

FOOTAGE

(Vitaphone)

Length 8,344 feet

Running Time 93 minutes

**FIRST NATIONAL
AND VITAPHONE**
REG. TRADE MARK
TALKING

321 WEST 44th STREET

PICTURES

NEW YORK, CITY, U. S. A.

This Is A
First National and
VITAPHONE
Picture
Cash in on the Name!



DICK BARTHELMESS

"SON OF THE GODS"

"SON OF THE GODS" BRINGS DICK BARTHELMESS TO LOCAL SCREEN IN A POWERFUL ROLE

Drama Based on Rex Beach's Novel Marks
Another Triumph For Star — Partly in
Color—Constance Bennett in Cast

(PREPARED VITAPHONE REVIEW)

There have been many great Barthelmess pictures since the days of the unforgettable "Broken Blossoms" and "Tol'able David"; but, unless this reviewer is very much mistaken, the greatest of them all is the latest, "Son of the Gods," which has just come from the First National and Vitaphone Studios to the Theatre. It opened

Very rarely does the screen, even in its most brilliant productions, offer so perfect a combination of story, star, cast and setting. In "Son of the Gods" it is difficult to imagine how any of these elements could have been improved upon. Dick Barthelmess, one of the most appealing actors now appearing before the American public, has never exerted more forcefully the shall certainly see again, and it can hardly be too soon. E. Allyn Warren, Geneva Mitchell, Claude King and a host of other people whom all good movie-goers either know and like already or are going to know and like from now on, are among the dramatis personae. Nor must we omit the name of King Hou Chang, a Chinese player who scores heavily in the role allotted to him.

Like so many other Barthelmess successes, "Son of the Gods" was directed by Frank Lloyd, and it is worthy of the master hand that guided and shaped it. The plot of the picture is based upon the well known novel by Rex Beach. It was adapted to the screen by Bradley King—another Barthelmess collaborator of proven worth.

You simply can't afford to miss "Son of the Gods." It seems to us to be the best produced and best acted picture we have seen in many a moon.

DICK TANGOS!

Richard Barthelmess, First National star, will be seen for the first time on the screen doing the tango in "Son of the Gods," his newest starring feature coming to the Theatre next

This fascinating rhythmic South American dance is performed by Barthelmess and his leading woman, Constance Bennett, in the Monte Carlo sequences of the screen version of Rex Beach's dramatic novel.

Frank Lloyd directed "Son of the Gods," which is being hailed as the greatest Barthelmess production since "The Patent Leather Kid." It is entirely in dialogue and has an unusually large cast including Mildred Van Dorn, E. Allyn Warren, Geneva Mitchell, Anders Randolph, King Hou Chang and many others.

Richard Barthelmess
in
"Son of the Gods"

Cut No. 4 Cut 40c Mat 10c



Chinese Funeral Filmed In Color

(ADVANCE READER—
VITAPHONE)

For the first time in the history of the screen, as far as known, an authentic Chinese funeral is staged in "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmess which comes to the Theatre next

This sequence, done entirely in Technicolor, was enacted on an outdoor set covering ten city blocks. Hundreds of Chinese men, women and children were employed to people this fragment of San Francisco's Chinatown.

The procession, an impressive ceremonial, consisted of a series of legend-bearing banners carried on the shoulders of friends of the deceased; a score of paid female mourners, their faces covered with sacks and sobbing constantly; the leader of the procession clapping a pair of cymbals; black carriages, etc. The sequence was supposed to occur twenty years ago and therefore the American spectators on the sidelines were dressed in the styles of the period—long skirts, high collars, derbies, etc. This scene is a flashback in the story and relates how Barthelmess as a child came to be adopted by a Chinese father.

"Son of the Gods" was directed by Frank Lloyd. Constance Bennett has the feminine lead. It is entirely in dialogue and retains the dramatic flavor and punch of Rex Beach's powerful novel of the same name.

"JO SHUN" SAYS BARTHELMESS IN CHINESE LINGO

Also "Nee Ho Leu Mah,"
For Vitaphone Movie
Of "Son of Gods"

(ADVANCE READER—
VITAPHONE)

"Jo Shun" may mean nothing to you, but to Richard Barthelmess, First National screen star, it means "good morning"—in Chinese. Also,

to you, there is probably not the slightest familiar sound to "No ho leu mah," but Richard Barthelmess will not only tell you that it is "How are you today" in the language of Confucius, but he will also pronounce it correctly in the sing-song Chinese way.

All this came about because Barthelmess had to learn several Chinese lines to speak in the course of "Son of the Gods," his newest starring vehicle, which comes to the Theatre next

"Son of the Gods" tells a dramatic story. There are several Chinese actors in the production, and Barthelmess studied his celestial lines re-enacted under the tutelage of Louis Vincenot, a well known Chinese scholar.

Frank Lloyd directed "Son of the Gods" from Bradley King's screen version of the novel by Rex Beach. It is entirely in dialogue and is a lavishly mounted production with a large cast. Constance Bennett plays opposite Barthelmess.

VISITED STUDIO, DEPARTED WITH A FINE MOVIE ROLE

How Mildred Van Dorn,
Film Newcomer, Got
Her Big Chance

ADVANCE READER

Mildred Van Dorn came on a visit to the First National Studios at Burbank, Calif., one day and walked out with an important part in support of Richard Barthelmess in "Son of the Gods," which comes to the Theatre

Director Frank Lloyd had just left Barthelmess after a conference concerning the part of Eileen in the screen version of Rex Beach's novel. They were perplexed as to who to cast in the role. Lloyd was walking back to his office when he chanced to pass Miss Van Dorn. He stopped, thought a moment, called to her and asked her if she was an actress. "Yes," she said. A test was made and now she will be seen in the picture that is heralded as Barthelmess' greatest.

Mildred Van Dorn was born in New York City in 1909. She was educated in the public schools, graduated from high school and received dramatic training at the American Academy of Dramatic Arts and dancing instruction with Tarasoff and Ned Wayburn. Her first public appearance was in the Ziegfeld Follies of 1927; then she played a dramatic role in the stage production of "Elmer Gantry," followed by roles in "Paris Bound," "The Guinea Pig," and with the Rochester Stock Company. Last summer she went to Hollywood and made her screen debut in "Lummox" as Paula. She is 5 feet, 3 inches tall, weighs 109 pounds, has light brown hair and clear blue eyes. She is regarded as one of the banner "discoveries" of this season.

Barthelmess-Lloyd Spells Box-Office

"A Barthelmess-Lloyd" is fast becoming a synonym for box-office success in motion pictures. When talking pictures made their advent Richard Barthelmess, First National and Vitaphone star of "Son of the Gods," which comes to the Theatre next

was in the midst of work on "Weary River," which was being made in silent form. Frank Lloyd was directing it. It was suddenly decided to insert several talking sequences, and both Lloyd and Barthelmess took hold of the new medium and created one of the biggest box-office hits in the history of motion pictures.

Since then this combination has made "Drag," "Young Nowheres" and now "Son of the Gods"—heralded as the most important Barthelmess starring vehicle in years.

Richard Barthelme Is The Most Popular Star On The Screen. Cash In On His Fame!

Divorce Decree
Awaits Constance
Bennett in Paris

Heroine of "Son of the Gods" Parts From Her Millionaire Spouse

CURRENT READER—
VITAPHONE)

When Constance Bennett finished the most important role of her career, the feminine lead in "Son of the Gods," Richard Barthelme's new First National and Vitaphone starring vehicle, she embarked for Paris to secure her final divorce papers from her young millionaire husband, Philip Plant. "Son of the Gods" is currently attracting huge crowds to the Theatre.

Constance is a member of those famous Bennetts, in whose blood seems to run the irresistible lure of the footlights and the screen. Her father is Richard Bennett, one of the most noted living American actors. She is the eldest of three daughters, the others being Barbara, who recently married Morton Downey, tenor, and who was at one time a dancing partner of Maurice, and the youngest daughter Joan, who made such a favorable impression in "Bull-dog Drummond."

Constance was born in New York in 1905 and spent her youth in New York and on Long Island, attending Miss Snader's School on Park Avenue, and Mrs. Merrill's School in Mamaroneck. Later her parents sent her to Mme. Balsan's finishing school in Paris. When she was seventeen she was formally presented in Baltimore and Washington, where her beauty and her charm made her one of the most popular members of the younger set.

It was the wish of Constance's mother that she stay away from the stage. Mrs. Bennett had always preferred domestic careers for her three daughters, and Constance, for one, had no thought at that time of entering upon a dramatic career.

But Fate has different ideas about such matters. At one of the Equity balls, Samuel Goldwyn discovered her and offered her a role in "Cynthia." She accepted the role and very nearly ran away with the picture. Subsequently she went to Hollywood and played leading roles in numerous productions. She was finally signed up on a five year contract with a leading company. But Cupid intervened. Constance met and eloped with Philip Plant. In compliance with his objections she gave up screen work, and her contract was broken by mutual consent.

All this happened three years ago. Miss Bennett, now Mrs. Plant, spent most of her time abroad. There was a home in Paris; there were villas in Biarritz and on the Riviera, and spasmodic jaunts throughout Europe. Then came a rift in the marital lute. A divorce decree is now pending in Paris.

Constance decided to resume the career she abandoned three years ago. She was in Paris when the first of her new contracts was signed. And so she returned to the land of the Stars and Stripes.

Miss Bennett recently did "This Thing Called Love," and in "Son of the Gods," as Alanna, she has the most important and one of the most coveted roles of the years. She is a slim, fair-haired girl, with blue eyes. She is 5 feet 4 inches in height and weighs 99 pounds.

REAL CHINESE

King Hou Chang, Chinese actor, plays an important part in support of Richard Barthelme in his newest First National and Vitaphone special, "Son of the Gods," which comes to the Theatre next Chang was a prominent actor in his native country, came to this country several years ago, learned to speak English like an American, and has appeared in numerous stage plays in the West. His role is that of Moy, Barthelme's valet, and there is dialogue in Chinese between them.

"Sound Metal,"
Says Chinaman Of
Barthelme Role

Peking Merchant Watched
"Son of the Gods"
In Studio

(CURRENT READER)

"Barthelme's characterization, as I watched it on the set, is of sound metal, and the philosophy of the story is true to the traditions of Confucius."

This from Liau Hwang Foo, wealthy Chinese merchant from Peking, China. Mr. Foo, while making his first visit to the United States, visited the First National Studios and was particularly interested in seeing Richard Barthelme at work in "Son of the Gods," which is now at the Theatre.

"Mr. Barthelme will never be forgotten by the people of my nation for his fine study in 'Broken Blossoms,'" said Mr. Foo. "The high-caste Chinese is proud and looks back upon noble traditions. In 'Broken Blossoms' Mr. Barthelme stirred us and thrilled us. I dare-say that because of that single portrayal he will always be honored by my race."

"It was therefore with much joy that we read of his future appearance in 'Son of the Gods,' for in that, although he does not play an actual Chinaman, the underlying philosophy of the Chinese people and the teachings of Confucius play an important part. What I have seen and heard at the studio makes me anticipate with high pleasure the release of 'Son of the Gods.'"

