

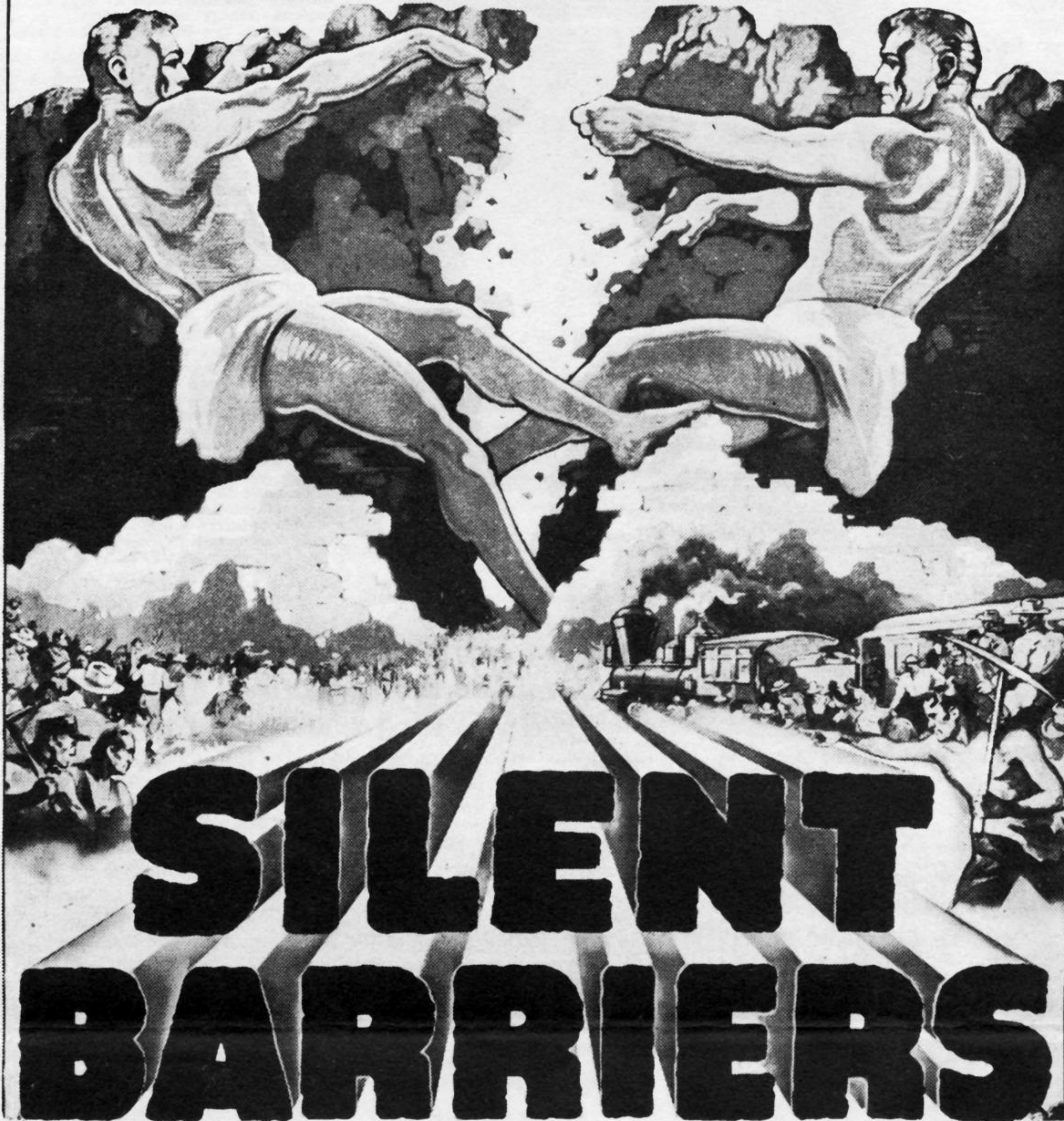
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RICHARD ARLEN

MAJESTIC, DEFIANT, SILENT BARRIERS

crumble before man's indomitable will



CAST

Hickey	Richard Arlen
Lou	Lilli Palmer
Mary Moody	Antoinette Cellier
Steve	Barry Mackay
Moody	Roy Emerton
Major Rogers	J. Farrell MacDonald
Joe	Ben Weldon
Bates	Jock Mackay
Magistrate	Ernest Sefton
Bulldog Kelly	Henry Victor
Sir John Macdonald	Frank McGlynn, Sr.

