The Picture of the Generation

DIANA WYNWARD

Jane Marryot
Robert Marryot
Alfred Bridges
Ellen Bridges
Fanny Bridges
Joey Marryot
Edward Marryot
Margaret Harris
Edith Harris
Amie Grainger
Cook
Mrs. Snapper
George Grainger

Diana Wynyard
Clive Brook
Herbert Mundin
Una O'Connor
Ursula Jeans
Frank Lawton
John Warburton
Irene Browne
Margaret Lindsay
Merle Tottonham
Beryl Mercer
Tempe Pigott
Billy Bevan

THE CHARACTERS & PLAYERS

HERBERT MUNDIN
(Alf Bridges)

Born in Lancashire and educated at St. Albans Grammar School. Left school to join the Navy during the War, and served on a minesweeper. Says that is how he first cultivated his sense of comedy! When de-mobilised, joined a pier concert party. Andre Charlot saw his work and he later signed him up for the famous Charlot's Revue.

Appeared in several Royal Command Performances.

Later tried several British film companies, but in spite of his West End stage work they didn't know him! After playing several parts in British quota films went to Hollywood, and after months of disappointment World's End Studio of Fox gave him a test and signed him to a long-term contract.

Has since played in a number of successful Fox pictures, but "Cavalcade" represents his first real opportunity for dramatic as well as comedy acting.

CURTIS ROBBINS

Born at Snaith, in India, where her father was a British Government official. Her mother was an actress. Educated in convents; studied at the Academy of Dramatic Art, in London. First on the stage in 1925. Since in many leading character and stage roles.

First in British pictures in 1926. "Cavalcade" is her first Hollywood performance, and incidentally the first in which she used her singing voice.

Married to Robin Irvine, actor and producer.

UNA O'CONNOR

Ellen Bridges

Born in Belfast and educated at Omagh, Ireland. First on the stage in Dublin in 1911 when she played in "The Shewing up of Brighton Ponnet." Her first London stage appearance was in "The Magic Glass" in 1913.

Since that time she has played almost continuously leading character roles in London and New York. Played small parts in several English films including "Dark Red Rose," "Murder", "The Oblique Lady," and "Timbuctoo." Played Ellen Bridges in the Drury Lane, stage production of "Cavalcade," and was taken to Hollywood to fill the same role in the film. Her splendid rendering of it resulted in the signing of a long-term contract with Fox.

THE CHILDREN

Edward Marryot
Joe Marryot
Edith Harris
Fanny Bridges
Dick Henderson, jnr.
Douglas Scott
Sheila McGill
Bonita Granville

THE PRODUCTION STAFF

Director
Frank Lloyd
Scenario
Reginald Berkeley
Assistant Director
William Tunnell
Dialogue Director
George Hadden
Director of Symbolism
Wm. Cameron Menzies
Musical Director
Louis de Francesco
Photographer
Ernest Palmer
Research Director
Lance Baxter
Art Director
Wm. Darling
Film Editor
Margaret Clancy
Sound Recorder
James Aiken
Ladies' Costumer
Earl Luick

FACTS AT A GLANCE

Title
"Cavalcade"
Stars
Length
10,073 feet
Certificate
"U"

COMPLETE CAMPAIGN BOOK
A great story of a love that held in defiance of the rushing Cavaledge called Life.  

"Cavaledge," which as the result of thousands of requests comes again to the screen, is told with such artistry and feeling as to nearly every emotion to which the human heart can be susceptible. That is the principal reason why it was selected by a Hollywood film company for production as a super picture.

Costing more than a million dollars (about $300,000 at present rates of exchange), portraying scenes in which as many as 5,000 "extras" are employed, and utilizing specially built sets costing approximately $80,000, "Cavaledge" is the most ambitious screen entertainment ever undertaken anywhere.