And now "Son of the Gods" is on view and has been hailed by critics everywhere as one of the greatest Barthelme pictures. The supporting cast is headed by the beautiful Constance Bennett and other well-known players.

Wins Coveted Role



Constance Bennett plays feminine lead in "Son of the Gods"

Women Players in "Son of the Gods" Are All Ingénues

(ADVANCE NEWS—
VITAPHONE)

An unusual condition obtains in "Son of the Gods," the First National and Vitaphone feature starring Richard Barthelme which comes to the Theatre next There are no character actresses in the production.

Every feminine role is played by what is generally known as the ingénue type. The most important part is portrayed by Constance Bennett, one of the three Bennett sisters of stage and screen fame. Her father is Richard Bennett, the prominent legitimate actor. Other feminine roles of lesser importance in "Son of the Gods" are played by Dorothy Matthews, Mildred Van Dorn, Geneva Mitchell and Barbara Leonard.

CHINESE LEGEND IS TOLD TO DICK BARTHELMES IN QUAIN STYLE BY CELESTIAL ADMIRER

(CURRENT FEATURE)

Strange stories have been submitted to Richard Barthelme, First National star of "Son of the Gods," the feature picture now running at the Theatre, but none have been more curious than the following offered by a Chinese admirer. The author, who signed himself Haow Loo Cheung, heard that Barthelme was playing the role of a Chinaman in "Son of the Gods," wherefore the story:

"My Dear Mr. Famous Barthelme," wrote Cheung, "news publications here announce suddenly you enact Chinaman for which I most grateful pleasure. Why because you 'Broken Blossoms' remain still unchangeable beauteous. There is told many thousand years a story which, I am honored for information to you, called by name 'Cowherd and Weaver.' It would be a nice story for artist of movie screen like Barthelme to enact or role."

"During Dong Dynasty there was a king named Ming Wong who had sweet little wife-concubine, called Kwei-fei. He loved her precious, far most than his other 3,000 concubines. But Kwei-fei had a secret lover—one of the king's most intimate generals. On the 7th of the 7th Moon, the anniversary of the wedding of the cowherd and weaver, the king and Kwei-fei were feasting in Zang-Sen-Dee-Long Life Palace. The king said to Kwei-fei, 'This is the meeting night of the cowherd and the weaver. They are true lovers. Though they can only meet once a year and sometimes once in many years yet their love is eternally true. Among us humans there are none whose love lasts even a hundred years.' Kwei-fei answered with sturdy reply, 'Our love is as true as theirs. In the heavens we shall be as twin birds, in the water as twin fish, and on the earth as twin trees. Though heaven and earth should pass away, our love will continue true.' Then Kwei-fei took the oath with correct sacrifices before the heavenly lovers.

"When she speaks of twins she indicates Chinese idea that there are pairs of birds one with right wing and eye and the other with left wing and eye, and only when linked together can they fly. Similarly with

fish who are twins. The trees were executed lovers whose limbs grew together and when cut apart immediately joined again.

"The cowherd's father was rich. When the father died the elder brother was harsh with the cowherd. The boy was told to ask him for the cow as it would bring prosperous fortune. This he did. Once in the possession of the cow and with the magic cow's assistance he went far away to the banks of the Heavenly River (The Milky Way). While herding the cow, and at its advice he took the frocks of the pretties girl of seven who were bathing in the stream. She was the weaver girl, daughter of the upper-god. The other girls fled. The weaver girl could not go, became the willing wife of the cowherd. But their love was so abundant that cows and weaving were neglected. Gods and men had nothing to eat and wear. The Upper-God, much displeased, separated the lovers, putting them on opposite sides of the stream. They were heart-broken. The upper-god seeing their sorrow allowed them to meet once a year—on the 7th of the 7th Moon if the weather was fine, making a bird bridge for the lady to cross to her husband. Should it rain even a little the river would flood and wash the bridge away. The Chinese hope and pray each year that it won't rain on that day so that the weaver lady and her cowherd husband can meet. The cowherd and weaver lady are chiefly worshipped by women."

There was the story submitted to Barthelme.

"Son of the Gods" is based on Rex Beach novel and was directed by Frank Lloyd, with Constance Bennett in the feminine lead.

Hear The Supreme Romance Of The Century!

Richard Barthelme in *Son of the Gods*

with CONSTANCE BENNETT

Greater Than His Greatest! Better Than
His Best! The Outstanding Vitaphone
Drama Of All Times!



Scenes in
TECHNI-COLOR

First
National
Pictures

Screen version
and dialog by
Bradley King
Directed by
FRANK LLOYD
From the story by
REX BEACH

A FIRST NATIONAL & VITAPHONE HIT

"Vitaphone" is the registered trade mark of
the Vitaphone Corp. designating its products.

Your heart will tingle to a new thrill when you see the rapturous love scenes; society at play; lavish scenes in Technicolor; thrilling polo match; all the big moments of Rex Beach's best-selling novel woven into a masterpiece by the genius of Frank Lloyd.

Cut No. 11 Cut \$1.25 Mat 25c

Page Th

Every ad and story on this page can be used for advertising the Vitaphone version with slight additions to the copy.

MONTE CARLO'S FAMOUS GARDENS IN NEW PICTURE

Reproduced on Stage at the Studio, They Are Setting For Barthelmes

(ADVANCE READER)

The famous gardens of Monte Carlo were reproduced on one of the huge sound stages at the First National Studios for "Son of the Gods," the Richard Barthelmes special which comes to the Theatre next

These gardens with their terraces, fountains and promenades, peopled with gay pleasure-seekers from the world over, form one of the scenic spots of the Riviera. The entire stage, covering two acres, was used for the set. It is in this setting that the first love-scenes between Barthelmes and his leading lady, Constance Bennett, take place.

Frank Lloyd directed "Son of the Gods," which, like the immortal "Broken Blossoms," has a Chinese mood throughout the story. It was adapted to the screen by Bradley King from the novel by Rex Beach.

The cast includes Mildred Van Dorn, E. Allyn Warren, Anders Randolph, Claude King, Geneva Mitchell, King Hou Chang and many hundreds of American and Chinese extras. The production is entirely in dialogue, and one scene is made in Technicolor.

ALL SING!

Half a dozen Chinamen play the roles of house-servants in support of Richard Barthelmes in his current First National starring vehicle, "Son of the Gods," coming to the Theatre. Their names are of the usual sing-song Chinese sort and difficult for an Occidental to memorize, but Barthelmes invented an easy way to designate them and established a precedent that has found favor with Director Frank Lloyd and others of the "Son of the Gods" company.

Most of the names, Barthelmes found, sounded very much like "sing," so he decided that that word should form the basis of the new names. Thus he arrived at the following made-to-order Chinese appellations: his personal valet he called Sing Hi, the butler was named Sing Lo, then, according to rank, came Sing Bad, Sing Good, Sing Punk and Sing Long.

Frank Lloyd, who directed this opus found this an easy method of remembering which from which, for all he had to do was to recall the vocal characteristics of the Chinese and presto! he had the right name.

Constance Bennett plays the feminine lead opposite Barthelmes in "Son of the Gods." The story is based on the novel by Rex Beach.

Again! The Magic of the Masters

Richard Barthelmes



with
TECHNICOLOR

AT LAST! The novel that was the talk of the country now talks to you from the Vitaphone screen.

AT LAST! Its tense story—strange as the clash of two contrasting worlds comes to you with the magic touch of the masters—Richard Barthelmes—Frank Lloyd—Bradley King.

AT LAST! Its conflict of emotions—its exotic romance of a society playgirl and a mysterious son of the gods comes to you with the sweep of drama never before caught by the camera.

AT LAST! The crowning achievement of a master weaver of romance—of a great soul-gripping director—and a star whose name is a synonym of perfection in dramatic artistry.

You'll find them all in

SON OF THE GODS

with CONSTANCE BENNETT
From the story by REX BEACH

Cut No. 5 Cut 65c Mat 15c

A FIRST NATIONAL & VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

SILENT

Constance Bennett Is Barthelmes' 24th Leading Lady

Beautiful Heroine of "Son of the Gods" Makes a Round Two Dozen

(ADVANCE READER)

When patrons of the Theatre attend the forthcoming run of "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmes, they will see, playing opposite him, Constance Bennett, his twenty-fourth leading lady.

During a brilliant career commencing ten years ago the star has had a round two dozen of the most beautiful and talented women on the American screen as heroines to his hero. Including the famous Marguerite Clarke, whose leading man he was early in his career, the list contains the names of Lillian Gish, Dorothy Gish, the lamented Clarine Seymour, Gladys Hulette, Marjorie Daw, Louise Huff, Pauline Garon, Dorothy Mackail, Jetta Goudal, Madge Evans, May McAvoy, Dorothy Dunbar, Bessie Love, Patsy Ruth Miller, Lois Moran, Mary Astor, Molly O'Day, Dorothy Revier, Lina Basquette, Marion Nixon, Betty Compson, Lila Lee and lastly Constance Bennett.

"Son of the Gods" is a lavish screen production made on a huge scale and offering Barthelmes what is heralded as his most colorful role. It was adapted to the screen by Bradley King and directed by Frank Lloyd. The balance of the cast includes E. Allyn Warren, Mildred Van Dorn, Geneva Mitchell, Claude King, King Hou Chang, Anders Randolph and numerous others prominent in pictures.

It is a 100 percent talking film with one sequence entirely in Technicolor.

Cups Presented To Winning Poloists By Barthelmes

Ceremony Followed Game At Santa Monica When Film Was Being Made

(ADVANCE READER)

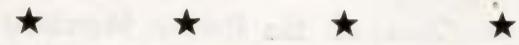
Richard Barthelmes, First National and Vitaphone star of "Son of the Gods," the big special coming to the Theatre on played the role of a cup-presenter during the filming of this production.

The occasion was the last and deciding game between the polo teams of the Uplifters' Club of Santa Monica and the Army team from Monterey. In appreciation of their aid in filming the thrilling polo sequences of "Son of the Gods," Barthelmes presented the winning team of these traditional rivals with silver cups, one to each of the four players. The Army won the decisive game and the presentation was made on the field at Santa Monica with a huge crowd present.

The cup recipients were all regular army officers—Falek, Hines, Thorneburgh and Wood. The foursome of the Uplifters, who put up a brilliant fight, consisted of Scott Hackley, Hal Roach, Snowy Baker and Clare Brunson.

Many of the thrilling scenes of polo to be seen in "Son of the Gods" will show both the Army and Uplifters' teams in action. Frank Lloyd directed this picture which is heralded as the most important and pretentious Barthelmes vehicle since "The Patent Leather Kid." Constance Bennett plays the feminine lead and other prominent roles are handled by Anders Randolph, Geneva Mitchell, Mildred Van Dorn, Claude King, E. Allyn Warren, King Hou Chang and a large cast. The story was adapted to the screen and dialogued by Bradley King from the novel by Rex Beach.

ROMANCE AND REALISM, COMEDY AND TRAGEDY, IN BARTHELMESS' NEW FILM, "SON OF THE GODS"



Cut No. 1
Cut 40c Mat 10c



Richard Barthelmes and Constance Bennett in "Son of the Gods"

Powerful Screen Drama Provides Great Role For Dick

(PREPARED SILENT REVIEW)

The very latest Richard Barthelmes picture, "Son of the Gods," a First National production on a scale so lavish and artistic that it is a delight to the eye, opened at the Theatre.

