ALL THE

COLOURFUL

ROMANCE

AND

STIRRING

ADVENTURE

OF A

RAFAEL SABATINI

NOVEL

BROUGHT

TO THE

SCREEN
THE MARRIAGE OF CORBAL

A CAPITOL FILM PRODUCTION

"THE MARRIAGE OF CORBAL"
Adapted from the novel by Rafael Sabatini
with
NILS ASTHER
HUGH SINCLAIR
HAZEL TERRY
NOAH BEERY
Directed by KARL GRUNE

CORRECT BILLING

THE PLAYERS

Varenses  ................................................................. NILS ASTHER
Marquis of Corbal  ....................................................... HUGH SINCLAIR
Cleonic  ................................................................. HAZEL TERRY
The Sergeant  ............................................................. NOAH BEERY
The Fugitive  .............................................................. Ernset Deutsch
Pierre  .............................................................................. Davy Burnaby
Jean  ................................................................................. Clifford Mclaglen
Major  ................................................................................ Arthur Rigby, Jr.
Charles  ............................................................... Ralph Truman
Roder  ................................................................................ Brian Bachel
Shepherd  ................................................................. Gordon Begg
Deaf Peasant  ................................................................. Vincent Sternroyd
Commandant  ............................................................... Charles Paton
Gamekeeper  ................................................................. Percy Walsh
Chaplain  ................................................................. Walter Sondes
General  .............................................................................. Hubert Leslie
Hostess at Inn  ............................................................... Moyna Lynd

THE STORY

Citizen Deputy Varenses has become fascinated by one of the condemned prisoners at the time of the Terror in Paris. Disguising her as his nephew, he takes her with him to Nevers, there to quell some counter-revolutionaries whose leader is the Marquis of Corbal.

After Varenses has made obvious to Cleonic, the young prisoner, his real reasons for rescuing her, she manages to elude him and is only prevented from falling into the hands of the armed escort by Corbal, who takes her to his chateau. Corbal and Cleonic fall in love, and, realising this, Varenses proclaims a law compelling every unmarried aristocrat to marry a peasant within three days or die. Corbal refuses, and on the second night he and Cleonic are married in his private chapel.

Varenses hears he is to be superseded at Nevers, and, learning of Corbal’s marriage, he compels the Marquis to change jackets with him and shoots himself as a final gesture to the girl whose life he had saved. Corbal—dressed as Varenses—and Cleonic—again in male disguise—are thus enabled to escape over the Swiss border.

EVERYTHING AT A GLANCE

STARS: NILS ASTHER, HUGH SINCLAIR, HAZEL TERRY, NOAH BEERY.
STORY: ROMANTIC DRAMA.
PRODUCTION: CAPITOL FILM.
DIRECTOR: KARL GRUNE.
AUTHOR: RAFAEL SABATINI.
ADAPTATION: S. FULLMAN.
LENGTH: 8329 ft.  RUNNING TIME: 92 MINUTES.
REELS: 8.  REG. NO.: BR13221.  CERTIFICATE: A.

PRODUCTION STAFF:
Chief Cameraman  .................................................. OTTO KANTUBEK, A.C.T.
Musical Score  ....................................................... Allen Gray
Lyric  ................................................................. Clifford Grey
Costume Designing  ........................................... E. E. Stem
Assistant Cameramen  .......................................... R. Black
Art Director  ........................................................... JOHN MEAD
Editing  ............................................................... R. Stoake
Sound Recording  .................................................. A. S. Ross
Reel No.  ............................................................... P. Brown
THE MARRIAGE OF CORBAL

The Revolution is spreading throughout France. Vague, incredible rumours of it are reaching the quiet rural districts, while in Paris itself the guillotine never rests from its grim work, except for resharpening after every five hundred heads.

Citizen Deputee Varennes, young, unscrupulous, but not undistinguished, has become fascinated by one of the condemned prisoners. Almost from under the guillotine's blade he carries the young aristocrat from prison and out of Paris, dressed as a drummer boy and positing as his nephew Theo. With a mounted escort they head for Nevers, in Burgundy, ostensibly to quell some active counter-revolutionaries whose leader, apparently is the popular Marquis of Corbal.

Forced riding almost to Nevers, which is near the Swiss border, exhausts Theo, and Varennes, plainly concerned, halts and billets the party at an inn. Threatened by the other soldiers with an involuntary bath, Theo diverts in the river and swims to the other bank; and then, with uniform spread out to dry, curls up and drops asleep.

