



Exhibitors Campaign Book

This book outlines publicity, advertising and exploitation matter that will enable any exhibitor, in any sized city, to put this "Rudolph Valentino" feature over to big box-office results. There are many newspaper stories, one, two and three column advertising cuts, one, two and three column scene cuts for newspaper use, reproductions of the lithograph posters, the lobby display cards and slides and special advertising.



Exhibitor's Campaign Book

JOHN W. CONSIDINE, Jr.

PRESENTS

Rudolph Valentino

in

“THE EAGLE”

Supported by

Vilma Banky and
Louise Dresser

Adapted for the Screen by
HANS KRALY

From the Story by
ALEXANDER PUSHKIN

A Clarence Brown Production

Directed by - - - - CLARENCE BROWN
Photography by - - GEORGE BARNES, A. S.C.
Settings by - - WM. CAMERON MENZIES
Assistant Director - - CHARLES DORIAN
Titles by - - - - GEORGE MARION, Jr.
Film Editor - - - - HAL C. KERN

Released by United Artists Corporation

Exploitation Suggestions that Should Help

"The Eagle" Shows Valentino as Romantic Lover, and Also as Soldier and Bandit

With Rudolph Valentino in "The Eagle" exhibitors have this great star's first production for United Artists Corporation release; by far the greatest and most ambitious film in which he ever has appeared. This feature readily takes its place among the big productions of the season from a film standpoint, from the standpoint of cast, which includes the sensationally successful Vilma Banky and the well known and everywhere popular Louise Dresser in the principal supporting roles; and there is no doubt, also, that "The Eagle" will be right up in the front rank among big box-office attractions.

The Romantic Lover

Not only does "The Eagle" show Rudolph Valentino in his famous portrayal of the romantic lover—the screen's greatest and most convincing "sheik"—but the story and its direction by Henry King gives this popular star among all women the widest possible scope for the type of characterization that has made him one of the greatest of all box-office drawing cards.

In addition this film presents Valentino in yet other roles—first that of a young, dashing and daring lieutenant of cadets; then as The Eagle, a bandit feared for his boldness in thefts from the rich, and loved by the down-trodden and oppressed for the lavishness with which he showers upon them the gold snatched from the upper classes; and still again in the disguise of a splendidly handsome young French tutor. And it is in this latter role that Valentino's world known abilities to portray the ideal screen lover—the type of film hero that stirs every audience—is given the widest possible scope.

A Three-in-One Picture

Play up the fact that "The Eagle" is a three-in-one picture so far as Valentino is concerned. Dual roles once were popular but this star has gone one better and played a triple role in this feature—not three different persons, but three different characters. He first appears as a Cossack lieutenant, handsome enough to attract the attention of the middle-aged and amorous Czarina. He spurns her advances. The Czarina then signs his death warrant. He then becomes a bandit—The Eagle—a most picturesque figure known to all the nation because of his swift and daring movements. As a bandit he poses as a French tutor, and invades the home of his mortal enemy, also the heroine's father.

Artistic Melodrama, Too

This picture brings Valentino to the screen in still another manner—in a highly polished and intensely thrilling melodrama. The star is shown as a spirited, exceptionally daring action hero who rides speedy horses in pulse-stirring manner, who rescues the heroine from almost certain death in a mad runaway, and who strangles to death a bear in a fierce "hand-to-hand" combat. Perhaps the hero is best in the action brought out in some of the most difficult feats of horsemanship wherein, in addition to the runaway scene, he jumps hurdles and generally flirts with disaster. In fact, he was severely injured in one scene.

There Is Comedy, Also

Exhibitors will be perfectly safe in announcing to their patrons that "The Eagle" has its full quota of comedy scenes, and in these the Valentino smile was never more compelling, never more calculated to stir the hearts of the feminine audience. Were it not for the fact that the element of romance is so strong in this picture, it safely could be characterized as a comedy drama—so many and so funny are the comedy scenes.

Valentino's Sideburns

In this picture Valentino wears sideburns. Here is a good chance for a splendid local newspaper feature. Try to get one of your newspapers—whichever one is best suited for your particular city, be it an afternoon or a morning paper—to handle a feature wherein pictures of well known local men will be shown with sideburns worked into the photograph by an artist and let your public see how these men would appear with sideburns a la Valentino. This possibly might be worked up far enough so that theatre and newspaper could get together and offer prizes for the handsomest photograph thus made up.

Another Beard Suggestion

Rudolph Valentino stirred up an almost international flurry when he grew a full beard in anticipation of wearing it during the making of a certain photoplay. The beard went the way of all beards when plans were changed, and then the romantic lover of the screen grew a pair of sideburns for the role he portrays in "The Eagle."

There not only is material here for a barber shop tie-up through the black and white stills showing the upper cheek beard worn in this film; but also opportunity for exhibitors to tie-up with a local newspaper along this line: "Will the young men of the country follow Rudolph in wearing sideburns as they have done in so many other styles for men?"

There is a chance in this line for a letter contest to be conducted by the newspaper with small prizes of either cash or theatre tickets to be paid for as newspaper and exhibitor might decide.

An "Inquiring Reporter" Stunt

Tie-up with a local newspaper and get the city editor to assign a man as an "Inquiring Reporter" and to wear a bandit costume and mask such as worn by Valentino in the bandit role in "The Eagle." Have this man go through the busy sections of the city asking questions—say, four or five a day—of persons he happens to meet. The questions should be of local interest, so that the newspaper will get its break in the tie-up. In all probability it would be best to let the newspaper editor handle that end of the tie-up, since his judgment as to news would be best.

The Valentino Hat

Exhibitors should also be able to get over a good piece of publicity in advance or during the run of the picture by getting some pretty and popular girl of the city to pose for a photograph while wearing a Russian hat such as Valentino wears in the uniform of a Cossack lieutenant. This could be used in a feature story tie-up with some newspaper—"Local Beauty Sets New Style," etc.

Russian Style for Women

"The Eagle" is a picture full of Russian types and characters; and it has been noted by style experts that the Russian motif is creeping into garments for women. Exhibitors might make a tie-up with leading department stores and shops for women's wear and get them to put in a Russian window display. Stills in the sets of black and whites will give a quick clew to what can be done in this manner.

Theatre Attendants

Ushers and other theatre employes might wear masks with good effect during the run of this film. This would be quite inexpensive and would cause a lot of talk. Where advertising appropriations permit, you might go even farther and put ushers and others in bandit costumes, such as are shown in the stills obtainable at local exchanges.

Valentino "Facts", Coin Tie-up and Mail Campaign Copy

Valentino Coin Tie-Up

Since the majority of United States Treasury coins bear an eagle, the title of this picture makes it easy to tie-up with a "gold" coin idea, and the firm of L. F. Grammes & Sons, Inc., of Allentown, Pa., are issuing a coin that looks and rings like a twenty dollar gold piece that bears the picture title and a stamp of an eagle on one side, and on the other a stamp cut of Valentino, the star, in Cossack uniform and cap.

These coins may be planted on the streets and in the by-ways of any city and "Eagle hunts" organized through a tie-up between theatre man and a local newspaper. Get in touch with the city editor of one of your papers and see what can be done along this line. This idea worked with tremendous effect on the box-office in connection with "The Gold Rush" and it ought to go over almost as well in connection with "The Eagle." It's certainly worth trying, anyway.

This coin not only creates an interest in the picture and not only acts as an incentive for patrons to go to the theatre to see the film, but it makes an everlasting advertisement when given out as a souvenir—a permanent advertisement for your theatre as such a coin will be carried for a long time by the one who receives it.

It might easily be arranged that the purchaser of every fiftieth ticket should receive one of the coins, or some such number as might be decided on since the expense might prove too great for such wide distribution.

L. F. Grammes & Sons, Inc., announce that 2,000 coins to a theatre is the minimum order; that the price per thousand WITHOUT name of theatre on coin is \$15 a thousand; \$19 a thousand WITH theatre name.

Prologue Suggestions

Where exhibitors have stage room for a prologue it might be arranged to have performers dance the mazurka, leading Russian dance. There is a still in the black and whites at your exchange which shows Valentino and Vilma Banky, sensationally beautiful European actress, dancing the mazurka.

It might also be possible for you to get over with your local newspapers or some one of them, a story to the effect that there is a possibility of the mazurka becoming popular as one of the many new American dances. Get a photograph of a popular local couple following the steps of this dance.

Cossack and Bandit

The star as Cossack lieutenant and as The Eagle in the role of bandit presents the best kind of opportunity for ballyhoo stunts. Get a good-looking young man, rig him out in a Cossack uniform and let him cover your town on horseback. Ideas for the uniform can be gotten from the stills in sets which can be obtained from local exchanges. The same can be done with the bandit character, and the stills also show what the costume of The Eagle should be for this work. The bandit character should be masked for street purposes.

Vilma Banky Pearl Tie-Up

In the black and white stills obtainable from local exchanges are several beautiful photographs of Vilma Banky, leading lady for Valentino, and new among American screen stars. The photograph is one of evening costume and Miss Banky wears many strands of stunning pearls. This is a still that is far more strikingly attractive than the average black and white and will be an ornament in the window of any jewelry shop. Here is a chance for a tie-up with jewelry stores that should not be missed. It is certain to go over big.

Eagle-Shaped Kites

Eagle-shaped kites can be flown to help advertise this film. The name of the picture lends itself especially to this idea. The kites can be brightly colored, and inscriptions such as the following are suggested: "The Eagle Tops Them All," "See Valentino in 'The Eagle,'" "'The Eagle' Is High Flyer," "'The Eagle' Will Carry You Away."

Valentino Facts for Program

There are various interesting facts about Rudolph Valentino, the most colorful personality on the screen, which are not generally known.

Wouldn't it surprise you to know that he is a graduate of an Italian agricultural college and that he took the highest honors in his class?

He spends a great deal of his leisure time working on his automobiles. He wears overalls, gets greasy, and his chauffeur admits he's a good mechanic. He nearly always drives his own car.

The star is an excellent rider and boxer. These are his chief exercises. He is also a fine fencer, but seldom uses the swords except before the camera.

He speaks four languages fluently—English, Spanish, French and his native tongue, Italian.

Between pictures he hies himself to the solitude of the desert, where he takes long horseback rides and lives in seclusion.

His hobby is collecting armor and ancient swords. His is probably the finest private collection of the kind in the country.

His favorite emblem is the cobra. And this isn't publicity for his recently completed picture, "Cobra," for he admired the snake before the story was ever written. He has silver cobras on the front of all his automobiles, and the reptiles leap at you from his cigarette case, match case and cigarette holder.

He recently signed with Joseph M. Schenck as a United Artists Corporation star, thus associating himself with Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith and William S. Hart.

Letter for Mail Campaign

Dash, elan, spirit—that expresses the secret of Rudolph Valentino's popularity. His magnetic qualities which have made him famous are present to a dazzling degree in his newest production "The Eagle." It comes to the theatre

Those who already admire the stirring personality of Valentino have a treat awaiting them in the new powers he reveals in "The Eagle." A living story is this, written by the great Slav poet Pushkin, with heart adventures in the colorful suites of Romanoff palaces, with wild Cossack escapades afield, and intense Russian intrigue on every side.

Always the lover, Valentino tempers his courtship with a swift gleam of humor in every audacious adventure—making him the really sympathetic heartbreaker of the screen—sympathetic in his guises of soldier, bandit and Romeo in the story. And Vilma Banky, sensational screen find of the season, plays the heroine role opposite him.

Don't miss Rudolph Valentino in "The Eagle." He was never better.

Very truly,

.....Manager.

Postcard Copy

It is worth telling you that Rudolph Valentino will be at the theatre next week at his irresistible best. In "The Eagle" you will see him, as ever, the supreme lovemaker—in a triple role of soldier, bandit, suitor. "The Eagle" has a gorgeous modern Russian background, a wealth of comedy situations amid its drama, and a Valentino personality blazing forth with new lustre. DON'T MISS "THE EAGLE!"

Cordially,

.....

Program and House Organ Material

Catchlines for Theatre Program, House Organ or Your Newspaper Advertising

Rudolph Valentino, the screen's most romantic lover.

He spurned an Empress to let his heart lead him.

The Eagle risked his life to avoid one woman's love; he faced death to win another's.

Rudolph Valentino rides, fights, makes ardent love and risks his life in "The Eagle."

An Empress wrote The Eagle's death warrant because he spurned her love. When he found the girl he loved he risked death for her heart.

Rudolph Valentino in a role that stirs the heart, sweeps the emotions, thrills with action of amazing speed.

Rudolph Valentino made the Spanish love role popular the world over. He will do the same thing for the Russian cavalier.

His heart rules an empire and even when Rudolph Valentino turns bandit romance reigns supreme.

The world's lover becomes The Eagle, a rapacious bandit, whose deeds are heralded far and wide, but whose heart is finally turned to romance.

The greatest lover in the greatest love role of his career where his heart leads him into a maze of conspiracy and high intrigue.

As The Eagle Rudolph Valentino is rapacious, as a soldier he is daring, thrilling, but as a lover he again sways the senses, stirs the heart, sweeps the emotions.

In "The Eagle" there is action without pause, romance that stirs the emotions, mystery that baffles, but over all a love theme that sweeps the heart.