You must see it. That is the first comment that occurs to this critic. You simply can't afford to miss it if you care anything for the best in motion pictures. For Richard Barthelmes has never had a finer role; he has never been presented in a more appealing and human story; and he has never been supported by a more splendid cast.

Constance Bennett has the heroine's role. Others among the players who stand out in one's memory are Mildred Van Dorn, Anders Randolph, E. Allyn Warren, Geneva Mitchell, Claude King and a Chinese actor named King Hou Chang who does simply wonderful work in his part. But the whole cast would have to be named in order to do full justice, for each and every role is played with intelligence and skilled capacity.

Most vividly, however, the memory of Barthelmes abides with the spectator after leaving the theatre. His role in "Son of the Gods" makes one think of many other great Barthelmes roles of the past; yet it is different. It has, somehow, a new charm, a new and more subtle appeal which is quite impossible to define but which makes itself felt very powerfully. Even Dick has never done a more surpassing piece of work than his portrayal of Sam Lee, the American boy who is brought up by a Chinaman, believing that he himself is Chinese, and bearing the brunt of the inevitable conflict between Orient and Occident which arises when a Chinese youth enters upon the rocky road of life in these United States.

Photographically "Son of the Gods" sets a new high mark for the screen—not only in the scenes which are made in Technicolor, but in the black and white sequences, which are of rare excellence.

Frank Lloyd directed "Son of the Gods," which was adapted for the screen by Bradley King from a novel by Rex Beach.

The coming of this picture is one of the red-letter events of the season. It has both romance and realism; it has comedy and tragedy. In fact, it has just about everything.

There's A Beautiful

SOUVENIR PROGRAM

on this picture available from

AL GREENSTONE
1547 Broadway, New York

Printed in two beautiful colors.
Green and black on the cover.
Green and brown on the inside.
Sixteen pages, giving complete and interesting data on the production, star and supporting players.
Suitable for distribution in clubs, hotels, waiting rooms, etc.

Only \$9.00 per hundred! Order them direct!

SECTION

You can use any illustration and almost every story in this entire press sheet for your silent showing with slight changes.

Biography of CONSTANCE BENNETT



Constance Bennett in "Son of the Gods"

Cut No. 16 Cut 25c Mat 5c

The eldest of the three beautiful and famous Bennett sisters, daughters of the eminent American actor Richard Bennett, is Constance, who was born in New York in 1905 and educated in that city and at fashionable schools on Long Island. Then came a finishing school in Paris, after which Constance made her social debut in Baltimore and Washington.

Her first movie role was in "Cynthia." She quickly became one of the most popular screen actresses in the country—and then Cupid stepped in. Constance eloped with Philip Plant, youthful millionaire, and her career was temporarily interrupted. A divorce decree is now pending in Paris, and Miss Bennett has returned to the screen as leading woman with Richard Barthelme in "Son of the Gods."

Stage Beauty Is Now Featured In "Son of the Gods"

Geneva Mitchell, Original Ziegfeld "Pogo Girl," Turns to Screen

(ADVANCE NEWS)

Geneva Mitchell, formerly one of Ziegfeld's "glorified" beauties, plays a prominent role in support of Richard Barthelme, First National star, in his current picture, "Son of the Gods," which comes to the Theatre next

Miss Mitchell was born in the quiet little town of Medarysville, Indiana. Her mother was Verna Mitchell, who appeared in the Follies of 1917 and 1918 and in the Shubert Gaieties of 1919. At the age of three Geneva began her public career by dancing and singing in a church festival. At the age of seven she commenced her dancing curriculum under the tutelage of Alexis Kosloff. Her gift for dancing brought her to New York, and she appeared in "The Girl in the Spotlight," and later became the original "pogo girl" in Ziegfeld's Midnight Frolic. She also played in "Louie the Fourteenth," "Chicago," "Yours Truly" and "Take The Air." Six months ago she came to Hollywood and has been kept busy playing in numerous features and comedies. She is blue-eyed and has dark brown hair.

Miss Mitchell is a member of an exceptional cast supporting Barthelme in "Son of the Gods." The leading woman is Constance Bennett and important roles are played by E. Allyn Warren, Claude King, Dorothy Matthews, King Hou Chang, Frank Albertson, Mildred Van Dorn and others. Frank Lloyd directed the production which is based on the novel by Rex Beach. It is partly in Technicolor.

Biography of RICHARD BARTHELMESS



Richard Barthelme in "Son of the Gods"

Cut No. 15 Cut 25c Mat 5c

New York, among its other accomplishments, can and does boast of being Dick Barthelme's birthplace. The full name is Richard Semler Barthelme, but he is Dick to all his friends—both those who know him personally and the hundreds of thousands who have met and liked him on the screen.

The star of "Son of the Gods" was educated at Trinity College, Hartford, Conn. He was a Psi Upsilon man. His first screen role was with the famous Russian actress Nazimova in "War Brides." He has been in the movies ever since.

His first big hit was made in "Broken Blossoms." Then he was starred in "Tol'able David." A long series of starring pictures followed. And then the talkies arrived, and in "Weary River" Dick scored one of the greatest successes of his entire career—which is saying a good deal. Since then he has appeared in "Drag" and "Young Nowheres," and now in "Son of the Gods" he plays a role which is generally held by critics and public to be among the finest in his long gallery of portrayals.

Biography of MILDRED VAN DORN

One of the most striking "discoveries" of the present motion picture season is Mildred Van Dorn, who has an important role with Richard Barthelme in his newest starring vehicle, "Son of the Gods."

Mildred is a native New Yorker. The year of her birth was 1909. She graduated from grammar school and high school, then went to the American Academy of Dramatic Arts and studied dancing under Tarasoff and Ned Wayburn. In 1927 she made her debut as a glorified beauty of the Ziegfeld Follies; but she was not content merely to exploit her personal pulchritude, which is very great. She had made up her mind to be an actress. So she appeared in "Elmer Gantry," "Paris Bound" and "The Guinea Pig," then went to Hollywood and was seen first in "Lummox." Director Frank Lloyd saw her by chance at the First National Studio and, realizing that she was the very type for the role she plays in "Son of the Gods," promptly engaged her. The result is already screen history.

Biography of ANDERS RANDOLF

Anders Randolph, one of the favorite "heavies" of the screen, is a native of Denmark, but for several seasons he has been a prominent figure in American motion pictures.

His latest role is in "Son of the Gods," with Richard Barthelme. This is the third picture in which he has appeared with Barthelme, the others being "Ranson's Folly," a 1925 release, and "Young Nowheres," last summer's Barthelme vehicle.

"You Cur! You Liar! You Cheat!"

You stole kisses from my lips. You were my happiness, my life. But now I know you're nothing more than a common

How will it end when a beautiful playgirl of society falls madly in love with a mysterious son of the gods.

Richard Barthelme
with
CONSTANCE BENNETT
A Frank Lloyd Prod.
in **SON OF THE GODS**
From the story by
REX BEACH
A FIRST NATIONAL & VITAPHONE PICTURE

"Our personal endorsement that "Son of the Gods" is the finest dramatic achievement the Strand has ever shown."

(signed) John Smith

An International Cast

There is one scene in "Son of the Gods," the First National and Vitaphone production starring Richard Barthelme which comes to the Theatre on that can truly boast of an international cast. The scene is laid in the gardens of the casino at Monte Carlo, often called the crossroads of the world. Here Director Frank Lloyd had various nationalities grouped at different tables. Their conversations were duly recorded, and the result was an interesting and unusual record that sounded something like the tower of Babel. There was a table of Frenchmen, one of Russians, another of Hindoos, one of Germans, one of Italians, an excited group of Spaniards, and so on.

And at one table Barthelme sat alone in the role of Sam Lee, an American boy who has been raised by a Chinaman and who believes he himself is Chinese. Frank Lloyd directed "Son of the Gods" from the novel by Rex Beach. It is entirely in dialogue and has been produced on a lavish scale. Constance Bennett is leading lady.

Celestial Funeral

One of the most colorful sequences in "Son of the Gods," the First National and Vitaphone production starring Richard Barthelme which comes to the Theatre on is a Chinese funeral in San Francisco. The sequence was done entirely in Technicolor and retains the authentic colors of costumes, banners, etc. The funeral itself was filmed under the technical guidance of several prominent Los Angeles Chinamen. Frank Lloyd directed "Son of the Gods," which is based on a novel by Rex Beach.

Confucian Wisdom

Many of the sage maxims of Confucius are heard in the dialogue of "Son of the Gods," the First National and Vitaphone production starring Richard Barthelme which comes to the Theatre on The story concerns an American boy brought up by a Chinese gentleman with the impression that he is "a son of the Chinese gods." Constance Bennett plays the feminine lead opposite Barthelme.

Richard Barthelme
SON OF THE GODS
Cut No. 20 Cut 65c Mat 15c

Richard Barthelme
in SON OF THE GODS
Cut No. 17 Cut 65c Mat 15c

A Pageful Of Effective Exploitation Ideas To Sell The Picture To Your Public.

Street Car Advertising

Barron G. Collier, Inc., well known specialists in street car advertising have outlined an economical and effective plan, whereby exhibitors all over the United States can now take advantage of this splendid patron-



age pulling medium at a special minimum rate.

This is a plan whereby the simple expedient of incorporating the regular 11x14 colored lobby sets in the 11x21 car card spaces is employed. It is only necessary to use a stiff 11x21 card as a back support. This leaves seven inches on the end for theatre name and program announcement. Two different programs can be printed on the card, using both ends, enabling two displays on the same 11x21 card by merely covering the opposite side with 11x14 lobby card for your following attraction.

Street Car Advertising men, in most cities in America are conversant with this plan and in case they are not, address inquiries for this service to MR. PERCY N. SHOLARS, BARRON G. COLLIER, INC., 220 WEST 42nd ST., NEW YORK, N. Y.

Accompanying illustration, shows how these combination displays are used and will enable you to visualize the extreme attractiveness and selling value of same.

Newspaper Contest

Lee Ying, the wealthy and wise old Chinese philosopher speaks many of the gems of wisdom or 'proverbs' as set down in Rex Beach's famous novel and transferred to the talking screen.

A few are reprinted here as the basis for a unique contest that can be conducted in the columns of your local newspaper. Each reflects a worth while thought, tersely expressed. The Chinese in fact have been noted for their proverbs, many of which are traditional phrases throughout the world. Announce this fact in a contest announcement story, telling that the Chinese proverbs printed in articles are examples of the many spoken by the venerable Lee Ying in "Sons of the Gods." Invite readers to emulate this wise man of China and originate one or more proverbs of their own that pack a philosophical thought. Offer daily prizes of free tickets to the picture for the best proverbs submitted each day during period of contest. Have these published daily with names of winners and illustrate each day's story with scenes of the photoplay and likenesses of Barthelmess. (See Page 7 for Proverbs)

POST CARD CAMPAIGN

An intensive mailing campaign is one of the main factors that will establish in the minds of your public that "Son of the Gods" is an important contribution to local amusement history. This is the caliber of picture that justifies you going after the elite of your town. Richard Barthelmess holds a unique position with this element and when properly exploited, it is bound to draw away above average from among your "class" amusement seekers. Mail our neatly executed post-cards with copy suggested below to everyone on your local social register, every banker, broker, public official, clubman and club-woman. This includes your Rotary, Kiwanis and similar lists. Get after all your "once-in-a-while" patrons. It will serve to make "regulars" out of them.