The film appeals to all members of the English speaking race, the United States, where its presentation has been sensation everywhere, and Great Britain, and all the component parts of the English language speaking world—never sets: Canada, Australasia, South Africa where English ideals and customs are scattered over the globe, north, south, east, and west.

More than 250,000,000 English-speaking people, including the Anglo-Saxon colonies in China, the South Seas in Central Africa, through the Mediterranean, and in the West Indies are potentially interested in the story "Cavaledge" tells.

It carries universal appeal in the patent of the movie magnates, because its dominant theme, mother love and maternal sacrifice, appeals sympathetically and understandingly in every human breast regardless of flag or frontier, colour or creed, sex or age. Coupled with this, there is a worldwide sympathy with its theme of peace through the outlawry of war. "Cavaledge" tells of a mother's protective instincts frustrated by the criminal policies of governments which lead to war and then fatten on the patriotism and adventurous spirits of youth and nation.

Noel Coward, its author, continued to focus these emotions and their inevitable developments over the pressure of more than three decades, squarely on to the heartstring of a single family in London, of a grand total of 250,000,000 English-speaking people of the world, the finest picture of English ideals and customs ever conveyed through any single medium.

BRITAIN THROUGH THIRTY AMAZING YEARS!

"Cavaledge" is a preoccupation of the years. It is a story of a family and of a nation. It is more. It is a message of faith in the future: Motherhood's battle cry against war. It points out all the influences which lead to the threat of civilization with degradation, disintegration and diseases of the spirit. It is a story as though Noel Coward, its brilliant author, in striving to do honour to country and nation, has caught the glory of Nurse Cavel's last warning and given it his own susceptibility.

Its great precession of time and events opens to the sound of bells ringing in the twentieth century. Robert and Jane Marryott return home in time to drink their toast to the new year, and on their heels comes the almost sacred ritual: a time for repudiating the love and loyalty. But with the bells of 1909 mingled the rumble of cannon: the Boer War. The Marryotts are too late, says the Boer. All Mr. Marryott's commission in the City Imperial Volunteers.

In their servants' hall, too, there is a threat. A war dins New Year hopes. Alfred Bridges, their butler, is leaving his wife Ellen and their tiny daughter Fanny to join the ranks in South Africa. Soon the farewell are said and the first of the great mass "Cavaledge" scenes start and thrills us. The troopship is leaving the docks and this is the moment of anguish.

The weary war mothers go on . . . at home the women wait . . .

Maloney is besieged. In the Marryott home the children, Edward and Joey, play soldiers.

On the night when the Marryott's friend, Margaret Harris, induces Jane to join her in a theatre, Jane, too stunned to resist, is still too greedy to enjoy. Suddenly the world is disrupted. Another terrific spectacle sweeps across the screen.

London's Metaseyng joy merges into the gates of streets lined with crowds to welcome home the V.A. Marryott and his butler, Alfred Bridges, are reunited to their families. . . . Peace again.

"The war victory." Victoria the bells turn to funeral bells. . . another a "very little lady with five kings riding behind her" is on her way to Westminster Abbey. The Marryotts receive the news, the whole nation, the sorrowful farewell.

From the austerity of the Marryott West End home the story takes us to an East End slum where Alfred Bridges has acquired a "pub." Time moves . . . soon Bridges is his own best customer. Drink and idleness settle. The Marryotts receive a letter from a distant relative, the whole nation, the sorrowful farewell.

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At the absence of the Marryott West End home the story takes us to the East End slum where Alfred Bridges has acquired a "pub." Time moves . . . soon Bridges is his best customer. Drink and idleness settle. The Marryotts receive a letter from a distant relative, the whole nation, the sorrowful farewell.

"Time changes many things, but it cannot change old friends," says Lady Marryott.

"She is right . . . time changes many things," re-echoes the sad-faced Ellen Bridges . . . Bridges is a little male and child and staggering from the house to meet death under a lumbering horse-drawn fire engine.

