictures, his first appearance being in "Dream Street."

HARRY EDWARD O'NEILL, the furiously galloping Paul Revere of the picture, is of distinguished theatrical parentage. His father was a member of Richard Mansfield's company, and his mother a member of the famous Cansino family, dancers to the Court of Spain. Born in Rochester, N. Y., young O'Neill traveled with his parents, and as he grew up studied his lessons on a trunk in their dressing room. In the course of his career he has made a tour of the world as an actor, and for several seasons played in Sydney, Australia.

LOUIS ROBERT WOLHEIM, Cornell graduate, professor of mathematics, star football player, mechanical engineer, and revolutionist, the Captain Hare of "America," is one of the most remarkable and most interesting men before the American public today. Finding a proffered captaincy in Pancho Villa's army "too slow," Wolheim came to New York in search of adventure. He was introduced to Lionel Barrymore and the latter induced him to enter the motion picture field. His first role was that of a tough captain and he did it so realistically that the rest of the company threatened to quit. He achieved fame in the title role of Eugene O'Neill's "Hairy Ape," which ran on the New York stage for seven months. He has appeared in a large number of pictures, including Griffith's "Orphans of the Storm," and never fails to give a convincing characterization.

ACTOR RESEMBLES KING GEORGE THIRD

After having interviewed more than 150 actors, without finding one suitable for the role of King George Third, D. W. Griffith, filming "America," to be seen.....at theTheatre, was on the point of eliminating this historical character from his film, when he met Arthur Donaldson, whose brilliant performance of the King is one of the features of this romantic photoplay.

Donaldson, a direct descendant of the Vikings, was born in Sweden, and began his stage career at the age of three. He possessed a remarkable baritone voice, which was carefully cultivated, and at an early age went upon the operatic stage.

He made his American debut in 1896 with the Duff Opera Company, later with the noted Tivoli Opera Organization in San Francisco and afterwards with Augustine Daly in "The Prince of Pilsen," "The Blue Moon" and "The Wanderer." In 1911 he returned to Sweden appearing in speaking roles at the Oscar Theatre, Stockholm, and later in motion pictures, produced and directed by himself. Since 1915 he has been appearing in motion pictures in this country. He bears a remarkable facial resemblance to the most authentic pictures of King George Third, and was exceptionally fitted for the role through his extensive knowledge of the life and reign of that monarch, as well as because of his experience at various European courts.

Startling Revelations Pictured in Films

"Burn all women and children!"

Such, according to history, was the edict sent forth by Capt. Walter Butler, the arch-fiend of the War of American Independence, when he and his band of Tories and Indians swept through Northern New York and Pennsylvania, seeking to exterminate the peaceful farmer-settlers, and to destroy the great grain fields, which General George Washington relied upon to supply his army with food.

It is the story of this savage campaign, in which more than 10,000 men, women and children perished, in which whole settlements were razed, acres of grain fired, and in which some of the most courageous fighting of the War of American Independence took place, that David Wark Griffith depicts in the romantic photodrama of the Revolution, "America," now at theTheatre.

Probably at once one of the most important, and the least known campaigns of this country's struggles for freedom, the war in the North Country, as it was known, surpasses in drama many of the better known events and battles of the Revolution.

Seven dollars in English gold was offered—and paid according to records—for every male scalp delivered by the Indians, or by those degenerate Tories, who, painting themselves as Indians, performed deeds from the horror of which even the redskins shrank.

This price, representing as it did a small fortune in Continental currency, is one of the best indications of how important the British forces of the day regarded this campaign, upon the success or failure of which depended the entire food supply of the American fighting forces.

Against the hordes of redskins and painted Tories, who, drunk with greed, bestiality and strong spirits, invaded the peaceful valleys fighting with the fury of fatalistic madmen, the little colonies of settlers made brave stands, and no portion of history is so replete with records of individual heroism as that which tells of this campaign, from which Griffith has drawn some of his most telling and most dramatic scenes.

HOW LARGE WAS GEORGE WASHINGTON

The figure of George Washington as shown in "America" was determined by a jury after months of careful research had been given. An old letter which he had written to a London tailor immediately after the war offered the most accurate measurements of him physically.

He ordered suits "of the best material, for a man just six feet tall, medium slender, and standing erect."

So many of Washington's painted portraits show him as an old man, and vary greatly in details of expression as well as to size of features. When the jury, composed of three historians and eight others, had decided upon the appearance that history had recorded for the great leader, Mr. Griffith set about finding the actor to play the part.

