

This Entire Page Devoted to Announcements of The Curtiss Theatre Photoplays!

Douglas Fairbanks

is at The Curtiss Theatre for Two Days.

Friday and Saturday, October 3rd & 4th

in his Newest Picture

"His Majesty, The American"



DOUGLAS FAIRBANKS in "His Majesty, The American."

Here's a picture for you—a romance with a regular hero, and heroine and oodles of villains 'n everything. And such a hero! He cleans up everything from New York to the Mexican border and then hops to Europe to show them how to handle a revolution. Can he do it? Well—you know Doug!

When Douglas Fairbanks began the filming of "His Majesty, the American," says the management of the Curtiss Theatre, where the big picture will be run today and tomorrow, he broke away from every production tradition that he knew. This new film was to be Douglas Fairbanks' first release through United Artists Corporation—the "Big Four"—and inasmuch as it was to be his bow as a genuine independent producer and distributor, "Doug" took "the lid off the cash box." From every standpoint of production—settings, atmosphere, players and mechanical equipment—"His Majesty, the American" is reported to outshine anything that Fairbanks has heretofore attempted.

The story, which was prepared by Joseph Henaberry, Mr. Fairbanks' director, with the assistance of Elton Banks, was worked over for eight weeks. It deals with the adventures of a young New Yorker who lives on excitement. His unquenchable thirst for new thrills, leads him across two continents and the settings necessary for the portrayal of the story have cost a tidy fortune. A Mexican village was built in the hills surrounding the Fairbanks studios in Hollywood. In another place a complete French town was constructed and in another section of the studio a New York tenement street was erected. A French railway line was needed so one 1500 feet long and of standard continental design was laid, the carriages being the exact duplicate of the type in use abroad.

The interiors, like the exteriors, are said to be a revelation, both as to the magnitude and beauty. Although the new stage of the Fairbanks studios is among the largest ever built, it was not large enough for a tremendous interior of a palace. So one end of the gigantic stage was removed and 60 feet of flooring added to give the proper proportion to this beautiful and imposing scene. From the back of the main floor to the cameras measured 330 feet which makes this probably the largest interior ever used in a motion picture.

Supporting Mr. Fairbanks are many film and stage favorites including Majory Daw, Frank Campeau, Sam Sothern, famous New York and London actor and brother of E. H. Sothern, Lillian Langdon, Jay Diggins, "Bull" Montana, Albert McQuarrie, Will Gillis and Phil Gastrox.

Wednesday, October 8th



"THE THIRD DEGREE"

STARRING

ALICE JOYCE

Is ONE Picture that YOU Should See!

"The Third Degree" created a sensation when produced in New York in February, 1909. Aside from being a great drama, it accomplished a mission—that of exposing methods used in police departments in convicting persons, regardless of guilt or innocence, because SOMEBODY had to be convicted. The play tore away the veil which shrouded the viciousness of such a system and led swiftly to far-reaching reforms.

In the supporting cast of the Vitagraph version of the play are Gladden James, Anders Randolf, Miss Hedda Hopper, Herbert Evans, George Backus, J. T. Wade, L. Rogers Lytton and Edward McGuire.

Annie Sands is a waitress in a college restaurant, self-reliant and with a noble heart, who secretly marries Howard Jefferies, Jr., big-hearted and irrepressible college boy, and chum of Robert Underwood, gambler and generally unscrupulous. Happily in their love, Howard and his waitress bride return to his home and find Jefferies, Sr. also with a new bride, haughty and reserved, and hiding a former love affair with young Underwood. The father utterly repudiates Annie, and when Howard stands by her, he is disinherited. The father determines then to bring about the ruin of the girl who took his son away from him.

Underwood, needing money to keep him out of jail, writes Mrs. Jefferies, Sr. for money, recalling their former "affair" and threatening suicide unless the cash is forthcoming. In terror, she visits his apartments at night, upbraids him and refuses him any aid. In the apartment at the time, in a drunken stupor is Howard, also seeking money, the return of a loan. He thinks he hears the voice of his new mother-in-law but is not certain.

Underwood kills himself, and the police find young Jefferies wandering about the apartment and accuse him of the murder. In his college days he had been the subject of mesmeric tests, and the police by similar methods, force from him a confession he killed Underwood. Denied aid by his father, his plight is desperate, but Annie induces his father's lawyer to take up the case. Mrs. Jefferies, Sr., fearful of interfering lest she is exposed, is silent about the letter that Underwood wrote, but she finally produces it. It clears Howard, by showing his chum ended his own life, but it does not disclose the woman who visited his apartment the night of the tragedy.

Then it is that Annie shows the nobility of her love and character. Having freed her husband, she is ready to blacken her own name by admitting she visited Underwood's apartment that night—to shield her mother-in-law, because she had come to the assistance of Howard.