Screen PlayMichael Barringer, Milton Rosmer
 DialogueRalph Spence, Milton Rosmer
 PhotographyGlen MacWilliams, Bob Martin,
 Sepp Allgeier
 EditorCharles Frend, B. H. Hipkins
 Footage7455 ft.

Art DirectorWalter Murton
 RecordistPhillip Dorte
 WardrobeMarianne
 Musical ScoreHubert Bath
 Musical DirectorLouis Levy
 Running Time82½ mins.

SYNOPSIS

Recognizing the necessity of welding a tie of transportation between the East and West of Canada, a group of hardy builders and financiers in Montreal undertake the tremendous task of constructing a transcontinental railway, the C. P. R. The determined builders expend superhuman effort through the project wholly on Canadian soil, even to the point of exhausting their personal fortunes and all available resources. The Dominion Government contributes all possible aid, but is beset by many political problems. British investors, at first favorable to the all-Canadian scheme, withdraw because of propaganda by rival interests.

Meanwhile, in the West, Major "Hells Bells" Rogers, railway engineer, is faced with the tremendous problem of penetrating the Canadian Rockies, by locating a pass through the barrier of impenetrable rock. His burden is intensified when pay checks fail to arrive for the laborers quartered in Moodyville. They are on the verge of revolt. Among them are John Hickey and Steve Carson, who are paying off a gambling debt with their labors; Dan Moody, a contractor whose beautiful daughter, Mary, is in charge of nursing in the primitive medical hut. She falls in love with Hickey, while Carson, a gentlemanly renegade, becomes infatuated with Lou, siren of the Rat Trap Saloon.

When the men begin to riot, Major Rogers decides to call for volunteers for a final thrust into the mountains to find the all-important pass. Hickey and Carson are among the volunteers. After untold hardships, when even Rogers is about to concede defeat but for Hickey who urges him on, they hear the firing of a rifle which causes an eagle to fly. They realize that an eagle flies between mountains and not over them. They follow its flight to discover what has since been officially named "Eagle Pass." Thus after desperate perils, they have found the long sought-after route.

Meantime, back in Moodyville, the sensational news flashed by a beacon turns the rioting into rejoicing, and work is enthusiastically resumed. The transcontinental railway is now an assured fact. Hickey returns to Mary's welcoming arms. Together they buy tickets for Vancouver and a new adventure . . .


STRONG, TOUGH MEN BUILD RAILROADS

**SILENT
BARRIERS**

Nature pits them against grim mountains and treacherous muskies. But they laugh at Death and beat destruction . . . And with woman's tender love conquer Nature's barriers! . . .

RICHARD ARLEN
Lilli Palmer • Antoinette Cellier • Barry Mackay

From the story by **ALAN SULLIVAN** • Directed by **Milton Rosmer**

A  Production



THEATRE IMPRINT

Million Dollar Epic Opening Here Today

(Playdate Reader)

Close to a million dollars was spent in the making of the Gaumont epic of railroad pioneering, "Silent Barriers," which opens today at the Theatre, starring Richard Arlen with the Viennese actress, Lilli Palmer, and Antoinette Cellier. The film was made entirely in the Canadian Rockies, requiring the transportation of complete motion picture studio equipment 6,000 miles away from the home studio, and using thousands of extras.

Sets built on location were the most expensive ever to be made away from home, including a complete reproduction of the town of Moodyville, and the construction of a whole railway unit, the laying of tracks, the building of bridges and tunnels, to parallel and duplicate that portion of the Canadian Pacific.

Stirring scenes include the filming of a real forest fire at close quarters, when a shift in the wind would have meant death to the entire camera crew and the actors; the sinking of an entire train, engine and cars, in the treacherous bogs of that region, and the dynamiting of an entire mountain side.

Milton Rosmer was the director of this noteworthy production, with the camera crew in the charge of Glen MacWilliams, Gaumont ace. Sepp Allgeir, noted photographer of the Swiss Alps, was in charge of the filming of the mountain scenes in the Rockies.

