

Document Citation

Title	Rudolph Valentino in The Eagle
Author(s)	
Source	<i>Artcinema Associates, Inc.</i>
Date	ce. 1930?
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	4
Subjects	Valentino, Rudolph (1895-1926), Castellaneta, Italy
Film Subjects	The Eagle, Brown, Clarence, 1925

TS AND MATS

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EMIL C. JENSEN presents
RUDOLPH VALENTINO

in
"The EAGLE"
with
VILMA BANKY • LOUISE DRESSER

MODERNIZED
with Music
and Sound!

CLARENCE BROWN
production
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THE CAST SYNOPSIS AND STORIES

PUBLICITY AND R

"The Eagle" Proves Why Valentino Will Always Be Remembered

"Rudy" As "The Eagle" The Romantic Lover

Not only does "The Eagle", which comes to the show Theatre, on show Rudolph Valentino in his famous portrayal of the romantic lover—the screen's greatest and most convincing "sheik"—but the story and its direction by Henry King gives him the widest possible scope for the type of characterization that has made him one of the greatest of all drawing cards. In addition this film presents Valentino in yet other roles—that of a young, dashing and daring lieutenant of cadets; then as "The Eagle", a bandit feared for his boldness in thefts from the rich, and loved by the down-trodden and oppressed for the lavishlyness with which he showers upon them the gold snatched from the upper classes; and still again in the disguise of a splendidly handsome young French tutor. And it is in this latter role that Valentino's world known abilities to portray the ideal screen lover—the type of film hero that stirs every audience—is given the widest possible scope. No one should miss it.

H. L. Mencken Pays Tribute To "Rudy"

The millions who read H. L. Mencken and regard him as one of the most penetrating critics of American men and modes of contemporary times, know that he has frequently directed his barbed wit and biting satire against the players of the screen and subjected them to the severest vivisection. But even the censorious Mr. Mencken had kindly things to say of Rudolph Valentino, the most idolized actor of the era of the silent screen, who is currently enthusing crowded audiences at the Theatre in a well-come revival of "The Eagle", in which he plays a triple role. Mencken first met Valentino in New York in 1926, shortly after the romantic Italian star had completed this picture, generally considered his most popular picture. In describing his impressions of "Rudy" for an article in the Baltimore Sun, Mencken says: "A curiously naive and boyish young fellow, certainly not much beyond 30, and with a disarming air of inexperience. To my eye, at least, not handsome but nevertheless attractive. There was an obvious fineness in him; even his clothes were not precisely those of his trade. He began talking of his home, his people, his early youth. His words were simple and yet very eloquent. I could still see the mine before me, but now and then, briefly and darkly there was a flash of something else. That something else, I concluded, was what is commonly called, for the want of a better name, a gentleman."

Valentino's Name

In his native town of Castellano, Italy, the romantic star now attracting capacity audiences to his most popular picture, "The Eagle", at the Theatre, was christened Rudolph Alfonso Raffaello Pierre Filibert Gumbieri di Valentina d'Antonguella. To his millions of screen admirers this lengthy appellation has boiled down to the one and only Rudolph Valentino.

Valentino Was Poet As Well As An Actor

Any reader of the edition of Rudolph Valentino's book of poems, "Day Dreams", may be interested to know that this little volume is today much sought after by collectors and bibliophiles. The verses published in May 1923, and long since out of print, were written in leisure moments on trains, while the romantic actor, now again delighting audiences with his most popular picture, "The Eagle", at the Theatre, was on a dancing tour with Natacha Rambova, at that period his wife, as well as his partner.

Great Lover Plays Three Distinct Roles

Rudolph Valentino, in his most popular picture, "The Eagle", is soon to be presented at the Theatre. Not only was this his most popular, but his most glamorous picture.

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

In "The Eagle" he is supported by Vilma Banky, and by Louise Dresser. Even the minor roles are played by actors of distinction.

Valentino was fortunate in having such a capable director as Clarence Brown for this production. "The Eagle" is based on "Dubrovsky," a Russian classic by Alexander Pushkin. The screen version was prepared by Hans Kraly.