He tested more than three hundred actors, finally selecting Arthur Dewey as the most perfect type. Dewey is a descendant of Revolutionary ancestors.

Short Stories That Will Interest Fans

Difficulties in Making Battle Scenes

It is one thing to take a battle scene for a motion picture. And it is quite another thing to take a scene of the battles of Lexington, Concord, and Bunker Hill and make those scenes absolutely correct to the smallest detail. But that, according to Edwin B. Worthen, president of the Lexington Historical Society, is what D. W. Griffith has done in "America," which will have its premiere at the Theatre beginning.....

Mr. Worthen, who is a banker in Lexington, aided Mr. Griffith through the loan of necessary data, and of invaluable Revolutionary relics, including the drum, flintlocks, powder horns and other implements actually used in the battle of Lexington, in making "America."

Following its premiere, Mr. Worthen said to Mr. Griffith: "I am at a loss for words to express how deeply impressed I am with the picture. I had seen you and your company at work in Lexington. I expected much, but nothing so stupendous or stirring as your finished product. Yet ever in the magnitude of your task you have held to historic accuracy with remarkable fidelity. You cannot imagine the trembling and the thrills that grasped me as the little village of Lexington, the birthplace of American liberty, came before my eye.

"Scenes taken on the spot where Hancock and Adams sought the hospitality of Parson Clarke,—the Hancock-Clarke House where those two men were strengthened in their immortal task by the sound counsel of the Parson, and from which that patriot witnessed the massacre on Lexington Common—the same drum that summoned those humble farmers to immortality—the guns, the powder horns they wore, sacred relics kept for all time as an inspiration to future Americans—here was real drama to thrill me.

"You have portrayed brave Jonas Parker as he was—the man who, having sworn he would never flee from a British red coat—wounded, trying to load his flintlock was struck down and bayoneted by the King's troops. You have made live again Capt. Parker, the idol of his little band, the man who said 'If they mean war let it begin here.'

"Mr. Griffith, Lexington salutes you and to your handiwork, 'America,' I say, God speed you in your glorious work of telling the story of the sacrifices of our forefathers and in your mission of teaching a higher and a finer Americanism."

PAUL REVERE'S RIDE A THRILLING SCENE

Famed in poetry and in prose, the historical ride of Paul Revere was never before invested with the significance, the thrills and the daring that it is in D. W. Griffith's "America," the romantic epic of the War of Independence, which will have its premiere at the Theatre.....

And Mr. Griffith's picture gives the lie direct to Longfellow's poem on the ride, for while the poet stated that "Hardly a man now alive remembers that famous date and year," the vociferous applause which greets every hoofbeat of Revere's horse shows very well that women and children as well as men remember Paul, his steed, and the occasion of their journey very well indeed.

There have been horse races pictured before; the movies have seen more than one bit of fine horsemanship; but—and this is said with the universal agreement of the newspaper critics—never has the silver sheet known such a thrilling ride as that of Paul Revere, in Griffith's masterpiece.

Every detail of the occasion is pictured with strict historical accuracy, and the tower of the Old North Church itself was especially wired for electricity in order that the view of the two lanterns might be taken for the screen.

Revere is shown waiting in the moonlight on the Charlestown shore, "booted and spurred and ready to ride." The two lanterns flash, giving warning that the British are coming by sea, and then begins a ride through Middlesex country which brings every beholder to his feet. Over fences, stone walls and streams, across pastures, down lanes, and along the highway Revere's noble steed pounds his way at a furious gallop to the accompaniment of the heart beats of an audience aroused to the loftiest possible state of patriotic fervor.

Even back in '75 Paul Revere's ride could have been no more thrilling than it is in "America."

ACTUAL TREASURES USED IN "AMERICA"

New England agreed to open its treasures of Revolutionary relics to motion pictures, when D. W. Griffith went to Boston with 150 members of his staff and players to photograph the incidents of the early war on the actual sites for "America," which comes to the Theatre.....

By arrangement with several of the historical societies including in particular the Lexington Historical Society, the weapons, drums, costumes, vehicles, etc., used during the war were used in the action. It is the first time these articles have ever been shown to the world through motion pictures.

Battle scenes were taken on the famous Lexington Common, where the historic "shot heard round the world" was fired. Buckman's Tavern and the Adams house where John Hancock and John Adams were sleeping on the night the British came, were used as settings.