"Silent Barriers" was adapted from the novel by Alan Sullivan,

Lovers Who Triumph Over Barriers



Richard Arlen and Antoinette Cellier in "Silent Barriers" 2PA

Mat 2PA—30c

and deals with the regeneration of a gambler who comes to fleece the workers on the road, and who remains to take part in the magnificent adventure. The romance is supplied by his gay romance with the daughter of the foreman in charge of the construction. The film is richly endowed, therefore, with all the elements that go to make an exciting, sweeping, epic narrative for the screen.

PROGRAM SHORTS

Believe it or not, but the Alberta Indians recruited for special sequences in "Silent Barriers" had never seen either dug-out canoes or old-style bateaux, so the Gaumont unit had to teach them how to manipulate the water craft before they could go before the cameras. After a few attempts, however, the redskins weren't keen on the experience, preferring to cheer from the sidelines. As a result, Milton Rosmer, the director, and several of the stars and featured actors played the scenes.

Lilli Palmer, Viennese charmer who plays the part of the siren of the "Rat Trap Saloon" in Gaumont's "Silent Barriers," doesn't mind admitting that she made her first appearance on the stage upside down. The pert little actress got her first acting commission by assuring an impatient producer that she could stand on her head with perfect aplomb. She kept her word to the amazement of all concerned, thereby carving a tiny niche for herself and stepping on the first rung of the ladder to fame.

Whole Week Spent in Hunt for Eagle

(Current)

Two members of the Gaumont unit, who were engaged in making special sequences for "Silent Barriers," epic of the building of the coast-to-coast railroad in the 1880's which co-stars Richard Arlen and Lilli Palmer and is now being shown at the Theatre, spent a whole week in the wilds of the Canadian Rockies in and around British Columbia trying to secure a small "shot" of an eagle in flight.

After a long and tedious wait they managed to "catch" two flying eagles in one take. The views were secured in rough country near Golden, British Columbia, and the assignment meant a long trek, with heavy camera equipment as well as ordinary supplies and what seemed like an endless waste of time.

The eagle "bit" was used in the exciting sequence in which Major "Hells Bells" Rogers, played by J. Farrell MacDonald, decides to find a pass through the towering mountains at any cost. Someone fires a shot inadvertently, and an eagle flies. This solves the problem of the intrepid pioneer who suddenly remembers that an eagle flies between mountains and not over them. He thus decides to follow the flight of the bird and finds a route for the railroad through the mountains. This actual happening brought the name of "Eagle Pass" to the approach when the C. P. R. was being built back in the nineteenth century. Its reproduction in "Silent Barriers" is an authentic re-telling of one of the most momentous events in the building of the iron horse in Canada.

"Silent Barriers" Vigorous and Impressive Production, Filled With Bold Adventure, Romance

(Review)

Ranking as one of the most magnificent achievements in motion picture history, "Silent Barriers," Gaumont's film of empire, depicting with the majestic sweep of an epic the story of the building of a transcontinental railroad in the pioneering days of the 1880's, was presented last night to an enthusiastic audience at the Theatre. Co-starring Richard Arlen and Lilli Palmer, "Silent Barriers" is a vigorous and impressive film which has for its story the

Prized Brass Bed Has Name of Arlen on It

(Advance)

There's a brass bed in a town way up north called Revelstoke—and it has Richard Arlen's autograph on it.

It is not one of the million beds George Washington is reputed to have slept in. No visiting dignitary ever added lustre to its history by hiring it for a good night's rest. No glamorous prima donna ever reclined upon its swansdown coverlet after a thrilling night in the theatre. For it is just an ordinary brass bed which was built in the 1880's with a full quota of garlands and angels swooning on its four undistinguished posts.

Today, however, it is the prize possession of a little old lady who will show you Richard Arlen's name scribbled on its brass footboard and tell you shyly that it was her idea to have Mr. Arlen's name inscribed on her bed after it was returned to her by the Gaumont picture-people who were up there last summer making "Silent Barriers," which opens next at the Theatre.