The Marquis of Corbal, searching for poachers, hears suspicious sounds and goes to investigate. He sees Theo—and realises that the drenched drummer boy is a girl.

That night Varennes makes obvious to Cléonie his real reasons for rescuing her and endangering his own neck by the pretence. She is able to stave him off, and later to secure unnoticed their joint passport. During the night she takes Varennes' horse to make a dash for Switzerland and safety—half a day's ride away. She is pursued by the escort and capture seems inevitable when she is rescued by Corbal and taken to his chateau. In the skirmish two of the pursuing soldiers are killed.

Varennes establishes in Nevers a revolutionary tribunal, reinforced by the erection of a temporary guillotine. Corbal's tremendous local popularity becomes so evident when he is accused of harbouring aristocrats and of killing the two soldiers that Varennes is afraid to sentence him. When he has answered the second charge by explaining that the shots were fired in a woman's defence, Varennes becomes suspicious, calls at the Château, and discovers the missing Cléonie. She refuses to leave, and Corbal realises that Varennes is hardened because of his guilt in contriving and aiding the escape of a condemned prisoner.

Varennes' reply is to proclaim a law compelling every unmarried aristocrat in the district to marry a peasant within three days or die. Marriage between aristocrats is forbidden. Corbal refuses, but on the second night he and Cléonie are married in his private chapel. In the morning they will die.

Next day Varennes learns that he is to be superseded at Nevers. He rushes to Corbal's chateau, learns of the marriage, and discovers for the first time that Cléonie has his passport.

At the point of his gun he compels Corbal to exchange jackets with him, and then he retires to another room. One bullet, and Varennes is dead—his final gesture to the girl whose life he had saved. Equipped with an official passport for Citizen Deputee Varennes and his nephew Theo, Corbal, in Varennes' uniform, and Cléonie, clothed again as a drummer boy, spur their horses towards the Swiss frontier.

CATCHLINES

Love in a Revolution.

Marriage versus the Guillotine.

He fought for liberty and found love.

Love by misadventure.

Thrilling! Romantic! Spectacular!!!

She changed her sex to escape death.

From Drummer-boy to Marquise in three nights.

HIGHLIGHTS

Filmmakers are transported to the era of the French Revolution in "The Marriage of Corbal." The atmosphere of that century has been vividly and authentically brought to the screen by the director Karl Grune.

The kitchens with their huge joints of meat roasting at the spit, the splendour of the halls and salons at the Castle of Corbal and the timbered inns with their cobbled courtyards provide enthralling backgrounds for this vivid and stirring Rafael Sabatini story.

A dramatic incident occurs in "The Marriage of Corbal" when the beautiful young French aristocrat Cléonie, who has been rescued from the guillotine by Citizen Deputee Varennes, falls into the hands of a bullying squad of his soldiers. They are unaware of her sex, Varennes having disguised her as a drummer boy, and are going to dicker her. Fearing discovery of her sex she breaks away and dives into the river fully dressed. She shelters in a wood, and it is here that she meets the Marquis of Corbal, who eventually rescues and marries her.

The way the cruel and relentless Varennes gives his life for the woman he loves provides a stirring climax to "The Marriage of Corbal." This revolutionary officer becomes enamoured of Cléonie, one of his fair prisoners, and helps her to escape from the guillotine.

On discovering his intentions she seeks protection from the Marquis of Corbal with whom she falls in love. When Varennes, stripped with judicial speed, and with an order for his arrest and execution he realises that Cléonie, too, must suffer the same fate, as she has married Corbal in his private chapel. Rather than condemn the girl he loves he shoots himself, enabling the lovers to escape to the frontier.

The fortitude with which the French aristocracy met their fate during the time of the French Revolution is instanced in a true scene from "The Marriage of Corbal." Citizen Deputee Varennes, in order to set an example to the rebellious villagers of Nevers, publicly executes an aristocrat in the market square, commanding them to be present.

None of them obey and the unfortunate victim with firm tread steps across the deserted square to meet his fate, thanking his unseen friends for their assistance. A job at the rope, the quiver of a blade descending—and all is over.

DESCRIPTIVE LINES

A love that defied a Revolution and courted death.

A famous Rafael Sabatini novel brought to the screen.

A Revolution which destroyed those who caused it.