Dear Friend and Patron:-

A famous author proudly points to a picturization of his novel and says, "exactly as I visualized my story and its hero."

Rex Beach is that author and "Son of the Gods" the famed story from which the dramatic sensation of the century was transferred to the screen. Richard Barthelmess, the star enacts the greatest role of his sterling career. A characterization that tugs at your heart strings.

I heartily recommend "Son of the Gods" to you personally as decidedly superior entertainment.

Sincerely,

MANAGER

World Famous As A Novel! Immortal As A Vitaphone Picture

You'll see Dick Barthelmess charging across the polo fields to victory. You'll see him charging into the heart of a society playgirl, to defeat! You'll see him in the greatest role of his hit-after-hit career. It's a sensation that comes only once in a century.



A FIRST NATIONAL & VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Teaser Campaign

Copy is given below for teaser billing and newspaper slugs. The same is admirably suited for snipe three sheets, halves, ones, window and tack cards and even throwaways. Make no mention of theatre or playdates, using copy as is, to create desired interest and curiosity.

A CHINESE PROVERB SAYS—
"A REAL LOVER IS TRULY A SON OF THE GODS"

SUCH A MAN IS DUE IN OUR MIDST, SO FAIR MAIDENS OF THIS CITY BEWARE! THIS GOES FOR SOME OF YOU MARRIED GIRLS TOO!

High Powered Trailer

An all talking trailer that is real entertainment in itself is available and one that is the most convincing "advance agent" you could bring in ahead of your "Son Of The Gods" engagement. Rex Beach, famed author of the tremendously popular novel upon which the picture is based, is seen and heard in this trailer followed by tense dramatic scenes, intimate introductions of the fascinating characters and eye-filling bits of the technicolor sequences. Make this trailer sell the picture for you. Run it not one, but for two weeks before your opening as every person without exception that views this high powered exploitation medium, will line up at your box-office when your doors open on "Son of the Gods."

Play Up Color

The color sequences in "Son of the Gods" are probably more startling in their realism than any that have previously reached the screen. The mysteries of Chinatown with its weird and fascinating pageantry, its unique ceremonials and melange of multi-hued processions is a talking point that you should stress to the limit. Nothing like it has ever been attempted in pictures. The beauty and glittering eye-feast which these color episodes hold forth is one of the high spots of the production. Play up this angle through every medium at your command and say that these natural color scenes, if lifted out bodily would prove a splendid, worthwhile attraction in itself.

A MYSTIC APPEARING AND DISAPPEARING MESSAGE!



DIRECTION FOR MYSTERY MESSAGE
To make it APPEAR hold flat above any heating appliance, hot radiator electric bulb, hot iron or match (do not burn it). To make it DISAPPEAR, let it cool off or Blow your breath on it. Can be used over and over again.

© & Pub. by D. D. Silberer, 571 St. Lawrence Ave., N. Y. C.

Herald Stunt

At the left is a reduced fac-simile of the novelty card described below.

When heated the hidden message appears and reveals a likeness of Barthelmess and title of picture.

Reverse side is reserved for theatre imprint.

Special Novelty

Anytime you can arouse sufficient interest by getting people to open up an envelope out of sheer curiosity and note the contents, you have better than an even chance of selling your wares. Copy is furnished here for sealed envelopes in which should be enclosed the regular "Son of the Gods" herald. Give these wide distribution and you will soon realize the favorable reaction.

SAM LEE, YOUR FRIEND FROM THE ORIENT, IS COMING TO GIVE YOU A FEW POINTERS ON LOVE!

OPEN AND SEE WHAT IS IN STORE FOR YOU!

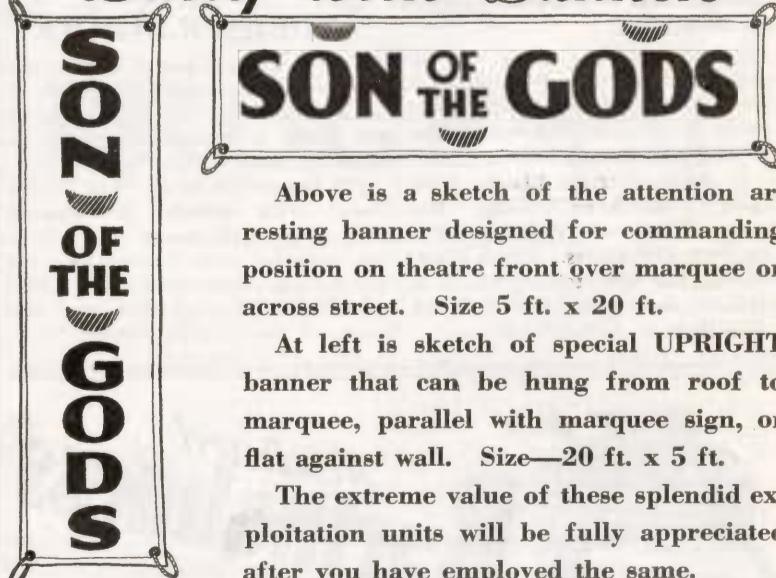
Souvenir Photos

A most unusual novelty is available on this picture that is bound to prove a real exploitation asset and can be utilized in various ways. This is an attractive vivid red throwaway of post-card size. The front side carries an artistic design tying in with the Oriental atmosphere of the picture with printed instructions to heat the card or hold over match or small flame and watch for what will be "Revealed." A likeness of Richard Barthelmess and announcement of "Son of the Gods" appears and in a few seconds disappears. This operation can be repeated any number of times and affords fascinating amusement. The reverse side is reserved for printed message of theatre, but to carry out the "teaser" idea, the name of theatre and playdates alone should be announced, as this will force the curious to follow instructions to ascertain the star and attraction. This card is ideal for mailing lists, theatre distribution or as counter cards in shops and resorts where the maximum of patronage prevails.

ORDER SAME DIRECT FROM D. D. SILBERER, 571 ST. LAWRENCE AVE., NEW YORK, N. Y. You will be assured of prompt service and the price quoted is as follows: 1000 lots \$15.00 per M.; 2,500 lots \$14.00 per M.; 5,000 lots \$12.50 per M.; 10,000 lots \$10.00 per M.

NOTE—In no instance order these from any First National exchange as they do not carry them in stock. ORDER DIRECT FROM MANUFACTURER.

Bally with Banners



Above is a sketch of the attention arresting banner designed for commanding position on theatre front over marquee or across street. Size 5 ft. x 20 ft.

At left is sketch of special UPRIGHT banner that can be hung from roof to marquee, parallel with marquee sign, or flat against wall. Size—20 ft. x 5 ft.

The extreme value of these splendid exploitation units will be fully appreciated after you have employed the same.

EXHIBITORS ORDER DIRECT FROM MORRIS LIEBERMAN, 690 Eighth Ave., New York. Shipping charges extra.

PRICES—Single lettered face \$25.00. Both sides \$45.00.

Color—Yellow on purple. Purple border.

Note that these banners are equipped with loops and eyelets. Crescent markings in sketch indicate air-holes.

More Stunts, Contests, Ballyhoos, Tie-up Ideas To Smash This Picture Across!

BANNERS!

PENNANTS!

Exhibitors Order Direct From Morris Lieberman

690 Eighth Ave., New York. Shipping Charge Extra



PENNANTS

Felt. Supplied in assortment of six colors. \$2.50 per doz. \$20. per 100.



LARGE BANNER

10 ft. x 15 ft. French blue background with yellow lettering. Price \$25. each.



MARQUEE BANNER

In two beautiful colors. Eyeleted for marquee suspension. Heavy canvas with special fringe. Size 24 in. x 33 in. Reads on both sides. \$2.75 each. \$30 per doz.

Lobby Display

The exotic atmosphere of the Orient lends itself admirably to the theme of the picture and presents unusual opportunities for highly effective lobby trim. All frames and art panels should embody a background of Chinese art designs. Any number of the regular press stills suggest appropriate decorative features, which any clever sign or scenic artist can carry out. Place a huge Buddha cutout over box-office with green "blinker" eyes. Transform box-office proper into a pagoda. A simple decorative idea is a long cut-out dragon across entire lobby wall. From your Oriental art store you should be able to secure the loan of Chinese art objects such as silk rugs, tapestries and drapes to hang on wall, from mezzanine, over balustrades etc. Chinese vases, screens and inlaid handicraft are also bound to prove attention arresting. Chinese lanterns strung from ceiling out to entrance and marquee will help carry out the general effect, while a row of same strung beneath marquee will also attract. Neatly executed cutouts from the posters are also valuable display units.

Oriental Dealer Tieups

Every dealer in your city who handle Oriental wares of any nature, such as works of art, rugs, silk and Chinese embroidered robes, kimonas, etc., household furnishings of Chinese design, incense, teas, and all importers of Chinese merchandise, is a splendid prospect for real cooperation. This means window tieups and in many cases special newspaper ads tying in their product with the picture engagement. There are any number of fine stills from the regular press and star set on "Son Of The Gods" that have a direct tieup value with dealers in Oriental (particularly Chinese) wares. They can be used, mounted singly or in groups on attractive show-cards, the art work of which is distinctly Chinese.

Supplemented with the exclusive display of the Chinese wares in question and suitable material from the photoplay, such as neatly executed cutouts, and appropriate window trim background, you have unusually attention arresting cooperative displays.

The stills from the regular press and star set on the picture that tie in with this exploitation feature are Numbers 20, 28, 30, 31, 38, 46, 106, L484, 96, L492, L493, L497.

Tieup Stills

In addition to the array of fine stills that have a direct tieup value with dealers in Oriental wares, there are several more in the regular press and star set on "Son Of The Gods" that present excellent opportunities to gain cooperation from the shops and merchants in question. They are designated below and we strongly advise taking advantage of everyone of them. In each instance, arrange of course, for a most attractive display of the merchandise that ties in with each still together with supplemented window trim of material from the photoplay such as poster cutouts and hand-lettered tieup show-cards.

Sporting Goods Stores—Stills No. 7, 9 and L753.
Lingerie Shops—Still No. 81.
Florists—Stills No. 81 and L493.
Perfumes—Still No. L493.
Women's Sport Wear—Still No. L753.
Mse. High class Shops or Stores—Still No. 67.

Cutouts

The lithographs on this magnificent production have been created with a thought of making them easily adaptable to cutouts for window displays, hotels, lobbies and all theatrical uses.

They are bound to prove your outstanding attention arresting window trim unit wherever used. Also this type of display material will find a ready acceptance with dealers and merchants who ordinarily turn down the conventional tieup show-cards, etc.