One Night ONLY — Tuesday, October 7th

Our Patrons Should Know

1. It is one of the biggest and greatest MYSTERY LOVE-DRAMS ever filmed.
2. It made a Broadway "show me" private audience stand up, cheer and tender it the greatest applause of any film ever shown in New York.
3. It is not a war film nor does it in any way picture the gruesome-ness of war.
4. There are scenes showing just exactly what you want to see as regards the work we are doing "Over There."
5. It shows how French families welcome the doughboys, how they treat them and how they care for them.
6. The story it presents is one of mystery and excitement, built around the cheerful side of the war zone.
7. In it you will see close-ups and long shots of Marshal Foch, President Wilson, Sir Douglas Haig, General Pershing, General Diaz, and other Allied leaders.
8. The cast is headed by E. K. Lincoln and beautiful Dolores Cassinelli, supported by a cast of especially selected players.
9. Every one who sees it will advertise it.
10. It will give you a wonderful idea of the great work America has accomplished and show you just what Pershing meant when he said—

"LAFAYETTE, WE COME"



A Super Patriotic Motion Picture Spectacle

"LAFAYETTE WE COME"

A Story of Mystery and Intrigue Flavored with the Romance of Love and The Cheerful Side of the War.

OCTOBER 7.

By many who have, perhaps grown somewhat tired of seeing war-plays and the insipid contributions, which the screen with few exceptions, has offered since it took upon itself the task of visualizing the war. "Lafayette, We Come!" comes like the breath of Indian Summer. Although the producer found it necessary to visualize some of his story in the war zone in order to make it properly realistic, this super spectacle is not a war film, but may rather be termed a romance of France and America. Inspired by General Pershing's immortal utterance at the tomb of Lafayette, producer Leonce Perret has placed upon the screen a pictorial conception linking France and America in a bond of friendship and mutual understanding. The subject he chose was an extremely difficult one, but by the introduction of an absorbing and ideal love story, dramatically flavored with a baffling mystery Mr. Perret accomplished his object and added another achievement to his brilliant career as a producer of successes.

Every American mother's heart will fill with joy witnessing how her boy is treated over there. It shows that the home of every Frenchman and Frenchwoman is open to him. A more beautiful scene cannot be imagined than the welcome given an American boy by a French mother, who offers to replace the mother's tenderness and care he left behind in America. While few scenes of actual warfare are introduced, the story is courageous in atmosphere and permeates patriotic fervor, nor does it resort to the slambang assault on Kaiserism and the "strafings" the Hohenzollerns have received at the hands of producers in other phases of the screen war.

THURSDAY, OCTOBER 9th

WILLIAM FARNUM in "THE JUNGLE TRAIL"



Although no one ever has taken a census of tigers, the natives of countries infested by them probably would estimate their number by the millions, basing the figures on the destruction that these beasts can work once they start on a man-devouring rampage. They seem to develop a taste for human blood which their customary diet of deer, antelope and wild hog does not satisfy. The man-eating tiger usually is an old beast that is too feeble to overtake its natural prey. Its incentive seems to be to kill for the joy of killing rather than for the purpose of obtaining food. One tiger is known to have accounted for 108 persons in three years; another had a record of eighty human victims a year; another caused the abandonment of thirteen villages and of about 250 square miles of land that previously had been under cultivation; still another killed 127 persons in a comparatively short time and caused the public to desert a previously much-used road. This latter animal did not cease terrorizing the district until an English hunter killed it. The man had traveled from London for this purpose.

Tiger hunting often is conducted from the backs of elephants and from elevated platforms in jungles. However, in some districts the animals are hunted afoot and in Assam they are speared from boats. Hunting on foot is the method adopted by the hero in the William Farnum photoplay, "THE JUNGLE TRAIL," a story of the heart of Africa, which will be shown at THE CURTISS THEATRE, NEXT THURSDAY. William Farnum is the star and we say to you it's a William Farnum masterpiece, chuck full of thrills and adventure. Our own estimate of our show for this Thursday night at the CURTISS it that it is going to prove a mighty enjoyable evening entertainment for you and the family.

THE VAUDEVILLE

ON THIS OCCASION WILL AS USUAL BE SELECTED WITH A VIEW TO PLEASING OUR PATRONS!

That is just what we are here for—TO PLEASE YOU! I am sure that my announcement stating that the Curtiss had contracted for the entire output of the PARAMOUNT-ARTCRAFT pictures for the following year, was an announcement entirely agreeable to you. We are starting our Paramount-Artcraft pictures, Friday and Saturday, October 10th and 11th, with the VER BEST MOVING PICTURE EVER MADE, "THE MIRACLE MAN." No movie ever made has been received with so much genuine approval from the Pulpit, Press and the dear old Public as "The Miracle Man." In the next issue of The Reporter we will tell you much more about "The Miracle Man," but in advance we will just say this much—if there is anything real or fancied about your fiscal makeup after you have seen this masterpiece you will leave the Curtiss Theatre feeling stronger mentally and bodily and will agree that you have seen something worth while and that you have lived a lifetime in that two hours it takes to review "The Miracle Man," the most wonderful moving picture ever filmed.

The following special movies have been selected for presentation at The Curtiss during the month of October: D. W. Griffith's special production of "Broken Blossoms" shown at the Illinois Theatre, Chicago, at \$2.00 per seat. Tom Mix Fox special, "Hell-Roaring Reform." Billy Burke in "Miss-Leading Widow." Wallace Reed in "The Valley of Giants," both Paramount-Artcraft specials. Elsie Ferguson in "The Witness for the Defense." Vivian Martin in "The Third Kiss." Dorothy Dalton in "The Marke of Souls." William Farnum in "The Lone Star Ranger." Chas. Ray in "The Egg-Crate Wallop." and many other specials. Don't miss one of them, they are all selected.

Yours for the best, HILLIARD CAMPBELL

Curtiss Theatre!

The Curtiss is The Home of Paramount-Artcraft Pictures The Best Made