A lust for power versus the love of a woman.

He dared to marry when marriage meant death.

She found freedom in flight and love in captivity.
Nils Asther is one of the few great stars of the silent film era who has achieved fame as a talkie star.

He was born in Copenhagen, and at the end of his University career entered the Royal Dramatic School at Stockholm.

Mauritz Stiller, the man who discovered Greta Garbo, was responsible for introducing Nils Asther to the screen. He made a number of films in Germany before he was asked to go to America to play in the film "Toppy and Eva." Hollywood acclaimed him, and he was at the height of his popularity, having just made a great personal triumph in the silent version of "Sorrell and Son," when talkies arrived. His Swedish accent threatened to ruin his career, but he would not admit defeat. He virtually went into retirement and for months he studied English. He persevered to such a degree that he succeeded in obliterating practically every trace of accent. But despite his early success, it was some considerable time before film producers could be persuaded of his merits.

His first talkie which he made for M.G.M. proved a triumphal come back, since he had proved himself indispensable to the screen in a series of brilliant roles. His domestic and romantic bearing led directors to cast him in conventional hero roles at which he rebelled, but since his arrival in England he has been given every opportunity of proving what a magnificent actor he is.

His courteous, dignity and charm contribute much to the success of "The Marriage of Corbal," in which he plays a starring role.

Hugh Sinclair, a Londoner by birth, had to achieve fame in New York before British producers realised his true worth. Immediately on leaving Charterhouse he took up a stage career, and while still in his 'teens gained considerable experience touring. He joined a repertory company, the nucleus of so many of our noted British actors, playing a wide range of character parts. It was there that Andre Charlot discovered him, and for three years he appeared in the famous Charlot Revues understudying Jack Buchanan. No opportunity to prove his real worth arose, however, until with Andre Charlot he went to America. So enthusiastically was he acclaimed in that country that his projected short visit was lengthened into a stay of eight years.

He appeared in straight plays in leading roles which had been created by notable British actors on the stage, and so brilliant did his prospects seem that he decided to make New York his home. The fate was the same with London producers and film directors. It was while he was holidaying in England that Hugh Sinclair was approached by G. B. Cohan to play a leading role opposite Elisabeth Bergner in "Escape Me Never." The play had a record run, and even the last of the once-great producers were clamouring for his services. He scored a personal hit in the film version of the play, appearing on the screen but once before in the American film—"Our Betters." Now he has been given a starring role in "The Marriage of Corbal," in which he gives a magnificent performance. He has portrayed a Marquis who died to marry the beautiful young aristocrat whom fate and the French Revolution have flung in his path.

Hazel Terry, seventeen years old, blonde, curly haired, luminous blue-grey eyes, is introduced to filmgoers in "The Marriage of Corbal." Her debut is one of the true romances of the screen, for here is a young girl who had no intention of taking up an acting career, but the tradition of whose family proved too strong for her.

Hazel Terry is the daughter of the late Dennis Neilson-Terry and Mary Glynn, grand-daughter of Julia Neilson-Terry and Fred Terry, and great-grand-niece of the well-remembered and dearly loved Ellen Terry. She is the member of this illustrious theatrical family, and as such has a splendid inheritance with which to take up a screen career.

This lovely young actress wanted to be a journalist, but had to leave the stage while her own plans were materialising an opportunity arose for her to play in the Oxford Repertory Company. Rather than be idle she accepted the invitation which was to have so great a bearing on her future, for it was here that Max Schach and Karl Gruene, producer and director of "The Marriage of Corbal," spotted her. She fulfilled exactly their requirements for not only did her tragic beauty and grace of bearing fit the role of Glosnis, but it was obvious that she could act down to the very tips of her fingers. It was not until they started making enquiries that they discovered her identity! Then followed gruelling tests which more than over heightened Hazel Terry's resolve to become a journalist. However her debut in "The Marriage of Corbal," was suspicious, and filmgoers will agree that here is a beautiful new star in the ascendancy.

Noah Beery is one of the most famous character actors on the screen today, having played a large number of varied film roles during his long career. He is the elder brother of Wallace Beery, and both were born in Kansas City, Missouri, Noah's birthday being January 17th, 1894. The Beery family originally came from Switzerland, and it is interesting to note that for fifteen generations the eldest son has been named Noah. The rising young star, Noah Beery, Jr., the son of the star of "The Marriage of Corbal," thus carries on a lengthy family tradition. Noah Beery has three sons in all.