Vitaphone Accessories

Available at your local exchange are many Vitaphone accessories that will help you cash in on the million dollar Vitaphone advertising campaign. Free trade mark cuts and mats; Vitaphone slug cuts; Vitaphone paper and a free Vitaphone 24-sheet are on hand. Ask your accessory manager.

WORDS OF WISDOM From "Son of the Gods"

Three things are universally acknowledged to be honorable: Nobility, age and virtue. In the courts, nobility holds first place; in the villages, age. Neither is equal to virtue."

"The more unlikely I am to be successful, the more diligently will I study."

"It is hard to be poor without murmuring, but it is harder to be rich without arrogance."

"The perfection of a vase lies not in the potter's clay, but in the craft of the artist who fashions it."

"The excellence of a man consists not in his courage, but in his virtue."

"He who strikes me with a sharp point will not himself be safe for long."

"He who tells you of your faults is a teacher; he who praises your virtues does you harm."

"A man should choose a friend better than himself, otherwise he had better have none."

"Turn your back to the wind and it will put no more tears in your eyes."

"A man's feet trip upon molehills not mountains."

"When there is much to be said, say less than is necessary, for misfortunes issue where disease enters—at the mouth."

"Speak of men's virtues as if they were your own and of their vices as if you were liable for their punishment, for a good word has heat enough for three winters, and a hard one bites like six months of cold."

"It is better to become the prey of lions than to make the rabbit your prey."

"Sadness is no more than a wall between two gardens."

"A man without a friend is a brook without a source, a tree without a root."

"A pearl is but a temple built by pain around a grain of sand."

ADAMS ON KUNSKY CIRCLE

Positively the Last Week!

Richard Barthelme in Son of the Gods

Hailed everywhere as the finest screen achievement in twenty years. Better than "Sally." More startling than "Weary River." Stronger than "Gold Diggers." Too big to describe. You must see it! And hear it! And live it! And cheer the greatest performance Barthelme ever gave.



Cut No. 13
Cut 65c
Mat 15c

From the most sensational success of the famous author REX BEACH

with CONSTANCE BENNETT

Directed by FRANK LLOYD

Screen version and dialogue by Bradley King.

A FIRST NATIONAL & VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.



Cut No. 19 Cut 35c Mat 10c

As We Go To Press All New York Is Calling This Picture The Year's Masterpiece!

MANY "TALKIE" PROBLEMS FOR DIRECTOR, SAYS FRANK LLOYD, WHO MADE "SON OF THE GODS"

"I have been directing for many years. I am, therefore, fairly familiar with the acting talent available in the film colony. When I read a story I mentally cast that story from my knowledge of the player list. So-and-So would be ideal in that role, and Miss So-and-So looked such and such a part. But that has all changed now. For the actor upon whom I could depend for a good performance either has a bad speaking voice or else has trouble studying lines."

This from Frank Lloyd, First National director, best known for his "The Sea Hawk," "The Divine Lady," and the most recent Richard Barthelmess features, "Weary River," "Drag," "Young Nowheres" and "Son of the Gods." The last named picture comes to the Theatre.

"There was an important part in 'Son of the Gods' and I fought for a very well known character actor. I knew of his work on the silent screen and there was not a more reliable trouper in the business. But when finally he went to work I had more trouble with him than with all the rest of the cast put together. He simply could not remember the exact words in his lines, kept twisting them around and even mispronounced some of the words."

"Aside from the acting problems, the story presents new worries for the talkie director. The telling of a story in dialogue offers contrasting methods of screen story-telling.

"Time lapses may now be handled by dialogue. Whole scenes may be eliminated because one line in the story may take care of it. Mechanical limitations are by no means the least of a director's worries. When a scene has been filmed and recorded to what might be my satisfaction, presto! the mixer or the recorder or some one connected with the mechanical end of the business announces that something went wrong! Then it must be done again. And often again and again and again!"

"Camera angles are not as flexible as they used to be. We now have several cumbersome camera-booths to manipulate, and don't forget the ever-present microphone hanging somewhere in that scene and apt to be in the picture if you don't watch out."

"In the days of the silent screen we did not have to bother whether the actor had a cold or not. Not so now. If the actor comes in with a cold, and his or her voice is slightly hoarse, you might just as well check off a few more gray hairs for the poor director."

"Son of the Gods" has been produced on a lavish scale and is considered the most important Richard Barthelmess production in years. It was adapted to the screen by Bradley King from the sensational Rex Beach novel. It is the dramatic story of an American boy who is raised by a Chinese patriarch under the impression that he is himself Chinese. His experiences with the Caucasian world and how that world treated him make one of the most powerful stories ever translated to the cinema.

The cast supporting Barthelmess is headed by Constance Bennett and includes many other prominent screen names.

CONSTANCE BENNETT AS DICK'S HEROINE

Constance Bennett, one of the three famous Bennett sisters, plays the feminine lead opposite Richard Barthelmess in the First National star's newest production, "Son of the Gods," which comes to the Theatre next The feature is based on a Rex Beach novel.

HER IRISH NOSE

Mildred Van Dorn may not know it, but she was chosen to play the role of Eileen, the little Irish girl in "Son of the Gods," because Richard Barthelmess and Director Frank Lloyd thought she had a perfect Irish nose. Miss Van Dorn's nose is of that northward variety known as pert. "Son of the Gods" is now running at the Theatre, where it is being acclaimed the best Barthelmess vehicle in years. It is entirely in dialogue with one sequence in color.

Wins At Roulette

Richard Barthelmess, First National star of "Son of the Gods," which comes to the Theatre on has consistent and profitable luck at roulette in one of the sequences of this film. It is by this means that he manages to maintain his social position on the French Riviera, where many of the beautiful and thrilling scenes of "Son of the Gods" are laid. Frank Lloyd directed the production, which is entirely in dialogue.

CHINESE ATTIRE

Richard Barthelmess, First National star of "Son of the Gods," which comes to the Theatre next wears a Chinese robe for the first time since his memorable work in "Broken Blossoms." Although Barthelmess does not play the role of an actual Chinaman, he lives throughout the film in a Chinese atmosphere and under the impression that he is of Chinese origin. It is done entirely in dialogue via Vitaphone.

VETERAN CROUPIER PLAYS OLD ROLE ON THE SCREEN

Presides Over Monte Carlo Roulette Wheel in "Son of the Gods"

(ADVANCE READER—
VITAPHONE)

Constant Lafitte, veteran croupier of Monte Carlo, Biarritz and Deauville, was found among Hollywood's extras and given a role that came naturally to him in the Monte Carlo Casino scenes of "Son of the Gods," the current First National and Vitaphone production starring Richard Barthelmess, which comes to the Theatre on

Lafitte was a genuine "scoop" for Director Frank Lloyd because of the problem of recording authentically the ceaseless pronouncements of the croupiers. In the old days of the silent screen it was easy enough to secure an actor to make up as a Frenchman and play a croupier, but now that the voice is also captured it was highly important that the real thing be obtained.

"Vingt-neuf — manque — and impair." So went M. Lafitte's cool, dispassionate announcements of the turn of the wheel, and it is this that audiences will hear when they see the Monte Carlo sequences of "Son of the Gods."

In "Son of the Gods" Richard Barthelmess is said to have one of the greatest roles of his career. For the first time Constance Bennett will be seen playing the feminine lead opposite the star, while the balance of the cast includes such names as E. Allyn Warren, Anders Randolph, Geneva Mitchell, King Hou Chang, Mildred Van Dorn and others. The story is based upon Rex Beach's novel.

By Rex Beach

"Son of the Gods," the First National and Vitaphone feature starring Richard Barthelmess which comes to the Theatre on was a widely popular magazine serial and also enjoyed distinction in the best-seller class as a novel. It was written by Rex Beach and was adapted to the screen by Bradley King.

Confucian Wisdom Heard From Screen

(CURRENT READER—
VITAPHONE)

"Son of the Gods," the new First National and Vitaphone special starring Richard Barthelmess which is attracting large crowds to the Theatre, contains a great deal of the ancient wisdom of Confucius, the sage Chinese philosopher.

In the story, which concerns the thrilling life of an American boy raised by a Chinese patriarch under the impression that he himself is Chinese, there is considerable dialogue between the aged Chinese "father" and his "son." When difficulties face them, when tragedy seems to stalk them, the slant-eyed patriarch resorts to Confucius and finds therein gems of wisdom which console him and help him to bear the blows of life.

The story of "Son of the Gods" is so unusual and gives Barthelmess such rare histrionic opportunities that the picture is assuming sensational box-office proportions throughout the country.

The large supporting cast is headed by Constance Bennett.

THE BIG THREE

Barthelmess-Lloyd-King — three names that have spelled unvarying success in motion pictures — have again contributed another cinematic classic, probably the outstanding picture of this season, — in "Son of the Gods," coming to the Theatre on The combination, in case you have not been able to decipher it, is Richard Barthelmess, star of "Son of the Gods," Director Frank Lloyd and Author Bradley King. All three collaborated on "Weary River," "Drag," "Young Nowheres," and now "Son of the Gods." All were First National pictures.

Supreme Sensation Of The Century!



A FIRST NATIONAL & VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Sharp Contrasts In The Scenes Of "Son Of The Gods"

(ADVANCE READER)
VITAPHONE

From dreamy, mystic Chinatown to the revelry of Monte Carlo. From Buddha's shrine to the perfumed sanctum of a modern girl's boudoir. From a Chinese funeral ceremonial to the roulette tables of the world-famous Casino.

Such contrasting scenes appear in "Son of the Gods," the new First National and Vitaphone feature production starring Richard Barthelmess which is coming to the Theatre on

Polo games, college larks, Confucian prayers, ancient Chinese philosophy, love on the banks of the Mediterranean, gaiety, color, sombre tones, ancient parables and modern American youth, laughter and tragedy—these fill the pages of Rex Beach's novel and have been reproduced in "Son of the Gods," a special that has been produced on a lavish scale and greeted as one of the greatest Barthelmess characterizations in his brilliant career.

Constance Bennett plays the feminine lead, while important roles are handled by Anders Randolph, Claude King, Mildred Van Dorn, Allyn Warren, Frank Albertson, Dorothy Matthews, a score of other important players and several hundred extras including many Chinese. The production has been made entirely in dialogue under the direction of Frank Lloyd.

POLO CHAMPS

The Uplifters polo four of Santa Monica and the polo team of the Seventh Cavalry at Monterey considered the two best teams on the Pacific Coast, play an exciting game in the opening sequences of "Son of the Gods," the First National and Vitaphone feature starring Richard Barthelmess which comes to the Theatre on In the story Barthelmess is introduced at an American college where he has developed into a star polo player. And this is true to life, polo being one of Dick's favorite games.

From the Follies

Geneva Mitchell, former Follies girl and well-known on the New York musical comedy stage, plays a small but important role in support of Richard Barthelmess, star of "Son of the Gods," the First National and Vitaphone special now running at the Theatre. Frank Lloyd directed this feature, which is the most important Barthelmess vehicle since his memorable "Patent Leather Kid." It is entirely in dialogue with one sequence in Technicolor.