Rudolph Valentino is as bold as an eagle as a bandit, but soft as a woman when the heart rules.

Soft glances of half-hidden eyes win the heart of The Eagle, and bring Rudolph Valentino into his own as the screen's romantic lover.

Vilma Banky Paragraphs for Program

Vilma Banky, leading woman for Valentino in this picture, is a European actress of much note. She is new in the United States, having appeared in but one picture prior to "The Eagle," "The Dark Angel." She is comparatively unknown so far to the American movies public. Use of comments on Miss Banky in your theatre program will be of benefit in turning her appearance in this film into box-office profits. The following comments are among the best obtainable:

"Vilma Banky has unusual qualities for the screen—dramatic power with refinement of feeling—an actress of rare beauty and magnetism and an unusual finesse in her technique which should establish her as one of the great stars of the screen."—Charlie Chaplin.

"Vilma Banky is a great find for the screen, because there is something about her which suggests 'background,' and that she has suffered. Her eyes have magnetism and are not just 'blah' beauty eyes. Miss Banky has 'IT.' It is a major quality."—Elinor Glyn.

"Vilma Banky is a wonderful actress—most beautiful to look at and with a personality that will win any audience. She will be a great star."—Sid Grauman.

"Vilma Banky is not only a radiant beauty, but also an actress who performs with ease and charm. Her loveliness will be a feature in any screen story in which she appears, as nobody will be surprised at a hero falling in love with her soft, pleading eyes. A pretty girl is always a strong motif in any love story."—Fred M. Hall, New York Times.

"Vilma Banky will prove a sensation. She has beauty, ability and a personality that is different."—Louella Parsons, New York American.

"Vilma Banky has the greatest asset in the world—fascination. Her wistful eyes have smiles and tears together. Her face is perfectly modeled for pictures."—Sally James Farnham, noted sculptress.

"Vilma Banky has great dramatic ability, natural acting capacity, plus beauty and charm. She has mastered the distinctively American art of emotion repression in one picture. Vilma Banky is bound for the top."—George Fitzmaurice, noted film director.

Bandit Warnings

In the story of "The Eagle" Valentino as The Eagle sends fearsome warnings to his proposed victims. Exhibitors might try this plan in case the police department can be persuaded to grant permission—and possibly police co-operation might be obtained in some instances. Copy suggestions are not submitted for the reason that local conditions should govern absolutely in this matter.

Valentino Caricature Contest

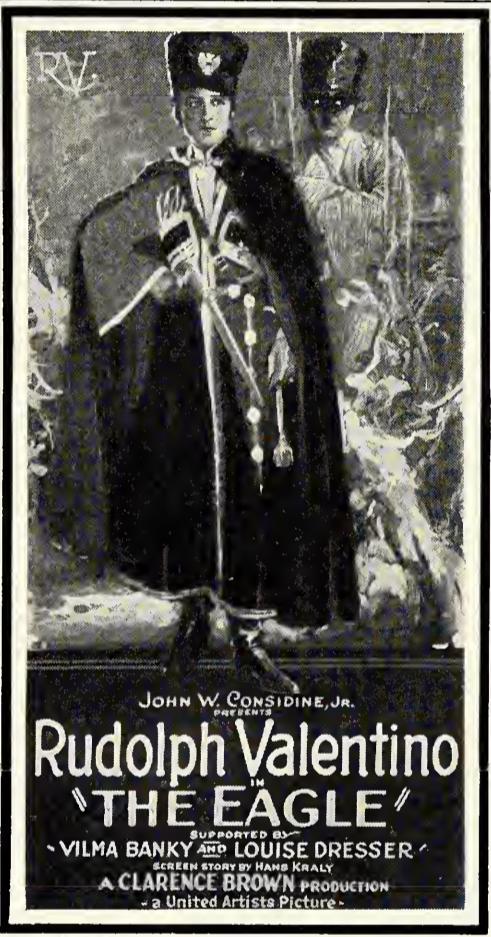
Tie-up with a newspaper and start a Rudolph Valentino caricature contest among the youthful artists in your high schools. Make your deal with the newspaper in the matter of prizes, which do not of necessity have to be large. This contest idea can be put over without great expense.

Italian Newspapers

This suggestion merely is to remind exhibitors that Italian newspapers should be very receptive to Valentino publicity.



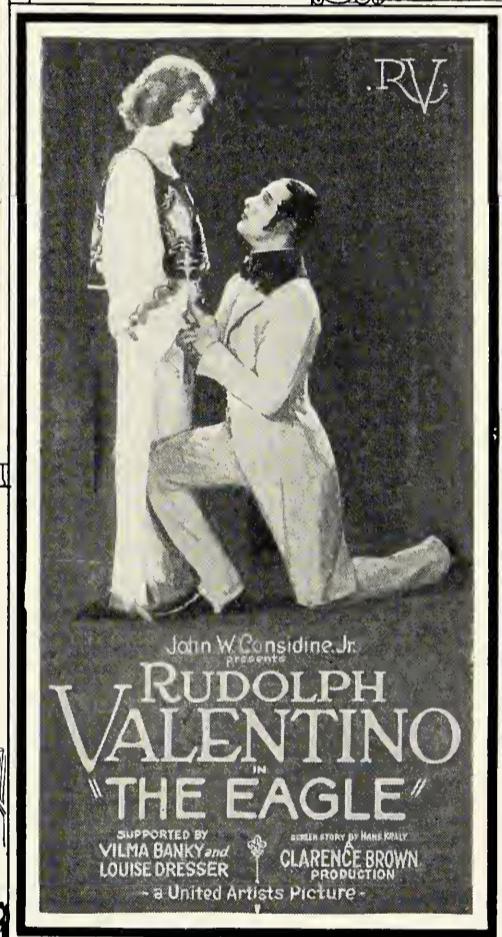
ONE SHEET N° 1.



THREE SHEET N°1



ONE SHEET N°2.



THREE SHEET N°2



24 SHEET

Price—One Sheet, 12 cents; Three Sheet, 36 cents; Six Sheet, 72 cents; 24-Sheet, \$2.00.

Exceptionally Beautiful Hand Colored Lobby Display



Special Window Card and the Slides



Slide No. 1—Price 15 cents



Slide No. 2—Price 15 cents



Special Window Card—Price 10 cents

“THE EAGLE” HERALDS

Beautifully colored, handsomely made and attractively printed heralds on “THE EAGLE” can be obtained by exhibitors only from

THE LONGACRE PRESS, Inc.
427-431 WEST 42nd STREET
NEW YORK, N. Y.

The heralds *Must Be Ordered Direct* from Longacre Press. Do not order from United Artists Corporation Exchanges.

The prices are as follows:

| | |
|------------------------|---------------|
| 1,000 to 5,000 at - - | \$3.75 per M. |
| 6,000 to 10,000 at - - | \$3.50 per M. |
| 11,000 and over at - - | \$3.25 per M. |
| Dating extra at - - - | \$1.25 per M. |

Send Money Order or New York Draft

Longacre Press will send parcel-post, C.O.D. charges collect.

Trailers on “The Eagle” can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th St., New York City; No. 845 South Wabash Ave., Chicago, or No. 1922 South Vermont Ave., Los Angeles.

One And Two Column Scene Cuts For Newspapers



RUDOLPH VALENTINO in "THE EAGLE"

DD-1—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents.



RUDOLPH VALENTINO and VILMA BANKY in "THE EAGLE"

DD-3—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents.



RUDOLPH VALENTINO in "THE EAGLE"

DD-2—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents.



RUDOLPH VALENTINO and VILMA BANKY in "THE EAGLE"

DD-4—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents.

Two and Three Column Scene Cuts and One Column Star



RUDOLPH VALENTINO in "THE EAGLE"

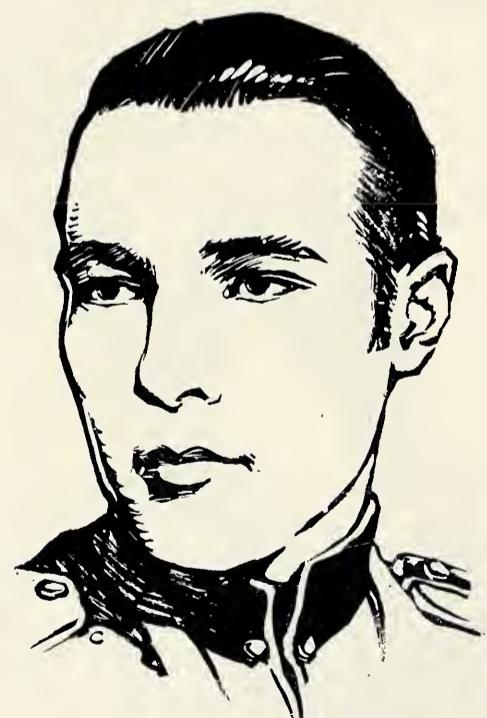
Wherein the celebrated screen star portrays three distinct and widely varying roles. Left to right the star is seen as The Eagle, famous and much-feared bandit; in disguise as a French tutor, and as a young Cossack officer.

DD-6—Three Column Scene Cut (coarse) for Newspaper Use. Price 75 cents. Mats 20 cents.



RUDOLPH VALENTINO and LOUISE DRESSER in "THE EAGLE"

DD-5—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents.



DD-7—One Column Special Star Line Cut for Publicity or Advertising. Price 30 cents. Mats 5 cents.

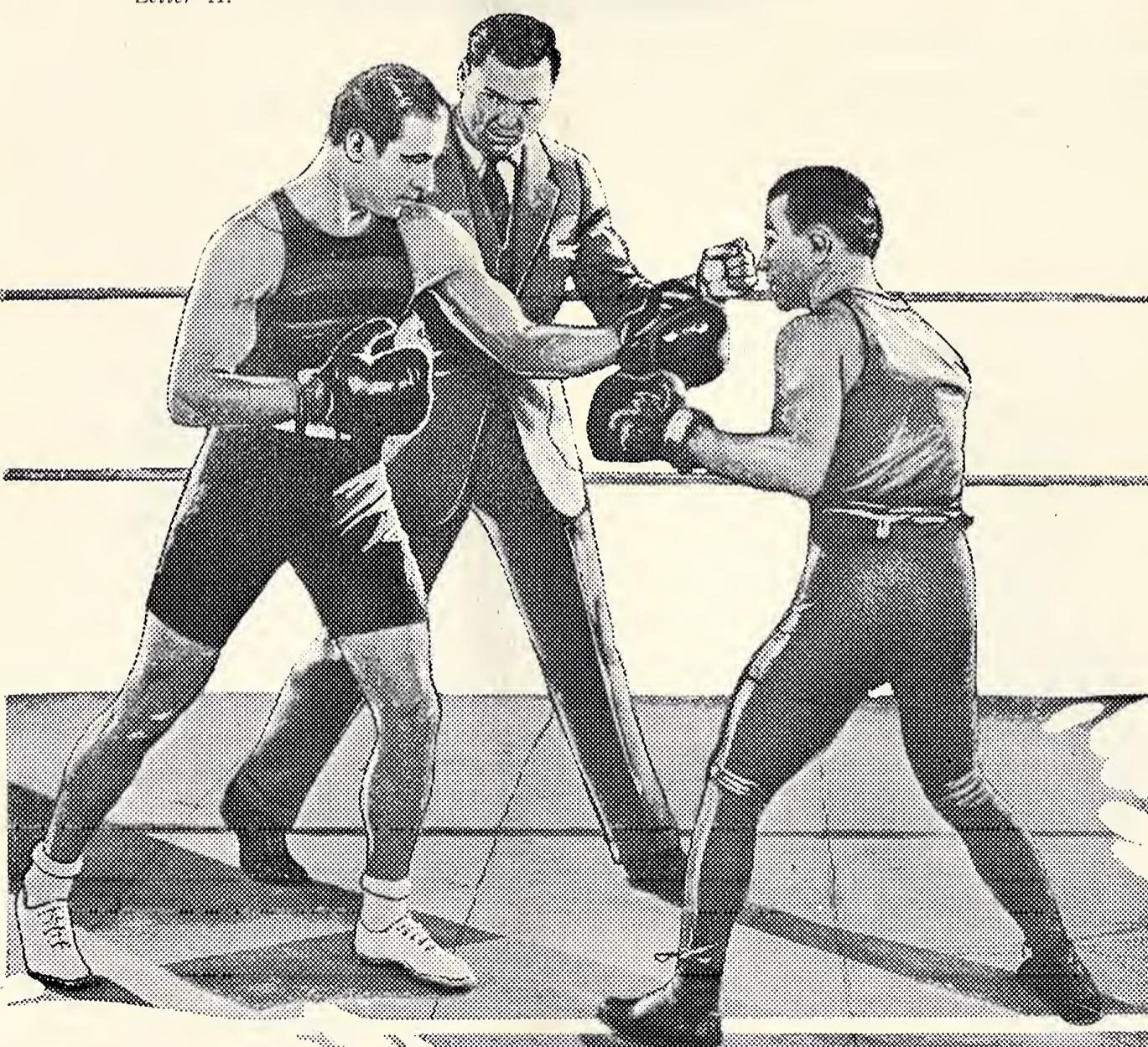
Special "Off-Stage" Publicity Cuts



One Column Special Publicity Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter A.