This bed, incidentally was necessary for only one sequence in the film but it caused enough commotion to set a whole town spinning. Not only that. When it was finally discovered—the town had been combed from top to bottom—its value had reached such a peak that it was ranked, in its sphere as, say, a Holbein or a Reynolds. Obviously, collectors realized for the first time that the beds which ladies used to polish so zealously in the 1880's had practically disappeared from the contemporary scene, and were perforce at a premium.

thrilling drama, the pulsating color, the bold adventure and the romantic love which were part and parcel of the building of the Canadian Pacific Railroad.

Based on the novel by Alan Sullivan and directed by Milton Rosmer with the heroic strokes and masterly craftsmanship demanded by a saga, the story is set against a realistic background of awe-inspiring scenery, of avalanche and flood, of rushing rapids and treacherous muskeg in the very heart of the towering Rockies. Giant locomotives plunging into bottomless swamps, a free-for-all in a gaudy liquor-house, the blasting of enormous walls of rock, an impressive shot of canoes and their occupants swirling to death in boiling rapids are among the many thrilling scenes depicted in this notable picture.

Richard Arlen as the swaggering gambler who turns from the corner saloon to become a national hero turns in one of the most impressive and dramatic portrayals of his career. Lilli Palmer, supplying the siren atmosphere as the flashy lady of the drinking den, plays her role with conviction, charm and sincerity. Antoinette Cellier is the heroine of the story and the heart interest of Richard Arlen. Smaller parts are handled with superb attention to detail and impressive ease by such excellent players as Roy Emerton, J. Farrell MacDonald and Ben Weldon.

Milton Rosmer's direction of the picture deserves special tribute—especially for the fine tempo he maintained throughout and for the striking manner in which he handled both the large and small scenes. The adaptation for the screen was capably written by Milton Rosmer and Michael Barringer, and the freshness and simplicity of the dialogue adds another important item to a first-rank motion picture.

"Silent Barriers" is one of this season's pictures which must be chalked up as memorable and magnificent entertainment.

COLORFUL DRAMA OF FEARLESS PIONEERS

(Advance)

All the pulsating drama and roaring color of Canada in the rugged pioneering days when a coast to coast railroad was being built against almost insurmountable odds, will come to the screen with the impact of authenticity in the new Gaumont production, "Silent Barriers," starring Richard Arlen and soon to be featured at the Theatre. For, the stirring episodes in this dynamic story were filmed along the very trail which was blazed in the 1880's by an intrepid group of empire builders who battled with the perils and hazards of towering mountain peaks, sudden avalanches and the treacherous muskeg.

The task of the Gaumont location unit which landed in Revelstoke, British Columbia, last summer to undertake preliminary reconnoitering for the film was no holiday adventure. Tons of motion picture equipment, hundreds of extras, crates of costumes, car loads of food had to be sheltered and stored for many months to come. Sites for sets had to be selected. Routes over the mountains for special shots, rushing rapids for the Indian scenes, a real Forest Fire, muskeg for train wrecks—these were a few of the problems which had to be solved before even a single camera began to turn. In addition, a complete mushroom town typical of the construction camps which dotted the scenery along the railway had to be constructed with absolute accuracy of detail.

Six months in all were spent on this location work—a record in motion picture annals—and when the task was completed, the saga of one of the greatest engineering records in history had been re-lived almost on the site of its birthplace, and nearly one million dollars had been spent for its celluloid record.

"Silent Barriers," adapted from the novel by Alan Sullivan, was directed by Milton Rosmer. Lilli Palmer, Antoinette Cellier and Barry Mackay head the supporting cast.

If you are a cinemagoer who believe that the best screen fights are real ones, you will get a gratifying eyeful when you see the terrific brawl which dominates one of the sequences in "Silent Barriers." The set constructed for this scene depicts the "Rat Trap Saloon," a typical railway-construction-camp drink-parlor, where chairs and pieces of floor-boarding were freely used as weapons, while the crack of fists landing on steely jaws echoed around the room above the screams of the startled ladies-of-the-night.



Lilli Palmer in "Silent Barriers" 1PC

Mat 1PC—15c

RED-BLOODED ADVENTURE

as courageous
men and women
conquer
Nature's
barriers!



