Things We Can Prove
And Defy Anyone To Disprove

TO THE EXHIBITORS:

This day of high competition leads to aggressive battles in advertising, through the press, word of mouth and every possible means of communication.

What follows is not an idle statement:

Four years ago, the Washington Herald said: “Griffith is the only producer who can put his pictures into the theaters at two dollars, and have them so satisfy the public that he can keep his pictures there.”

This is as true today as when it was written, despite all words to the contrary.

Anyone who has the money to spend can bring pictures into New York, advertise them heavily; and if they do not meet the public’s approval, continue at a loss as long as the money holds out.

But from one end of the country to the other, “THE BIRTH OF A NATION,” “HEARTS OF THE WORLD” and “WAY DOWN EAST,” have had profitable engagements in each and every city played, including New York; and these ARE STILL THE ONLY pictures that have done this. If you think otherwise, YOU ARE BEING DECEIVED.

“DREAM STREET,” Mr. Griffith’s latest picture, has met with exactly the same reception as his other plays. “HEARTS OF THE WORLD,” when first shown, did
not make a big impression. The critical comment said it was not another “Birth of a Nation.”

Even the men who had managed “The Birth of a Nation” refused to manage this play because they said it would never be successful. Yet, until the war suddenly ended, it was one of the most successful plays ever produced. Almost as successful as had been “The Birth of a Nation.”

When “Way Down East” came out, the same criticisms were made—that it was not another “Birth of a Nation.” They were waiting for the Ku Klux Klan to come, and did not see the climax that was to be as powerful to the people as the famous ride.

And now with “Dream Street” the same is said again, only this time it is compared to “Way Down East” which the critics NOW accept as a classic; apparently forgetting what was said when it was first shown.

“Dream Street” is not another “Way Down East.” It is an entirely different picture. But the great masses, including the swaggerest people from Fifth Avenue and the equally important people of other streets, not so well dressed, have flocked to see it. Up to the sixth night (when this is written) more people have been turned away than from any picture in history. True, the Ku Klux do not ride to the rescue, nor is there a great ice flow—but there is SOMETHING. Perhaps even greater than these.
There Is A Grandeur About
“Dream Street” That Floods The Heart

It appeals to the highest decencies and the cleanest longings. It awakens Faith—and Hope—and Love—and brings a serene certainty into the hearts of the public.

As the astute critic for “Variety”—Mr. Rush, says:

“It will have a following as great, if not greater, than anything Mr. Griffith has done.”

Mr. Weller, of the N. Y. Review, finds it: “A sparkling gem—a thing of rare distinction. Other pictures seem like trash when classed with Mr. Griffith’s; and ‘Dream Street’ is a masterpiece.”

“In popularity, it should be a ‘Main Street’ of the films.”—N. Y. Sun.

The proof of this picture’s power is not based only on the Broadway showing, where its success is truly sensational.

It has been tried in the picture theaters.

In Middletown, New York, the second night drew within fourteen dollars as much as the second night for “Way Down East”—and this was the last week in Lent.

At Yonkers, after the matinee showing, thousands of people clamored that night for seats—hundreds stood and not a person left.

It is, indeed, a picture for the people, high and low.
A Noble, Splendid Picture---

"With moments of inspiration—moments only a great soul could produce."—N. Y. Globe.

"It has that indefinable touch that makes Griffith supreme in the motion picture world."—N. Y. Mail.

The Very Winds of Beauty Blow Across It

"Easily the most artistic picture which Mr. Griffith has ever made."—N. Y. Commercial.

"Beautiful scenes fairly swim before the delighted onlookers’ eyes."—N. Y. Telegram.

"As full of surprises as a Christmas pudding, it is one of the artistic triumphs of the year."—N. Y. Telegraph.

A Quick Action Swarms to a High Suspense

"It grips the spectators—with a vitality so often lacking in motion pictures."—N. Y. Times.

"Holds your interest from start to finish."—N. Y. American.

"Too high praise cannot be given the direction and skill with which the dramatic effects are achieved."—N. Y. Evening World.

"Griffith’s sheer genius is revealed again."—N. Y. Telegram.
The Players Know That
Secret Language of the Screen

In the leading roles are:

Ralph Graves as James “Spike” McFadden, who conquers the girls with his golden voice, and the men with his bold fists, and reigns king of the district.

“I have seen no better screen actor than Ralph Graves. He has dash, youth, facial expression and wonderful magnetism.”—Alan Dale in N. Y. American.

Miss Carol Dempster as Gypsy Fair—the dancing girl, who is gentle, brave and gay, swift and restless as a bird—with velvet eyes and lyric body.

“Miss Dempster easily attains first rank as a Griffith leading lady.”—N. Y. Telegram.

“She is youth personified, a type with intelligence.”—N. Y. Journal.

Charles Emmett Mack, hailed as the greatest of recent Griffith “finds,” appears as the younger brother, weak, wistful, glorious with talent; but capable of—

“He is a shining spot in the production.”—N. Y. World.

Edward Peil, as Sway Wan, a Chinaman in silks, crafty, revengeful, who tops a long-standing feud with astounding cunning.

Porter Strong, as Sam Jones, just plain Georgia negro, who wants to get home but has no money.

Charles Slattery, as the Police Inspector.

Tyrone Power, the Sayer of Truths and Good Thoughts.

Morgan Wallace, the Man with the Mask, and the devilish violin.
The Story

is laid in a large city; probably London, with its fogs and mysterious streets of adventure.

It is a dramatic comedy. The players walk the dim streets, perhaps with their faces turned to the Evening Star.

Love and great dreams are there; startling action and bursts of strange adventure.

The Many Sets

More than in any picture Mr. Griffith has made.

"The sets should be the envy of any producer in this country or of any other."—N. Y. Post.

"Interiors have soft, elusive corners. Exteriors have the touch such as artists achieve in great paintings."—N. Y. Telegram.

"Again Griffith is the master at making scenes which hold the eye and command interest."—N. Y. Times.

"Again Griffith shows himself as the Rembrandt of the screen."—N. Y. Journal of Commerce.

The Photography and Music

"The witchery of the very beautiful scenes is increased by the musical scoring."—N. Y. Globe.

"The photography is so beautiful you wonder if you have ever seen such wonderful effects, certainly only in Mr. Griffith's pictures."—N. Y. Tribune.

"The scenes look as if they might have come from the brush of a Beardsley."—N. Y. Sun.