Here Is A Production That Gives Everyone Everything - Plus

The Name Valentino Remains A Magic One

As long as romance flourishes on the screen, the name of Rudolph Valentino will be a magic one. It was Valentino who set the hearts of the nation thumping wildly with his forthright technic of love, and his rugged he-man characterizations set another precedent in screen acting. Those who remember and love him for his screen contributions, as well as the newer generations who have never had the opportunity to see the great idol of filmdom, will be happy to learn that his most popular picture, "The Eagle", will open at the Theatre, on day run. Co-starred with Valentino is another screen favorite, Vilma Banky. This production was originally made in the silent era, but it comes to the screen now in a slightly rejuvenated form. No attempt has been made to add voices to the film, but it will be shown with dramatic sound effects and a complete modernistic musical score.

Great Lover Never Had A Rival

The greatest lover in motion picture history, who established his right to that designation in the silent film days, and whose position never has been challenged seriously since, will be seen again on a (city) screen, beginning when the Theatre, proudly presents a revival of "The Eagle", the most popular film to be made by the beloved Rudolph Valentino.

In this era of swing musicals, screwball comedies, and a tendency toward stark realism in the more serious dramas, there have been innumerable requests everywhere for the return of pure and unadulterated flights of fancy in colorful love stories. As a result of this wide demand, Artcinema Associates, Inc., decided to release "The Eagle".

Maybe it is the exception which proves the rule, but the old adage of show business, "Go away six months and they forget you", certainly has not been the case with Rudolph Valentino. His name still lives and his unique personality, still breathes the same vitality from the screen in this era of the talkies as it did in the silents. The first of the Latin lovers had "that certain something" we designate as "it" or "je ne sais", a subtle "something" capable of precipitating cardiac disarrangement on the distaff side. Furthermore, he was no mere glamour boy, but a talented actor.

Valentino journeyed to New York from his native town of Castellano, Italy, in 1913. He found employment as a gardener on the country estate of Cornelius Bliss, Jr. After further landscape garden jobs in Central Park, New York City, he became a bus boy in Churchill's restaurant, and then took up dancing for a livelihood, becoming the partner of Joan Sawyer, with whom he appeared in various night clubs. In 1915, he heard the call of Hollywood, but for nearly two years received only bit roles in big hall room scenes. In 1921, in "The Four Horsemen", he took the public by storm and immediately became a leading star. He married Jean Acker in 1919, and six months after their divorce in Paris in 1922, he married Winifred Hudnut, otherwise known as Natacha Rambova. This marriage, likewise ended in a Paris divorce in December 1925.

Valentino once expressed himself as having two principal wishes in life. One was to become a father—which he never did—and the other was to die young, at the height of his career. That was granted. But never was a short life more filled with fame and adulation.

The Reason They Bring Back Great Pictures

Long ago in shaded court yards, old Chinese philosophers taught their sons the ancient proverb, "One picture is worth ten thousand words." Today, high above the roar of Broadway, the Occidental film offices of Emil C. Jensen are busily putting the preaching of the Oriental wise men into practice.

Mr. Jensen is the president of Artcinema Associates, Inc., an organization which reissues famous screen hits of former years. Taking advantage of the current popularity of revivals, he felt it the psychological moment to bring back the romantic presentations of the late Rudolph Valentino, the most magic name of the entire era of the silent, a name that symbolizes the dream hero of the public of the 1920's and was adored by millions to the point of fanaticism.

Because of his desire to serve the era of the silent, a name that symbolizes the dream hero of the public of the 1920's and was adored by millions to the point of fanaticism.