HIS BEST ROLE

Advance notices indicate that Richard Barthelmess, First National and Vitaphone star of "Son of the Gods," which comes to the Theatre next has the greatest acting role of his career in that film. The picture has been made on a grand scale, entirely in dialogue, with one sequence in Technicolor. It was directed by Frank Lloyd from the novel by Rex Beach.

Real Underworld

Dance Hall Life Is Shown In Film

(CURRENT READER—
VITAPHONE)

Into the strange byways of Los Angeles' underworld went scouts for First National Pictures and corralled sheiks and taxi-dancers for one of the important sequences of "Son of the Gods", starring Richard Barthelmess, now playing at the Theatre.

The result was breath-taking in its authenticity and realism. Sal-low-skinned, greased-haired young chaps, hard-boiled girls, weird ways, strange manners—all these were transplanted onto a set and filmed and recorded in the dance hall scene from Rex Beach's dramatic novel, which now has become one of the sensational pictures of the year.

For this set Art Director Jack Okey designed a typical low-class dance hall. The dancing floor was fenced in by a railing with turnstiles at which ticket takers were posted; between dances the girls rested on benches inside the enclosure. There were three men present for every woman, and they all laughed and chattered, shouted and waved their arms in simulated glee-ffulness. It is vivid, pulsing with life—the real thing, according to those who know.

Frank Lloyd directed "Son of the Gods". The production is entirely in dialogue and a large cast headed by Constance Bennett supports Barthelmess.

The Fourth Successive Hit From Richard Barthelmess, Frank Lloyd And Bradley King!

"SON OF THE GODS," SCREEN DRAMA, RENEWS THE CLASH OF HEREDITY AND ENVIRONMENT

Ancient and Unsettled Controversy Likely To Be Revived By Picture In Which Richard Barthelmess is Starred

(FEATURE—VITAPHONE)

Psychologists have long argued the relative influence of environment and heredity on the development of individuals. Exhaustive research has unearthed confusing data and still the argument continues wherever specialists in such subjects foregather.

A general study of the world's literature concerning this moot question seems to give environment as the preponderant conclusion of scientists, psychologists and others interested in the evolution of man. First National Pictures have just produced a remarkable screen drama that bears heavily on this theory, weighing the scales in favor of environmental deduction. And because of this picture, the controversy is likely to be renewed.

The production is "Son of the Gods," a screen version of Rex Beach's novel, with Richard Barthelmess starring in the title role. It will be seen at the Theatre

The structure of the story is founded upon the idea of an American boy raised by a Chinese family in the belief that he himself is of Chinese origin. The idea teems with dramatic potentialities, and great care was taken to preserve the mood and outline of the Beach novel.

As Sam Lee, Richard Barthelmess, believing himself a Chinaman, is confronted with racial differences and he finds himself reacting in accordance with his environmental background.

Adopted as an infant by a devout Chinese patriarch who had prayed to his gods for an heir, Sam Lee is brought up in a high-caste Chinese atmosphere and nursed on the ancient wisdom of Confucius.

Sam Lee is black of hair and dark of eyes. He is Oriental enough in coloring so that his outward aspects do not create doubt and suspicion. The love of his "father" and the resultant exchange of affectionate regard bind him more strongly than he ever imagines to "his people."

From the moment intellectual consciousness made its appearance Sam Lee considered himself a Chinaman. There was never any doubt about it. He lived, acted and thought like one. Imbued with his "father's" teachings he developed a pride in his ancestry and glowed within at the contemplation that he was a "son of the gods."

Then came a family removal to New York and in due time, Sam Lee went to an American college. His personal charm attracted attention. He found white men and white women liking him and admiring him until—until they found out he was a Chinaman.

Sam Lee's reactions to the attitude of the white people were the reactions of a pure-blooded Chinaman. He resented it and became prouder than ever of his noble lineage. When finally he fell in love himself—in love with a white girl under the impression that she was returning his love with full knowledge of his race—he nearly took back all he had thought of the contemptuous caucasian race. But life grinned sardonically and slapped Sam Lee a stinging blow. He was wrong. The girl did not know, and when she found out she humiliated him in a public place and very nearly destroyed that magnificent pride of his.

It was the last straw. Back to "his people" went Sam Lee, only to find that his "father" had died. He was now alone—very, very much alone. He bowed reverently before the family altar and with repressed passion took refuge in the ancient Confucian philosophy. Then came the final argument of environment.

The girl came back to him. Her love was greater than her scorn. She returned to give herself completely. And then, unexpectedly, like a thunderbolt, came the information to him of his true heredity. He was white!

Dialogue and Music

"Son of the Gods," the First National and Vitaphone feature starring Richard Barthelmess which comes to the Theatre commencing, is entirely in dialogue and has many sequences in which orchestral music is brought in legitimately. There are two night clubs and also the garden-restaurant back of the famous Casino at Monte Carlo where dance orchestras furnish music. Frank Lloyd directed "Son of the Gods," and Constance Bennett plays the feminine lead opposite the star.

LARGE CAST

An exceptionally large cast supports Richard Barthelmess in his newest First National and Vitaphone production, "Son of the Gods," which comes to the Theatre next The cast is headed by Constance Bennett, who plays the feminine lead, and contains such names as E. Allyn Warren, Anders Randolph, Mildred Van Dorn, Geneva Mitchell, Claude King and King Hou Chang, as well as many hundreds of Chinese and American extras.

A LADY'S WRAP CAUSES TROUBLE IN FILM SCENE

'Twas Constance Bennett's And It Just Wouldn't Fall Properly

(ADVANCE READER—
VITAPHONE)

The average person probably labors under the illusion that a lady's wrap is an easy thing to make fall from the said lady's shoulders. In the ordinary course of human events, things like that may happen without trying, but in the movies, when it is desirable that it happens on purpose, it is sometimes not so easy.

Director Frank Lloyd found that out while shooting a scene for "Son of the Gods," the current First National and Vitaphone production starring Richard Barthelmess, coming to the Theatre on The scene was to take place on a balcony overlooking the gardens at Monte Carlo's celebrated Casino. Constance Bennett was the leading lady who while calling Barthelmess' attention to the beautiful moonlight was expected to allow her wrap to fall seductively from her shoulders. But Miss Bennett's wrap was topped with an expensive silver fox which persisted in clinging to the lovely shoulders. An entire morning was spent before the desired effect was achieved.

"Son of the Gods" is based on the novel by Rex Beach and is entirely in dialogue. It is described as the biggest Barthelmess starring vehicle since "The Patent Leather Kid," and his greatest artistic triumph since "Broken Blossoms" and "Tol'able David."

STATISTICIANS, ATTENTION!

That rara avis among homo sapiens—phew! Let's start again.

The kind of guy that dotes on statistics may derive some orgiastic pleasure from the following:

Twelve hundred and twenty Chinese words were spoken in the dialogue during the making of "Son of the Gods," the First National and Vitaphone special starring Richard Barthelmess, now playing at the Theatre. Of these Barthelmess himself speaks 56 words. Altogether seven languages are heard during the unfoldment of the drama—English, Chinese, German, French, Russian, Spanish, Italian and Egyptian—most of them spoken in the Monte Carlo casino scenes.

But the dialogue that tells the story is in English.

Five cameras used a total of 250,000 feet of film. Forty horses were used in the polo sequences; 2,443 extras were employed, of whom 843 were native Chinese who appear in the San Francisco and New York Chinatown sequences.

Rex Beach's novel, from which the screen version of "Son of the Gods" is taken, contained 117,000 words while the screen version by Bradley King contained 25,000 words. 4,400 lights were used, making a total of 440,000 candle-power.

Frank Lloyd directed "Son of the Gods." Barthelmess is supported by a remarkable cast headed by Constance Bennett in the feminine lead. The production which is the most pretentious Barthelmess starring vehicle since "The Patent Leather Kid," is entirely in dialogue with numerous sequences offering musical backgrounds. It is made partly in Technicolor.

APOLLO

Wonder-Drama of
the Vitaphone Age!

Think of all the great Barthelmess hits of the past. Then try to vision a drama better than his best. It's his greatest achievement — your greatest screen thrill!

RICHARD
BARTHELMES

in Rex Beach's Great Novel

"SON OF THE GODS"

with

CONSTANCE BENNETT

Screen version and dialogue by
Bradley King. A Frank Lloyd
Production.

A FIRST NATIONAL &
VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of
the Vitaphone Corp. designating its products.

Cut No. 14 Cut 35c Mat 10c

Dick Goes Abroad

Richard Barthelmess, First National and Vitaphone star of "Son of the Gods," now playing at the Theatre, is now sojourning in Europe, accompanied by his wife, the former Mrs. Jessica Sargeant of New York. The star sailed immediately after finishing "Son of the Gods" and planned to spend four months abroad visiting Italy, Switzerland, Germany, France and possibly Egypt.

A FINE ROLE

Constance Bennett, one of the three famous Bennett sisters and daughter of Richard Bennett, stage star, has one of the most coveted screen roles of recent years as Alanna, the heroine of "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmess, now at the Theatre. Alanna is one of the most dramatic feminine parts ever written by Rex Beach, and some of the most prominent stage and screen stars made efforts to secure the role.

Novel Into Film

One of the greatest Rex Beach novels, "Son of the Gods," is the First National and Vitaphone feature starring Richard Barthelmess which comes to the Theatre starting Bradley King adapted the Beach novel to screen form. It is done entirely in dialogue. Frank Lloyd directed.

MONTE CARLO

Gay revelry, fashion parades, the elite of the world, music, spring, flowers and playtime for the rich—these are in the Monte Carlo sequences of "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmess which comes to the Theatre on Scenes within the great gambling halls of the Casino are also pictured in this screen version of the sensational Rex Beach novel.



Cut No. 18 Cut 35c Mat 10c

CATCHLINES

Richard Barthelmess' greatest role since "Broken Blossoms!"

Richard Barthelmess in his greatest role.

White man or Chinaman? Love and happiness depended on the answer.

She loved him—but her love faltered!

"East is East and West is West"—and now the twain meet!

He was a "Son of the Gods"—but the gods were unkind to him in love.

Richard Barthelmess and beautiful Constance Bennett—the screen's perfect lovers!

A romance of East and West.

A girl loved him, until!

"Our Dick" a "Son of the Gods"—and a plaything of destiny!

LAVISH SCENE

An apartment built on the roof of a New York skyscraper—a veritable Chinese temple built by a celestial merchant prince. Such is one of the lavish sets used in the filming of "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmess which comes to the Theatre next This apartment, designed in the purest Chinese motif, covered an entire studio stage and contained a shrine room in which Barthelmess it is said does some of the best acting of his career.

Director's Tribute

"Richard Barthelmess is the easiest actor in the world to direct." This statement is from Frank Lloyd, who directed the star in "Son of the Gods," the First National and Vitaphone production starring Richard Barthelmess which comes to the Theatre on "His natural talents and ability, of course, make it much easier, but I believe" continues Lloyd, "that he gives more time to studying his role before he commences work than any other actor I have ever directed."

A Gigantic Newspaper Advertising Campaign Will Sell This Picture To The Whole World.

Mystic Chinatown Brought To Life In "Son Of Gods"

(ADVANCE READER—VITAPHONE)

"Chinatown, my Chinatown, When the lights are low...."