The action under Griffith's direction continued along the road to Concord where the battle of the bridge was fought. Griffith's intention that all scenes should be taken on actual sites excepting where improvements prohibit, was carried out at a tremendous expense.

OLD CUSTOM HOUSE USED BY GRIFFITH

When the fair ladies of America, in 1775, wanted a new silk gown they could not walk along Main Street and purchase it at their pleasure. They were forced to send to England for material, and then wait many months before the silk arrived. And when the silk did come it did not arrive at a dock in New York, but was forced to come by way of Virginia, in order to pass through the custom house at Williamsburg, Va.

Today this same custom house, no longer by any means the only one in the country, is still standing, and it may be seen as a background of several scenes in D. W. Griffith's "America," the romantic epic of the War of Independence, now playing at the Theatre.....

All materials imported into this country in 1775 had to pass through this custom house, which is still in its original condition, and through it were entered not only milady's dresses and jewels, but her household furniture, and much of her food, and the rare wines for her husband's cellar.

Griffith and his large company travelled over a good deal of the Eastern part of the country in special cars in order to take as many as possible for the scenes for "America," on original sites, and in Williamsburg, practically unchanged since Revolutionary days, they found much excellent material, but none more picturesque than the old custom house.

UNUSUAL COINCIDENCE

Erville Alderson, the actor who gives so touching a performance as Justice Montague in D. W. Griffith's photodrama of the War of American Independence, "America," now at the Theatre, came very near playing a similar role in real life.

The son of a distinguished authority on judicial procedure, Alderson himself studied law with the intention of pursuing a career in the judiciary. During his studies in his native city of Kansas City, Mo., however, he had been a regular patron of a stock company there, and the virus of stagemadness had obtained a grip on his system.

On his twenty-first birthday, instead of reporting at the courthouse to take his oath at the bar, he slipped down to the theatre and completed arrangements to become a member of the stock company.

Later he was a member of stock companies in Los Angeles, Calif., and in St. Louis, Mo. Following tours with William Faversham he founded and directed his own repertory theatre in Kansas City for several seasons. The stock company which he founded is still regarded throughout the country as a model of its kind.

In 1923 he joined the Griffith forces, playing an important role in "The White Rose."

CIRCUS TO PICTURES

Charles Emmett Mack, whose performance of the role of young Montague is one of the outstanding features of D. W. Griffith's "America," now at the Theatre, is a native of Scranton, Pa., where he attended St. Thomas' College.

While in college he saw the circus for the first time, and, lured by the apparently carefree gypsy life of a circus man, he decided that the moment he got his diploma he would run away from home and become a clown.

He carried out this resolve, joining a small tent show, and later adding himself to Ringling Brothers "Greatest Show on Earth," with which he travelled for two seasons. He soon lost both his illusions as to circus life being carefree and easy, and his desire for travel. But his desire for a historic career remained, and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company, and settled down to a real apprenticeship for theatrical work.

Struck by the opportunities which the silversheet offered to young actors, Mack sought work in the studios; and was finally successful in joining the Griffith forces, getting a small part in "Dream Street."

Since that time he has appeared exclusively under the Griffith banner.

Bobbed Hair Fashion Started in 1776

A Boston girl, Miss Louise Thompson, began the bobbed hair fashion back in the romantic exciting days when is laid the story of D. W. Griffith's thrilling entertainment, "America," his latest film to be shown at the Theatre.....

Private letters of that day tell the story of the defiant little brunette who shocked the powdered respectability of that time by shearing her hair which swept her knees as a defiance to show she was an American girl and would dress as she pleased.

Style then came directly and severely from London. Every woman and nearly every man powdered the hair. Instances are told wherein a woman who had neglected to powder her hair was not admitted to church. And fifteen yards of silk, what with bustles, frills and flounces, was an ordinary dress pattern.

When the Americans decided they were a nation rather than a colony, English merchants refused to ship articles to the American trade. Miss Thompson was one of the prominent young women of Boston who was unable to get powder for her hair. And since she was unable to powder it in prevailing fashion, she announced she was "cutting my hair short, man fashion, and I hope every American girl does it, to show the world we mean to be independent."

With that sensational example, the girls gradually cast aside much of the rigidity of English fashions in dress, introducing simple gowns and homespun wraps. Some historians agree that this romantic period marked the beginning of the modern woman, stimulated by the adventures, the daring and the romance of that period in our national life.

This change in woman's attitude has been deftly caught by Mr. Griffith in filming the charm of that day in the gripping story "America" which many foremost critics declare the equal if not the superior of "The Birth of a Nation."