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Important Dates In Valentino's Life

Here are the highlights in Rudolph Valentino's career, from the day of his birth to the day when he made his final exit from life's stage:

May 10, 1895	Born at Castellano, Italy.
April 21, 1913	Arrives in New York.
May 16, 1913	Employed as superintendent of the estate of Cornelius Bliss, Jr.
November 5, 1914	Dancer at Maxim's, Atlantic City.
September, 1915	Arrives in Hollywood, appearing as "extra" man in ballroom scenes.
January, 1917	Stars in his first picture, "Once to Every Woman".
November, 1919	Marries Jean Acker, film actress.
February, 1921	Plays the lead in "The Four Horsemen", the picture which established him as a star.
January, 1922	His wife divorces him in Paris.
June, 1922	Marries Winifred Hudnut (Natacha Rambova).
March, 1925	Signs a contract with United Artists.
December, 1925	Wife obtains divorce in Paris.
July, 1926	Appears in his most popular film, "The Eagle".
August 17, 1926	Operated on at Polyclinic Hospital, N. Y.
August 23, 1926	Died at 12:10 p.m. at the Polyclinic Hospital, New York City.

Audiences Spellbound By Valentino's Art

Rudolph Valentino, the Italian gardener and ballroom dancer, who rose from the obscure ranks of film extras to achieve the greatest popularity in the history of motion pictures, still has the power to pack 'em in.

The Theatre, which is now showing his most popular film "The Eagle", has been besieged since the opening day, with throngs of movie-goers, eager to see the star who became the idol of millions, in the era of silent films. Young girls—to whom Valentino was only a name until now—want to find out for themselves what it took to win renown as "the world's greatest lover." And, judging by their enthusiastic exclamations, wistful sighs and the far-away, dreamy look in their eyes, romantic ideals haven't changed so very much in the past ten years.

Older folks—to whom Valentino was the personification of hopes shattered, dreams unfulfilled and romance incarnate—relive their cherished memories as they watch that handsome figure move across the screen with all the hypnotic fascination of a dashing knight errant.

For the spell Valentino wove was spun of dreams, and dreams have a greater longevity than any reality.

Valentino Wielded A Wicked Wallop

The return of Rudolph Valentino in "The Eagle", at the Theatre brings back many memories to lovers of sports as well as to Rudy's vast host of movie fans. It may come as something of a shock to the feminine admirers of the romantic Italian star, who stood for the acme of male charms and poetic love-making on the screen, that their exquisitely sleek and suave idol was one of the most perfectly trained athletes of his day and could swing a wicked right that prompted Jack Dempsey and Gene Tunney to pronounce him a fighter worthy of the professional ring.

No romantic screen hero can afford to grow fat, and Valentino went through plenty of physical training to keep himself in shape.

In a magazine article written in 1926, just one month before his fatal illness, Rudy says of the Manassa Mauler: "I learned more from him in a few short lessons than I grasped from every other study and practice in boxing. For example he taught me a trick in hitting that astounded me in the weight it added to my punch."

Rudy stripped at around the middleweight limit. He had the protuberant jowls of a fighting man and was more proud of his mighty muscles than of all his triumphs on the silver sheet.

As for horseback riding—Valentino could hold his own with any cavalry expert or western cowboy. A few of his stunts in the saddle furnish some of the breathless thrills in "The Eagle".

Valentino Daring In "The Eagle"

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

Fought with a real live bear. Stopped a runaway horse and a runaway team. Rode spirited horses. Jumped out of a window.

"The Eagle" is a Clarence Brown production. Vilma Banky plays opposite the star. The picture was produced on a lavish scale. It is now modernized with sound and music.

Screen Lover Also A Great Athlete

Rudolph Valentino, who established himself as the screen's greatest romantic lover, was at the same time one of filmdom's most accomplished athletes and sportsmen. No less a personage than Jack Dempsey gave the Italian star boxing lessons, and "Gentleman Gene" Delmont, an ace pugilist of the 1920's, was permanently retained on Rudy's staff to keep him in perfect physical trim. The star also excelled in fencing, swimming and riding. Some of his remarkable feats of horsemanship form thrilling sequences in "The Eagle", now showing at the Theatre.

Public Demands More Of Valentino

Spurred by the current wave of revivals of the most outstanding films of the various major studios, and by public demand at the box office, Artcinema Associates, Inc. has completed plans to bring back "The Eagle", the most popular picture ever filmed by Rudolph Valentino, widely acknowledged as the greatest screen lover of all time. This production will be the feature attraction at the Theatre beginning "The Eagle" is to be presented in its original silent version, without added dialogue, but it has been synchronized with dramatic sound effects and a complete musical score.