**SILENT
BARRIERS**
RICHARD ARLEN
Lilli Palmer · Antoinette
Cellier · Barry Mackay

From the story by
ALAN
SULLIVAN

Directed by
Milton
Rosmer

A Production

IMPRINT

1A

Ad Mat 1A—98 lines x 1 col.—15c

Huge mountains torn apart
to make way for the steel
rails of civilization!

SILENT BARRIERS
A Production

2A

Ad Slug 2A—30c

THEY LAUGHED AT
DEATH AND BEAT
DESTRUCTION!



**SILENT
BARRIERS**

These men
shattered grim,
impassable
mountains to
span a great
nation with
rails of steel



RICHARD ARLEN
Lilli Palmer · Antoinette
Cellier · Barry Mackay

From the story by
ALAN SULLIVAN
Directed by Milton Rosmer
A Production



IMPRINT

1C

Ad Mat 1C—147 lines x 1 col.—15c

Richard Arlen Owes Screen Fame to Auto Accident

"Silent Barriers" Star Went From Hospital to Film Studio

(Advance)

The name of a famous movie star glittering in electric lights usually conjures up a picture of his early youth. If it hasn't been misspent craftily arguing with a stubborn pater about the merits of the stage, it can safely be categorized as a hard-fought battle against tremendous odds. Nearly every Thespian has some such synthetic chapter tucked away luridly in a corner of his biography.

So, it is indeed refreshing, in these days of streamlined everything, to come upon an actor who broke every rule of careering before he became a top-billed star. Such a person is Richard Arlen, who appears in one of the biggest starring roles of his career in Gaumont's "Silent Barriers," the epic attraction which will light up the marquee at the Theatre next when it begins a engagement.

Richard Arlen never cooled his heels at a movie studio or a stage door. Chiefly because he never dreamed of associating himself with the world of the theatre, and never once did it occur to him that there were valid attractions on the histrionic side of life. He wanted to be a newspaper man pure and simple, because it looked like a pretty good way to make a living. Reporting, it turned out, had rules like every other well run business, and Richard found them not all to his taste. He was soon an exile. But let him tell you about it himself:

FIRE FROM NEWSPAPER
"I was sent to interview a financial big-shot, and when I got to his office, he didn't so much as lift his eyes to see what I looked like. Instead, he kept tinkering with things on his desk, letting out an occasional grunt in answer to my questions. I treated him anything but gently in my interview, referring to him plainly as an old fossil. I made sure that the story went to press and then I waited patiently for the executioner. I was fired the next morning with elaborate courtesy. The newspaper business was henceforth destined to get on without me."

The recalcitrant youth now decided to do things in a big way. He was determined to strike it rich in the Texas Oil fields whither he went with great expectations. Unfortunately he was doomed to a large slice of disappointment. Fortune made her smiles scarce, but produced instead much back-breaking labor, several motley companions and a sudden opportunity to go to South America. Arlen was jubilant at the offer, because he was anxious to be on the wing again. His first stopping point for the journey turned out to be Los Angeles, where he was to receive instructions and equipment for his new adventure.

EVADES REVOLUTION
But when the miniature globe-trotter reached the Coast, he soon sensed that plans were going awry. He was kept waiting for days on end, and was at long last tactfully informed that trouble, of the revolutionary variety, was brewing among the Latins in the country he was bound for. By then he was practically penniless and the prospect of traveling to an unknown land lost some of its lustre. This is what he says:

"I knew that if I waited long enough, one of the chief adversaries would be killed and the revolution would end. But I didn't have the price. So, I decided to get any kind of a job—just so I wouldn't have to wire home for money. The picture business was bulging all over the place, but it never occurred to me that I had even a faint chance. But as luck would have it, I got a job as a messenger boy for a film laboratory."

It was shortly after this that the event which changed the whole course of his life occurred. Richard was run over by a motor car on a Hollywood boulevard. And on this hardly glamorous incident he pins his fame as a movie star. It's as simple as all that, to hear him tell it:

"First of all, I was extremely lucky to have been run over. If I hadn't, sooner or later my boss would have discovered that I had lied dramatically about my experience — and I should have been fired. But when I got out of the hospital, everybody was sorry for me. So, they gave me a part as an extra before I knew what was happening to me. If not for this odd little episode, who knows, I might never have become an actor."

