EXHIBITORS' MANUAL

for

The United Artists Production of

CHARLES CHAPLIN

in

"MONSIEUR VERDOUX"

The Story of A Modern French Bluebeard
MR. EXHIBITOR:

NOW that the volcanic blasts, both of praise and attack, are simmering in the pool of controversy, we can with some sobriety take a cold look at Charles Chaplin's "Monsieur Verdoux." Without going any farther away than shouting distance the deafest of us know there are, or will be, two camps in respect to "Verdoux," the most controversial figure that has ever talked from the screen. One camp will hate and deplore the charming and diabolical figure which has, at least temporarily, replaced the baggy-panted tramp of another day. But there is, and will be, another camp of followers who enthusiastically welcome the revolutionary comedy-drama, believing the screen too, has the right to explore and entertain as well as has the free-speech media of press and literature.

NO unsuspecting set of stockholders have made possible "Monsieur Verdoux." Chaplin's genius and his money have bank-rolled the most daring entertainment experiment in the history of films. No trick advertising nor misleading propaganda will be designed to lure guileless customers into theaters. Wristlets will not be twisted in an effort to win patrons. Movie-goers will be told the truth: that Charles Chaplin, one of the most controversial figures of our time has created the most controversial picture of all times. They will be told, quite frankly, to expect something never before fashioned from celluloid, something that will be jolting, shocking and entertaining. They will be told that Chaplin has thrown away the battered derby, the baggy pants, the twisted cane with which he made the world laugh for a score of years, and now comes back as Monsieur Verdoux, a charming but diabolical French Bluebeard who makes murder, amidst hysterical laughs, his weird profession.

CHAPLIN does not believe that the screen was conceived for kisses alone. He believes in the film medium, which he advanced to its highest peak of perfection and entertainment, as Thomas Wolfe believed that a novel need not have narrow-minded limitations.

OUR motif, as we advise the public concerning "Monsieur Verdoux," will be: "Chaplin Changes! Can You?"

At the end of the year the verdict will be in from the public.

With all good wishes and warm regards, I am

Sincerely yours,

GRADWELL L. SEARS
CONTROVERSIAL, SURE!
—BUT IT'S GREATER ENTERTAINMENT!

"ONE OF THE MOST NOTABLE FILMS IN YEARS"

and

"His is one of the most beautiful performances ever put on film."

—TIME Magazine

"Chaplin's performance is the best piece of playing I have ever seen."

and

"The film is high among the great works of this century."

—James Agee, The Nation

"REMEMBER ALWAYS THAT ALL A SHOWMAN HAS TO DO TO PACK HIS THEATRE IS TO LET THE CUSTOMERS KNOW HE'S GOT A NEW CHAPLIN PICTURE FOR THEM TO LOOK AT."

—Motion Picture Herald

"It's wonderful. Appraised simply as a boxoffice attraction, it promises to equal or exceed anything Charles Chaplin has ever turned out. Any exhibitor with a long memory knows what that means in cash revenue. As an artistic achievement, it is amazing."

—Boxoffice

"A boxoffice commodity of stature. Star-producer-director-writer Chaplin calls his picture a 'comedy of murder' and the phrase fits. Generates audience laughter in volume. Immensely amusing. The Chaplin craftsmanship is in evidence throughout the picture."

—Motion Picture Herald

"Broad comedy—with deft touches of satire and with fundamental theatrical business that ranges from the mere lifting of an eyebrow to the fundamental pratfall. As it makes merry with basic comedy, so should it make merry in the monetary sense."

—The Film Daily

"The Chaplin name still has a touch of boxoffice magic in it and his tongue-in-the-cheek interpretation of a character who combines a sentimental enderness with an utterly ruthless pursuit of homicide is one of the top portrayals of his career."

—Daily Variety

These important comments on the Chaplin performance and the great entertainment qualities of the film have been presented here in such a way that you can enlarge the quotations for a striking 40x60 lobby display in advance of your run. This illustration is available as an 8x10 black-and-white still for such enlargement.

Order "Still C.C. Lobby 1" from your National Screen Exchange.
START ON YOUR SCREEN!

A Startling Trailer To Warn And Intrigue

‘Em About Verdoux’s Astonishing Story!

This is no usual trailer! Here’s the dramatic impact of the year’s most controversial screen subject projected with startling interest! It’s a warning to patrons to stand by for a surprising screen experience! Selected clips tease ‘em with scenes of hysterical laughter and haunting romance! It tells ‘em what Time Magazine said . . . “one of the most notable films in years . . . and other rave quotes! It has an emotional teaser appeal which is irresistible!

THE TRAILER SCRIPT:
TITLES: A DIFFERENT CHARLES CHAPLIN . . . IN A GRIPPING AND SENSATIONAL STORY . . . OF A FRENCH BUDEAUX.
CHARLES CHAPLIN . . . IN “MONSIEUR VERDOUX.”
SCENE: Comely business between Chaplin and Morny Boye in rowboat.
TITLES: A LADY KILLER WHO WILL . . . FASCINATE YOU . . . THRILL YOU . . . SHOCK YOU!
SCENE: Chaplin’s hilarious courtroom scene over the telephone.
TITLES: Background scene of Chaplin walking past The Git in doorway, stopping, walking back.) WHAT WILL BE THE FATE OF THIS LOVELY GIRL?
DIALOGUE: (The Git) “You don’t like women, do you?” (Verdoux) “Oh the contrary, I love women . . . but I can’t admire them.”
TITLES: A STRANGE, ABSURD, DRAMATIC STORY . . . TOLD WITH HYSTERICAL LAUGHTER. ONE OF THE WORLD’S GREATEST ARTISTS BRINGS YOU . . . “A product of his mind and genius”—New York Post. “One of the most notable films in years . . . certainly the most fascinating.”—TIME MAGAZINE. CHARLES CHAPLIN . . . IN “MONSIEUR VERDOUX.”