WHY FIRST LOVE INTERESTS

Why is first love the most difficult of emotions to portray?

A group of New York psychologists have attempted to analyze it at the request of the motion picture industry.

D. W. Griffith, the foremost producer, perhaps has been more successful in portraying this most fascinating of all emotions with succeeding pictures, notably in his great romance, "America," which is gaining greater fame even than his celebrated "The Birth of a Nation."

Here is what the committee of specialists say is in first love: shyness, boldness; embarrassment, audacity; alarm, delight; apparent indifference, yet complete absorption; disturbing, yet a great happiness; aloofness in act, yet complete constancy in thought; in all the greatest study in contrasts of which the human heart is capable.

In "America," Mr. Griffith has taken the first love of a vivacious, impetuous Virginia girl of fashionable family, intensely loyal to her father; and a young Massachusetts college boy ablaze with the adventure, perils, and greatness of the cause he serves.

These two, so opposite in every thought, are sweethearts at first meeting, plunging themselves into the complexities of first love as well as the opposing interests of the day. Perhaps never before has first love been so subtly and charmingly revealed. The boy's part is played by Neil Hamilton, the young man who has been accepted by sculptors as the ideal young man of this nation; and the girl is Carol Dempster.

MUSICAL SYNOPSIS

for

66 AMERICA 99

by

JAMES C. BRADFORD

FREEDOM THEME

LOVE THEME

No. Min. (T)itle or (D)escription

"HAIL AMERICA"

"RED ROSE OF LOVE"