'HORSE OPERA' STAR
Paramount, it was soon apparent, thought that Arlen had the makings of a star. He was kept in the ranks, taught how to act and was finally promoted to the Paramount stock company. He played every kind of bit role from a prattling juvenile to a bearded Druid. And then, because the Arlen dossier is chock full of broken rules, he emerged as one of the most successful stars the Horse Opera has ever boasted.

Arlen himself never dreamed how lucrative to the movie coffers were the Westerns he made. So, just when he was probably the most popular bronco-busting hero on the screen, he decided to call a halt. There was nothing to do about it as the movie moguls discovered with a bitter tear, but let the rule-breaking actor have his fling. They did.

Shortly afterward, Arlen leaped to a new kind of fame when he made the sensationally successful picture "Wings." This, of course, was the height of something or other, but Arlen, who takes his many-careered life in proper stride, didn't go into a song-and-dance about "I told you so." He merely pursued his iconoclasm quietly, became a free lance actor and made hit pictures for United Artists MGM and Columbia.

In "Silent Barriers," his first under the Gaumont banner, he has a few scenes in which he recalls the prowess of his pony-riding days for the greater amusement of movie audiences. It is an intensely dramatic moment which finds Arlen riding hell-bent-for-leather to stop a train from head-long destruction. Arlen, unlike most of his confreres, refused to employ an extra for the dangerous leap—just a typical Arlen gesture of breaking rules or legs.

Richard Arlen in "Silent Barriers" IPE
Mat 1PE—15c



Richard Arlen in "Silent Barriers" IPA
Mat 1PA—15c

Film Men Cross 'Great Divide'

(Advance)

The Great Divide of the Rockies was recently crossed again by a miniature army of pioneers for the retelling on the screen of the epic story of the construction of a transcontinental railroad, the theme of Gaumont's "Silent Barriers," next feature attraction at the Theatre, beginning on . . .

Literally, it was a pioneering expedition in numerous respects. Chiefly because stars and players, directors and producers, artists and technicians traveled 6,000 miles away from the home studio for the making of this picture—and worked almost within a stone's throw of Hollywood.

The main party of this movement arrived for a reconnoitering expedition early last summer and after due deliberation and surveying they chose Revelstoke, British Columbia, as the base of operation for the extensive work which was to be done for the filming of an epic in the great outdoors.

Once the machinery of picture making was set in motion and hundreds of extras were recruited from outlying districts, including Indians and Chinese and Cowboys, history was repeated for the celluloid sheet. For, with minor exceptions, the film-makers were determined to follow as closely as possible the original trail of the empire builders who welded a continent by thin ribbons of steel.

"Silent Barriers" was directed by Milton Rosmer with Richard Arlen and Lilli Palmer heading a featured cast which includes J. Farrell MacDonald, Antoinette Cellier, Roy Emerton and Ben Weldon. It is an adaptation of the novel by Alan Sullivan.

Smiling Hero



Richard Arlen in "Silent Barriers" IPE
Mat 1PE—15c

Dramatic Scene in "Barriers"



Richard Arlen and Lilli Palmer in "Silent Barriers" 2PC

Mat 2PC—30c

SHORTS

Richard Arlen, playing the part of an American frontier gambler who gets involved in a saloon brawl and is sentenced to work out his fine on the road, is one of Hollywood's keenest golfers. Where he goes, go his golf sticks and mashies, so that in between shots one knows where to look when the Arlen personality is missing. If there isn't a nice green around, one is hurriedly improvised by the actor who then goes amiably about the golfing business.

* * *

Collecting antique furniture is just one of the hobbies which keep Barry Mackay hopping after he leaves the chores of the studio. His pride and joy at the moment is a venerable ship's desk which belonged to Barry's grandfather and sailed the high seas from Zanzibar to the Antipodes. It is on this unusual piece of furniture that Barry answers all his fan mail, while his charming wife turns out masterpieces of tapestry, her particular brand of hobbying.



Ad Slug 1A—15c



Ad Slug 1B—15c

Out of the pages of living history comes this thrilling, romantic story . . .