Two Column Special Publicity Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents. Order by Letter B.



Three Column Special Publicity Cut (coarse) for Newspaper Use. Price 75 cents. Mats 20 cents. Order by Letter D.

Striking Special Star Line Cuts For "Ad" Use



DD-8—Two Column Special Star Line Cut for Publicity or Advertising.
Price 50 cents. Mats 10 cents.



DD-9—Two Column Special Star Line Cut for Publicity or Advertising.
Price 50 cents. Mats 10 cents.



Two Column Special Publicity Cut (coarse) for Newspaper Use. Price
50 cents. Mats 10 cents. Order by Letter C.

These Ads Will Pull Big for the Box Office



JOHN W. CONSIDINE, JR. presents

RUDOLPH VALENTINO in "THE EAGLE"

Supported by VILMA BANKY
and LOUISE DRESSER

Screen story by HANS KRALY

A CLARENCE BROWN
PRODUCTION

The Screen's Ideal Lover

Rudolph Valentino in a role that gives him the greatest possible scope as the world's most romantic lover. Thrilling as a bandit, supreme in heart role.



DDD-1—One Column Advertising Cut. Price 30 cents. Mats 5 cents.

JOHN W. CONSIDINE, JR. presents

RUDOLPH VALENTINO

in

"THE EAGLE"



IN

"THE EAGLE"

Supported by
VILMA BANKY and LOUISE DRESSER

Screen story by HANS KRALY

A CLARENCE BROWN PRODUCTION

The World's Lover

Becomes The Eagle, a rapacious bandit, whose daring deeds are heralded far and wide, but whose heart is finally turned to romance, and who again comes to rule supreme in a great heart role.

DDD-3—Two Column Advertising Cut. Price 50 cents. Mats 10 cents.

Ready Made Ads That Tell the Story



JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO in "THE EAGLE"

Supported by VILMA BANKY
and LOUISE DRESSER

Screen story by HANS KRALY

A CLARENCE BROWN
PRODUCTION

A Great Lover

In his greatest love role.
As rapacious as an eagle
as a bandit, as soft as a
woman when the heart
rules, this ideal lover ever

Rules Supreme.

DDD-2—One Column Advertising
Cut. Price 30 cents. Mats 5 cents.

JOHN W. CONSIDINE, JR.
presents

RUDOLPH VALENTINO

IN

"THE EAGLE"

Supported by
VILMA BANKY and LOUISE DRESSER
Screen story by HANS KRALY
A CLARENCE BROWN PRODUCTION

His Heart Rules an Empire

All the world loves a lover, and even when
Rudolph Valentino turns bandit romance
reigns supreme. As the Eagle he is
rapacious, as a soldier he is daring,
thrilling, but as a lover he again
sways the senses, stirs heart,
sweeps the emotions.

RV

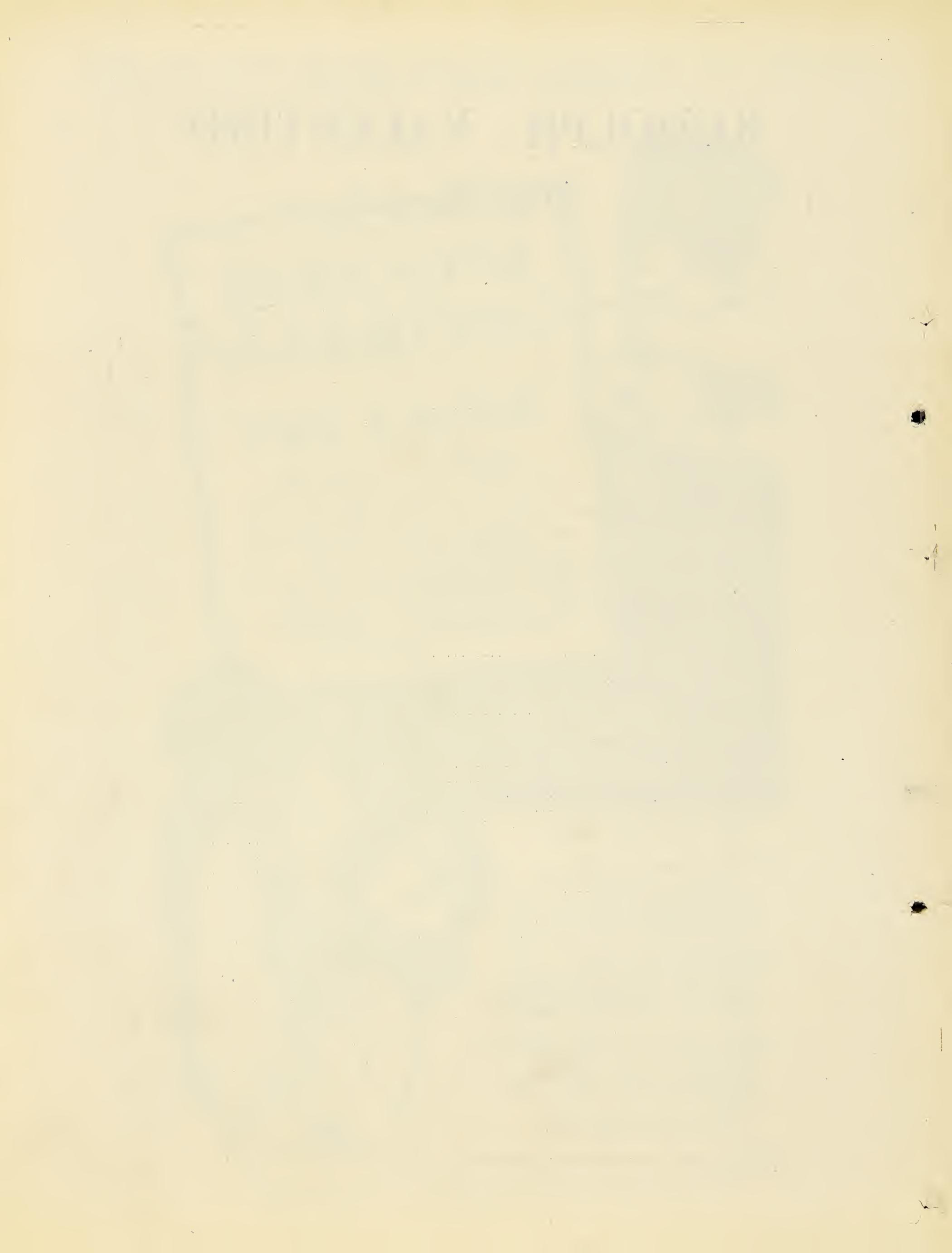
DDD-4—Two Column Advertising Cut. Price 50 cents. Mats 10 cents.

This Ad Will Catch the Eye and Get the Money

ACCESSORY ORDER BLANK FOR
RUDOLPH VALENTINO
in
“The Eagle”

Address _____

Name of Town _____



First Advance Stories — Cast and Synopsis

VALENTINO NOW IN ROLE OF RUSSIAN

Famous Star Depicts New Type
in "The Eagle" His New
Photoplay Vehicle

"The Eagle," in which Rudolph Valentino will be seen at the Theatre, beginning, will present the star for the first time in the role of a Russian. In view of the popularity which he has given to romantic Latin types it will be interesting to see if he will raise the Slav to the same public esteem.

"The Eagle" is said to be a distinct departure for Valentino in other respects also. The story has more action and also more comedy than any other in which he has appeared. The star will be seen first as a handsome Cossack lieutenant, then later as a swift, mysterious, adventurous bandit, whose exploits thrill all Russia. (It is from this that character derives the name of the Eagle). For a while he masquerades as a French tutor in order to enter the home of his mortal enemy.

"The Eagle" is the first of the stories of Alexander Pushkin, Russia's greatest author, to reach the screen. The photoplay was written by Hans Kraly, who wrote "Passion," "Deception," "Her Sister from Paris" and many other notable successes.

Vilma Banky, a striking blonde, who was recently brought to America by Samuel Goldwyn, plays opposite the star. Louise Dresser, stage star for many years, has a featured role as the Czarina.

Clarence Brown, whose rise has been meteor-like, directed the picture, and is said to have done an unusually good job. Brown directed "The Goose Woman," "The Acquittal," "Smouldering Fires" and other entertaining pictures.

PLENTY OF COMEDY IN VALENTINO MOVIE

No Russian Gloom in "The Eagle," Romantic Star's New Photoplay

Putting reverse English on the Russian.

That's what Rudolph Valentino and his director, Clarence Brown, did in making "The Eagle," Rudy's first production for United Artists Corporation, which is playing to capacity houses at the Theatre.

Usually when one thinks of a Russian story by a native Russian author, one thinks of gloom with compound interest. Now "The Eagle" was adapted from a story by Alexander Pushkin, "the Shakespeare of Russia," but there isn't any depression in it.

On the contrary, there is considerable hilarity, mirth and other such jovial qualities. Hans Kraly, who has adapted most of the Lubitsch comedies, wrote the scenario of "The Eagle," and his fine hand may be detected in the light treatment. The picture may be described as a romantic comedy drama.

Valentino's role is therefore quite different from any which he has previously essayed. It also gives him an opportunity for great versatility, inasmuch as he will appear in three different guises. He is seen first as a dashing Cossack officer, later as a Tartar bandit, and for a while he masquerades as a French tutor.

VALENTINO AGAIN APPEARS ON SCREEN

Romantic Star Seen in Three
Guises in "The Eagle," New
Film Play

Rudolph Valentino will make his first screen appearance in some time in "The Eagle," a glamorous picture of Russia before the revolution, which will be shown at the Theatre beginning This is the star's first production since he aligned himself with United Artists Corporation.

Valentino appears in three distinct guises in this fast moving action story, which is also filled with comedy. He is seen first as a Cossack lieutenant, garbed in dashing uniform, then as the mysterious bandit, known as the Eagle because of his swift and marauding movements. While a bandit he masquerades as a French tutor and enters the home of his mortal enemy.

In "The Eagle" the star is supported by Vilma Banky, the beautiful Hungarian actress whom Samuel Goldwyn discovered in Budapest and brought to America, and by Louise Dresser, for many years a stage star, who has recently scored a great success on the screen, following her appearance in "The Goose Woman." Even the minor roles are played by actors of distinction.

Valentino was fortunate in having such a capable director as Clarence Brown for this production. Brown has made notable progress in the last two years and has definitely established himself as a master with such pictures as "Smouldering Fires," "The Goose Woman" and "The Acquittal."

"The Eagle" is based on "Dubrovsky," a Russian classic by Alexander Pushkin, "the Shakespeare of Russia." The screen version was prepared by Hans Kraly, who wrote "Passion," "Deception," "Her Sister from Paris" and many other notable successes.

VALENTINO NOW AS A RUSSIAN HERO

Role in "The Eagle" May Put
the Slav Into Same Class
as the Latin

Will Rudolph Valentino do for the Russian what he did for the Latin?

Meaning, will he make us think of the romantic male when a Russian is mentioned?

Ever since Rudolph glided through "The Four Horsemen" and cut a great big niche for himself in the cinema hall of fame we have thought of Spaniards and Argentinians whenever the discussion led to heart flutters. We even think of "sheiks" as being of Latin persuasion. And it doesn't take an ethnographer to tell you that a real desert brand of sheik isn't a Latin.

All of which speculation is due to the fact that Valentino is appearing as a Russian in "The Eagle," a glamorous film now showing at the Theatre. "The Eagle" is based on a Russian classic and was written for the screen by Hans Kraly. Clarence Brown, one of the most capable directors, wielded the megaphone.

Vilma Banky, famous Hungarian beauty, plays opposite the star. Louise Dresser, noted stage and vaudeville star for years, has a featured role as the Czarina.

CAST AND SYNOPSIS

JOHN W. CONSIDINE, JR.

PRESENTS

RUDOLPH VALENTINO

in

"THE EAGLE"

Supported by

VILMA BANKY

and

LOUISE DRESSER

A Clarence Brown Production

Screen play by Hans Kraly, based on the Russian classic, "Dubrovsky," by Alexander Pushkin; art direction by William Cameron Menzies; photography by George Barnes and Dev. Jennings; costumes by Adrian; assistant director, Charles Dorian.

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Released by United Artists Corporation

THE CAST

| | |
|---------------------|-------------------|
| Vladimir Dubrovsky | Rudolph Valentino |
| Mascha Troekouroff | Vilma Banky |
| The Czarina | Louise Dresser |
| Kuschka | Albert Conti |
| Kyrilla Troekouroff | James Marcus |
| Judge | George Nichols |
| Aunt Aurelia | Carrie Clark Ward |

THE SYNOPSIS

Had it not been for a runaway horse, the career of the young Cossack lieutenant, Vladimir Dubrovsky might never have been filled with all the adventure and romance which characterized his tempestuous life.

The horse belonged to Katherine II, Czarina of Russia. The steed dashed off just as she was about to mount. Lieut. Dubrovsky, an officer of the Imperial Guard, caught it, and was about to return it when he encountered a carriage, drawn by a team of runaway horses. He gave pursuit, overtook the horses and stopped them. Inside were Mascha Troekouroff, beautiful and aristocratic, and her valuable Aunt Aurelia.

