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IMPACT!

*the thrill of real danger as
fearless men armed only with cameras
capture the savage fury of Africa!*



Filmed and Produced by

FAMOUS EXPLORER LEWIS COTLOW

During his Third African Expedition

ZANZABUKU

(DANGEROUS SAFARI)

IN TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES



A REPUBLIC PICTURE



"ZANZABUKU" (2B)

SAVAGE PEOPLES and rites bring added excitement to Republic's thrilling Trucolor saga, "Zanzabuku," comingto the.....Theatre. The real-life adventure film was made by noted explorer Lewis Cotlow on his third expedition into Africa.

SEARCH FOR PRIMITIVE DRAMATICALLY TOLD BY NOTED EXPLORER LEWIS COTLOW

FOR THREE DECADES, Lewis Cotlow, explorer, author and motion-picture producer, has been satisfying his curiosity concerning the habits of wild animals and almost wild humans. This desire to see them in their natural environments has carried him into areas of South America which few white men have visited and caused him to head three major expeditions through Equatorial Africa.

Explorer Cotlow shoots only with a camera — he has never carried a gun and on each journey he has penetrated deeper into the jungles to find more primitive tribes, animals whose wildness has not yet been tempered by the safety of great reserves and parks.

The Republic production, "Zanzabuku," meaning dangerous safari, is the exciting and dramatic record of his third and latest expedition, filmed in Trucolor in some of the wildest sections of Tanganyika, Uganda, Kenya and the Belgian Congo.

Armed only with their cameras, Cotlow and his crew had their full share of narrow escapes and spine-tingling adventures, and these have been thrillingly captured on film. But perilous excitement is not the only quality of Lewis Cotlow's reports on his African travels. He sees beyond the superficial and studies both humans and animals with a heart as well as mind, so that a fascinating world is revealed peopled with the savage, the beautiful, the tragic, the bizarre, and all viewed through the eyes of a man who sees and does what most people would like to do if they could go to Africa.

Adventure Classics

A member of the Explorer's Club, Fellow of the Royal Geographical Society of Great Britain and past president of the Adventurers Club and the Circumnavigators Club, Lewis Cotlow is not only the author of two highly successful books, "Passport to Adventure," and "Amazon Head-Hunters," with "Zanzabuku" due for release by Publisher Rinehart and Company in May, 1956, he is the creator of "Jungle Head-hunters," an authentic Technicolor feature of the most dramatic tribes of the Upper Amazon and the Mato Grosso regions. This documentary picture was internationally distributed by RKO.

His second film, "Savage Splendor," co-produced with Armand Denis, the first authentic Technicolor film of big game and tribes of Central Africa, was also internationally distributed by RKO and has become a classic among African pictures.

The new Republic release, "Zanzabuku," which will be premiered.....at the.....Theatre, was eight months in the making and carried Lewis Cotlow and his crew over thousands of miles into the primitive areas of Central Africa still untouched by civilization.

FEARLESS SCHOOLBOY HUNTER "BRINGS 'EM BACK ALIVE" WHILE CAMERAS TURN

Wild life in the steamy fastness of the almost impenetrable Congo Jungle, the arid plains of Uganda and the fabulous game country of Tanganyika provide some spine-chilling sequences in Republic's new Trucolor adventure film, "Zanzabuku," exciting record of Lewis Cotlow's third expedition into the most primitive areas of these African countries.

Unique feature of this thrilling production, however, which premiers.....



"ZANZABUKU" (1C)

LEWIS COTLOW, noted explorer and author, is producer of Republic's "Zanzabuku," currently at the.....Theatre, an exciting Trucolor account of his latest expedition into Africa.



"ZANZABUKU" (1A)

WARRIOR of Northern Kenya is seen in a thrilling scene from "Zanzabuku," Lewis Cotlow's exciting Trucolor film of an expedition into Africa, currently showing at the.....Theatre.

at the.....Theatre, is the footage devoted to the world's youngest white hunter, schoolboy Mike Hartley, son of Carr Hartley, famous wild animal trapper who catches them, alive, and ships them to zoos all over the world from his animal stockade in Kenya.

Mike, now thirteen, hunts like a native, is absolutely fearless and is seen participating in the bloodless, therefore more dangerous capture of giraffes, cheetahs, hyenas, leopards and the bare-handed capture of a fifteen-foot python.

SYNOPSIS

AGAINST the snow-capped grandeur of Mount Kilimanjaro, the never-ending drama of life and death, which is Africa, takes place. On its hot equatorial plains, men and animals fight for survival while native tribesmen follow the primitive patterns of their ancestors.

Into this mysterious and fascinating country, author and explorer Lewis Cotlow led his third expedition, to shoot — not with guns but with cameras — some of the more spectacular aspects of this drama.

ZANZABUKU, meaning dangerous safari, is the result — a unique and thrilling chronicle of nature at her wildest, where beauty, mass tragedy and sometimes the comical, are all one with the jungle.

The actual filming begins at the home and animal stockade of Kenya's great game collector, Carr Hartley, at Rumuruti. Hartley, a man with a lifetime of experience in Africa, who captures and ships animals to zoos all over the world, lives there with his family in a Disney-like menagerie of playful hat-eating hyenas, baboons that steal candy bars, cigarette-eating antelopes and monkeys whose curiosity about cameras constitutes one of the minor menaces to the expedition.

Under the guidance of Hartley and his thirteen-year-old son, Mike, who hunts like a native, Cotlow and his crew film rare shots of the capture of giraffes, cheetahs, pythons, hyenas and leopards; hunts in which the odds are all against the hunter since the animal must be caught unharmed.

They record the ceremonial habits and a leopard kill of fierce Turkana tribesmen; visit the Masai warriors, for centuries the terror of other tribes, and, moving on into Uganda, meet the picturesque camel patrol, manned by Turkana askari whose seven-foot-tall leader carries a modern rifle while still wearing the ivory symbol of ancient savagery below his lip.