A Pretentious Film

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

Valentino has a role distinctly different from any of his others and he imparts to it a vitality and magnetism that will win even more admirers. The part calls for unusual versatility inasmuch as he appears in three guises—first as a Cossack lieutenant, then as an adventurous bandit, while in masquerade, as a French tutor. "The Eagle" might be described as a romantic comedy-drama. Certainly it has all of these elements, plus a pictorial beauty that delights the eye.

Valentino Public

In 1928, the movie ended abruptly by the raucous early talkies. A world over, while to the noisy step ent art, never sighs of regret never again see tures and stars acclaimed. "The Covered W entino pictures— now to be covered soon to be forgo

But sound mously brought tino's most popu once more. Sta the sent "The Eagle" mortal Rudy, in complete form, for the magical a liant orchestral atic sound effect

When plans made for the re orite, there we open to Artci who controlled he brought bac accompanied b ganist as was talkie days, be written to ments of the p in" on a sour day actors, chrestal score, and recorded on the action and in

Bringing it be volved too ma stacles. The ide voices was discal quickly as it was s for instance, woul sacrifice of supplan voice for Rudolph V

It was evident that, were to be brought Valentino fans, and to the millions of younger movie fans who have never had the opportunity to see the great romantic actor who charmed and thrilled every man and woman of his day, an orchestral accompaniment with proper sound effects must be the solution. That is what is offered in "The Eagle".

GIVE THESE PHOTOS AWAY



Here's your opportunity to pack 'em in at any show you desire to give the beautiful photograph of Valentino away to your patrons.

This is a regular 8 x 10 black and white photo, drawn by the famous artist, Ella Woodward. Stills this size always sell for \$10 cents.

However, if you wish to build up your business on this picture and attract thousands of women patrons, Artcinema Associates, Inc., will bear part of the cost of this promotion and will sell them only to Exhibitors, in lots of 100 or more, for five cents (\$.05) each. In smaller lots they are, ten cents each. You must order them early as there is only a limited supply.

The use of these stills as "give-aways" caused theatres in Philadelphia, Boston, and many other cities to break box-office records.

THIS IS YOUR BEST EXPLOITATION STUNT.

"Over" and "Head" Slow Up A Film

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

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

Cries Real Tears

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

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

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

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

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A great lover in his greatest love role. As rapacious as an eagle was this bandit; as soft as a woman, when his heart ruled. He, the ideal lover ever rules supreme.

HE SPURNED AN EMPRESS TO LET HIS HEART LEAD HIM.

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

THE EAGLE RISKED HIS LIFE TO AVOID ONE WOMAN'S LOVE: HE FACED DEATH TO WIN ANOTHER'S.

He spurned an Empress and her love turned to hatred. Then with a price on his head he became The Eagle; a bandit feared for his daring, cunning, skill at arms. And then, came The Girl, caught by the high-ways only to be freed by the soft glances of half-hidden eyes that won his heart and brought him to her feet.

THE SCREEN'S GREATEST LOVER IN THE GREATEST LOVE ROLE OF HIS CAREER, WHERE HIS HEART LEADS HIM INTO A MAZE OF CONSPIRACY AND HIGH INTRIGUE.

Valentino displays daring skill, intrepid bravery, plus a love that never falters, all of which brings him through direst straits and puts the girl of his choice in his arms.

THERE IS ACTION WITHOUT A PAUSE, ROMANCE THAT STIRS THE SENSES, MYSTERY THAT Baffles, OVER A LOVE THEME THAT SWEEPS THE HEART.

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

THE WORLD'S LOVER BECAME A BANDIT WHOSE DEEDS WERE HERALDED FAR AND WIDE, BUT WHOSE HEART FINALLY TURNED TO ROMANCE.

Valentino was the master of love, yet love mastered him.

THE WORLD'S GREATEST ROMANTIC STAR IN HIS MOST POPULAR PICTURE.