All the time the Czarina was waiting. Finally she sent her aide, Capt. Kuschka, to fetch Dubrovsky, who did not know that he had been riding the royal mount. Then she ordered him to report at the palace that evening. When he reported she eyed him with amorous interest, tried to ply him with wine and talked of making him a General, but the inexperienced Dubrovsky's objections were so strong that he ran away—ran away from the great ruler who held the lives of her subjects in the hollow of her hand. He fled to his barracks, there to find this significant letter awaiting him:

"My dear son:—I have always spared you the cares and worries of my old age, but now I need your help. Our neighbor, Kyrilla Troekouroff, has withdrawn his friendship because I horse-whipped one of his servants who offended me. By bribery of the judges he has put himself into possession of our estate and castle. Throw yourself at the Czarina's feet and plead for her powerful aid in this matter. Otherwise we are beggars. I know you will do all you can for your old father. I embrace and kiss you. Your loving father, ALEXANDER DUBROVSKY."

The young man dashed back to the imperial castle, ready to perform any service for the Czarina in order to aid his father, but when he arrived he found a proclamation offering a reward for his capture, dead or alive.

Dubrovsky made haste to his father's castle and found that it had been seized by Kyrilla. His father lay dying in a miserable peasant's hut, the only refuge left by the grasping Kyrilla. His life went out with the sinking of the sun. Then and there the son swore to avenge himself. He became the Eagle, the bandit whose exploits spread through all the countryside—the brigand who performed gracious and liberal acts for the poor and oppressed. And always he sent warnings to his arch enemy, Kyrilla.

In the meantime there had been another homecoming. Mascha Troekouroff, the beautiful blonde, had gone home to her father, the cruel Kyrilla. Mascha and her talkative aunt Aurelia were out riding one day when the Eagle's bandits swooped down and took them prisoner.

When Dubrovsky saw his men had captured a woman his wrath was terrible. He recognized her as the one whose life he had saved in the runaway.

Kyrilla had sent for a French tutor for his daughter. Dubrovsky took his place and it was an easy matter to slip Kyrilla the notes of warning that caused him so much fright. He was also making good progress as a French teacher and considerable progress as a suitor.

Shortly afterward Dubrovsky donned his bandit costume and went to Kyrilla's bed room. The old man was frightened into a frenzy. Then Mascha came in and "got the drop" on the bandit. To her father's consternation, she allowed him to escape after he had dropped his firearm on the floor. Strangely enough, the pistol wasn't loaded. Mascha understood what that meant.

The French tutor appeared and offered to stand guard over Kyrilla for the rest of the night. This he did, but transformed himself into the bandit and gave the old fellow another shock.

All the while Mascha cherished for Dubrovsky a hate that is the strongest kind of love. One of Dubrovsky's men was captured and taken to the castle. Kyrilla had the man flogged in an effort to make him betray Dubrovsky. Moved by the poor fellow's wails, the tutor, standing in the window of Mascha's room, shouted: "I am Dubrovsky."

Kyrilla led the Cossacks upstairs in the eager man hunt. Mascha pleaded with Dubrovsky to flee, but he said he would not go unless she went with him. And, eventually she went. He swung her on a horse in front of him and they dashed away while the soldiers pursued.

That same night the priest of a small village chapel married them while Dubrovsky's bandit men hovered around and gave their blessings. But hardly was the ceremony over when the Cossacks arrived and took the bridegroom prisoner—a prisoner for whom the Czarina herself had offered reward, dead or alive.

The Czarina was sitting at her desk signing the death sentence of Vladimir Dubrovsky, when in rushed Kuschka, now a General and the Czarina's favorite. He pleaded for the life of the prisoner, but the Czarina melted only enough to order him to "serve the best interests of your Czarina."

But Kuschka had one more ace in his deck. "At six o'clock Lieut. Dubrovsky will cease to exist" he told her, "but Robert Decroix, the young French tutor, is going abroad with his bride." The Czarina signed the passport. She even gave them a smile as she looked out of the palace window and saw the bride and groom leaving in a carriage. Dubrovsky gave her a military salute in return. Then he gave his bride a kiss.

Advance Stories about Valentino and Picture

VALENTINO COMEDY IN NEW PHOTOPLAY

He Also Flees From Woman in "The Eagle"—Which Is Different

"The Eagle," Rudolph Valentino's latest picture, represents a distinct departure for the star in at least three important respects, as all those who visit the Theatre can testify.

In the first place, he gets away from his familiar Latin characterization and plays a Russian. In the second, the picture has more comedy than any other in which the romantic star has appeared. Third, we see Valentino flee the amorous advances of a woman.

Hans Kraly, who adapted the story from Alexander Pushkin's novel, has the knack of devising comedy situations, and Clarence Brown, the director, is taking full advantage of all such scenes in making Valentino's first production for United Artists Corporation.

The Russian characterization gives the star an opportunity to wear a Cossack uniform that is certainly as picturesque as anything he has ever donned. Later in the story he becomes a bandit and presents a dashing appearance in less polite garb.

Perhaps the most startling departure is in the running away from the approach of a woman—the Czarina, played by Louise Dresser, who has at last "found herself" in the pictures. The young officer brings a lot of trouble down on his head when he refuses her attention.

So there is something new under the cinematic sun.

VALENTINO STYLES PERPLEX BARBERS

Now He Wears Sideburns in His New Picture "The Eagle"

Speaking of evolution—as everybody does these days—there's Rudolph Valentino's beard.

It has undergone various changes in its path to perfection. You remember the howl the barbers raised when he returned from Europe last December with a crop of hair that covered his chin and his lip.

The star had grown this for "The Hooded Falcon," a Moorish picture which was postponed on account of a change of contracts.

He next made "Cobra," a modern story, in which, however, there is a short flashback to an earlier period. So Rudy trimmed the beard down to befit a Spanish don. Then he acquired a distinctly modern trim, in which the face was smooth shaven and the hair by the ear brought down to a sharp point. This became known as "the Cobra cut."

Next, Frederico Beltran-Masses, famous Spanish painter, made a portrait of Rudy as a Moorish warrior. For this he grew the suggestion of a mustache and beard.

In "The Eagle," in which Rudy is now starring at the Theatre, he appears as a Cossack officer. For this he grew sideburns, and they do say he looks handsomer than ever. Next!

THRILLS APLENTY IN VALENTINO FILM

"The Eagle" Also Abounds in Comedy Interwoven with Splendid Romance

Entertainment is stressed in "The Eagle," Rudolph Valentino's latest picture which will open at the Theatre This Clarence Brown production for United Artists Corporation release is said to abound in thrills, comedy and romance. Reports from Hollywood state that Valentino has turned out a picture that is decidedly different from his recent releases and one that rivals his "Four Horsemen" in amusement.

The romantic star is seen for the first time as a Russian—in garb more picturesque than any he has previously worn. His first appearance is as a Cossack lieutenant, then as the bandit who became known as the Eagle because of his swift, mysterious movements.

The star is supported by a large and distinguished cast, including Vilma Banky, the Hungarian blonde whose beauty and ability have caused even blase Hollywood to gasp; and Louise Dresser, for many years a star of musical comedy.

Valentino is quoted as saying that Clarence Brown, his new director, is the best he has ever had. Brown has been going from one triumph to another recently, having directed such successes as "Smouldering Fires," "The Goose Woman" and "The Acquittal."

The action of the story takes place in Imperial Russia before the revolution. The romance starts in a brilliant royal setting and then goes to the Russian countryside. Hans Kraly wrote the screen play, basing it on "Dubrovsky," a classic of Russian literature by Alexander Pushkin, "the Shakespeare of Russia."

REAL CZAR'S PALACE IN VALENTINO MOVIE

The Kremlin at Moscow Reproduced for "The Eagle," Star's New Film

The Kremlin, palace of the former Russian Czars in Moscow, was built for "The Eagle," Rudolph Valentino's first United Artists Corporation starring vehicle, which is taxing the capacity of the Theatre.

The magnificent setting occupies an outstanding position at Valentino's studio among the various other ectypes of world-famous streets and buildings. It was designed by William Cameron Menzies, who was art director on "The Thief of Bagdad."

The real Kremlin was battered up considerably during the Bolshevik revolution, but has now been restored, according to Michael Pleshkoff, former general in the Russian army, who acted as technical advisor for "The Eagle."

Striking uniforms, Cossack soldiers, the Czarina and her court ladies combine to make this episode of the picture one of spectacular brilliance. Valentino appears as a young Cossack officer, and he never looked more dashing.

EXCEPTIONAL CAST FOR VALENTINO FILM

Vilma Banky and Louise Dresser Chief Support in "The Eagle"

Rudolph Valentino is a strong believer in having himself surrounded by a capable cast, in contrast to the practice of some stars in choosing unknowns for supporting roles.

The cast sheet of "The Eagle," a Clarence Brown production, starring Valentino and now showing at the Theatre, reads like a "Who's Who" of filmdom.

The leading woman is Vilma Banky, an Hungarian actress who was brought to America by Samuel Goldwyn and loaned for this production. She is a beautiful blonde, whose pulchritude and charm have startled even blase Hollywood. "The Dark Angel" is the only American picture in which she has appeared.

Louise Dresser is featured in the role of the amorous and middle-aged Czarina who tries to vamp the handsome Cossack lieutenant, impersonated by Valentino. Miss Dresser, who was for many years a star in musical comedy and vaudeville, has recently scored a great triumph in pictures, particularly with her performance in "The Goose Woman."

James Marcus, a veteran of the stage and screen, who was the Judge in "The Iron Horse," plays the heroine's father and arch-enemy to the hero.

George Nicholls, another old-timer, who has been in pictures since the early days, and who has recently been in "The Goose Woman," "Winds of Chance" and "The Merry Widow," is seen as the corrupt judge.

Albert Conti, a picturesque soldier of fortune, formerly a Captain in the Austrian army and for fifteen months a prisoner in Russia, is cast as the Czarina's favorite.

Carrie Clark Ward, a stage star for many years, has a comedy role as the heroine's talkative aunt. Other well-known players include Gustav von Seyffertitz, Mario Carillo, Mack Swain, Otto Hoffman, Eric Mayne and Jean de Briac.

"The Eagle" is Valentino's first production for United Artists. It is a Russian story by Hans Kraly based on "Dubrovsky," by Alexander Pushkin.

VALENTINO DARING IN "THE EAGLE" FILM

Rudolph Valentino had to do many daring stunts while filming "The Eagle," which presents him in the role of an action hero. This magnificent picture of Russia before the revolution is now playing to capacity crowds at the Theatre. Here are some of the things Rudy did:

Fought with a real live bear.

Stopped a runaway horse and a runaway team.

Rode spirited horses.

Jumped out of a window.

"The Eagle" is a Clarence Brown production and the star's first picture under his new United Artists Corporation contract. Vilma Banky, beautiful Hungarian actress, found by Samuel Goldwyn and loaned for this picture, plays opposite the star. The picture was produced on a lavish scale.

VALENTINO PICTURE STORY NOTED ONE

"The Eagle" Based on Famous Classic by Pushkin, "Shakespeare of Russia"

Up to a late date no motion picture producer had made an effort to sign Alexander Pushkin, even though the announcement had been widely circulated that one of his stories would be used as a vehicle for Rudolph Valentino's first United Artists Corporation vehicle, "The Eagle," now showing at the Theatre.

What is more remarkable, no Hollywood humorist had declared, that any producer had made such an offer. Which indicates that Hollywood humorists are tiring of their favorite joke.

At the time the greatest Russian poet was killed in a duel, in 1337, he reeked nothing of long-shots and close-ups, but he left to posterity many immortal books as well as a dramatic and tempestuous memory.

Take that duel, for instance. His antagonist was his own brother-in-law, Baron George Heckeren d'Anthes, the adopted son of the Dutch minister then resident in St. Petersburg. d'Anthes, a vain and frivolous young man, had married a sister of the poet's wife. Notwithstanding this he aroused Pushkin's jealousy by attentions which he paid to Mrs. Pushkin. But the grounds for the poet's anger, says the biographers, do not appear very strong. Pushkin died after two days of terrible suffering. d'Anthes was tried by court-martial and expelled from the country.

Pushkin was born in Moscow, June 7, 1799. He belonged to an ancient family. A strange ancestor was his maternal great-grandfather, a favorite negro ennobled by Peter the Great, who bequeathed to him the curly hair of his race and a somewhat darker complexion than falls to the lot of the ordinary Russian.

Pushkin was a great admirer of Byron and his own life may be said to have been Byronic. He was in constant trouble with the authorities and was at one time on the point of being banished to Siberia, because of his "Ode to Liberty."

He became involved in difficulties with his family and with the government to such an extent that he was put under the supervision of the governor, the marshal of nobility and the archimandrite of the neighboring monastery.

The Emporer Nicholas called the poet "the wittiest man in Russia."

Probably the best known of his works in America is "Boris Godunoff," a bold effort to imitate the style of Shakespeare.

Now that Pushkin is in the movies, where all is tranquil and serene, he can look forward to rest from the turbulent activities of literature and revolution.