On the Uganda-Congo border, they take their cameras into a small rowboat out upon a heaving sea of hippopotami, surly monsters who resent being disturbed. Here also, they get perilously close shots of their own narrow escape from the murderous horns of a rhino whose insane attack on a jeep furnishes one of the exciting highspots of the picture.

In the Belgian Congo, the diminutive Pygmies build a swinging bridge of twisted vines across a river infested with crocodiles and hippos, strong enough to hold up under the passage of both tribe and the filming expedition with its heavy equipment.

The fabulous game country of Tanganyika provides more thrills — and beauty in the form of thousands of Flamingos whose colors turn the landscape into a massed sunset glow. Here also is a witch-doctor whose ear lobes are so stretched that a baby can be passed through the holes, in a primitive form of baptism. And here, they photograph a tragedy of nature, hundreds of hippos dying under the blazing sun in the drought-dried beds of streams.

The capture of hippos and rhinos complete the safari, but recorded on film, in unforgettable color, is the stark beauty and savagery of some of the more remote jungles and savannahs of the dark continent of Africa.

This Picture Was Photographed by
THE LEWIS COTLOW THIRD
AFRICAN EXPEDITION IN TAN-
GANYIKA, UGANDA, KENYA AND
BELGIAN CONGO AND WE
GRATEFULLY ACKNOWLEDGE
THE KIND ASSISTANCE OF
THEIR GOVERNMENT OFFICIALS.

Produced by
Lewis Cotlow
RCA Sound System
A Republic Production

TRUCOLOR By Consolidated Film Industries

Photographed by.....Fred Ford, David
Mason, Fred Ford, Jr., John Coquillon
Assistant to Producer.....Henry Geddes
Film Editor.....Eric Boyd-Perkins
Technical Advisor.....A. Kuenzler
Narration Written by.....Ronald Davidson
Music Composed and Directed by
Ivor Slaney

Narrator
Bob Danvers-Walker

Running Time: 66 Minutes



"ZANZABUKU" (2E)

DRAMATIC SCENE from "Zanzabuku," is the merciful capture of this hippo in the drought-stricken areas of southern Tanganyika. The exciting Republic production, in Trucolor, due.....at the.....Theatre, was filmed by noted explorer Lewis Cotlow on his third African expedition.

MAU MAU TERROR

Danger, in Africa, is not confined to wild animals, as famous Explorer Lewis Cotlow well knows. But upon arrival in Kenya, for the filming of Republic's thrilling Trucolor adventure film, "Zanzabuku," to be premiered.....at the.....Theatre, he was not prepared to find that he had chosen to start his picture in the heart of the murderous Mau Mau country and at the height of the Mau Mau uprisings.

Despite courteous but grave warnings to leave the area, Cotlow and his crew decided to stay on, and they had worked for days with a native crew, filming animal sequences, when the police arrived and dragged most of them away to jail.

They were Mau Mau terrorists.

WAR FRENZY

The war dance of a tribe of fierce African natives is a spine-chilling sight in itself, but Explorer-Producer Lewis Cotlow, who photographed the scene for his exciting true-life adventure film for Republic Pictures, got an added and unexpected thrill when one of the warriors, over-exhilarated by this reminder of the good old days, worked himself into such a frenzy that he would have attacked the cameraman but for the quick intervention of the other chief.

The Trucolor film, which has its premiere.....at the.....Theatre, is the result of Cotlow's third and latest expedition into the most remote and primitive regions of Central Africa, a safari of eight months, covering 15,000 miles.

WILLIAM M. PIZOR presents

"THE WOMAN WHO DARED"

with Claudia Dell — Lola Lane — Monroe Owsley — Matty Fain

Reprinted from

THE **REPORTER**

BERKE PRODUCTION HITS ITS MARK

"THE WOMAN WHO DARES"
William Berke Productions

Director Millard Webb
Original Story: ...C. Edward Roberts,
King Guideice, Robert Webb.
Adaptation and Dialogue: Curtis Ken-
yon.

Photography Robert Cline
Cast: Claudia Dell, Monroe Owsley,
Lola Lane, Douglas Fowley, Rob-
ert Elliott, Herbert Evans, Matty
Fain, Bryant Washburn, Eddie
Kane, Esther Muir, Matthew
Betz, Paul Fix, Sidney Bracy,
Joseph Girard.

The fellows who buy William Berke's pictures certainly cannot complain that he didn't set out to give them all the things they want in this picture. He started out with an idea with exploitation possibilities, rounded up a cast that measures up nicely in quantity and names, used sets big, small and medium when they were needed—and then gave the job to a director with his share of major pictures on the record.

The idea is racketeering; the twist, the fact that in this case a woman fights the vilyuns. The story is formula A, B, and C welded together, which means the buyers get what they want no matter what way they turn.

Millard Webb's direction opens with some especially interesting angles and treatment, hurries a bit when he had to realize the amount of story and territory he had been given to cover, winds up with a corking meller finish and on the whole will serve to let folks know he is back in town and again ready for bigger things.

Matty Fain, as a gangster, is the interesting standout in the cast. All in all, an offering intelligently gauged to hit its market. And man should ask no more.

Reprinted from

HOLLYWOOD FILMOGRAPH

"WOMAN WHO DARED" EXCELLENT BOX OFFICE ATTRACTION

CLAUDIA DELL, MATTY FAIN, DOUGLAS
FOWLEY, MONROE OWSLEY and LOLA
LANE SHINE in LEADING PARTS

Taken from an original story by C. Edward Roberts, King Guideice and Robert Webb with the adaptation by Curtis Kenyon, "The Woman Who Dared" reminds us in a great measure of Ruth Chatterton's latest picture, "Female." However, the direction of Millard Webb reveals some very excellent performances. The work of Miss Dell was such a surprise that we feel the major studios are allowing a very excellent actress lay idle without giving her a real opportunity. You are going to hear a lot about this Matty Fain, who hails from the night clubs of New York and who has been throwing his hat in the ring out this way around the cafes and is making his first bow in this picture. Others who help to command attention are Robert Elliott, Matthew Betz, Herbert Evans, Esthur Muir, Eddie Kane, Paul Fix, Bryant Washburn, Sidney Bracy, Joseph Girard and Horace Carpenter. The music by Lee Zahler helps the production along at an even key and the song sung by Douglas Fowley is well done. Robert Cline is worthy of special mention for his photography as is the R. C. A. Victor Recording by H. Gordon. Exhibitors will make money with this picture if they bill it properly, because it is a timely slap at the racketeers who demand protection money from the manufacturing firms in America.