Then on to July, 1910. The sunny beach is crowded: the concert party is gay . . . the Marryotts and the Bridges in unexpected encounter. Ellen the young girl, is made money, and then tragedy strikes. The lover who is heading towards a stage career . . . the colour of the beach mob is determined . . . the young ladies of the heart-throbbing hunter of the coast and the.1, and then an aeroplane overhead. Deafening cheers: Bletrot has opened the English Channel! Away from the cheering crowds two lovers look out to sea and dream.

April, 1912: a liner gliding across a moonlit sea: two lovers on deck. The ocean—its depth, its beauty—incomparably with their love! . . . A wonderful honeymoon, but a beginning transformed into an end. "The light is the "Titanic."" the lovers Edward Marryott and Edith Bridges. Deafening cheers: Bletrot has opened the English Channel! Away from the cheering crowds two lovers look out to sea and dream.

Another two years have flown and the rumble of cannon sounds again. It is August 4th, 1914: the heavy black cloud of war heaves its evil shape above unsuspecting humanity.

The spring years of happy, death and destruction: hate and havoc. Sir Robert and Joey Marryott are both drawn into the vortex: Jane is working in a hospital, and she is decorated with others of her kind . . . broken . . . despairing . . . praying.

1916-1919—1916—1919—the inferno goes on. France is blackened and torn. London is bombarded by Zeppelins. heartrending farewells are said at Victoria Station: there are poignant scenes. A wounded coming home.

Lady Marryott, while he has met Fanny Bridges, now a successful cabaret dancer, and has love and time to socialize.

November 11, 1918. The service rich Ellen Bridges visits Lady Jane Marryott, informing her of the affair between Fanny and Joey. Now "the war is all over" she thinks they ought to marry. Lady Jane, indignant but restrained, thinks the lovers should be left to manage their own affairs. Deafening cheers: Bletrot has opened the English Channel! Away from the cheering crowds two lovers look out to sea and dream.

"Guns boom—sirens shriek: Armistice has been signed. A telegram reaches Lady Jane. "You need not bother about Fanny and Joey," she murmurs, "he is dead!"

Then the screen quivers to unforgettable scenes of London gone mad, among the delirious Trafalgar Square Armistice crowds: More, dazed but not broken, hysterically raises a cheer . . . Symbol of noble suffering in Motherhood.

The physical struggle is over; the fight back to sanity begins. 1918—1919—and on to 1913 shows us a war-ravaged generation groping for a solid faith among the shattered remnants of a pre-war world.

December 31st, 1912, Lady Jane and Sir Robert Marryott, aged and childless, rise tortuously to toast yet another year.

"I still believe in the future," says Sir Robert.

"Our manmade life has been a success. Jane," Lady Jane replies . . . "anxiously sometimes and sad and sometimes unbelievably happy, but, thank God, never dull or dull. She raises her glass and says," . . . "Now let's couple the future of England with the past of England. The glories and victories and triumphs that over us the sorrows and the tears of the ages have covered our heads. Let's drink to the sons who made part of the pattern and to our hearts that find in them. Let's drink to the spirit of gallantry and courage that made a strange heaven out of unbelievable hell. Let's drink to the men who are one day this country of ours, which we love so much, will find Dignity and self Greatness and Peace.

Outside, a new civilization awaits the New Year. St. Paul's Churchyard is packed with people . . . a strange light shines upon its hallowed walls. The heavens cross above, unaccompanied by gold. The heavens cross above, unaccompanied by gold. And, rising above the clouds, go the phantoms of hope and courage . . . the spirit of Cavaledge, the Great Awakening us on to Greatness—and Peace.

GIRL OF 26 LOOKS 32!  Grows old deliberately

Is Diana Wynyard, the lovely English girl, who created a sensation in Hollywood's file of Noel Coward's "Cavalcade," to share the triumphant of the few film beauties who seem fitted to give a true characteristic of the dignified, austere, but fearfully soulful Jane Marryott, who is the chief character in "Cavalcade"? Tests proved that even the best that the stage could offer would in no way satisfy the film cameras.