The Pushkin story on which "The Eagle" is based is called "Dubrovsky." The screen version was written by Hans Kraly and directed by Clarence Brown. Valentino is supported by Vilma Banky, Louise Dresser and a large cast of screen notables.

News of Vilma Banky, Actress, and Other Players

GENUINE COUNT IN VALENTINO PICTURE

But Mario Carillo Used Screen Name in "The Eagle," Star's New Film

Hollywood has more titled aristocrats than any foreign city, but many of these titles would not bear looking up in the Almanac de Gotha. The extra girl who appropriates any title less than Princess feels that she is exercising a commendable restraint.

On the other hand, Mario Carillo, supporting Rudolph Valentino in "The Eagle," at the Theatre, is a real Italian Count, but he says his only ambition is to be known as a good actor under his screen name. He was for eleven years a Captain in the Italian Royal Dragoons and was formerly an attache of the Italian Embassy at Washington.

Valentino and Carillo are good friends and frequently rode together in preparation for the daring equestrian stunts which Valentino had to do in "The Eagle," in which he appears as a Cossack officer and later as a bandit.

NEW SCREEN ACTOR IN VALENTINO FILM

Albert Conti, Austrian Army Officer, Has Important Role in "The Eagle"

There is a new and interesting screen figure in "The Eagle," Rudolph Valentino's big starring production, which is drawing capacity crowds to the Theatre. The newcomer is Albert Conti, who is playing his first important part. Both Valentino and Clarence Brown, director, are enthusiastic about his work.

Conti was a Captain in the Austrian army and for fifteen months was a prisoner of war in Russia—an experience which made him valuable as a technical adviser in this Russian picture. His father was Lieutenant-Governor of Trieste, and his whole training has given him a Continental suavity that is very popular screen fare these days. In "The Eagle," he plays the aide to the Czarina.

Capt. Conti has been in Hollywood three years and has been getting valuable experience in small parts and as a technical adviser on military customs and uniforms. He has a likable personality and a twinkle in the eye.

VALENTINO FLEES A WOMAN--IN MOVIE

This All Happens in "The Eagle," Romantic Lover's New Photoplay

What's this—Rudolph Valentino flees from a woman? Yes, that's true. When she makes amorous advances he runs like mad.

It's one of the crucial situations in "The Eagle," Rudolph's latest starring vehicle, now thrilling the damsels at the Theatre.

DRAMA IN A NAME FOR LOUISE DRESSER

Famous Actress Has Important Role With Valentino in "The Eagle"

The way Louise Dresser got her name is as dramatic as any of the plays or pictures in which she has appeared.

She told the story one day between scenes of "The Eagle," in which she is supporting Rudolph Valentino, now making his debut as a United Artists Corporation star in a brilliant picture on view at the Theatre. Miss Dresser is playing the Czarina, an important role.

Her real name is Louise Kerlin, daughter of "Bill" Kerlin, a railroad conductor. She got her present name from Paul Dresser, author of "My Gal Sal," "Just Tell Them That You Saw Me," and the immortal song, "On the Banks of the Wabash." And this is how it happened:

Her father having died, the seventeen-year-old Louise arrived in Chicago with no assets except a wonderful voice and glorious beauty. She went to see Dresser, the man whose songs had filled the hearts of America with sentiment. She poured out her rich, young voice for him and when she was through he said: "Kid, you can sing."

"What's your name?" he asked.

"Louise Kerlin."

"Where you from?"

"Evansville, Indiana."

"What did your father do?"

"Railroad conductor."

"Daughter of 'Bill' Kerlin, one of the greatest guys that ever lived. I used to be a 'news-butcher' on his train."

Whereupon Dresser, the 300-pound song writer, called up the dramatic editor of one of the Chicago newspapers and told him that his kid sister was in town and was going to make an appearance the following Sunday night.

That's been a long time ago. Louise became famous on the stage and is now duplicating her success in pictures. Theodore Drieser (Paul Dresser's brother despite the different spelling of the name) has become one of America's leading novelists. But Paul of the great body and the great heart is dead. Louise was at his bedside. It was she who folded up his street clothing forever. In his pocket she found his sole fortune—a lone penny.

It happens when the Czarina, a character patterned on the notoriously erotic Queen Catherine, and played by Louise Dresser, tries to lure the young Cossack lieutenant from the straight and narrow. He flies out the window.

The Czarina becomes so angry at the rebuff that she signs his death warrant. This, together with a great injustice to the hero's father, cause him to turn bandit, whose daring exploits earn for him the title of the Eagle.

"The Eagle" is a Clarence Brown production for United Artists Corporation. It is a Russian story done on a big scale. Hans Kraly wrote the screen play which is based on a classic by Alexander Pushkin, "the Shakespeare of Russia."

HOW VALENTINO WON VILMA BANKY'S AID

Celebrated Hungarian Actress Has Leading Feminine Role in "The Eagle"

For weeks Rudolph Valentino sought a leading woman to play opposite him in "The Eagle," his first United Artists Corporation production, now showing at the Theatre.

The scenario declared that she must be blonde and of foreign appearance and manner so she could simulate a Russian. Tests were given to a dozen girls, but none came up to requirements.

Then something happened—the kind of thing that happens in scenarios and Hollywood. Valentino was riding in the Hollywood hills. He saw the ideal girl for the role. She sat her horse well and carried herself in an aristocratic and somewhat aloof manner. She also rode side saddle—an almost forgotten custom in California. The star introduced himself and was surprised to learn that she was Vilma Banky, Budapest actress recently brought to this country by Samuel Goldwyn.

Valentino asked Miss Banky to meet him at the studio that afternoon. He introduced her to Joseph M. Schenck, Chairman of the United Artists Corporation Board of Directors, and Clarence Brown, the director. They looked at her performance in the partly completed film, "The Dark Angel," took a test of her in Russian costume. Mr. Schenck then signed a contract at once with Mr. Goldwyn for her services.

Miss Banky is a native of Budapest and worked in pictures there before Mr. Goldwyn brought her to America. The producer saw a picture of her in a photographer's gallery and searched her out. Things like that are always happening to Vilma Banky—such things as could happen only in scenarios or Hollywood. Or perhaps Budapest.

RUSSIAN GENERAL IN VALENTINO FILM

Has Important Role in "The Eagle," Famous Star's New Photoplay Now Here

The Captain of the Cossack Guard in "The Eagle," now showing at the Theatre, rode his horse so skillfully and looked the part so well that Rudolph Valentino, the star, went over to congratulate him.

Then Rudy learned another of those stories that make Hollywood and motion pictures the modern haven of romance. The Cossack Captain is Michael Pleschkoff, former General of Russian cavalry attached to the staff of Grand Duke Michael.

Gen. Pleschkoff went through the World War and was later imprisoned for several months by the Bolsheviks. He escaped and made his way to America via the Orient. For a while he worked in a film laboratory and his hands still bear the stains of the chemicals.

He also acted as technical advisor for "The Eagle," which is Valentino's first United Artists Corporation production. He complimented Clarence Brown, the director, and William Cameron Menzies, the art director, on the fidelity of settings and customs.

VILMA BANKY QUICK TO LEARN ENGLISH

Valentino's Leading Woman in "The Eagle" Woman of Great Charm

Vilma Banky, the blonde screen charmer recently imported from Budapest, has been in America only a few months, but she has learned enough English to say that she thinks it is ausgezeichnet (Hungarian for "jake") that she was chosen to play opposite Rudolph Valentino in "The Eagle," his first United Artists Corporation release, now showing at the Theatre.

In fact, Miss Banky's English is quite remarkable. She has been devoting herself to it assiduously and from a vocabulary consisting of "lamb chops and pineapple" she has progressed to the point of making herself a poignant experience to any man who meets her. This is not accomplished merely by the use of words, but is perhaps more the result of eyes, hair, gesture—what Sir James M. Barrie called "That damned charm."

Miss Banky enjoys the distinction of being the only Hungarian who has attained prominence in American motion pictures. Pola Negri, represents the Poles; Victor Seastrom, the Swedes; Valentino, the Italians; Ernst Lubitsch, the Germans; Jetta Goudal, the French; and Bull Montana, the Neanderthals, but Miss Banky is the first to arrive from Budapest.

The actress comes from a non-theatrical family, her father being a public official in her native land. Samuel Goldwyn, the American producer, saw a picture of her in a photographer's window on a recent visit to Budapest and was so impressed that he sought an interview and signed her on a long-term contract. Mr. Goldwyn loaned her for the Valentino picture.

The story of Miss Banky's selection to play in "The Eagle" is as romantic as her original entry into American films. It is told in Hollywood (but not necessarily to be believed, Hollywood being what it is) that Valentino had sought in vain for an actress, blonde, beautiful, of foreign mannerisms and of great emotional ability.

Finally, he saw a girl riding in the Hollywood hills. She sat her horse so well, and furthermore, she rode side-saddle—an un-American custom—and had such manner and charm that he immediately visualized her as the heroine of his Russian picture. He then made an appointment for her to meet Mr. Schenck and his director, Clarence Brown. They approved the selection and the contract was signed.

THESE FILM STARS WIN BIG APPLAUSE

Motion picture actors often bemoan the fact that they get no applause. But Rudolph Valentino and his supporting cast in "The Eagle," his first United Artists Corporation production, couldn't complain. They got it.

Clarence Brown, the director, gave it. Instead of calling out "Cut" when the scene was over he clapped his hands. If the action had been particularly well played he clapped several times.

Audiences at the Theatre, are applauding the actors also.

Feature Stories Good Before or During Run

CAMERA'S TACTICS ARE FULLY EXPOSED

Made to Do Odd Things in "The Eagle" New Valentino Film

The camera has exposed so many people that it is about time it was exposed itself. This Peeping Tom has a way of hiding in dark corners, spying on folk and then telling the world the secrets it has learned.

Where does the camera hide? Where is it for instance, while photographing close views of a moving airplane? Although the airship is speeding through the sky, it does not move out of our vision. Our special investigator reports that this is because the camera is in another plane moving at the same rate of speed.

The stealthy camera had to devise a new means of keeping up with the fleet Rudolph Valentino in scenes which he took for "The Eagle," his first United Artists Corporation production, now showing at the Theatre. The scenario required that Rudy, on horseback, should rescue a fair maiden in a runaway carriage. A camera was mounted on an automobile trailer, which kept just ahead of the galloping horses. Clarence Brown, the director, and the cameraman rode backward, facing Valentino. Another camera was sunk in a pit, with the lens pointing up. As the horses jumped over it the camera, which is operated by electricity, got a "worm's eye" view that is thrilling.

Another novel device was also used in "The Eagle" for photographing a long Russian banquet table. A platform on wheels straddled the table. On this the camera was mounted so that it looked down on the diners. As the platform moved, the camera got a close-up of all the people and also of the rich Russian food.

A dangerous scene or a big crowd scene is usually "shot" by numerous cameras placed at different angles. An effective way to photograph a fall from a building is to have the camera on top of the building pointing down. The picture on the screen is the same view you would have if you were standing beside the man when he fell.

The camera is frequently placed on a moving platform to give the same effect as described in the Valentino runaway scene. The camera can also be "panned" (that is, turned in panorama without changing the position of the tripod). This gives the same view that a person gets in turning his head from one side to another.

Incidentally, very few of the cinematographers actually crank their cameras any more. Most of them use electrical motors, which are more accurate than the hand in determining cranking speed. It will probably amaze the layman to know that the slower the camera is cranked the faster the pictures will move on the screen.

"Slow motion" pictures, popular in the news reels to show how athletes do their stunts, are made by fast cranking. The reason for this is simply that moving pictures are nothing more or less than a series of "still" pictures, each varying but little and projected with such rapidity that the action is continuous. Fast cranking records a greater number of "still" pictures and thus makes the action slower when projected.

PICTURE MAKING IS TECHNICAL WORK

Director Must Understand Fully All Complicated Mechanics of His Art

No other art is surrounded with as much mechanical and technical detail as the motion pictures. Writing is the simplest, requiring only paper and pencil or a typewriter. One hears now and then that an author has dipped his pen in vitriol or even in his own life blood, but these expressions are believed to be merely figurative.

Painting and sculpture require the use of brushes, mallets, chisels, scant draperies and whatnot, but they are simple as compared to the making of photoplays. The stage nearest resembles the screen. It has its problems in lighting, settings and none-too-good actors, but it is not nearly as complicated as its younger sister.

Cameras, lights, settings, film and projection make the production of motion pictures a complicated business as well as a subtle art. To imprison on a narrow strip of celluloid the thrill of high drama or the guffaw of broad comedy is a task of no small proportions.

It is for this reason that the screen director is so much more important than his stage brother and is paid so much more generously.

Clarence Brown, in the public eye as the director of Rudolph Valentino in "The Eagle," his first United Artists Corporation production, now showing at the Theatre, has a background which is generally considered as unusual for a director, but which, in view of the foregoing facts, seems rather a logical training for his present occupation. Mr. Brown is an engineer by education. He holds three university degrees in mechanical and electrical engineering and was at one time Southern sales manager for a large automobile factory.

Previous to his entrance into motion pictures he had no connection with the stage or any of the arts. He maintains that even now he has no knowledge of the conventions or tricks of acting. He says that all he tries to do is to get natural reactions from his players. What would a person do under these given circumstances? That is his only formula for directing.