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

(Wm. Berke Prod.)

HOLLYWOOD, Nov. 24.—"Woman Who Dared," independent, is an above-the-average program picture.

Story deals with a business girl (Claudia Dell), the head of a textile plant, who refuses to pay protection to the racket boys against bombing, even though her board of directors advises paying. Girl dresses man-nishly—throws paper weights through windows until she meets a reporter (Monroe Owsley) assigned to cover the bombing.

Transforming herself into fluffy attire, she presses the reporter into service—both romantically and in a business way. Both secure the evidence against the brains and arms of the protection mob for police use. Attendant romance and business are then taken care of.

Plot is simple and direct. Anti-racketeering angle now being cam-paigned in most newspapers offers good exploitation peg on which to hang ballyhoo.

Entire cast, including Claudia Dell, Monroe Owsley, Lola Lane, Robert Elliott, Bryant Washburn, Eddie Kane, Esther Muir, Mat-thew Betz, and especially Matty Fain, turns in nice performances.

Millard Webb directed with a sure hand, keeping his action, comedy and drama well paced and smartly-convincing all along the line.

Reprinted from

THE **Film** DAILY

"The Woman Who Dared," directed by Millard Webb and produced by William Berke, attracted much favorable attention at its preview. Claudia Dell, Monroe Owsley and Lola Lane head the cast.

Reprinted from

THE FILM MERCURY

"WOMAN WHO DARED" WILL SATISFY

Independent—No Release
Directed by Millard Webb
Original story Edward Roberts &
Robert Webb
Adaptation Curtis Kenyon
Music Lee Zahler
Cast: Claudia Dell, Monroe Owsley,
Lola Lane, Douglas Fowley, Robert
Elliott, Matty Fain, Bryant Wash-
burn, Mathew Betz, Sidney Bracy,
Eddie Kane.

Hollywood — (A Preview) Here's one of the better independents, in "The Woman Who Dared." While the story is no newcomer, nevertheless it has been garnished with a few twists and some intelligent direction by Millard Webb that will make it welcome news for the box office. The cast contains one surprise in Matty Fain, who delivers a good characterization as a gangster henchman. Others who show to good advantage are Claudia Dell, Monroe Owsley, in a totally different role than he has ever played before, and Lola Lane.

The story is the good old tried and true racketeer formula with a slight twist. This time it's the girl, (Claudia Dell) who defies paying protection to hoodlums to save her business. After repeated bombings to her lingerie factory she is on the verge of meeting the gangster's price when Owsley enters in the role of a news-paperman.

For the most part of the story is well told in fast action. Millard Webb has kept his story under control and emerges with a very satisfactory job of direction.

In addition to the principals Doug-las Fowley, Robert Elliott, Bryant Washburn, Eddie Kane, Esther Muir, and Herbert Evans contribute good support.

Reprinted from

VARIETY

William Berke production for Wil-lam Pizor release. Directed by Millard Webb. Story by C. Edward Roberts, King Guideice and Robert Webb. Adaptation and dialogue, Curtis Kenyon. Camera, Robert Cline. Music, Lee Zahler. Cast: Claudia Dell, Monroe Owsley, Lola Lane, Douglas Fowley, Robert Elliott, Herbert Evans, Matty Fain, Bryant Washburn, Eddie Kane, Esther Muir, Mathew Betz, Paul Fix, Sidney Bracy, Joseph Girard. Previewed at Fox Embassy, Nov. 22, running Nov. 23, 24, 25, 26, 27, 28, 29, 30, 31, 1935.

Dealing with the timely topic of industrial racketeers, and having in the ample cast a number of compet-ent actors, "Woman Who Dared" turns out to be a fair programmer with some excellent entertainment features.

After a good, fast-moving opening in which the industrial gorillas are well planted, story is too obviously developed and top spot players lose some sincerity and wallop in character and story inconsistencies, but compen-sating features keep the general level of production up.

Direction by Millard Webb is gen-erally better than the material. This together with a good sprinkling of laughs and an amusing finish in which the inside members of the preying crooks is spotted and defeated by the three women principals, comprise the better box office elements of the pic-ture.

Claudia Dell is the youthful owner of an establishment which is the target for the racketeers, led by Mathew Betz, Matty Fain, Paul Fix, and Robert Elliott. Despite the urgings of her board of directors, for which Elliott is also the attorney, the girl refuses to stand for protection hold-up. Several bombings ensue. Monroe Owsley as a newspaper reporter comes to Miss Dell's aid in rounding up the gang, after she revamps her-self into a charmer. Esthur Muir as the sweetie of Matty Fain tips off Fowley pounding more evidence out of Fain in an impromptu third de-gree in a jail cell.

Miss Dell is effective in the char-acter provided. Owsley is overboard on acting in spots. Lola Lane as the office secretary is good, with Douglas Fowley as her comedy companion working hard for laughs. Other parts are contributed by Robert Elliott, Mathew Betz, Herbert Evans, Matty Fain and Paul Fix, with Fix especi-ally good. Others are good bits. Photography is excellent, and dia-logue, while spotty, springs laughs, with music by Lee Zahler helping considerably to sustain the better effects of the piece.