RICHARD ARLEN
Lilli Palmer • Antoinette Cellier • Barry Mackay
From the story by ALAN SULLIVAN
Directed by Milton Rosmer
A Production



IMPRINT

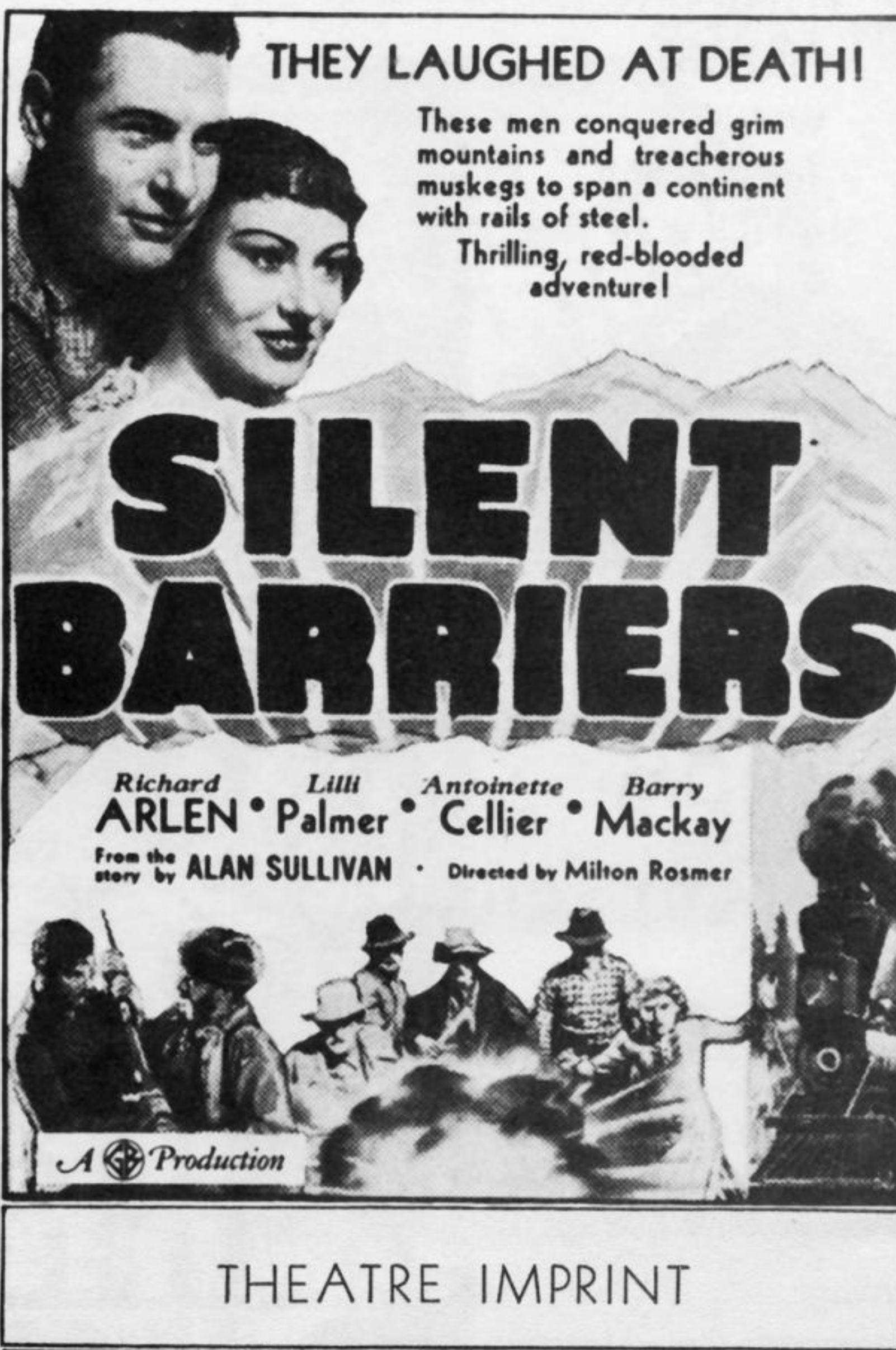
1B

Ad Mat 1B—112 lines x 1 col.—15c



Ad Slug 2B—30c

2B



THEATRE IMPRINT

2A

Ad Mat 2A—84 lines x 2 cols.—30c

POSTERS



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