Of course, his engineering knowledge makes the tools of trade ready instruments. The director is surrounded by expert cameramen, art directors and electricians, but even so he must understand his medium thoroughly if he is to work easily and capably.

"I feel that my engineering knowledge is a valuable asset," said Brown. "It taught me to think in terms of measurements. Now a motion picture is nothing more nor less than so many feet of film. Footage determines the tempo of the action. Tempo is just as important in pictures as it is in music. I find that I subconsciously think in terms of footage. If my pictures have shown any unusual quality, I think it is due to this."

Mr. Brown attracted attention with "The Signal Tower," "The Acquittal," "Smouldering Fires" and "The Goose Woman." He recently signed a long-term contract with Joseph M. Schenck, one of the outstanding producers.

VALENTINO TEARS BEYOND CONTROL

Romantic Star's Emotion in "The Eagle" So Great He Couldn't Stop Weeping

A great gaunt man lay dying on a rude cot in a little Russian hut. The paleness of his face rivalled the whiteness of his thick and tousled hair. Russian peasants stood solemnly around the deathbed. A patriarchal priest administered the last rites.

All of a sudden a handsome young Cossack officer, resplendent in picturesque uniform, entered the door. His vitality was in striking contrast to the scene about him. All turned to him as to someone long awaited. The dying man made a feeble gesture of love and despair, and muttered one word—"Son."

The officer took in the situation at a glance. He stopped for a second as an expression of unutterable grief wrote itself on his mobile face. Then he knelt at the bedside. Tears filled his eloquent black eyes and overflowed to his cheeks. The peasants, moved by his sorrow, joined him in tears.

Through the window you could see the setting sun, hanging to the horizon as if by a thread. It lingered only a few seconds. Then it, too, was dead.

From somewhere came soul-searching music such as only the Russians conceive. Then it ceased, and for a moment there was a crushing silence.

"Great! Great!" shouted Director Clarence Brown. "Wonderful!"

The young officer—sometimes known as Rudolph Valentino—was still crying. His emotion was too deep to stop when the camera ceased to click, but a few minutes later he was laughing through still wet eyes.

Inquiry developed that this was a scene from "The Eagle," in which Valentino is starring for United Artists Corporation release, and which is now showing at the Theatre.

But that hardly sounds credible, for we all know that movie actors are not capable of deep, authentic emotion.

SYNTHETIC COBWEBS A PHOTOPLAY NEED

Director of New Valentino Film, "The Eagle" Solved the Problem

WANTED: Regiment of spiders for motion picture work. Must be hard workers and spin an artistic web.

The above advertisement may yet be found in the newspapers. You see whenever an unkempt room is shown on the motion picture screen it must have cobwebs.

A Russian wine cellar, built for "The Eagle," Rudolph Valentino's first United Artists Corporation production, now on view at the Theatre, had to look old and musty. It was needed in a hurry so there was no time to recruit spiders. The problem was solved by Director Clarence Brown, who found he could manufacture excellent imitation webs by placing a special kind of glue between two blocks and then pulling the blocks apart.

The spiders are expected to enter a vigorous protest against the unfair competition.

VALENTINO REALLY WEEPS IN PICTURE

Actual Tears at Deathbed Scene in "The Eagle," Star's New Film

Rudolph Valentino cried real tears while enacting a scene showing the death of his father in "The Eagle," his first United Artists Corporation production, now showing at the Theatre.

The father, played by Spottiswoode Aitken, lay on a rude cot, surrounded by Russian peasants. Valentino, garbed as a Cossack officer, returned home just before the old man's life flickered out. An expression of unutterable sorrow came over his face as he knelt at the bedside. Then the tears came rolling down his cheeks. The feeling was so real that the extras also wept. The only happy person was Director Clarence Brown, who was delighted that he has evoked so much grief.

No artificial means were used to bring the tears—that is, nothing but the orchestra playing solemn Russian music.

"The Eagle" is not a sad picture, however. Those who have seen it at the Theatre have been delighted by the large amount of comedy which it contains.

RUSSIAN STYLES FOLLOW FILM PLAY

Young Men May Wear Sideburns a la Valentino in His New Picture

The Russian motif will be strong in women's clothes following the release of several big Russian motion pictures, according to Hollywood costume designers.

Blouses are expected to be popular and there is a leaning toward the Russian boots on the part of the more daring dressers.

Rudolph Valentino, who stars in "The Eagle," a pretentious Muscovite picture now showing at the Theatre, wears sideburns. It will be interesting to notice if the young men will follow him in this style as they have in so many others. Vilma Banky, his leading woman, wears some charming costumes which can be adapted for American wear.

Gilbert Adrian, designer of the costumes for the Valentino film, predicts that Russian embroidery and design will become very popular. He also foresees a revolution against the manishness of women's dress.

"Femininity will be stressed in women's clothes from now on," says Adrian. "Frocks will be more airy and graceful with fuller lines, in contrast to the masculine severity which has been in vogue. Simplicity will continue, but it will be freer and more decorative. Garments will be frilly but not fussy."

"The Eagle," which is Valentino's first picture for United Artists Corporation, was directed by Clarence Brown.

These Stories Can be Used at Any Time

VALENTINO PITS SCREEN VS. STAGE

Explains What He Sees as Difference Between Quality of Acting Required

Rudolph Valentino, star of "The Eagle" at the Theatre, tells what he considers the difference between screen and stage acting. He declares that screen acting requires feeling primarily, while the stage demands technique.

Rudolph explains that this difference is due to the absence of the voice in the justly named silent drama. Words and vocal intonation carry the emotion over the footlights, but the film actor must depend largely on facial expression and the eyes, which a poet described as "the windows of the soul."

The screen actor is on so much more intimate terms with his spectators than his brother of what might be called the noisy drama. The close-up magnifies the face many times and brings out every feature. This demands an authenticity of feeling, Valentino asserts. The spectator has such a marvelous opportunity to study the player that he can detect the slightest deviation from sincerity. But the audience in a legitimate theatre cannot leave its seats, step over the footlights and peer into the faces of the actor.

Valentino also says that the screen demands repression more than the stage. The sweeping gesture of the classic actor appears ridiculous on the silver sheet, he points out. This is the reason, he believes, that so many established stage stars have failed to come up to expectations when they transferred their talents to the pictures.

Valentino does not contend that either medium is a higher art form than the other, but does maintain that there is a decided difference. He has the greatest respect for his footlight confreres, but he, unlike many cinema favorites, has no present desire to "tread the boards." He modestly says that he would not undertake the stage without considerable training.

"The Eagle," which was directed by Clarence Brown, is Valentino's first picture under his United Artists Corporation contract. The screen play is by Hans Kraly, based on a novel by the celebrated Pushkin. The star impersonates a Cossack officer, who later turns bandit.

SIMPLE TEST FOR PICTURE QUALITY

"If I Sleep, It's Bad," Says Clarence Brown, Director of New Valentino Film

Clarence Brown, who directed Rudolph Valentino in "The Eagle" for United Artists Corporation, has the simplest formula yet discovered for testing the quality of a picture.

"If I go to sleep, it's a bad picture," he says. "If I stay awake, it's a good one. A bad picture always acts as a sedative to me. A good one holds my interest and stimulates me. That test saves me the trouble of arguing about dramatic construction, characterization and such moot points."

Valentino never entertained his followers better than he does in "The Eagle," now showing at the Theatre.

League of Nations In Valentino Film

The League of Nations was a fact in the Rudolph Valentino company which made "The Eagle" for United Artists Corporation. The star is an Italian by birth. Clarence Brown, the director, is an American. Hans Kraly, the scenarist, is a German. Vilma Banky, the leading woman, is an Hungarian. Captain Albert Conti, one of the actors, is an Austrian. Eric Mayne, another player, is an Englishman.

The story is by Alexander Pushkin, a Russian. William Cameron Menzies, the art director, is a Scot. Esperanto was suggested as the language to be used on the set.

"The Eagle" is now drawing large crowds to the Theatre.

"Over" and "Head" Slow Up A Film

There was temperament in the Rudolph Valentino company making "The Eagle," now showing at the Theatre. No, Rudolph didn't get temperamental. He was the hardest working member of the troupe.

The temperamental actors were a bear and a donkey, both of which have fairly important parts and both of which worked when they got good and ready. Entreaties setting forth that the picture was scheduled for early release meant nothing to "Over" and "Head," as they were christened by Clarence Brown, the director.

"The Eagle" is Valentino's first production for United Artists Corporation. It is a Russian story in which the star impersonates a Cossack lieutenant and a Tartar bandit.

CROWDING CROWDS OUT OF PHOTOPLAYS

Director of New Valentino Picture Sees No Place For "Mob" Scenes

The picture public is tired of crowds on the screen.

So says Clarence Brown, one of the most progressive directors, who directed "The Eagle," Rudolph Valentino's first production for United Artists Corporation now showing at the Theatre.

"The Eagle" is a "big" picture. It has pretentious settings, a brilliant cast, a popular star—everything but crowds. The largest number of people used in any scene is less than one hundred.

"You have heard of the man who could not see the forest for the trees," remarked Mr. Brown. "That's the same way with crowds on the screen. You can't see the story for the masses of people."

"There was a time when a thousand extras made a 'big' picture. That time has gone. There always will be room for the occasional spectacle, but no longer will a horde of humanity take the place of a story well told."

"I would rather film a heart throb than an earthquake any day. Individuals—that's what we're interested in. We built a magnificent replica of the Moscow Kremlin for this picture, which shows that we did not try to save money on production costs, but in the scenes in front of this great building we used less than a hundred people."

"Carlyle remarked that the history of the world is the history of its great men. There is a lesson for us directors in that. In other words, accomplishment and interest are concentrated in the few leaders. They are the dramatic personages. Let your crowds serve only as a background to the leaders."

"In 'The Eagle' Valentino has a vivid and colorful role. He is seen as a Cossack officer, a Tartar bandit and for a while he masquerades as a French tutor."

"We made this picture for entertainment purposes only. We did not try to depict Russian history, but merely tried to tell a story, give some thrills, get some laughs and satisfy the craving for romance."

Mr. Brown declared that his admiration for Valentino as an actor was unbounded.

"I was surprised at his emotional response," said the director. "We took a dramatic scene in which Valentino witnesses the death of his father. I have never seen anything finer. The tears rolled down his cheeks and his face bore the stamp of unutterable sorrow."

While the compliments are being passed out, it might also be recorded that Valentino is enthusiastic about Brown. "He is like a skilled violinist, who uses the actor for his instrument," said the star.

photographic eyes is no logical reason why they should be catapulted into stardom. No one should think of entering a brokerage or banking business without some sort of training for these lines.

"When we encourage these same tactics in films, the better will be our product."

EVERYTHING HUMAN HAS ITS ARTISTRY

So Says Clarence Brown, Director of "The Eagle," New Valentino Film

"Make a motion picture real—true to life—and the art will take care of itself."

This slogan, which has guided the directorial handiwork of Clarence Brown in each of his productions, may account in great degree for the record of film successes he has established. It particularly guided him in his direction of Rudolph Valentino starring in "The Eagle," now showing at the Theatre.

"Decidedly, I believe in the artistry of motion pictures," declares Brown. "You will find that there is the touch of the artistic in anything that is human and real."

"Nothing can possibly be more artistic than a successfully conducted life or the natural enactment of a love theme. These very things within themselves constitute art."

"All art is not a lilting lyric nor a futuristic etching in bizarre colors."

"Art, as I visualize it, is the everyday enactment of some particular theme. Portray that in a picture and you have what I call honest, logical and understandable art."

"I believe 'art' can be found in almost anything. I mean the 'art' that we enjoy seeing depicted in a story for an evening's entertainment."

"Art is somewhat like the newspaper reporter's theory: 'There's a story in every person . . . a story in every lighted window.'

"Just as the newspaper man must fathom the hidden, secreted story, so must a director seek the human qualities in men, women and children and portray their natural reactions on the screen. At least, directors should do that. I am trying mighty hard."

DIRECTOR TRAINS CHILD FOR SCREEN

Clarence Brown Tells Why He Educates Daughter for Photoplay Work

"I'm rearing my child to be an actress."

Clarence Brown, Rudolph Valentino's director, throws a monkey-wrench into the old doctrine of not wanting one's daughter to have a career as an actress. He is not only encouraging her, but educating her for a screen future.

His daughter, Adrienne, eight years old, is the only person known to be educated directly for the screen.

An only child, Adrienne Brown is now attending school in Washington, D. C. When she is fifteen, she will be taken to Hollywood to begin her work in motion pictures.

"So thoroughly did I believe in motion pictures," declared Mr. Brown, who recently completed directing Rudolph Valentino in "The Eagle" now showing at the Theatre, "that I deserted my profession, that of automotive engineering, after I had spent years in study for it."

"But now I see that the study I went through for that particular profession has not been in vain. Any kind of an education is an aid in motion pictures, but the better the education, the better, I believe, are one's opportunities."

"That is how I reached the decision concerning my daughter, Adrienne. She is being educated directly for work in motion pictures. Seven more years of study in not only academic work, including music and dancing, but in all athletic phases—swimming, riding, fencing—and she will come to Hollywood to stay."