WHAT THE
TRADE PAPERS
SAY ABOUT
"THE WOMAN
WHO DARED"

— A WILLIAM BERKE PRODUCTION —

WILLIAM M. PIZOR presents

"THE WOMAN WHO DARED"

with Claudia Dell – Lola Lane – Monroe Owsley – Matty Fain

Who's Who In The Cast

CLAUDIA DELL



1-Col. Star Cut or Mat No. 1

CLAUDIA DELL

Claudia Dell, who is prominently cast in "The Woman Who Dares," the new Imperial picture at the Theatre, was born in San Antonio, Texas, on January 10, 1910. As Claudia Dell Smith, she began her schooling in that city and completed her education in Mexico City. She made her stage debut with the Ziegfeld Follies of 1927. She played a small part in this production and also understudied Irene Delroy. After the close of the Follies, she sailed to London, where she played the leading role in "Merry Mary," a musical comedy. After several other stage appearances abroad, she returned to the United States. After a few more Broadway productions, she made her screen debut in "Sweet Kitty Bellairs." Among the recent talkies in which she has been seen are "Hearts of Humanity," "The Midnight Warning," "Leftover Ladies," "Big Boy," "Sit Tight," "The Big Bluff," and "Fifty Million Frenchmen." Miss Dell is five feet, five inches tall, has blonde hair and hazel eyes, and weighs 116 pounds.

MONROE OWSLEY

Monroe Owsley, who is featured with Claudia Dell in "The Woman Who Dared," the new Imperial picture at the Theatre, hails from the South. Born in Atlanta, Ga., he was educated at Loomis Institute. He began his stage career, touring the South with roadshow companies. This first experience was followed by stock company engagements in Cincinnati,

Dayton, Philadelphia, and Chicago. He made his Broadway debut about three years ago with Helen Hayes in "Young Blood." After several other successes, he appeared in "Holiday" on Broadway, and, when that show closed, he went to California to appear in the screen version of the same play. Among his more recent talkies are "Ten Cents A Dance," "Free Love," "Honor Among Lovers," "Indiscreet," "This Modern Age," "Unashamed," "Hat Check Girl," "Call Her Savage," "The Keyhole," and "Ex-Lady." Owsley is five feet, eleven inches tall, and has brown hair and blue eyes.

ROBERT ELLIOTT

Robert Elliott, one of the featured players in "The Woman Who Dared," the new Imperial picture at the Theatre, a native of Ireland, was one of the screen's first stars. In his many years before the camera in both New York and Hollywood, he has been starred or featured by every important producing company. Unlike so many stars of the silent screen, Elliott was in no way handicapped by the advent of the talkies, for he had a varied stage experience before his screen debut. Among his more recent pictures are "Captain Thunder," "Monsieur Le Fox," "Hide Out," "Protection," "Sweet Mama," "The Thunderbolt," and "The Lone Wolf's Daughter." Elliott is six feet, one inch tall, weighs 185 pounds, and has dark brown hair and blue eyes.

ESTHER MUIR

Esther Muir, one of the leading players in "The Woman Who Dared," the new Imperial picture at the Theatre, was born in Andes, N. Y., on March 11, 1905. At the age of twelve, she moved to New York and entered Morris High School there, being graduated in 1921. While at school, she and Leila Cort, a niece of John Cort, appeared together in a school production of "Going Up." John Cort saw them and immediately cast both of them in his Broadway production of "Listen Lester," in which Joe E. Brown was starred. Esther continued on the stage until 1930, appearing in such diversified attractions as "Lady Fingers," "Honeymoon Lane," "Mr. Battling Butler," and "Rain." She was exactly twenty years old when she played the part of Sadie Thompson in "Rain."

"Parlor, Bedroom and Bath," a Buster Keaton comedy, was her first picture. Among her other well-known talkies are "Madison Square Garden," "Back Street," "A Dangerous Affair," and "The Deceiver." Miss Muir is five feet, seven inches tall, weighs 128 pounds, and has hazel eyes and blonde hair. She is divorced from Busby Berkley, a director, whom she married in 1931.

MONROE OWSLEY



1-Col. Star Cut or Mat No. 2

Splendid Cast In Gangster Film

(Current Story)

In addition to a smashing drama of post-repeal racketeering, there's something of especial interest to the ladies in "The Woman Who Dared," the new Imperial picture at the Theatre. Claudia Dell, the woman who dares to defy a gang of racketeers, owns and operates a corset factory. One of the sequences of the story is laid in the background of a fashion show in which Claudia is exhibiting her factory's latest models. Some of Hollywood's most beautiful show-girls

DOUGLAS FOWLEY



1-Col. Star Cut or Mat No. 3

model the girdles and other intimate feminine wearing apparel, which includes many new importations from Paris.

In addition to Claudia Dell, the cast includes Monroe Owsley, Lola Lane, Douglas Fowley, Robert Elliott, Herbert Evans, Matty Fain, Bryant Washburn, Eddie Kane, Esther Muir, Matthew Betz, Paul Fix, Sidney Bracy, and Joseph Girard. The story was written by C. Edward Roberts, King Guidice, and Robert Webb. Curtis Kenyon wrote the adaptation and dialogue. Millard Webb directed the production under the personal supervision of William Berke. Lee Zahler wrote the music.

WILLIAM M. PIZOR

presents

"THE WOMAN WHO DARED"

with

Claudia Dell – Lola Lane
Monroe Owsley – Matty Fain

The Players

Their Roles

CLAUDIA DELL	MICKEY MARTIN
MONROE OWSLEY	JACK GOODWIN
LOLA LANE	KAY WILSON
Douglas Fowley	Charlie
Robert Elliott	Maywood
Matty Fain	Sciato
Bryant Washburn	Jackson
Eddie Kane	King
Esther Muir	Mae Compton
Matthew Betz	Phil
Paul Fix	Louie
Sidney Bracy	Tom
Joseph Girard	Police Captain

Story by C. Edward Roberts, King Guidice, and Robert Webb

Adaptation and Dialogue by Curtis Kenyon

Photographed by Robert Cline

Musical Direction by Lee Zahler Sound Recording by H. Gordon

Recorded by R. C. A. Victor System

Directed by Millard Webb

A WILLIAM BERKE PRODUCTION

"The Woman Who Dared" Big Time Racketeer Story

(Current Feature)

"The Woman Who Dared," the new Imperial picture at the Theatre, presents an interesting analysis of a timely problem that is of vital importance to everyone. Each day, the newspapers recount some new crime that is ascribed to racketeers; and, each day, too, some professor of economics makes public his own computation of what rackets cost America. What are we to do?