His was love that knew no bounds; his was a kiss that women knew would never die; he was idealistic romance and wild love incarnate.

NO MAN EVER LOVED LIKE VALENTINO DID. HE LIVES AGAIN IN HIS MOST POPULAR PICTURE. A THRILLING STORY THAT PROVES HE WAS THE GREATEST OF ALL GREAT SCREEN LOVERS.

A teeming, pulsating love story of intrigue, filled with red-blooded action, exciting adventures, colorful situations and impetuous love-making. It will live as long as there is love and hate, nobility and deceit, bravery and cowardice, selfishness and sacrifice, and as long as all the other attributes and emotions of life continue to motivate mankind.

LOVE — ACTION — SUSPENSE — CONFLICT — GLAMOUR — HAPPINESS.

Everybody Will Want This Last Published Valentino Book

Today there is a great demand for photographs and books on the life of Rudolph Valentino.

When this demand became so tremendous after it was decided to re-issue his last two best pictures, it was decided to have an entirely new story of his life printed, by someone who really knew him and who really understood him.

Therefore, Miss Beulah Livingstone, the well known writer, who had been a personal friend of Mr. Valentino's was chosen to do the job.

She wrote a book, profusely illustrated with pictures, which cannot be found anywhere else today, telling all of the "wanted-to-know material", for everyone who really wants to know.

In stores throughout the country, this book entitled, "REMEMBER VALENTINO", is sold for \$25 cents each.

To you, as an exhibitor, Artcinema Associates, Inc., will sell them, for your re-sale or distribution as prizes, for \$20 cents each, or for \$12.00 per hundred, (\$12.00 per 100.) Order same direct from Artcinema Associates, Inc., 729 Seventh Avenue, New York City, N. Y.

DON'T OVERLOOK THIS OPPORTUNITY!

These Marvelous Tributes Were Paid by Writers to Valentino

LIFE MAGAZINE, in their issue of June 20, 1938, in talking editorially of the return of the Valentino pictures said in a headline, "RUDOLPH VALENTINO PACKS THEM IN", following with the comment that his "pictures outstrip new ones in box-office receipts" . . . "queues line up before Broadway movie houses to see a star twelve years dead—that is something new." . . . "It means that America is having its first big revival career."

PHOTOPLAY MAGAZINE, in its issue of September, 1938, said: "Today, in American motion-picture theatres, an unprecedented phenomenon is occurring; a star, whose death in 1926 was a major tragedy to film fans is returning to the screen as a rival of the Gables and Taylors of 1938. He is Rudolph Valentino, and people are standing in line at the box office to see him."

Katharine Hillier, in the Washington Daily News, on April 8, 1938, said, "Valentino was the greatest popular crush in entertainment history."

Katherine Smith, famous critic for the Washington Daily News, on April 11, 1938, said: "There's just nobody like him. Nobody the screen ever had. You can't name a star today that's got what he's got. It just can't be described. His pictures bring up day dreams as old as time put the Prince on the white charger, the Round Table knight in the tournament, the Romeo in a darkened garden looking up at a lady's balcony in the moonlight. We love to hug this sentimentality to our hearts . . . Valentino has an indescribable 'umph'."

Mr. Damon Runyon, special feature writer for the Hearst King Features Syndicate, Inc., and for the New York Daily Mirror, under the bi-line of "The Brighter Side", said: "As a feminine-heart swatter, he (Valentino) was worth three Gables and four or five Taylors."

In the Washington Evening Star on April 8, 1938, they said, "Rudolph Valentino had a facet of the love-making technique that secured for him the title of 'Motion picture's greatest lover'." In another issue on April 11th they said, "Valentino still has power to pack 'em in. His pictures draw mobs to the theatres. His image on the screen has one hundred percent 'umph'. Gals in the audiences sigh those sighs the gals sighed back in the 1920s when Mr. V. took a lass in his arms in a manner which indicated she would stay right there until he chose to let her go."