He had a long stage career before film work attracted him as far back as 1912. Throughout the silent era he rose from a crowd player to a star, and the coming of the talkies in no way impeded his career. During the last few years he has played in "The Ghost of John Halling," "Cock-eyed Cavaliers," "Carawan," "Art Patrol," "The Trail Beyond," "Kentucky Kernels," "Madame Spy," "David Harum," and "Sweet Adeline." In the summer of 1915 he came to England, and British studios showed their appreciation of having so distinguished a stage player in their midst by signing him for some important roles.

He played a leading part in "The Crimson Circle," the Universal mystery thriller released by General Film Distributors, Ltd., and now he has scored still another success with his vivid portrayal of the gunfighter in "The Marriage of Corbal," a role which gives him every opportunity of proving himself an experienced actor.

CAREER OF A FILM DIRECTOR

Karl Gruene, film director, has achieved an enviable reputation as a genius of the screen, which is enhanced by his latest picture, "The Marriage of Corbal," which is showing this week at the... Theatre.

He started his career as an actor, playing in small provincial theatres in Austria. He played every conceivable role that came his way, and it was this early experience that laid the foundation for his subsequently brilliant career. He found he was lacking in some measure of success as an actor the war intervened, and in 1918 all thoughts of a theatrical career were cast aside when, with considerable foresight, he became aware of the possibilities of the ciné-film. Fred Zelnick was the first man to give him his chance, and it was as a result of Karl Gruene's work for him that Ufa engaged him to direct his first big picture. He found, however, that the shackles of a film Corporation were impeding him from putting into practice his revolutionary ideas concerning film-making, and he decided to form a company of his own in partnership with Max Schach. Here he was faced with the problem of giving full play to his innate sense of artistry. "The Street," one of his greatest productions, being accepted as a classic. When Max Schach formed the Capitol Film Corporation in England he persuaded Karl Gruene to work for him again, "The Marriage of Corbal," is the result, and in this film he has full scope to exploit his artistic ideas.

The story is a vivid one taken from the novel by Rafael Sabatini, and the glorious scenery photographed in Nice and Mardora forms magnificent backgrounds to the action.
THE MARRIAGE OF CORBAL provides excellent opportunities for the astute showman.

The film has been taken from the novel of the same name by RAFAEL SABATINI, which is, in itself, a great factor towards putting over the film.

Three actors, who are all extremely popular with cinema patrons, star in the film—

NILS ASTHER appears as the relentless Varennes, a strong, virile and, for this romantic actor, an unusual role;

HUGH SINCLAIR gives a performance of great charm as the Marquis of Corbal, and

NOAH BEERY, brilliant character actor, takes the part of a bullying revolutionary soldier.

THE MARRIAGE OF CORBAL is also responsible for introducing the screen HAZEL TERRY, the youngest member of the famous theatrical family, in her first starring role.

Enthusiastically hailed by press and public alike at the West End premier of the film, this young artiste’s début will be of considerable interest to your patrons.

Full-blooded drama and romance are aptly blended in this vivid tale of the French Revolution which, although unseen itself, toys with the lives of three people who are its unwilling victims.

On this page are outlined some ingenious schemes for exploiting “The Marriage of Corbal,” which should result in packed houses throughout your run of this film.

FRONT OF HOUSE AND LOBBY DISPLAY

Some beautiful designs have been chosen for the posters available for “The Marriage of Corbal.” As may be seen from the reproduction at the back of this Campaign Book the 48-sheet poster will supply exhibitors with an attractive cut-out illustrating the wedding ceremony—one of the main high lights of the film. Not only will this make a useful lobby display, but it can be incorporated in lobby displays for the arranging of which this film is a particularly apt subject. Magnificently drawn heads of the four stars can be cut out from one of the 6-sheet posters and prominently displayed round your house. Beneath each of these paste up newspaper cuttings of wills with startling headlines:

CORBAL MARRIED! OFFICIAL MARRIAGE BAN DEFIED!

ELEVENTH HOUR CEREMONY IN THE SHADOW OF DEATH!

CLEONIE DE MONTSORBIER’S AMAZING MASQUERADE AS A DRUMMER-BOY!

Arrange for a caricature of wedding bells to ring out at certain times above your canopy. These can be obtained from gramophone records or sound track of a film and will introduce an unusual and topical note.