Haunting, mystic Chinatown was re-created for one of the important scenes of "Son of the Gods," the current Richard Barthelmes starring feature, which comes to the Theatre next

Several hundred Chinese extras were brought to the First National Studios from Los Angeles' own Chinatown—and all the resources of modern cinema production were brought to bear in the creation of an authentic background.

This sequence was photographed in Technicolor and is said to be extraordinarily vivid and impressive, expressing all the weird glamour and mystery of the Orient.

Frank Lloyd directed "Son of the Gods," a dramatic screen version of the Rex Beach novel. It is the story of an American youth raised by a Chinese family in the belief that he himself is of Chinese blood. How he discovers his true heritage, his love affair, the dramatic complications which follow—these make what has been generally hailed as the greatest Barthelmes feature since "The Patent Leather Kid."

Constance Bennett plays the feminine lead opposite Barthelmes with an excellent supporting cast including Allyn Warren, Mildred Van Dorn, Dorothy Matthews, King Hou Chang, Anders Randolph, Frank Albertson and others. The picture is entirely in dialogue.

CHINESE ACTOR

King Hou Chang, one of the most brilliant of the younger Chinese actors in America, plays an important role in support of Richard Barthelmes in "Son of the Gods," the First National and Vitaphone production, now playing at the Theatre. Chang plays the role of Moy, Barthelmes' valet, and there are numerous scenes in which Barthelmes and Chang actually converse in Chinese, a revelation to Barthelmes followers.

Lloyd At Helm

"Son of the Gods," the First National and Vitaphone feature starring Richard Barthelmes which comes to the Theatre on is the fourth Barthelmes vehicle to be directed by Frank Lloyd. The first three were "Weary River," "Drag" and "Young Nowheres." Lloyd is also well remembered as the director of "The Sea Hawk" and "The Divine Lady."

"PROCESS" POKER

Fred Jackman is an exponent of trick movie effects at the First National and Vitaphone Studios. He's the chap who puts an ocean where before there was none, makes two skyscrapers grow where only one grew previously, etc. One day, during the filming of "Son of the Gods," which comes to the Theatre next, he played poker with the star, Richard Barthelmes.

But before this story is told the meaning of "process" must be explained. "Process" is a term used to designate the trick shots in which Mr. Jackman excels. A scene is "processed," or else a director makes a "process" shot, and so goes the usage of the term. Now then

Barthelmes drew a full house—three kings and a pair of queens. Now any poker player will tell you that's a pretty good hand. Barthelmes bet and was raised by Jackman. He himself raised, and in turn was raised again. At last Barthelmes threw down his hand and said:

"What's the use! If he hasn't got four aces he'll process them in!"

And the funny part of it was that Jackman did have four aces!

Large Cast In Barthelmes Film

(ADVANCE READER—VITAPHONE)

One of the largest casts ever assembled for a talking motion picture will be seen and heard in "Son of the Gods," the new First National and Vitaphone starring production for Richard Barthelmes which comes to the Theatre on

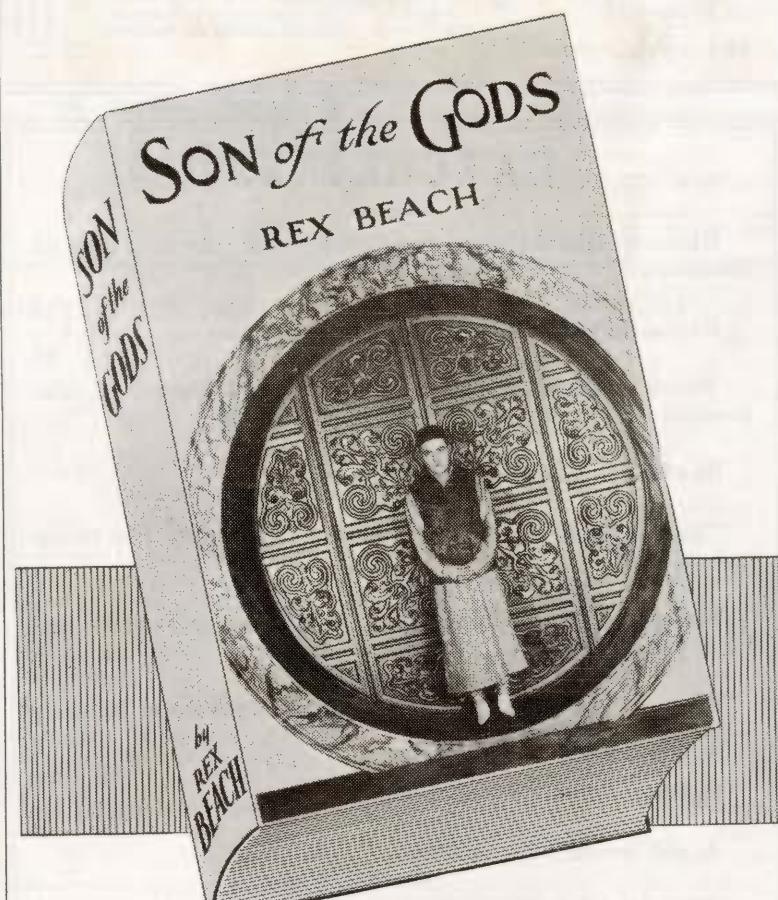
The Barthelmes support is headed by Constance Bennett, who plays the feminine lead. Miss Bennett is one of the three famous daughters of Richard Bennett, celebrated stage star. Other important roles in the screen version of the Rex Beach novel are played by Mildred Van Dorn, Anders Randolph, Geneva Mitchell, E. Allyn Warren, King Hou Chang, and many hundreds of American and Chinese extras.

Bradley King adapted the novel to the screen. It concerns the dramatic life of an American boy reared by a Chinese patriarch under the impression that he is himself of Chinese origin. The production is entirely in dialogue and sound.

CHINESE AGAIN

Not since his unforgettable "Broken Blossoms" has Richard Barthelmes, First National and Vitaphone star of "Son of the Gods," coming to the Theatre next, speaks three languages during the unfoldment of the special. The star is actually heard to speak Chinese in some of the scenes, the other two languages being French and of course, English, by which the action is carried along. The star was taught the Chinese lines by a Chinese scholar, and he challenges any Chinese student to pick a flaw in his rendition of the language of Confucius.

COMPREHENSIVE BOOK TIEUP



The A. L. Burt Company, Publishers have put out a special photoplay edition of Rex Beach's famous novel "Son of the Gods." This edition is illustrated profusely with scenes from the photoplay and is encased in a beautiful colored jacket tying in the book with the screen version.

The above publishers are anxious to co-operate to the fullest extent in every situation where "Son of the Gods" is booked and immediately upon notification of your booking, they see that their dealers in your city are stocked up with this special photoplay edition and urge them to put on a special campaign for this book and make a co-operative window display in each instance.

Notify Mr. H. W. Hund, c/o A. L. Burt Company, 114-120 East 23rd Street, New York and you can be assured of 100 percent co-operation.

Earns New Honors



Richard Barthelmes in "Son of the Gods"

Cut No. 2 Cut 25c Mat 5c

Lavish Settings In The New Dick Barthelmes Film

(ADVANCE READER)

When "Son of the Gods" was started, First National officials decided that this Rex Beach story deserved unlimited production values. The result was that the picture, which stars Richard Barthelmes at the Theatre next week, contains some of the most colorful and lavish sets in the history of the screen.

The story opens with a thrilling polo game between two college teams. Next there are interesting college views and then a roadhouse called the Bird Cage. Barthelmes in the role of Sam Lee lives in a luxurious modern apartment. An elaborate and authentic Chinese funeral is staged in color in San Francisco's Chinatown. Many dramatic scenes take place in New York's Chinatown, and here, too, there is a luxurious and elaborate Chinese apartment atop a Gotham skyscraper. The story then takes the spectator to the French Riviera, the gardens of Monte Carlo, the famous gambling rooms at the Casino; there is an idyllic villa on the rocks overlooking the blue Mediterranean. Back in America once again, the spectator is taken to a characteristic "honky-tonk" with its underworld types and taxi dancers. The story ends most impressively at a Chinese shrine.

Frank Lloyd directed "Son of the Gods," with Constance Bennett in the feminine lead and important roles played by E. Allyn Warren, Mildred Van Dorn, Anders Randolph, Claude King, Geneva Mitchell, King Hou Chang and numerous others of cinematic note.

ALANNA

A new leading woman is seen playing opposite Richard Barthelmes, First National star, in "Son of the Gods," the special which comes to the Theatre on Constance Bennett is the lucky girl who won the most coveted role of the year, that of Alanna in the screen version of the Rex Beach novel. Miss Bennett is the daughter of Richard Bennett, famous stage star, and a sister of Barbara and Joan Bennett, well known on stage and screen.

REXY

Months on Broadway at \$2.00 per seat! Now at regular Rexy prices!

RICHARD Barthelmes in SON OF THE GODS

Screen version and dialogue by Bradley King
with Constance BENNETT

Never has Barthelmes had a greater role. Never such love scenes. Never such a smashing sensation!



Cut No. 9
Cut 35c
Mat 10c

A Frank Lloyd Production
A FIRST NATIONAL & VITAPHONE PICTURE
"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

NEWS WARFIELD
SUPERIOR WEST COAST THEATRE INC.

TOMORROW-

Toledo Will Get Its Biggest Screen Thrill!

Richard Barthelmes

in his supreme screen achievement.



From the story by Rex Beach. Screen version and dialogue by Bradley King. A Frank Lloyd Production.

Cut No. 7 Cut 35c Mat 10c

A FIRST NATIONAL & VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

Anders Randolph With Barthelmes In "Son of Gods"

(ADVANCE NEWS)

Anders Randolph, whose leer and Viking visage have adorned many a screen production, plays an important part in support of Richard Barthelmes in "Son of the Gods," the First National picture, which comes to the Theatre

This is the third Barthelmes feature that Randolph has appeared in, the first being "Ranson's Folly," made four years ago, and the second "Young Nowheres," Dick's most recent release.

In "Son of the Gods" Randolph plays the part of Wagner, father of Alanna, the girl with whom Sam Lee (played by Barthelmes) falls madly in love. Constance Bennett has the highly dramatic role of Alanna, and the balance of the cast includes Dorothy Matthews, Frank Albertson, E. Allyn Warren, Mildred Van Dorn, King Hou Chang, George Irving and many others of cinematic note.

Bradley King adapted "Son of the Gods" from the sensational novel by Rex Beach. Frank Lloyd directed.

Huge Production

"Son of the Gods," the First National and Vitaphone production starring Richard Barthelmes which comes to the Theatre on is the most pretentious Barthelmes feature since "The Patent Leather Kid," a million dollar production made over three years ago. "Son of the Gods" was made on a lavish scale with monster sets, many hundreds of extras, spectacular scenes in Chinatown and Europe, completely in dialogue and with one sequence entirely in color.

Millions Who Have Read Rex Beach's Novel Are Waiting To See It On The Screen!