Donald Kirkley, critic of the Baltimore Sun, on May 11, 1938, said, "Valentino still has the power to keep an audience silently attentive. He challenges the Robert Taylors, and Clark Gables, and Tyrone Powers. In his own field, Valentino has had as yet no equal. His abundant vitality and magnetic personality are as obvious today as they were years ago, and he swings into action with a fiery impetuosity that makes most of the current crop of heroes seem rather tame."

The Boston Daily Record on May 18, 1938, said, "Valentino had that 'It'. No other screen favorite had more than he had."

Throughout the country, few critics are better known or more closely followed than Mac Tiney, of the Chicago Daily Tribune. This is what she said on May 28, 1938. "Let the Taylors and the Gables and the Powers pause a moment. Have THEY got what it takes, I wonder, to make an audience come early and lovingly, from long distances, for a glimpse of them, years after taps have been sounded? Valentino through his charm and sincerity is not dated. 'A man's a man a' that', you know, and Rudolph Valentino WAS a man." . . . "They wait in line to see the return of his films."

To quote Dorothy Deere, the critic of the Chicago American, on May 24, 1938, is to say this: "His obituary may have been written years ago, but he (Valentino) is still one of the liveliest attractions in show business. He is bigger now than before he died. We think this is one of the greatest tributes we could write to any human's charm—a charm that after twelve years is still fresh in the minds of those who once were warmed by it . . . Valentino was at least fifteen years ahead of his time."

In the daily magazine section of the St. Louis Post-Dispatch, on June 13, 1938, Virginia Irwin, said: "Sweet young things who have budded since the great Valentino held sway will now know after seeing him what their mamas meant when they answered raves over Robert Taylor and Clark Gable with the sigh, 'But child, you should have seen my Rudolph Valentino'."

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YOUR POSTERS

Posters and lobby displays are your best attention attractors. One of the most important features in the advertising of this great production is that you use plenty of outdoor advertising. Everything is prepared for you.

PLACE ORDERS EARLY

YOUR DISPLAYS

Everything pictured here is colorful and alive with the interest that attracts audiences. Material like this shown here will make your town sing out with the merits of the picture, if you will only use them in large quantities.

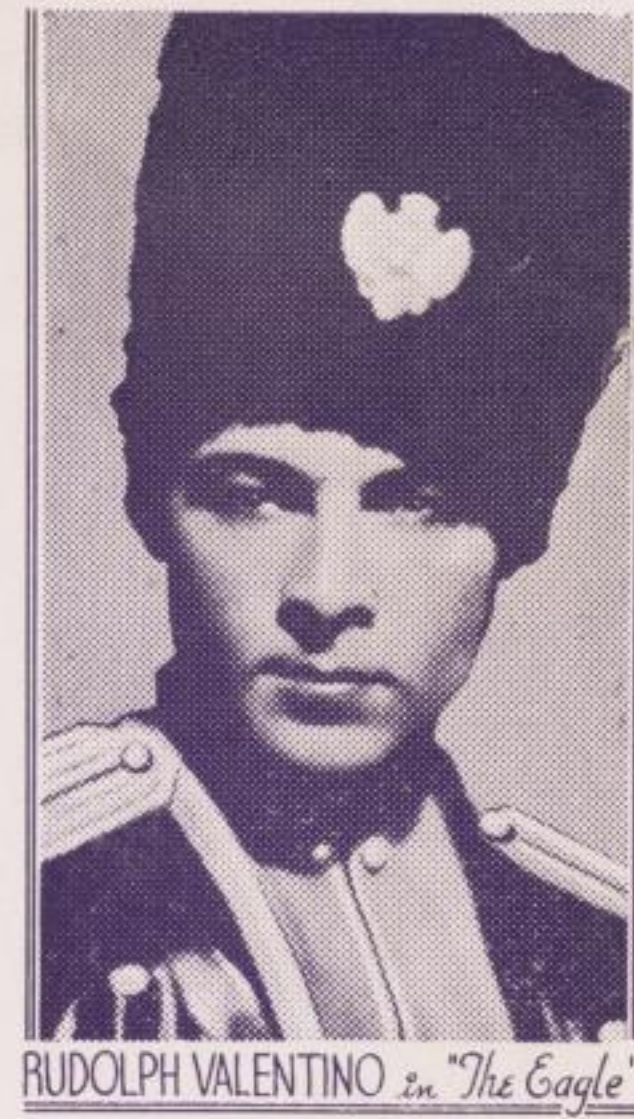
PLACE ORDERS EARLY



PRINTED IN U. S. A.