A very lovely and colourful drawing of Hazel Terry, the new star, in crinoline can be obtained from another 6-sheet poster and will make a very attractive display in your lobby.

Your local stores will gladly cooperate to the extent of loaning certain articles for a display of Wedding Gifts in your lobby.

Much word of mouth advertising will result if you volunteer to present any one of these gifts to the couple who, having been married that week, are the first to present themselves at the theatre.

TEASER ADVERTISEMENTS

Some days prior to the week of showing insert small advertisements in your local papers, worded thus:

A MARRIAGE HAS BEEN ARRANGED.
A WEDDING WILL TAKE PLACE AT THE THEATRE

COMPETITIONS

Arrange a tie-up with local pastrycooks and bakers. Have them display, with stills of the film, a wedding cake and invite passers-by to guess the weight. Competitors must have visited your theatre during the showing of “The Marriage of Corbal” to be eligible to enter. The cake should be presented to the winner at the final performance of the week.

GALA PERFORMANCE

At the West End premiere of this film a brilliant audience was present. If your town boasts a number of local celebrities run a special gala performance at the beginning of the week to which these important people are invited.

The invitations should be in the form of a wedding invitation with the word “Marriage” on the front and an illustration of bells. The manager would then be inviting his guests to be present at the Marriage of Corbal, to be celebrated at 8 p.m. A “wedding reception” could follow the presentation of the film and local press photographers invited to take pictures of the assembly. This will give the film a considerable boost and result in much free advertisement in the press. Only a very few of your most expensive seats would be taken up, and this would be more than justified by the resultant packed houses for that and remaining performances.

TIE-UPS

Illustrated on this page are some excellent ideas for tie-ups, most of which were actually put into practice during the West End presentation of “The Marriage of Corbal.” Almost every type of store can be included in these schemes and much good publicity for both stores and the film will result.

DRESS SHOPS

The beautiful Wedding Gown worn by Hazel CORBAL is available for exhibitors who apply for details to M. Berman, Ltd., 18, City Road, London, W.C.1.

A Window Display arranged by M. Berman, Ltd., Regent Street, W.1, incorporating a Wedding Dress in “The Mar

STILLS

to illustrate your W.I.D. are available.

PORTRAITS OF
HAIRDRESSING SALONS AND BEAUTY SHOPS

Here is an advantageous way of exploiting "The Marriage of Corbal."

Hazel Terry, the star, is the youngest member of the famous theatrical family. Phyllis Neilson-Terry's beauty preparations are popular products in all Beauty Parlours. Here is an obvious tie-up which was taken advantage of by leading beauty salons in the West End during the London presentation of the film.

Hairdressing salons, too, will be willing to arrange window displays in connection with the film.

BOOKSELLERS

"THE MARRIAGE OF CORBAL" has been adapted from RAFAEL SABATINI'S famous novel, a special 2/6 edition of which has been published by HUTCHINSON & CO. (Publishers), LTD., PATERNOSTER ROW, E.C.

A scene from the film illustrates the wrapper of the book, which is reproduced here.

Below is a photograph of an actual Window Display arranged with FOYLE'S in Charing Cross Road. Similar displays in local bookstores and libraries will prove an excellent means of exploitation.
STORIES AND STILLS

The MARRIAGE OF CORBAL

A CAPITOL FILM PRODUCTION

From the story by RAFAEL SABATINI

WITH

NILS ASTHER  HUGH SINCLAIR  HAZEL TERRY  NOAH BEERY

DIRECTED BY KARL GRUNE

UNUSUAL FILM OF THE FRENCH REVOLUTION

Treated with an elegant charm which lends the screen the dignity of the 18th Century, "The Marriage of Corbal" is a vivid contrast to all precedent films which have dealt in brutal manner with the terrors of the French Revolution.

Passing over the horrors of this era it deals in a vivid manner with the effect the revolution has on the peaceful village of Nevers, where their Lord and Master, the Marquis of Corbal, is loved and honored.

The advent of the brutal revolutionaries and their attempts to instill into the minds of the peasants that they are a sorry downtrodden people overruled by Corbal meets with small success. Matters become complicated when the beautiful Cleonie seeks shelter with Corbal and he falls in love with her. Varennes, who is at the head of the investigations, has also become enamoured of Cleonie's charms, and in an effort to get the girl for himself he obtains an order for Corbal's arrest and execution. He is forestalled, however, for on his arrival at Corbal's Chateau he discovers that the two have been married in a private Chapel, and by law Cleonie must suffer the same fate as her husband. The dramatic climax of the film is as absorbing as it is spectacular.