Tempo

Selection

DRUMM
GLADWIN

Musical Programme

1	1½		At screening.....	4-4	Maestoso	America Overture—Tobani
2	1¼	T	The Village of Lexington.....	6-8	Allegretto	Grazioso..... Sweet Lavender—Wheeler
3	1½	T	The home of Nathan Holden.....	3-4	Moderato	..... Red Rose of Love—Gladwin
4	3½	T	Williamsburg, Capitol of Virginia.....	4-4	Allegretto	..... Love's Chatter—Mendoza
5	1	T	Already across the sea.....	3-4	Pomposo	..... Pomposo—Borch
6	1¼	D	Court scene.....	4-4	Moderato	..... Adoration—Borowsky
7	1½	T	At the Green Dragon Tavern.....	4-4	Moderato	Pomposo Hail America—Drumm
8	2	T	The Montagues leave.....	4-4	Allegretto	..... Freedom Theme
9	2	D	Holden at door.....	6-8	Allegro	Agitato..... Promenade—Rapee-Axt
10	1¼	T	The young Montagues withdrew.....	3-4	Moderato	..... Turbulence—Borch
11	2	T	Virginia voted sympathy.....	6-8	Allegro	Agitato..... Love Theme
12	1½	T	Threatening clouds of war.....	3-4	Andantino	..... Turbulence—Borch
13	1¼	T	Montague goes north to confer.....	3-4	Moderato	con moto..... Adriana—Cilea
14	1¼	T	Nearing the council fires.....	4-4	Marcato	..... Appassionato No. 40—Borch
NOTE—Play with muted brass, Tom-Tom ad lib. softly.						
15	2½	T	Captain Butler leaves for Boston.....	2-8	Allegro	Precipitoso..... Invocation—Herbert (Play 2nd strain only)
16	1¼	D	Butler appears in room.....	1-4	Molto	Moderato..... Precipitoso—Savino
17	2¼	T	A little assembly.....	4-8	Andantino	..... Dramatic Andante No. 32—Berge
18	2¾	T	The Committee of Public Safety.....	3-4	Andante	Appassionato..... Little Serenade—Grunfeld
19	1½	D	Holden appears at fence with gun.....	3-4	Moderato	..... Appassionato No. 1—Rapee-Axt
20	1¾	D	Interior of tavern.....	2-4	Allegretto	..... Love Theme
21	1½	T	Ended there last game.....	4-4	Choral	..... Characteristic No. 1—Roberts
NOTE—Drum taps for passing British Soldiers.						
22	2½	D	Nathan love stricken.....	3-4	Moderato	..... Nocturn—Jungnickel-Chopin
23	2	D	Montague awakens.....	4-4	Allegro	..... Love Theme
24	1¼	T	While on the Charleston shore.....	2-4	Moderato	..... Rustic Allegro—Savino
25	3½	T	The midnight ride of Paul Revere.....	1-4	Allegro	Precipitoso..... Agitato No. 84—Berge
26	2	T	The Minute Men gather.....	2-4	March	Patrol..... Phaeton—Saint Saens
27	2½	T	Lexington.....	4-4	Allegro	Precipitoso..... American Patrol—Meacham
28	3¼	T	Dawn.....	3-4	Allegro	Agitato..... Phaeton—Saint Saens
NOTE—Battle effects ad lib. Play "MF" until firing starts, then "FF"						
29	1½	T	Nathan rides to warn his friends.....	6-8	Allegro	Agitato..... Agitato—Reisenfeld
30	3	T	We ran this morning.....	2-4	Con Spirito	..... Agitato No. 10—Noyes
31	2½	T	Nathan sent back to rally Minute Men.....	4-4	Allegro	Agitato..... Yankee Doodle—American (Paraphrase)
32	1½	D	Montague placed on bed.....	1-4	Andante	Appassionato..... Argument—Breil (Drummer catch shot)
33	1¼	L	Firing on street.....	12-8	Allegro	Agitato..... Disperazione—Gabriel Marie
34	1½	T	Keeping it secret.....	4-4	Moderato	Pomposo Misterioso Furioso—Langey
35	5	T	Bunker Hill from Boston Harbor.....	4-4	Allegro	con fuoco..... Hail America—Drumm
NOTE—Battle effects ad lib. Play "PP" for flash back.						
36	¾	T	In Philadelphia.....	4-4	Modrato	Pomposo..... Freedom Theme
37	3	T	A shelter for wounded.....	2-4	Lento-Triste	..... Berceuse—Jarnfelt
NOTE—Play "PP" con sordini and very slowly, strings only.						
38	3½	T	He had heard of his son's death.....	4-4	Lento	..... Lamento—Gabriel Marie
NOTE—Play "PP" con sordini the same as previous selection.						
39	1	T	It was such sacrifices.....	4-4	Moderato	Pomposo..... Hail America—Drumm
Freedom Theme						
40	3¾	T	It was on the northern frontier.....	4-4	Andante	Tragico..... Tragic Andante—Savino
41	5¼	T	At Valley Forge.....	3-4	Moderato	..... Frozen North—Rapee-Axt
42	¾	T	In the spring.....	2-4	March	Patrol..... American Patrol—Meacham
43	2	D	Nancy and Nathan alone.....	3-4	Moderato	..... Love Theme
44	3	T	A year later.....	4-4	Allegro	Agitato..... Agitato No. 2—Rapee-Axt
45	1½	D	Nancy feeding refugees.....	3-4	Andante	quasi larghetto..... Plaintive—O'Hare
46	¾	T	You're well enough to know.....	3-4	Moderato	..... Star Spangled Banner—Patriotic
NOTE—Play "PP" con sordini strings only.						
47	1¾	T	Nathan's American headquarters.....	4-4	Molto	Moderato..... Misterioso No. 16—Langey (Play very slow)
48	1½	T	You will bring my Mohawks.....	4-4	Moderato	..... Dramatic Tension—Shepherd
49	1½	T	Do you believe.....	3-4	Andante	Moderato..... Melody of Peace—Martin
50	2¾	T	Butler's council of war.....	4-4	Andante	Tragico..... Tragic Andante—Savino
51	4¾	T	Warn the valley.....	3-4	Moderato	Appassionato Appassionato No. 1—Rapee-Axt
52	2¾	T	The time has come.....	3-4	Poco	Agitato..... Anelante—Gabriel Marie
53	3½	T	Butler's forces divide.....	4-4	Allegro	Agitato..... Battle Agitato No. 16—Borch
54	3	T	The camp ten miles away.....	6-8	Allegro	Agitato..... Hurry No. 28—Lake
55	3	T	The riders strike the line.....	4-4	Molto	Allegro..... Athalia—Mendelssohn
56	1¼	T	Oh Spirit of America save us.....	2-4	March	Con Spirito..... American Patrol—Meacham
NOTE—Battle effects ad lib. throughout No. 53-54-55-56.						
57	1½	T	A courier from Washington.....	4-4	Moderato	Pomposo..... Hail America—Drumm
Freedom Theme						
58	1¼	T	After years.....	2-4	Tempo di Marcia	con spirito..... National Emblem—Bagley
NOTE—The Star Spangled Banner may be used in its original form here or as introduced in National Emblem.						

THE END

The timing is based on a speed of 12 minutes per reel of 1,000 feet.

All selections may be procured from the Cameo Music Service Corp., 114 West 44th Street, New York City.

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