"Here she will find her future."

"I believe that persons planning to enter pictures should go through some sort of academic or apprenticeship preparation."

"Just because some happen to have been born with straight noses and

A Feature Story and Three Prepared Reviews

Dignified Comedy Role for Valentino in "The Eagle"

Interesting Life Behind the Screen in the Making of Celebrated Star's New Photoplay Gives Unusual Angle of Player's Personality.

An interesting account of life behind the screen is given by Grace Kingsley, well-known Los Angeles writer, who visited the studio while Rudolph Valentino was making "The Eagle," the big Russian picture now showing at the Theatre. She writes:

"It does seem as though any time a director starts out to make a costume picture, he parks his sense of humor, and so do his actors, along with their every-day clothes. Everybody goes around, weighed down by his costume and as solemn as an owl. But Clarence Brown is changing all that.

"I'll warrant that 'The Eagle' will have a hundred little eaglets before the year is out. Because 'The Eagle,' though a costume play, tells it with humor, even with low comedy at times!

"Clarence Brown and Hans Kraly, the scenarist, have taken many of the melodramatic incidents of the Pushkin novel and have made them over into comedy—evidently agreeing with Avery Hopwood, who says that anything except death and taxes can be done either as comedy or drama.

"They were lacing Louise Dresser into an awful 1820 corset when I came on the set—in a little dressing-room just off the stage, made especially for her.

"I'm sure I'm going to get thin involuntarily on account of these stays!" sighed Louise.

"Louise says that Brown makes them forget their costumes.

"He makes us live and breathe—that is, I breathe as well as any woman could who was wearing this kind of corset—but what I mean is that he doesn't just put us in the closet at night and take us out in the morning, like a lot of manikins."

"The censors, it seems, wouldn't permit the real Catherine the Great to be shown.

"You see," explained Miss Dresser, "she never took a bath, and she let a dog lick her hands to clean them when they were soiled. She was always picking the young lovers and having them killed directly they bored or offended her. Yes, she was sure a nice thing to have around the house! This time it is Rudy Valentino I'm going to try to kill, but, of course, being the hero, he is quite death-proof."

"Rudy Valentino is looking handsomer than ever. He was wearing a tunic, the other day, with a belt garnished with bullets, 'like the bootleggers' samples,' he said. The bullets weren't to be used in those days, they were a decoration.

"The handsome Rudolph called out to Louise—'Hey, Kittie'—short for Catherine, you see—'come on, it is time for our scene.'

"Even at the risk of destroying the solemn worship of the girl fans, I must admit that Valentino is always kidding around the set. He takes his work seriously—but not himself nor his fellow-actors.

"You see," he grinned, as Miss Dresser appeared, 'just whistle when you want the Czarina, and she comes right out.'

"Then Rudy began making love, and the cameraman grew so interested that he turned the crank right out of the camera!

"Whether a bear will feel the influence of the screen's greatest sheik or not remains to be seen. At any rate, Valentino has a mighty battle with Bruin. The scenes were left to the last—for quite obvious reasons!

"Valentino—despite the bear incident—was delighted at working with Clarence Brown, he says."

VALENTINO HERE IN ROMANTIC COMEDY

Thrills Aplenty, Too, in "The Eagle," New Film by Celebrated Player

Review No. 1

Rudolph Valentino's long absence from the screen was ended yesterday when "The Eagle," his first United Artists Corporation production, opened at the Theatre.

The first and most important thing to say about "The Eagle" is that it is great entertainment. It is a fast moving compound of comedy, thrills and romance.

Valentino makes his first appearance as a Cossack Lieutenant. Believe it or not, he runs away when the amorous and middle-aged Czarina tries to make advances to him. She signs his death warrant. This, and a great injustice to his father, cause the young man to turn bandit—a brigand who earns the title of the Eagle because of his swift and mysterious movements. Interest in the romance is heightened by the fact that the hero's sweetheart is the daughter of his mortal enemy.

"The Eagle" is a decided departure for Valentino. The story has more action and more comedy than any of his previous vehicles. It will take rank with his best pictures. The star plays his role with zest and artistry. And he never looked handsomer!

Rudy is to be congratulated on having Clarence Brown for director and Hans Kraly for scenarist. They have built a photoplay that moves and entertains.

Vilma Banky, the Hungarian beauty, whom Samuel Goldwyn discovered in Europe and loaned for this production, is not only lovely but has real talent. Louise Dresser is excellent as the Czarina. Other parts are capably played by Albert Conti, a newcomer, James Marcus, Carrie Clark Ward and a host of other well-known performers. The action takes place in Russia before the revolution.

VALENTINO NOW AS ROMANTIC RUSSIAN

Famous Star Has Role in "The Eagle" Distinctly Different From Others

Review No. 2

Hail Rudolph, the romantic Russian! Valentino's new picture, "The Eagle," now showing at the Theatre, brings him to the screen as a Muscovite hero in a vehicle that will take rank with any in which he has previously appeared.

"The Eagle" is a pretentious film with the action taking place in the land of the Czars before the revolution. The screen play is by Hans Kraly, based on "Dubrovsky," a Russian classic by Alexander Pushkin, "The Shakespeare of Russia." Clarence Brown has directed it with skill and humor.

Valentino has a role distinctly different from any of his others and he imparts to it a vitality and magnetism that will win even more admirers for this amazingly popular young man. The part calls for unusual versatility inasmuch as he appears in three guises—first as a Cossack lieutenant, then as an adventurous bandit, and, while in masquerade, as a French tutor.

"The Eagle" might be described as a romantic comedy-drama. Certainly it has all of these elements, plus a pictorial beauty that delights the eye.

The star is supported by a brilliant cast, including Vilma Banky as the leading woman, Louise Dresser as the Czarina, and many other bright lights of filmdom. Even the minor roles are played by actors of distinction.

This is Valentino's first production since he became affiliated with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and William S. Hart in United Artists Corporation. His initial step is auspicious in every way.

Rudolph Valentino leads Hollywood in the strenuous life. The star got up at five o'clock every day and hied himself to the beach for a swim before going to work in "The Eagle," his first production for United Artists Corporation, now on view at the Theatre. Before that he used to get up at the same hour and box or ride horseback. Rudy changes his sports and hobbies regularly and thus keeps a fresh interest in them.

Rudolph Valentino grew sideburns for "The Eagle," his first United Artists Corporation production now showing at the Theatre. As yet the barbers have not protested, as they did when he grew a full beard. Rudy plays a Russian in this picture.

Clarence Brown, who directed Rudolph Valentino in "The Eagle," now at the Theatre, was educated as a mechanical and electrical engineer.

Albert Conti, supporting Rudolph Valentino in "The Eagle," at the Theatre, was a Captain in the Austrian army and served fifteen months as a prisoner of war in Russia. "The Eagle" is a Russian picture.

VALENTINO FINDS HIS WINGS IN "THE EAGLE"

New Photoplay, a Romantic Comedy, Proves Splendidly Thrilling Entertainment

Review No. 3

AN OPEN LETTER TO RUDOLPH VALENTINO

My dear Rudy:

You have done it! Congratulations! "The Eagle" is a bird. (I disregard the common prejudice against puns). You have found your wings again and I hope you keep on flying.

I have been reading about your various troubles and I wondered how they would affect you, but I know now that you have landed on a high mountain, just where an eagle should be.

You have given us entertainment, and that is what we want in the theatre. The drama is played with a light touch that is delightful. Now I know what a comedy drama is.

Isn't Vilma Banky a beauty? And she has ability, too. I want to congratulate you on having Clarence Brown for a director and Hans Kraly for a scenario writer. That's an unbeatable combination.

You never looked more dashing than in the costumes you wear in this picture.

Anybody that can carry us into far fields of romance and make us forget the cares of a humdrum world is a benefactor. You have done that, Rudy, and I hereby confer on you the degree of B.H. (Benefactor of Humanity).

Cordially yours,

Name of paper or reviewer.

FAMOUS PAINTER TUTORS VALENTINO

Film Star Shows Great Aptitude in Art Says Portrait Artist

Rudolph Valentino is learning to paint. His tutor is none other than Frederico Beltran-Masses, court painter of Spain, who has been the star's house guest and who painted three pictures of him.

"Valentino has unusual talent," says Beltran-Masses. "It is extraordinary, in fact, that a man without previous training should be able to paint as well as he does. I think it is because he has the artistic soul."

Valentino's talents as an actor are displayed to excellent advantage in "The Eagle," a Clarence Brown production which is proving a great drawing card at the Theatre. In this Russian picture the star is seen as a Cossack lieutenant who turns bandit. The story, which is full of both drama and comedy, is based on "Dubrovsky," a Russian classic by Alexander Pushkin. Hans Kraly wrote the scenario.

Vilma Banky, "the Hungarian rhapsody," plays opposite Valentino. Louise Dresser has a featured role as the middle-aged Czarina who tries to vamp the star.

Two Magazine Features That Should be Popular

Valentino Close-up Shows Qualities Eluding Camera

Intimate Personal Acquaintance Tells Facts About Screen Star That Heretofore Have Been Hidden Behind Unusual and Exceptionally Reserved Personality.

Editor's Note—This interesting pen picture of Rudolph Valentino, star of "The Eagle," at the Theatre, was written by a man who comes into intimate daily contact with him.

By JOSEPH JACKSON

Rudolph Valentino is not easy to get acquainted with—that is, to get really close to him. In fact, it's very difficult. Although his career has been of meteoric brilliance, he has had many bitter experiences and these seem to have made him a bit wary. He wants to know people for some time before placing great trust in them. But once he has placed his trust, it is not easily dislodged.

Even though you may see Valentino every day, you never feel that you completely know him. There is a subtle and impenetrable reserve that never quite gives way. There is always a corner of his personality that you have not entered. I believe this quality is essentially a part of his great success as a romantic actor. There is no mystery or lure to the thing that we completely understand. "A man's reach must exceed his grasp, or what's a Heaven for?"

The closest I ever got to Valentino was one day when just he and I were having luncheon at his house. After a couple of cocktails he told me that he was much happier when he was a "nobody" than he is now. He said the strain and responsibility of being a star was too high a price. A star has no privacy; he is damned if he does and damned if he doesn't. The newspapers slaughter him to make a holiday. Unscrupulous persons try to take advantage of him. The thrill of struggle and trying to arrive was greater than the thrill of arrival. And so on. Yet I notice that he works very hard and conscientiously to maintain his position.

The stories you have read about Valentino's early rising and hard work are true. Of course, he isn't making pictures all the time and he doesn't have to live up to such a strict regime always, but even when he isn't in the midst of production he is always active.

Between the making of "Cobra" and "The Eagle," his new United Artists Corporation picture, coming next to the Theatre, there was a period of several months when he was away from the camera, yet he was always on the go. He takes a passion for a hobby and rides it like a cowboy.

He will go in for horseback riding for a while. Every day he will ride furiously. He used to get up before daylight and ride by electric light in his studio riding ring.

Then, boxing will strike his fancy. For a while he had "Gentleman Gene" Delmont, a professional pugilist, on his staff to box with him every day. Jack Dempsey also gave him some lessons, and he trained for a while with "Ace" Hudkins, the sensational Pacific Coast lightweight.

Automobile mechanics became his next hobby. He spent a good part of

the summer in overalls working under his cars. He overhauled his three machines and worked as hard as his two mechanics. While he was doing this it was the most important thing in the world to him. Several interviewers got their stories from him while he lay under the cars.

Garage athletics had to share honors with art, for about this time Frederico-Beltran-Masses, the famous Spanish portrait painter, arrived in California to be Rudy's guest. The two had met in Spain, and Rudy invited the painter to come to California. In the morning Valentino would paint his cars, and in the afternoon he would be painted by Beltran-Masses.

Valentino also arranged a big exhibit for the artist and worked untiringly to make it a success. He spoke at five or six high schools and you should have heard the reception that the youngsters—the boys as well as the girls—gave him.

The desert was his love for a while—before the weather got too hot. He would dash off to Palm Springs (three and one-half hours from Hollywood) whenever he got an opportunity. He once left a dinner party at two in the morning and motored to his desert retreat. He tells me that he likes the solitude and simplicity of it. He says he likes to go there when he's worried because the vastness and unchangeability of the desert make human problems seem so unimportant. Many of the most important events in his career have happened while he was at Palm Springs.

Valentino has a reckless, foolhardy courage. He seems to relish combat with windmills—at least he doesn't fear them. He told me that he had \$700 in the bank at the time he started his memorable fight with Famous-Players-Lasky. Few men would have had the temerity to face lawyer's fees and unemployment with such meagre capital. Yet he won out.

His whole career is colored with just such bravado. It is too well known to relate here in detail. Most picture goers know of his youthful escapades, of his arrival in America, how he spent all his money and turned to dancing for a living, and his eventual landing in the movies.

These are the things, I believe, which make him a romantic figure. I am not forgetting his appearance, to be sure, but his handsome features alone would not have such a compelling appeal. There is something back of the profile that fires your imagination. You just know that this young man has a do-and-dare way about him.