Nils Asther, Hugh Sinclair, Hazel Terry and Noah Beery play the leading roles, and the film was directed by that genius of the screen, Karl Grune.

The MARRIAGE OF CORBAL

A CAPITOL FILM PRODUCTION

From the Story by RAFAEL SABATINI

NILS ASTHER  HUGH SINCLAIR  HAZEL TERRY  NOAH BEERRY

DIRECTED BY KARL GRUNE

COMPULSORY MARRIAGE

Great was the excitement caused in the village of Nevers when the decree went out that it was compulsory for every able-bodied person to marry within three days or penalty of death. All the spinsters of uncertain age, the giggling belles of the village, the grizzled old men and the burly peasants entered with gay abandon into the fulfilling of this command, the entire village was eager to comply, with the exception of the Marquis of Corbal. Corbal was in love with Cleonie, a French aristocrat whom he was sheltering from the horrors of the French Revolution, but marriage between aristocrats was forbidden. The villagers thought their lord's refusal to marry was due to his unwillingness to mate with one of their kind, but Varennes, the Revolution's representative in Nevers knew the real reason, and it was for this very reason that he used the cruel decree regarding compulsory marriage. He, too, was in love with Cleonie, but he made a rod for his own back for rather than be separated Corbal and Cleonie were married, when marriage meant death.

It is this pivot on which the plot turns of "The Marriage of Corbal," the brilliant and adventurous film, starring Nils Asther, Hugh Sinclair and Hazel Terry, which comes to the theatre soon.

VIVID AND COMPELLING DRAMA FROM THE PEN OF RAFAEL SABATINI

Young Girl's Adventures in Flight from the Terror

How Cleonie, a beautiful young girl of aristocratic birth, brought up in the refined atmosphere of the Court, suffered untold hardships when fleeing from the terror of the French Revolution, is vividly described against magnificent backgrounds in "The Marriage of Corbal," which is showing this week at the Theatre. The story has been adapted from a famous novel by Rafael Sabatini, and Karl Grune has brought it to the screen in a masterly and enthralling fashion. Cleonie, with the aid of an officer of the revolution, disguises herself as a drummer boy, rides 30 miles in one day, narrowly escapes having her identity discovered by the bullying soldiers with whom she is travelling when they try to draw her, and is forced to share a stable for the night with her uncouth travelling companions. Finally, in order to escape the unwelcome attentions of her rescuer she steals his horse and their joint passport. The theft is discovered and the soldiers give chase, but Cleonie is rescued by the Marquis of Corbal.

Hazel Terry, youngest member of the famous theatrical family, plays the part of Cleonie to perfection. This is not only her first starring role, but her first screen role, and she gives a fine dramatic performance for so young a player—she is barely eighteen.

Karl Grune, who directed "The Marriage of Corbal," has produced a masterpiece of its kind, for he has succeeded in transferring to the screen all the charm and vivid adventure one has come to expect from a Rafael Sabatini novel. Nils Asther, Hugh Sinclair and Noah Beery play starring roles with Hazel Terry and are given every opportunity of proving what great assets they are to the screen of to-day.

Cf8. Fine Screen 12/-
Cf9. Coarse Screen 12/-
50% Credit on return

Cf6. Fine Screen 12/-
Cf7. Coarse Screen 12/-
50% Credit on return

A FILM TO SUIT ALL TASTES

A new film which ardent filmgoers should not hesitate to see is "The Marriage of Corbal." This Capitol Film production is to be presented shortly at the theatre and its attractions are many and diverse—adventure and thrill to satisfy the most avid tastes; romance, delicately portrayed and intense drama.

Karl Grune was the director of this picture and chose as his principals Nils Asther, Hugh Sinclair and Noah Beery, all well-known and popular stars of the screen, and Hazel Terry, who, although making her debut in "The Marriage of Corbal," proves herself worthy to rank with the stars with whom she is associated.