SELL YOUR SEATS WITH

THESE ADVERTISING AND



One Col. Prod. Cut, X1. Mat. 10c.



Two Col. Prod. Cut, X8. Mat. 20c.



Two Col. Adv. Cut, X19. Mat. 20c.



One Col. Prod. Cut, X4. Mat. 10c.



One Col. Prod. Cut, X3. Mat. 10c.



One Col. Prod. Cut, X5. Mat. 10c.



Two Col. Prod. Cut, X7. Mat. 20c.



Two Col. Prod. Cut, X9. Mat. 20c.

USE PLenty OF ADVERTISING AND PUBLICITY CUTS

As you can well see there has been prepared on this production more advertising and publicity material than is generally given you on any big picture.

There are eleven advertising cuts and twelve production cuts all of which will prove appealing to your public, if used. There are stories on other pages that can be used with each and every one of the production cuts and the ads are so arranged so that you can add additional material to your own liking.

Publicity material is always greatly enhanced in our local newspapers when accompanied by illustrations. You have plenty here for your every need and want. So go to it.



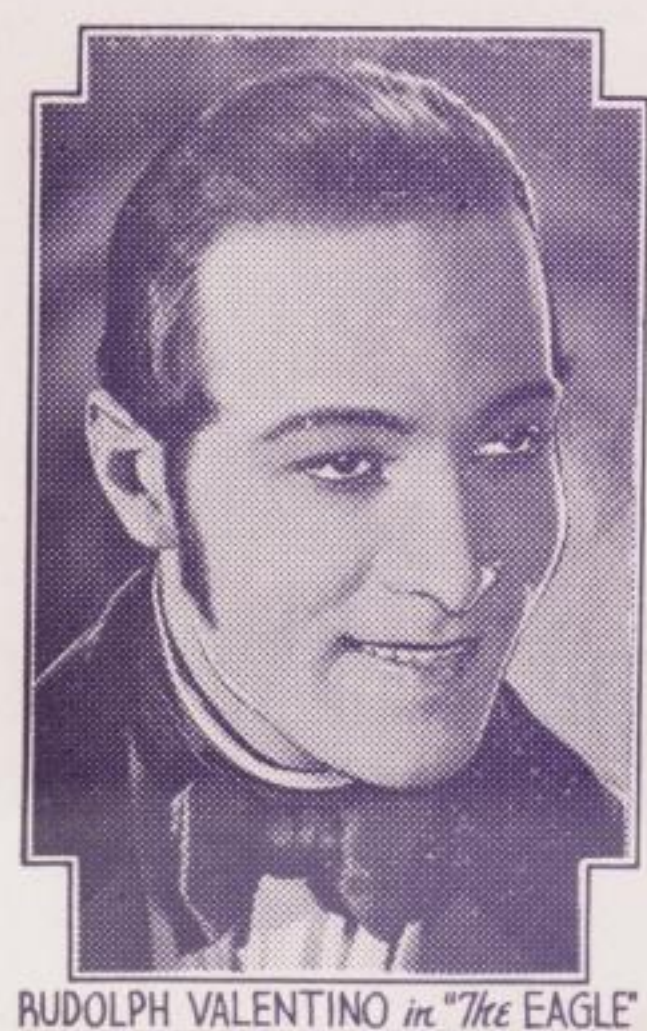
One Col. Prod. Cut, X6. Mat. 10c.



Three Col. Adv. Cut, X22. Mat. 30c.



Two Col. Adv. Cut, X20. Mat. 20c.



One Col. Prod. Cut, X2. Mat. 10c.



Three Col. Prod. Cut, X3. Mat. 10c.