Then Diana Wynyard, at that time unknown in Hollywood, was wattled. She went before the camera as the young Jane Marryott of 1899—frenzied young wife and mother, into whose life a tone shadowed was cast by dark Africa. The Boer War was taking from her the young officer husband with whom she was passionately in love.

The result of the test was electric—here was a striking new star, a pure English type with great dramatic force, and with regal dignity persistent in the best British womanhood.

But the Hollywood people still doubted whether Miss Wynyard could play the part. For Jane Marryott she must be able to start her performance at 25 and end it as a woman of 65.

With faint hopes they asked 26-year-old Diana to show them what she could do with the character of Jane Marryott, aged 65, Clothes, make-up and art combined in the making of the most astonishing film test turned out of the experimental studios of Hollywood.

Diana, as the whole film world now acknowledges, was Jane Marryott. Not only the Jane of 1900 with the two young children, but Lady Jane of 1912, aged and childless.

Beautiful Diana Wynyard as Jane Marryott in the amazing Fox Film of Noel Coward's "Cavalcade." This shot was taken in 1929 and shows her as an old lady of 65, a most wonderful feat of make-up and acting.
NOVELTY HERALD

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TRAILERS

Trailers of this picture are supplied by the National Screen Service, Ltd., Broadwick House, Broad Street, W.1., to whom all orders should be addressed.

"CAVALCADE"

by Cable

How Noel Coward Wrote It

Many playwrights have written their plots on their cuffs. Some have written them on odd envelopes and scraps of paper which happened to be handy when inspiration struck them. But Noel Coward is probably the first author to write a play in a cabledgram, the transmission of which cost several hundred pounds. It happened in this way, as Mr. Coward tells the story:

"I'd had a play like 'Cavalcade' in mind for some time, and one day, while I was in New York acting in 'Bitter Sweet,' I decided to cable Mr. Charles H. Cochrane asking him what he thought of the idea. He cabled back to tell him the story, so I sat down and wrote the longest cable I hope ever to write. I outlined every one of the 21 scenes in the play, giving a complete description of settings and everything but the actual dialogue."

That cable is probably the longest single message ever sent across the Atlantic.

"CAVALCADE"

"Cavalcade" met with a success far richer than any other screen classic, and, as the result of thousands of requests, has been re-issued. Your exploitation will be backed by its proved universal appeal.

The keynote of "Cavalcade" is Dignity and Greatness. Sell it with Dignity, but sell it Big. Keep all your theatre displays free of insinual effects, of warlike and flag-waving suggestions.

Take full advantage of the unusual opportunities this film affords for free Press publicity.

The film opens up almost limitless opportunities for the advertisement and exploitation tie-up. The varied music in "Cavalcade" suggests important tie-up arrangements with music dealers; the H.M.V. record of excerpts from the Drury Lane play indicates window displays of sets and discs to the mutual advantage of ex-hibitors and gramophone dealers.

The old-fashioned dress styles worn in the film could be fairly easily reproduced and contrasted in shop window displays with current feminine styles now definitely under the influence of late Victorian and early Edwardian designs.

Although "Cavalcade" is by no means an instructive film in the limited sense of the term, it is definitely one of those very rare screen subjects which lend themselves to topical use in the classroom.

It has a "U" certificate, and is in every way an admirable entertainment for juveniles, to whom it will convey, more vividly than a whole term's course in history, the national highlights of the past thirty years.

Exhibitors—especially those in the vicinity of large educational institutions—may find it highly advantageous to co-operate with local schoolmasters with a view to fostering this juvenile interest in "Cavalcade."

This will result in valuable word-of-mouth publicity for you.

CATCHLINES

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* * *

A great story of a love that held in defiance of the rushing Cavalcade of Life.

* * *

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* * *

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