"The Woman Who Dared" endeavors to answer that question. Rackets prosper only because the victims of the rackets are afraid to combat them. When a manufacturer, or, for that

matter, the proprietor of any business, is asked to join a "protective" association, he invariably joins, for he fears the consequences of refusal. Every one knows, of course, that all rackets will disappear as soon as all of us refuse to pay tribute to them. What we do not know is how to protect ourselves from the racketeers as long as they do persist, and it is this vital problem that "The Woman Who Dared" endeavors to answer in a melodramatic way. Claudia Dell and Monroe Owsley head the cast. Millard Webb directed the production under the personal supervision of William Berke.

THE SHOWDOWN



2-Col. Scene Cut or Mat No. 4

TALKING IT OVER



2-Col. Scene Cut or Mat No. 5

— A WILLIAM BERKE PRODUCTION —

"THE WOMAN WHO DARED"

with Claudia Dell — Lola Lane — Monroe Owsley — Matty Fain

Splendid Cast Of Stars In "The Woman Who Dared"

(Advance Feature)

"The Woman Who Dared," the new Imperial picture, which will be the feature attraction at the Theatre for days, beginning presents a cast of several popular players. Claudia Dell, San Antonio's blonde gift to Hollywood and a former Follies beauty, plays the title role, a girl who dares to fight a gang of ruthless racketeers alone. Miss Dell has been seen recently in "The Big Bluff," "Hearts of Humanity," "The Midnight Warning," and "Sit Tight." And, in case you have forgotten, Claudia made her screen debut as Al Jolson's leading woman in "Big Boy."

Monroe Owsley, a comparatively recent recruit from the Broadway stage, plays opposite M'iss Dell in the role of a newspaper reporter, who quits his job to turn gang-fighter after one flash of her hazel eyes. Owsley has been seen recently in "Call Her Savage," "Ten Cents A Dance," "This Modern Age," "Unashamed," "Free Love," and "Hat Check Girl." Robert Elliott and Bryant Washburn, two true veterans of the screen, who have been stars since the first days of silent films, are prominently cast as a pair of suave gentlemen who prefer not to mix it with the racketeers.

Among the other prominent players in the large cast are Lola Lane, Douglas Fowley, Herbert Evans, Matty Fain, Edd'e Kane, Esther Muir, Matthew Betz, Paul F'x, Sidney Bracy, and Joseph Girard. Millard Webb directed the production, which was made under the personal supervision of William Berke.

The story of "The Woman Who Dared," the work of C. Edward Roberts, King Guidice, and Robert Webb, is said to be an especially timely one. Completed since the repeal of prohibition, it is the first motion picture to dramatize the new lawless activities of former bootleggers. It is the contention of the authors that the thousands of men who have spent the last several years in illicit liquor traffic, accustomed to large profits from little

effort, have devised new lawless plans that promise like returns. The story not only endeavors to expose the inner workings of one type of these newly developed rackets, but it also proposes an effective, if drastic, way to combat them.

GOOD ADVICE



1-Col. Scene Cut or Mat No. 7

LOLA LANE



1-Col. Star Cue or Mat No. 6

Timely Theme Basis Of New Film

(Prepared Review)

An intelligent discussion of a most timely theme is presented in "The Woman Who Dared," the new Imperial picture, which was shown for the first time locally to an enthusiastic audience at the Theatre yesterday. What have ex-bootleggers been doing since repeal? That is the question the story asks. And, then, having asked it, it proceeds to answer it in one of the most thrilling dramas of racketeering that has ever reached the screen.

Mickey Martin (Claudia Dell) assumes active charge of her father's

ROMANCE



1-Col. Scene Cut or Mat No. 8

business after his death. She learns that the company's factory is being threatened by Sciato (Matty Fain), a former bootlegger, who has turned to a new racket since repeal. Against the advice of her board of directors Mickey determines to refuse the gangster's demand. She solicits the help of Jack Goodwin (Monroe Owsley), a young reporter, and, together, they determine to learn the identity of the man behind the racket, Sciato's boss.

The story moves with lightning speed, and, in a series of surprise climaxes, it presents a seemingly infallible method of wiping out such rackets, which are actually threatening the entire country today. And although this is incidental to the story, we might suggest that the ladies will not want to miss the corset fashion show, a really spectacular presentation.

The cast is excellent. Claudia Dell, one of the screen's loveliest blondes, is splendid as the fighting woman of the title, and Monroe Owsley makes a dashing reporter.

Story Of Racketeers Full Of Action and Suspense

(Prepared Review)

"The Woman Who Dared," the new Imperial picture, which opened yesterday at the Theatre, is a new departure in gangster films. Unlike "Little Caesar," "Scarface," and others of that ilk, it avoids spectacular gun-play and other purely superficial manifestations of racketeering. It is, indeed, a more thrilling and more amazing picture than any of these, for, in presenting for the first time the real inside picture of racketeering it shows to every man and woman exactly how he is being victimized by racketeers today.

Realizing that they did reflect a certain phase of American life, one did, however, look at other gangster pictures with a certain degree of aloofness, feeling that the revolting cruelty of those battling racketeers was non of his immediate concern. You will not, though, be indifferent to "The Woman Who Dared," for you will recognize yourself in this story. It will drive home truths in your own life that you have never suspected. It will show that you are paying tribute to some racket or other every day in your life. And, what is, perhaps, best, it will show you the way to do your part in destroying rackets.

Do not get the impression that "The Woman Who Dared" is a preachment. It is on the contrary, a stirring drama, a story that, in turn, will shock, thrill and amaze you. It is livened, in spots, with some adroit comedy, which will bring many a chuckle from the audience, as it did last evening at the Theatre.

Claudia Dell, more beautifully blonde than ever, gives one of the most effective performances of her career in the title role. Monroe Owsley comes through with another of his smashing performances that characterized his

work in "Ex-Lady" and "The Keyhole." The balance of the large cast is uniformly good.

