THE MERRIEST MIXUP EVER IMAGINED!

THEY LOOKED ALIKE—
BUT THEY DIDN'T
MAKE LOVE
ALIKE!

BRIAN
ATHERNE
and
S. Z. SAKALL

in

THE MAN
WHO LOST
HIMSELF

with
NILS ASTHER
Henry Stephenson • Dorothy Tree • Sig Rumann

Based on the Novel by
H. DE VERE STACPOOLE

RENOWN PICTURES CORPORATION LIMITED
111a WARDOUR STREET, LONDON, W.1.
GRAND COMEDY HIT IS CURRENT ATTRACTION AT THE THEATRE
(Prepared Review)

IF you’re in the mood for laughter (and who isn’t these days?) take yourself along to the......Theatre and see Renown’s “The Man Who Lost Himself” which has been entertaining crowds of happy picturegoers wherever it has been shown. You’ll find it one of the hottest packages of comedy in town.

Bowling along steadily to a tune of hilarious complications and witty dialogue, “The Man Who Lost Himself” presents Brian Aherne and Kay Francis in the leading roles, and is based upon H. DeVere Stacpoole’s famous novel of the same name.

Aherne plays two roles, Evans and Scott. Evans is a sober business man, Scott an eccentric man about town. Scott gets himself so involved with women, debts and other annoyances that he commits suicide—but not until he has installed Evans, who looks remarkably like him, in his own home.

When Evans tries to convince the servants and Mrs. Scott that he is Evans and not Scott, no one, not even Mrs. Scott, believes him. And in the complications which follow Evans finds himself in love with his “wife” and wants to marry her! The situation furnishes a steady flow of excellent comedy which works up to a neat and thoroughly amusing climax.

In supporting roles are seen Nils Asther as a sympathetic admirer of Mrs. Scott, Henry Stephenson as the puzzled family attorney, Marc Lawrence as a blackmailer, and Dorothy Tree as Scott’s conspiring lady-friend.

S. Z. “Cuddles” Sakall scores another comedy triumph with a performance guaranteed to have audiences holding their sides. When this Hungarian actor (who appeared in many European films between 1927 and 1939) made “It’s a Date,” his first American film, he understood not a word of the English language, and merely repeated his lines without knowing what they meant! Today he has mastered the language perfectly, as his performance in this picture testifies.

We think you’ll like “The Man Who Lost Himself”—it’s the most original, most delightful comedy you’ll see this year.

CATCHLINE
Loaded with laughs—studded with stunts
Her husband had a double—but she didn’t!

She’s not herself, and he’s two other guys' craziest comedy!

He’s insane—with love! She’s

It’s all about a lucky gent who ran into a double’s wife.

POPULAR ENGLISH NOVEL FILMED IN STATES
(Advance Story)

OPENING next week at the..........Theatre is release, “The Man Who Lost Himself,” a hilarious comedy starring Brian Aherne, Kay Francis, S. Z. Sakall at the head of a large and imposing cast.

Known is the fact that this picture, based on the well-known novel of the same name by H. DeVere Stacpoole, was originally intended to be produced in England. Preparations were made for its production over there, but circumstances prevented our producers from getting along and so the screen rights were sold to American studios.

It emerges as a slick, racy piece of fun, admirably attuned to the demand for more light entertainment.

RENOV PICTURES CORPORATION
Comedy Sensation Of The Season!

The picture presents Brian Aherne, co-starred with Kay Francis, in two roles—one, that of Malcolm Scott, no-good eccentric, and also as Evans, a likeable straightforward character. The two men have many scenes, much conversation and a lot of action together, and that's where Fulton's work came in. The double-character effect had been obtained photographically many times and by various processes before. But, according to Fulton, this time it has been done differently.

CHARLES RAY HAS ROLE IN COMEDY

ATTENDING to make a comeback in talkie films via bit parts like so many other old-time favorites (William Desmond and Franklyn Parnell are two further examples) is Charles Ray, one-time top-ranking star of the silent screen, who will be seen in "The Man Who Lost Himself," which comes on ... to the Theatre through Renown release.