RICHARD
BARTHELMESS
A Son of the Gods

In bringing Rex Beach's novel to the talking screen, Richard Barthelmess brings with it a whimsical something so rarely achieved even by the greatest of actors. It is an indescribable attraction that grips your heart and makes you live the screen role, even as he lives it. It is a spell that transplants you from a theatre seat to 'Frisco, New York, England, The Continent, anywhere that Richard Barthelmess wants to take you. This strange fascination will forever remain a mystery of the arts.

However, every person connected with the making of a motion picture will claim some credit for its accomplishment. The author will tell you it is the story. The dialogue writer will claim it is the dialogue. Of course, the continuity writer had something to do with it and so did the director. Admitted, "Son of the Gods" was expertly handled all down the line. Every person connected with its production might well be proud of his work. But were it not for that certain whimsical something in the personality of Richard Barthelmess, "Son of the Gods" would never have been the outstanding achievement that experts are calling it.

That "something" is a gift of the gods!

No other actor on the screen would attempt to enact the roles that have been Richard Barthelmess' outstanding successes. Can you imagine "Weary River" without Our Dick? Can you vision "Young Nowheres" without him? And which star would ever dare bring "Drag" to the screen and hope to make a production big enough to be ranked with the ten best of the year?

The more we study the matter, the more we are tempted to compare the title "Son of the Gods" with the star himself. For the gods have gifted him with genius. They have imbued him with a supreme power of attraction. Richard Barthelmess is truly a son of the gods, even as Sam Lee, the role he creates for the screen.

STAR, DIRECTOR AND CONTINUITY WRITER SCORE FOURTH SUCCESSIVE HIT WITH "SON OF THE GODS"

Richard Barthelmess, Frank Lloyd and Bradley King Started With "Weary River" and Have Been Kept Together by First National Production Officials

When First National Pictures, Inc., purchased Courtney Ryler Cooper's "Weary River" for Richard Barthelmess' first Vitaphone talking picture, they searched all filmdom for a director with complete knowledge of both stage and screen. Frank Lloyd was eventually selected to fill this important assignment, for, it was discovered, he was a stage director long Hollywooditis struck him in 1914.

The next step was to find an expert dialogue writer. Being the early days of the talkies, it was a much harder job than it is today. Weeks of search were unavailing, and when Bradley King, who had been engaged to write the scenario asked to be permitted to write the dialogue as well, her offer was quickly accepted.

"Weary River" was but half completed when the First National officials realized that the Barthelmess-Lloyd-King combination was what is known in film circles as a "natural." Each understood the other; exchanged ideas; discussed scenes and dialogue and incorporated the best of their combined ideas into the production. Frank Lloyd and Bradley King were immediately signed to a long term contract to work with Richard Barthelmess on his future productions.

"Weary River" was a sensation. Then came "Drag" and "Young Nowheres" both of which have been included by critics in the list of ten best pictures in 1929. The success of all these productions can be traced directly to the Big Three, Richard Barthelmess, Frank Lloyd, Bradley King.

It was Richard Barthelmess who first saw the possibilities of Rex Beach's novel "The Son of the Gods." He did not convey his ideas to the First National officials, but discussed the matter with both Frank Lloyd and

Bradley King. They were so enthusiastic about the novel and its possibilities as a Vitaphone picture that they not only recommended it to the studio officials, but urged its purchase. They are each justly proud of the results.

After the last scene of "Son of the Gods" had been completed, Frank Lloyd said, "Richard Barthelmess is the easiest actor in the world to direct. His natural talents and ability make it much easier, but I believe he gives more time studying his role before he commences work than any other actor I have ever directed. And with the life-like dialogue that Bradley King writes, directing Vitaphone pictures is a pleasure."

Prices of Advertising Accessories

PHOTOS

11 x 14 photos	75c a set (8 in set-colored)
22 x 28 photos	80c a set (2 in set-colored)
14 x 36 insert cards	25c each
Window Cards	7c each
Slides	15c each
Stills	10c each
Press Sheets	Gratis
Music Cues	Gratis
Heralds	\$3.00 per thousand

LITHOGRAPH

1-sheets	15c each
3-sheets	45c each
6-sheets	75c each
24-sheets	\$2.40 each

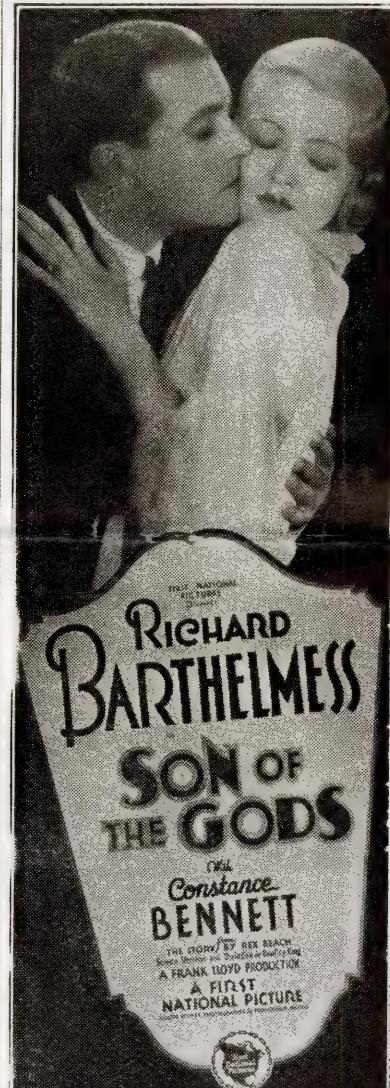
CUTS OR MATS

1 Col. Scene Cut	25c Mat 5c
2 Col. Scene Cut	40c Mat 10c
1 Col. Ad Cut	35c Mat 10c
2 Col. Ad Cut	65c Mat 15c
3 Col. Ad Cut	\$1.00 Mat 20c

WINDOW CARD



INSERT CARD



SPECIAL VITAPHONE STREAMER

Can be used as a permanent display to sell sound to your public. Can be adjusted to read either "Our Screen Speaks" or "Our Screen Sings" by simply detaching either "Speaks" or "sings" from the string.



Big enough to be read from the other side of the street. Printed in six brilliant colors, each card in a different color, giving the streamer a startling effect. 10-ply card makes it durable and protects it against tearing. Strung with heavy rope-twine all ready to hang. Can be stretched from six feet to eighteen feet. Packed in heavy corrugated cartons which insures their delivery in perfect condition.

Price only \$2.50 each complete

USE THIS IN YOUR PROGRAM

To My Most Illustrious And Honorable Friends:-

White petals from a plum tree are dancing in the West Wind.

Down by the river bank, where the yellow oriole flashes a golden spark from a drifting cloud.

I sit and ponder:

My most humble thoughts are attuned to the sighing willows, soft as a silver lute.

The pavilions of my mind are flooded with sweet images of a girl, pure as the rays from the North star, fragrant as lotus leaves.

Memories of her kindle my soul as old wine sparkling from a crystal cup shoots fire into dull veins.

One lustrous night, when the crescent moon dripped gladness through the mist of human grief, and my poor garden glowed with the glory of her presence.

She called me Son of the Gods.

Though the brown rice withers in the fields, and the petals of the pear trees float to barren ground; though the purple mountain tops bow in sorrow and the wild geese circle in a void.

I shall hear her words, like jade pendants tinkling in the temple of my heart.

O, my most honorable and illustrious friends, I beseech your gracious consideration for the simple story of my soul.

All men who love are Sons of the Gods, reborn in the Celestial Kingdom.

SLIDE "A"



SLIDE "B"



VITAPHONE BLOCK PAPER

the CROWNING ACHIEVEMENT the GOLDEN GIFT

First National

VITAPHONE Picture

3-SHEET 2 COLORS 25¢ EACH

With the Greatest Motion Picture Stars

COLLEEN MOORE RICHARD BARTHELMESS CORINNE GRIFFITH MILTON SILLIS DOROTHY MACKAILL JACK MULHALL

SEE AND HEAR

ONE SHEET 1 TO 9 - 12¢ EACH 10 TO 49 - 10¢ EACH 50 OR MORE 8¢ EACH

2 COLOR SNIPE 14" X 20" 1 TO 49 - 3¢ EACH 50 OR MORE 2¢ EACH SNIPE STYLE O

A First National VITAPHONE TALKING Picture

2 COLOR SNIPE 1 TO 49 - 3¢ EACH 50 OR MORE 2¢ EACH SNIPE STYLE B

Increase Your Accessory Order And Shout This Attraction To The Whole Town!



THREE SHEET B

All His Great Roles in One



RICHARD
BARTHELMESS

In the supreme
SENSATION
of the century

SON of the GODS

RICHARD BARTHELMESS

in "SON OF THE GODS"



RELEASE No. 592

ALL DIALOGUE! With CONSTANCE BENNETT. From the Story by Rex Beach. Presented by First National Pictures. A FRANK LLOYD Production. Color scenes photographed by Technicolor Process.

The Story

AT college, Sam Lee, supposedly a Chinese student, was popular after a fashion. Fellow students sponged on him and girls were attracted to him until they learned he was a Chinaman. This so prayed on Sam's mind that he left Eastern college and went back to his father. He then decided to work his way to Europe, since he did not wish to purchase friendships. Lee Ying, his father, knowing him to be white, could not get himself to confess the fact to Sam.

In Europe, Sam's path led to Bathurst, a novelist. The fact that Bathurst's current work contained Chinese atmosphere made Sam invaluable to him. Here he meets Alanna Wagner, daughter of a wealthy American, both of whom were traveling in Europe.

Alanna loved Sam Lee as she had never loved anyone, and Sam was mad about her. But he was cautious because he wanted to make sure that Alanna loved him, knowing of his caste. One day as he is about to tell her about himself, she stops him and tells him that it does not matter who or what he is, she will always love him.

Late that afternoon, Sam Lee, dressed in dinner clothes, awaited Alanna at a table where they were to dine. Sam was happy because he thought Alanna knew about him and disregarded conventionality. When she finally came, she was clad in a riding habit, carrying a crop. Walking directly in front of him, she loudly denounced him and struck him again and again across the face, calling him a liar, a cheat and a rotten yellow Chinaman. When Sam Lee returned to Bathurst's office, he found a telegram, stating that his father was dying.

Eileen Dugan, long a friend of Sam and in love with him, met him and took him to his father, who had died before he could get back. Alanna, realizing that she lost the greatest thing life had given her, compels her father to take her back to America. Here she once again meets Sam and apologizes.

At this time, Eileen seeing that Sam is unhappy and will not accept Alanna's return, talks to her father, Officer Dugan, and asks him to reveal the secret of Sam's birth and nativity. Dugan comes to Sam Lee and tells him that as a child, he was left an orphan by white parents and Lee Ying, who had prayed for a son, had adopted him and raised him as a Chinaman.

The last barrier is swept aside and love welds Sam Lee and Alanna forever.

The Cast

Sam Lee.....	Richard Barthelmess	Lee Ying.....	E. Allyn Warren
Alanna Wagner, Constance Bennett		Moy.....	King Hou Chang
Wagner.....	Anders Randolph	Connie.....	Geneva Mitchell
Eileen Dugan.....	Mildred Van Dorn	Bathurst.....	Claude King

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



<http://wcftr.commarts.wisc.edu>



www.mediahistoryproject.org