MATTY FAIN



1-Col. Star Cut or Mat No. 9

Owsley Stars In New Feature

(Advance Short)

Monroe Owsley, who is featured with Claudia Dell in "The Woman Who Dared," the new Imperial picture, which will be the feature attraction at the Theatre for days, beginning is one of the several stage stars who come into quick screen prominence since the advent of the talkies. The first talkie efforts of many stars of the silent screen stars turned Hollywood producers to New York, looking for new talent. Owsley, then comparatively new to the stage was enjoying a signal success in "Holiday," and he was immediately engaged to play the same role in the screen version of the play. His screen success was instantaneous, and he has been one of Hollywood's busiest leading men since that time. Some of his recent pictures are "Ex-Lady," "Ten Cents A Dance," "Call Her Savage," "Indiscreet," and "The Keyhole."

Famous Director Makes New Hit

(Current Story)

Millard Webb, director of "The Woman Who Dared," the new Imperial picture at the Theatre, has been in motion pictures since 1915, when he started as an extra with D. W. Griffith. Born in Clay City, Kentucky, on December 6, 1893, he completed a technical education at the Nevada School of Mining and Engineering. Motion pictures attracted him however, and he gave up a promising career. After his first experience with Griffith, he wrote several screen stories and scenarios. Later, he turned to direction, to which he is now devoting his entire time. Among his long list of successes are "The Sea Beast," "Gentlemen Of The Press," "Glorifying The American Girl," "The Love Thrill," "Golden Cocoon," "Honey-moon Hate," "Affairs Of The Follies," "The Drop Kick," and "Naughty But Nice." Webb is married to Mary Eaton, one of Broadway's brightest musical comedy stars, who has been seen in several recent pictures.

SYNOPSIS

Mickey Martin, a fearless and determined girl of marked beauty, assumes the presidency of the Martin Textile Company upon the death of her father. Her first drastic change in the policy of the company is to stop paying tribute to the Textile Protective Association, a group of desperate and unscrupulous racketeers, represented by Sciato. Sciato, however, is not the leader of the gang; he reports to some one who is unknown even to the rest of the members.

The Martin factory has been bombed three times, but Mickey is adamant in her refusal to pay the fee demanded by the association for protection. The fourth bombing, causing serious damage to the building and injuring a few workmen, brings about a special meeting of the board of directors. Mickey refuses to attend. Maywood, attorney for the firm, advises the directors that the company will soon face bankruptcy if the bombings continue. All agree that it is advisable to "join" the Textile Protective Association. They present the matter to Mickey, and, again, she refuses.

As the police have failed her, Mickey now calls upon the press. Jack Goodwin is assigned to the case by one of the papers, and he calls to interview Mickey. They are immediately attracted to each other, and they discuss the problem of the racketeers over a luncheon table.

A few days later, Sciato calls upon Mickey to urge her to accept the protection of his association. Mickey again refuses and orders him from her office.

Jack calls upon Mickey again, and she induces him to give up his newspaper job and undertake an investigation for her. She is determined to find out who is the real boss of the racket, and she believes that Jack can help her.

Jack is successful in finding Mae Compton, a one-time intimate of Sciato. While they are eating and drinking together, they are seen by one of Sciato's gang who immediately reports to Sciato. Sciato, knowing that Mae can divulge dangerous information, sends out his men to pick up Mae and Jack.

Mickey, worried because she has not heard from Jack for three days, is forced, however, to attend an annual fashion show as a matter of business. Mickey, in fact, fearful for Jack's safety, is on the verge of submitting to the demands of the racketeers.

Jack finally returns. He tells Mickey about Mae. Mickey tells him that she has decided to give in to the gang. Jack is amazed. He tells Mickey that Mae has offered to disclose the real leader of the gang for two thousand dollars. While they are discussing this, a telephone call advises Mickey that her plant has been bombed again. The report, also, tells her that one of the gangsters has been arrested. Jack goes to the police station to assist in the questioning of the prisoner.

While Jack is away, Mae appears. Mickey takes her to Maywood.

Jack reaches the police station and learns that the prisoner has died from a bullet wound. Before he died, he had implicated Sciato, and Sciato had been arrested. Jack is admitted to Sciato's cell.

Mickey takes Mae to Maywood's home. She declares that Maywood is the real head of the racket.

Jack goes to Maywood's home. There, he learns that Mae has confirmed what he had learned from Sciato. They have sufficient evidence now to convict the criminals and destroy the Textile Protective Association. And the breaking up of the association gives Mickey ample leisure for a honeymoon with Jack.

STIRRING ACTION



2-Col. Scene Cut or Mat No. 10

— A WILLIAM BERKE PRODUCTION —

"THE WOMAN WHO DARED"

with Claudia Dell — Lola Lane — Monroe Owsley — Matty Fain

EXPLOITATION

A Timely Picture

"The Woman Who Dared" is a particularly timely picture. It is the first screen drama of racketeering since the repeal of prohibition, and it deals with the newly developed rackets of former bootleggers and rum-runners. Play up its timeliness. Talk it over with your local police commissioner and district attorney; arrange if possible, to have them see the picture before our opening; for they will undoubtedly be willing to comment on it for publication. Every newspaper, of course, will publish their comments. And excerpts from their remarks will make good copy for your newspaper ads and for frames in your outer lobby and on your front.

For Your Lobby

Several reviews of "The Woman Who Dared" are reprinted on the third page of this press sheet. Quotations from these reviews, together with the other material mentioned in the preceding paragraph make excellent material for blow-ups in our lobby. Remember that the opinions of unbiased critics invariably make a much stronger impression than anything that you can say about a picture. Make the most of these reviews. Of course, if you play the picture for several days, it is an excellent plan to quote your local critics in the same manner. You can depend upon it: all critics will boost this one.

Window Displays

"The Woman Who Dared" offers you one of the finest sets of stills for window tie-ups that you have ever had on any picture. Look them over. You will find naturals for almost every shop in your town. For special display enlargements (30 by 40 inches) are available on all stills at \$1.25 each. These enlargements may be ordered directly from Nasib Studios, 160 West 46th Street, New York, N. Y.