The film has been adapted from the famous novel of the same name by Rafael Sabatini, and it is safe to say that lovers of the book will in no way be disappointed in the screen version.
FAMOUS RAFAEL SABATINI NOVEL BROUGHT TO THE SCREEN

Magnificent Cast in "The Marriage of Corbal"

"The Marriage of Corbal" is an exciting love story laid against the back- ground of the French Revolution, which, though unevent itself, plays with the fate of a young girl of aristocratic birth. Adventurous flight, bewildering experiences find their climax in a duel between two men; to one of which is given the power over life and death and to the other—love.

The film has been adapted from the famous novel by Rafael Sabatini and was directed by Karl Grune, who has made it into an absorbing picture of the highest entertainment value.

The cast includes names of international importance in the film world. Nils Asther appears as the relentless Varennes. Hugh Sinclair, whose services are eagerly sought by film producers, is the Marquis of Corbal; Hazel Terry, youngest member of the famous theatrical family, plays her first stellar role, and Noah Beery, character actor of the American screen, gives a brilliant study as the bullying officer of the law.

Many of the exteriors were taken in Madeira, and photographic records of this beautiful and picturesque country appear for the first time on the screen in "The Marriage of Corbal."

A DIRECTOR'S SEARCH FOR REALISM

Karl Grune's search for realism in the film studio reached a limit during the filming of "The Marriage of Corbal," the very lovely and highly dramatic screen version of Rafael Sabatini's famous novel.

The scene which was being shot took place in the kitchen of the Marquis of Corbal's chateau.

The Chateau staff was large in number and an extensive larder was necessary, containing an enormous piece of raw meat, whole sides of beef, chickens, ducks and hares. On the table was a platter on which was an array of patisserie, goose- livers, gariguantes sausages and enough food to last the studio staff for some days. Karl Grune would not be content with limitations—he would have the real thing.

Towards mid-day, a luncheon interval was called, but none of the players taking part in this particular scene showed any hurry to set out for the Studio restaurant! Fortunately, the director secured all the shots he required in about 6 o'clock. "Fortunately," for towards the end of the day, with the last actors from the area, the studio was giving out an aroma like a butcher's shop on a July evening.

BEAUTIFUL SETTINGS FOR "THE MARRIAGE OF CORBAL"

Some of the most beautiful shots ever to appear on the screen have been filmed for backgrounds to "The Marriage of Corbal," the vivid and enthralling story of the French Revolution, which is showing all this week at the .

The story deals with the adventures of Closine de Montfortier, beautiful young French aristocrat, who escapes from the Guillotine disguised as a drummer boy; her flight with revolutionaries to Never; seeking sanctuary with the Marquis of Corbal; their whirlwind courtship and marriage in the face of death and finally their escape over the Swiss border.

Many of these thrilling episodes are played out against backgrounds which have never before been seen in a film—the beautiful scenery of Madeira.

Director Karl Grune took his stars and film unit over to the island specially and the glorious mountain scenery, the superb sky effects, the winding roads, and the wooded slopes are magnificent testimonials to his activities while in this island paradise.

Oro Kanturke, the cameraman, has painted with his camera lenses that will live forever in the memory of all filmgoers the scene "The Marriage of Corbal."

AN UNREHEarsed THRILL

"The Marriage of Corbal," a vivid drama centred round the escape and subsequent adventures of a beautiful young girl from the shadow of the French Revolution is showing next week at the .

A magnificent cast headed by Nils Asther, Hugh Sinclair, Hazel Terry and Noah Beery has been directed by that genius of the screen—Karl Grune—who has brought all his directorial powers to bear in presenting to filmgoers a picture worthy to rank with the world's screen masterpieces. This famous personality tells an amazing story of an episode which occurred during the filming of the picture.

The set was a stable in a French inn, a realistic stable in which four cows and five horses were tethered, and a score of hens scratched actively in the straw. When all was ready to shoot they brought in three goats, animals whose presence is best detected by their unwholesome odour. The cows were unapproachable and became restless, and the horses joined in the panic, and started kicking furiously. Two broke loose—and several of the onlookers began to wonder if it was time they left. Karl Grune claims that he and Hazel Terry died-heated for first place, Otto Kanturke, the cameraman, being quite fished for the bearing of the situation was saved by a stableman who quietened the beasts and removed the goats.
PUBLICITY ORDER FORM

ADDITIONAL PUBLICITY:

SCENE TRAILERS are obtainable
from National Screen Service, Ltd.,
Broadwick House, Broad Street, W.1

BANNERS, 10 ft. x 3 ft., 14/- each
(sold outright).

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