Ray, famous for his "yokel" characterizations in such films as "A Farmer's Boy," virtually retired from the screen after he had lost a fortune in picture enterprises. Recently he has been accepting roles in an endeavor to establish himself once more as a screen player.


BRILLIANT CAMERA WIZARDRY FEATURE OF UNUSUAL COMEDY

The same technical skill in photography which made possible the successful "Invisible Man" thrillers was employed in the making of the hilarious comedy "The Man Who Lost Himself," which comes to the ... theatre next ... John Fulton, A.S.C., the cinematographer who invented the photographic process which made the invisible actors possible in that series of pictures, was faced with a different problem in "The Man Who Lost Himself." Instead of making one actor invisible, his job was to make him doubly visible—to make two actors appear where only one man really was.

111a Wardour Street, London, W.1
Managing Director: J. G. MINTER
Cables: BIRKENHEAD, LONDON
Telephone: GERRARD 4403-5
THE SYNOPSIS

When John Evans awakens in a strange bed in a strange house, he dimly remembers a round of cafes and other drinking spots in the company of Malcolm Scott, an acquaintance he made because of Scott's resemblance to him. But that does not explain why the butler, Paul, insists that he is Scott. No amount of argument will convince Paul that Evans is really Evans. Gradually, Evans learns that Scott, for whom he is mistaken, is an eccentric and that Scott's idea of humour must be working in this practical joke. Evans leaves the house—and is again mistaken for Scott, this time by Mrs. Adrienne Scott, Scott's wife, who asks to see him at the house he has just left. He learns more of the missing Scott. Scott is dead, a suicide under a subway train—but Scott has been identified as Evans. As Evans is unable to convince anyone that he isn't Scott, he decides to play along with the situation, particularly as he finds himself falling in love with Adrienne, who has separated from her husband. He learns that Scott has dissipated the family fortune, that he was the victim of a blackmailer. Insurance investigators, not satisfied that the dead man, whom they believe to be Evans, was not killed for his insurance, call on the supposed Scott—and Evans, now realises that his predicament is worse than before. But these same men call on Scott's wife, and as they tell their story, Adrienne suddenly realises what has happened, and Evans wasn't lying when he insisted he was not Scott. She rushes to his side just as he is being hauled away to the insane asylum by alienists who still believe him to be the eccentric Scott.

THE CAST

John Evans .......................... Brian Aherne
Malcolm Scott ......................... Kay Francis
Adrienne Scott ....................... S. Z. Sakall
Paul ..................................... Nils Asther
Peter Ransome ...................... Henry Stephenson
Frederick Collins ................... Sig Rumann
Dr. Simms ............................. Dorothy Tree
Mrs. Van Avery ....................... Janet Beecher
Mrs. Milford .......................... Marc Lawrence
Voles' Man ................................ Sarah Padden
Mulhausen ............................. Henry Kolker
1st Maid ................................ Eden Gray
Venetia Scott ......................... Selmer Jackson
Mr. Green ................................ William Gould
Mr. Ryan ................................ Margaret Armstrong
Mrs. Van der Girt

THE CREDITS

Screenplay by ........................ Eddie Moran
Based on the Novel by .............. H. DeVere Stacpoole
Directed by ............................ Edward Ludwig
Camera man ............................ Victor Milner
Art Director ........................... Jack Otterson
Costumes by ........................... Vera West
Sound Supervisor ........................... Bernard B. Brown
Musical Director ........................ H. J. Salter
Associate Producer ........................ Ben Hersh
Produced by ............................ Lawrence W. Fox, Jr.

REGISTRATION DETAILS

LENGTH .................................. 6537 feet
CERTIFICATE .......................... "U"
REGD. NO. ......................... F.4026

PUBLICITY AVAILABLE

STILLS

Set of 8, 10 x 8 .......................... 6/6
Set of 8, 11 x 14, coloured ........ 8/-

FOSTERS  Quad Crown, 30 x 40, broadside 3/6

STEREOS As illustrated

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TRAILER

An excellent crowd-pulling trailer can be obtained from Messrs. NATIONAL SCREEN SERVICE of
Wallace House, 113 Wardour Street, London, W.1

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