CATCH LINES

One woman, alone, fighting a man's fight against a gang of desperate, ruthless racketeers.

* * *

What are bootleggers doing since repeal? See the amazing answer in the smashing drama of racketeers.

* * *

The real inside story of modern racketeering, revealed for the first time in a thrilling drama of the unbelievable lawlessness of ex-bootleggers, ousted from their former racket by repeal.

* * *

A drama of crime in high places — and of the woman who dared to fight it alone.

* * *

Never before such smashing drama. Never before baffling mystery. Never before so daring an expose of the modern racketeer.



1-Col. Ad Cut or Mat No. 50

Order Trailer Direct From

NEW YORK 630 Ninth Avenue	DALLAS 300% S. Harwood St.
CHICAGO 1307 So. Wabash Ave.	LOS ANGELES 1922 So. Vermont Ave.
ATLANTA 141 Walton St. N.W.	SEATTLE 2418 Second Ave.



1-Col. Ad Cut or Mat No. 51

Gangster Stuff

Display of machine guns, sawed-off shot guns, pistols, bombs and all the other lethal weapons that are generally associated with gangsters are always effective. Such a display would create considerable interest on "The Woman Who Dared." We suggest such a display during the run of the picture. If possible, try to get a window in a vacant store on some busy street in town. In large cities, it may be possible to get such a display from the police. This is particularly good, for it adds materially to the popular interest in the display if you are able to identify the various items with the notorious characters from whom they were taken. The police interest in assisting you is evident, for the copy you will carry with it will get over the idea that "crime does not pay."

Appeal To Women

There is a direct appeal to women in "The Woman Who Dared," and we strongly urge that you make a special effort to reach them in your campaign. Go after all women's clubs personally—or with a personal letter—emphasizing the fact that this picture, a drama of a woman in business, depicts the story of a woman who tackles a man's job and does far better than many men are doing similar tasks in daily life. A personal letter, also, to all women on your mailing list and all professional and business women will bring results. Get the women interested in your show, and the men will bring them in.

Go The Limit

The exploitation ideas suggested on this page are the practical suggestions of practical showmen. Other angles will occur to you, for "The Woman Who Dared" is a natural for showmanship. But, whatever you do — whether you follow our ideas or develop your own campaign — get behind this picture. Give it a real campaign. It will pay you to go the limit in putting it across.

ACCESSORIES

FOR YOUR SCREEN

Talking or silent trailer
One beautifully colored slide

FOR YOUR LOBBY

Set of 11x14's (in full color)
Set of 22x28's (in full color)

FOR YOUR BILLING

One one sheet
One three sheet
One six sheet

FOR GENERAL EXPLOITATION

Heralds
Window Card
8x10 Stills (25 to a set)

FOR YOUR NEWSPAPERS

Scene and ad cuts and mats
Feature stories
Reviews
Advance and Current Stories

— A WILLIAM BERKE PRODUCTION —

WILLIAM M. PIZOR presents

"THE WOMAN WHO DARED"

with Claudia Dell — Lola Lane — Monroe Owsley — Matty Fain



2-Col. Ad Cut or Mat No. 52

THE POWER OF THE PRESS



2-Col. Scene Cut or Mat No. 11

Window Cards

The cover of this press sheet is a reproduction of your card.

There is real smash in this card—a pulling power that will help fill those empty seats. Order a liberal supply and plaster your town with them. You can't go wrong if you go the limit on these cards. Order from your exchange.



1-Col. Ad Cut or Mat No. 53

WILLIAM M. PIZOR presents

1-Col. Ad Cut or Mat No. 54

A DYNAMIC DRAMA!

WILLIAM M. PIZOR presents

"The Woman who DARED"

with CLAUDIA DELL
LOLA LANE...
MONROE OWSLEY
MATTY FAIN...