One thing I like particularly about Rudolph is that he never tries to cover up the days when he was a nobody. On the contrary, he takes a particular delight in recalling his early embarrassments and hardships. I have known stars who climbed so high on the ladder of success that they couldn't see the ground any more.

Hans Kraly, Noted Author Writes Valentino Story

Much Discussed Scenarist Has Exceptional Background of Training and Experience and Shows Best Work in "The Eagle," Rudolph's New Photoplay.

One of the most discussed men today in Hollywood picture circles is Hans Kraly, scenario writer, who has just about established himself as the ablest of screen authors. However, little has been published about him as a personality.

By way of identification it is only necessary to say that he wrote the screen version of "The Eagle," Rudolph Valentino's latest starring vehicle now showing at the Theatre. The scenario for this Clarence Brown production for United Artists Corporation is based on the Russian classic, "Dubrovsky," by Alexander Pushkin.

Kraly also wrote "Passion" and "Deception," original screen stories which introduced Pola Negri to America and made her reputation in advance of her own arrival. He is also the author of "Her Sister From Paris," the Constance Talmadge comedy which is even now evoking gales of laughter. Kraly has just adapted "Kiki," Lenore Ulric's great stage success, to the screen as a vehicle for Norma Talmadge, and he recently signed a long-term contract with Joseph M. Schenck.

Now as to his background and previous experience, before coming to America he was scenario editor and production supervisor for UFA, the largest studio in Germany. In this position he had almost unlimited power and was regarded as one of the most important men in the industry.

The author, who is forty years old, was born in Hamburg, Germany, the son of the late Julius Kraly, a comedian for many years on the German stage and who also played for a while on the New York boards.

The boy's mother did not want him to follow his father's footsteps, so as soon as he graduated from the "gymnasium" she found him a job in an import and export house. He stuck to this for two and a half years, although he admits he was not a good employee, for he spent a considerable part of his time writing plays while appearing to be buried in a ledger.

The elder Kraly went almost blind, and his son would lead him to the theatre and wait back stage until after the performance was over. He "had his father's blood in him" and the lure of the theatre was too strong for him. So he abandoned the dry work in the export office and at the age of eighteen became an actor, an occupation which he followed for the next ten years.

All the time he was acting he was writing, too, and by the time he was twenty-five he had had several stage plays produced.

Kraly went into motion pictures at a

time when they were "in their infancy" (the phrase is copyrighted and all rights are reserved). At that time Ernst Lubitsch was a star in one-reel comedies, and Kraly wrote the scenarios and acted supporting parts. A scenario at that time sold for twenty-five marks and was often written on one sheet of paper.

Years passed, as the title writers say, and Lubitsch became a director and Kraly his writer. Pola Negri and Emil Jannings alternately starred in these productions. They turned out such notable productions as "Gypsy Blood," "Passion," "Deception," "Arabian Nights" and "Montmartre."

Pola Negri and Lubitsch came to America, and Kraly followed. Since he has been in this country he has written for the screen, besides those named, "Forbidden Paradise," "Kiss Me Again" and "Three Women." All of his pictures have been distinguished by a deft touch and by the fact that the stories were told in terms of pictures rather than words.

His method of work explains this quality. Before he writes a scene he closes his eyes and visualizes it in terms of action. Every scene must pass the critical test, "I see."

"It is easy to write scripts that cannot be directed," he says. "That is, it is easy to tell the story in terms of words, but often difficult to tell it in picture language."

He not only visualizes every bit of action, but he also acts it out for the director before production starts. Because of the great care which he takes he writes slowly. If he is not in the mood he writes nothing, for he says he will have to rewrite it. Ideas cannot be forced, he avers. When engaged on a script he lets nothing else enter his mind and lives with his characters exclusively until his work is done.

Kraly is a great believer in original screen stories in place of adaptations from books and novels. He believes that the time is not far distant when plays and novels will be taken from scenarios just as scenarios are now taken from the older forms.

Incidentally, he is "sold" very strong on America as a country and as a place to make photoplays. He declares that, although the older countries may excel the United States in the older arts, America has a genius surpassing all others for the newest art—the motion pictures.

A Valentino Biography—Highlights on the Picture

Valentino's Life a Series of Heart Breaking Failures and Hardships Before He Became Famous in a Day

The life story of Rudolph Valentino is as romantic as any of the stories that he has enacted for the motion picture screen. It is Horatio Algerian with compound interest. This celebrated cinema star has known the direst hardship and the most tragic, heart-breaking failure. He has been at the very bottom of the ladder, unable despite the most desperate efforts, to get his foot on the first and lowest rung; he has experienced the hardest kind of work climbing to the place he now occupies—the Top.

Valentino's is a story that should give hope, however, to every young American. A few years ago, a penniless young Italian, without even a place to lay his head, he is now the screen's most popular idol; known wherever motion pictures are known and shown—which means the entire civilized world.

It has been stated repeatedly that Valentino, like Byron, awoke one morning to find himself famous. That is true, but it should not be forgotten that for seven long and laborious years—years of struggle and disappointment—he had fought to prepare himself; to be ready to grasp the opportunity when it finally presented itself.

Rudolph Valentino now is a United Artist Corporation star, and has made for that organization his first production, "The Eagle," a colorful Russian story in which he impersonates a young Cossack officer who turns bandit because of a great injustice toward himself, and who robs the rich to aid the oppressed. "The Eagle" is announced as the feature attraction for next.....at the.....theatre.

Rodolfo Alfonzo Raffaelo Pierre Filibert Guglielmi di Valentino d'Antonguella—for such is the full name of this star—was born in the little village of Castellaneta, Italy, May 6, 1895. His mother was the daughter of a learned Parisian physician, Pierre Filibert Barbin. His father, Giovanni Guglielmi, was in his youth a captain of Italian cavalry and later a veterinary, renowned in his section for his studious accomplishments.

When Valentino was eleven years old his father died and he was sent off to Dante Alighieri College, which corresponds to a high school in this country. He finished the course there, with honors, when he was thirteen and then was sent to a military college. He admits that he was more interested in romantic novels than in his studies. He was sent home after breaking out of his room, where he was confined for discipline, in order to see the King, who was on a visit to the school.

He next enrolled in the Royal Academy of Agriculture to learn to be a scientific farmer. He was graduated with the highest honors in his class, much to the gratification of his mother.

Several months of escapades in Paris and Monte Carlo followed—and then came the return of the Prodigal. His family decided that he should be shipped to the United States, for if he was going to disgrace them, they felt it were better that he was far distant. His mother scraped together \$4,000 to finance her son on the same voyage of discovery that Christopher Columbus had undertaken some six hundred years earlier.

He arrived in New York just two days before Christmas, 1913. This was the period that was to try young Rudolph's soul. He spent most of his money in cafes, but there he did learn one thing that was to be of great value to him later. He learned to dance, and dance well. His money nearly all gone, he set himself to the task of finding a job.

The first opening he found was as superintendent of the Long Island estate of Cornelius N. Bliss, Jr. This lasted only a short time, as the future cinema star—then only but eighteen years old—showed an irresponsible attitude, and soon was courteously but emphatically dismissed.

The star of today, then was broke and homeless. He was forced out of one lodging place after another. He finally slept beneath the low-hanging shrubbery in Central Park. He went hungry. He pawned everything he owned; even pledging all clothing he did not have to wear. One hot summer day he walked five miles to the New York City Hall looking for a job. He did not get it, and walked the five miles back. He took any little odd job he could get—shining brass on cars, sweeping out—anything that anybody would give him to do, and by which he might earn a few cents.

Finally he went to the headwaiter at Maxim's—then a popular New York cafe, but since a victim to Prohibition—and there he got a job as a dancer. This really was the first step in his professional career, for he soon obtained an engagement as a dancing partner with Bonnie Glass, and later with Joan Sawyer, both of whom had popular vogues on Boardway.

But he disliked dancing as a profession, and he still cherished dreams of becoming a farmer. So he fastened his eyes on California, which was to prove rich soil for him, but not in an agricultural sense. He joined a musical comedy company headed for the Coast. The troupe stranded and he found himself in San Francisco without money and without a job. He tried selling bonds; but he wasn't cut out for a salesman.

At this point Norman Kerry, whom he had known in New York, suggested that Rudolph try motion pictures. Valentino found his way to Los Angeles, and Kerry financed him till he could have a chance to look for work at the various picture studios.

No one hailed the Rudolph Valentino of that day as any matinee idol. In fact, it was a long time before he could get any kind of work—even the meanest kind. Emmet Flynn, the first director to give him anything to do—to see anything at all in him—gave him "extra" work at \$5 a day. Flynn later gave him a real part, but the picture was tied up after its completion because of litigation, and not released until several years later.

Valentino next played two leads with Mae Murray and in two pictures for Paul Powell, director. Then came a severe attack of influenza. When he recovered he was unable to get any parts except "heavies"—the studio term for villain—and these, too, were few and far between.

The turning point in his career came when June Mathis selected him for

Highlights on "The Eagle"

TYPE OF PICTURE

"The Eagle" is a romantic comedy drama produced on an elaborate scale for *entertainment purposes only*. The action takes place in Russia before the revolution.

Rudolph Valentino appears in three distinct guises. First, as a Cossack officer wearing the most striking uniforms of his career. Then as the Eagle, the mysterious bandit, whose exploits thrill all Russia. Then he masquerades as a French tutor and enters the home of his mortal enemy.

The picture has more comedy than any other Valentino picture. The background is rich and decorative. No expense has been spared in making it a fitting vehicle for the screen's most romantic star.

ABOUT VALENTINO

The star is in great physical condition and never looked better than he does in this picture. He threw himself into the production with a real zest. He rides, fights, makes love and encounters dangers with a debonair smile. The role differs from his previous parts in that he plays a Slav instead of a Latin, and it has more comedy than any of his others.

This is his first picture since Joseph M. Schenck, Chairman of the Board of Directors of United Artists Corporation, signed him. Under the guidance of this experienced and capable showman, Valentino is expected to reach new heights of popularity.

ABOUT CLARENCE BROWN

This picture was directed by Clarence Brown, who has made greater strides in the last year than any other director in Hollywood. He made "Smouldering Fires," "The Signal Tower," "The Acquittal" and the much discussed "Goose Woman." Monroe Lathrop, the well-known Los Angeles critic, after seeing the picture in the projection room, said that Brown had given the star the best direction he had ever had. Valentino makes the unqualified assertion that Brown is the best director he has ever had.

ABOUT THE CAST

Vilma Banky, the leading woman, is the beautiful and talented blonde whom Samuel Goldwyn discovered in Bud-

apest and brought to America. He loaned her to the Schenck organization for this picture. Critics are hailing her as the most important "find" of the year. She has both beauty and ability.

Loise Dresser, who plays the Czarina, is one of the best known stars of the American stage and has recently scored a great success in pictures, particularly with her performance in "The Goose Woman," also directed by Clarence Brown.

James Marcus and George Nichols, two of the screen's best known character actors, have important roles.

Albert Conti, a newcomer, registers a decided hit with a polished, sophisticated role.

Even the "bits" are played by talented and well-known actors, including Gustav Von Seyffertitz, Spottiswoode Aitken, Mario Carillo, Otto Hoffman, Eric Wayne and Jean de Briac.

WHO IS PUSHKIN?

Alexander Pushkin, the author of "Dubrovsky," the novel from which "The Eagle" was adapted, is acknowledged as Russia's greatest poet and one of her greatest novelists. The book is a classic of Russian literature. The author is usually referred to as "the Shakespeare of Russia." The Emperor Nicholas called him "the wittiest man in Russia." He was born in Moscow, June 7, 1799, and was killed in a duel with his brother-in-law in 1837.

ABOUT HANS KRALY

Kraly is the scenarist who has adapted all of Ernst Lubitsch's greatest successes. He is probably the ablest of all screen authors. At least, that is the opinion of many critics. He writes in terms of pictures and has a real genius for comedy business.

ABOUT WILLIAM CAMERON MENZIES

The settings for the production were designed by Menzies, who was art director on "The Thief of Bagdad" and many other big pictures. The Russian atmosphere has given him a fine opportunity for the display of his flair for decoration. The famous Kremlin at Moscow was duplicated for "The Eagle." There is a banquet scene in the picture that is absolutely gorgeous. The bandit camp is a picturesque bit of natural beauty.

in two pictures—"Monsieur Beaucaire" and "The Sainted Devil." Then he made "Cobra" for J. D. Williams' Ritz Carlton organization.

His next—and most important affiliation came when Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation, signed him to produce pictures for that corporation. This step aligned him with Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith and William S. Hart. His first production for United Artists Corporation, "The Eagle," was on a lavish scale and is pronounced his greatest.



ABOUT THE STORY

A dashing young lieutenant of the Cossacks spurns the amorous advances of the Czarina and his death warrant is signed. He becomes a bandit, and because of the daring and fearlessness with which he strikes soon is known as The Eagle. Finding a beautiful young woman in the toils of his followers he orders her set free, and falls a victim to the soft glances from her half-hidden eyes. Following the dictates of his heart he enters the home of his mortal enemy, father of The Girl, to carry on his wooing. In the disguise of a French tutor he sets out to turn her hatred to love. In this role Rudolph Valentino is given the widest possible scope for his world known portrayal of the romantic lover.



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