Directed by
MILLARD WEBB



A WILLIAM BERKE
Production

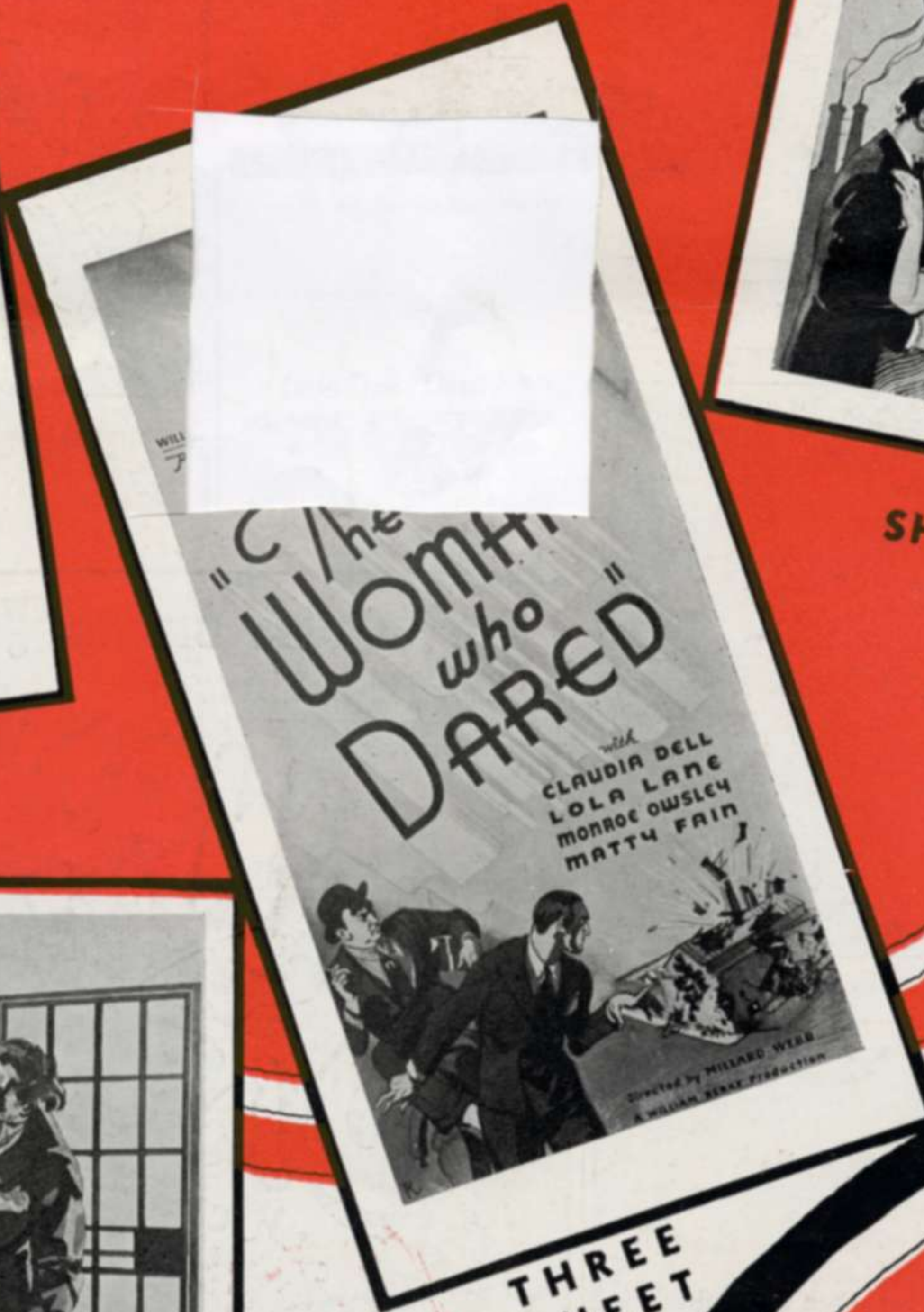
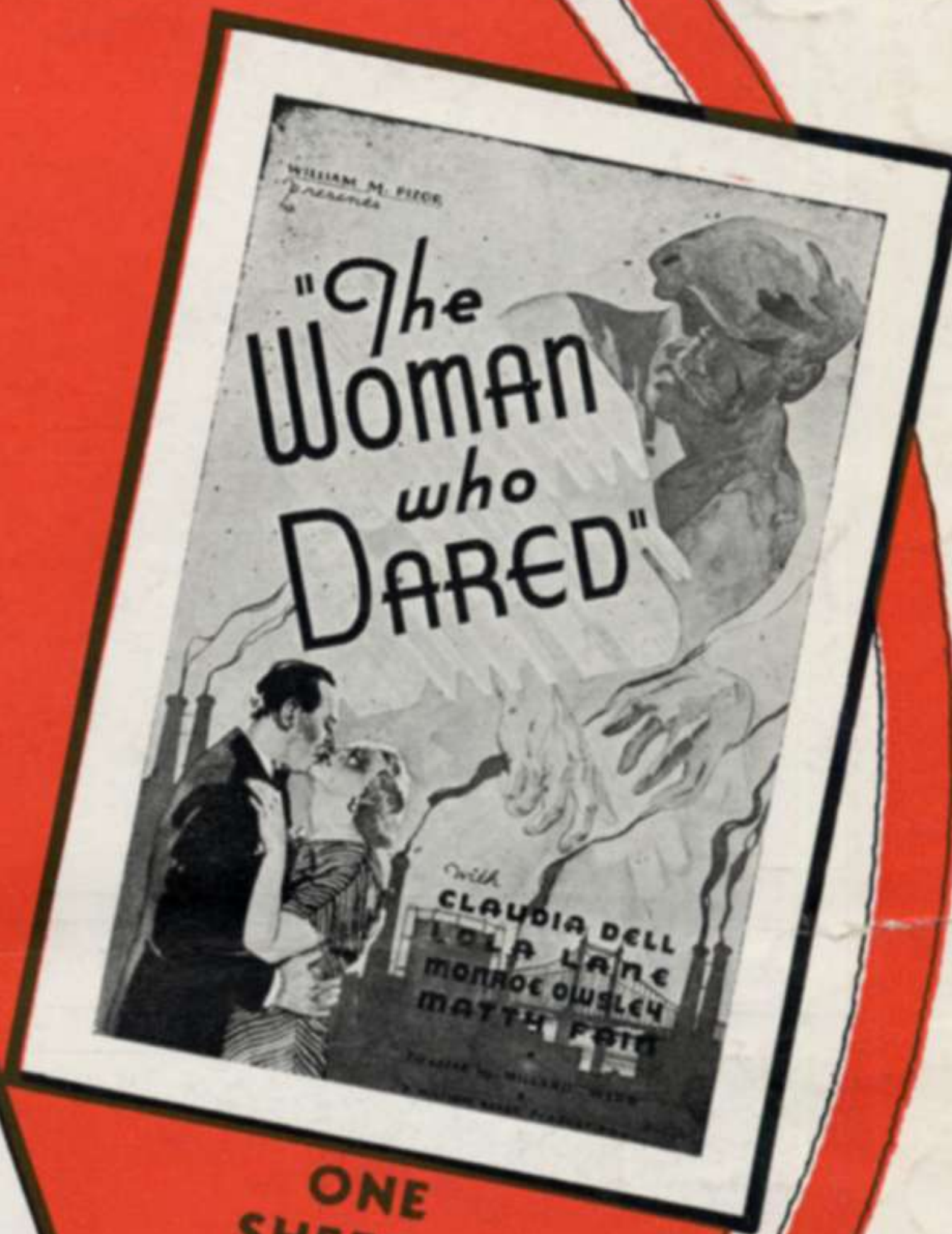


3-Col. Ad Cut or Mat No. 56

— A WILLIAM BERKE PRODUCTION

PATRON PULLING POSTERS

YOU WILL
PROFIT
THROUGH
EXTENSIVE
USE OF THESE
EYE-THRILLING
FULL COLOR
STRIKING
POSTER
MATERIALS



SIX SHEET