SHOW IT EARLY! SHOW IT OFTEN! GET IT FROM NATIONAL SCREEN!

Weeks In Advance—These Teaser Slides!

A WARNING!

CHAPLIN CHANGES! CAN YOU?

Prepare these type slides locally for projection between showings for weeks and weeks in advance of your opening. This will help you cash in on the tremendous national publicity keyed to the intriguing question: “Chaplin Changes! Can You?” Elsewhere in this campaign manual you’ll find similar tie-in suggestions for lobby, newspapers and around town.

KEEP THE AIR WAVES BUZZING!

RECORDED SPOT ANNOUNCEMENT:
A key spot announcement has been recorded for you for use one week in advance of opening. Use the same spot again and again—the magic of constant repetition.

HERE’S THE SCRIPT:
ANNOUNCER: Very soon, the strangest man of this century will visit you—Monsieur Verdoux—in a bold and daring comedy that includes drama, pathos—even clapstick. See this superlative man—this merchant of death—selling houses, furniture, jewelry—even himself—plying his nefarious trade with the manner of a florist. He’s absurd, funny, diabolical, dramatic . . . Charles Chaplin, the great clown of the past, evoked himself in the most original story, the most unusual character ever presented on the screen—his greatest comedy. “Monsieur Verdoux.” Remember—it’s a comedy—and if you rush to the idea, which you will—you’ll scream yourself to death!

Transcription runs 25 seconds, allowing ample time for local live playdate announcement. Available for $3.00. Send check or money order with request to:
Pressbook Editor, United Artists Corp. 729 Seventh Avenue, N. Y., N. Y.

CHAPLIN INTERVIEW:
The immense interest in Charles Chaplin’s own interpretation of his great work is evidenced by the tremendous turn-out at the Chaplin press conference recently held in New York. Comments spilled over the drama columns into the news and editorial pages. Here’s an opportunity to get it on the air today! Following is a condensed script of an interview published in the New York Herald Tribune . . . for your leading radio commentator:

COMMERCIALIST: Charles Chaplin’s interpretation on the . . .
CHAPLIN: Thirteen women in his widely advertised role as “Monsieur Verdoux” brought to our hearts a masterpiece that has been raging syndicated across the country. Your commentator would deem it a privilege to invite Mr. Chaplin here personally to explain some of the more poignant moments of Chaplin’s role. He’s on hand to explain elsewhere. I hope he’ll honor me by his appearance in this press, particularly those published in the New York Herald Tribune. I quote the Herald Tribune reporter:

"A source of amusement to many millions of moviegoers who have grown up as grown up as Charles Chaplin considers the character and his latest creation worth the giving of the Oscar, and directed by Chaplin, the film tells the story of a French Blueblood who marries women for their money in order to support a wife and children; and, Chaplin insists, it is essentially as much of a comedy as any other work of art. The familiar, lovable, skidding little man with the sloppy sleeves, accentuated nose, cane and black mien is present here; but there is an added depth, a new dimension to his character. He is, on the other hand, a truly whimsical fellow. He wages war on all types of war, and he’s still supposed to be funny; and the apparent demands of dramatic realism he makes. This frontman gets him directly into the whitehall, infatuated stageparts in an interview recently and he showed those worthy and at heart.

Question: What kind of a picture is Monsieur Verdoux?

CHAPLIN: I hope that the public will see it on a comedy, but more than that it is an assault upon the world.

Question: Will you explain just what sort of nonsense is this movie, played by you in the pictures?

CHAPLIN: Yes. He’s a poor little pottish bourgeois, a bank clerk who is thrown into despair when her husband; because he has a family to support. He has to sell some other sort of bootie and he finds it, although, pathetically, he is not much good at it. He is promoting his business, his half-baked, but humorous, idea with the idea of making a living. His only way is to make a fortune in the business of Monsieur Verdoux: “Remarx. It is such a harmless business.”

Question: How does this story separate to present humor?

CHAPLIN: It is slightly better known, a satire on the perpetuation of human vicissitudes. All the values of life are identified with a little like our own values, you see. And the film is a study of life and the society that it begins to shape and it becomes funny.

Question: Aren’t you afraid that the uncontrollable laughter will offend your audience?

CHAPLIN: Certainly, it will shock them at first—because even Mr. Luitz, being very familiar about his garden, being careful to some degree of an old man of his, is an old man and not one who is a social figure. The spectator in the house is learning with one and with the audience he is going to the unusual boy on whose whole story is played. I believe that he is the only benefit of this man, and why is a way, some benefit for his life, will some benefit for his life, and benefit for his life, to make some benefit for his life. I want to say that there is no violence in this picture.

COMMERCIALIST: This applies not Chaplin. The sound, obviously, has been reserved for the purpose of Monsieur Verdoux."
KEEP THE CONTROVERSY AT THE BOILING POINT!

DELUGE OF WARNINGS

LADY, CAN YOU TAKE A DARE?

Lady, start laughing at yourself!
It's your women's right to know before hand that when you see Charles Chaplin's caricatured motion picture, "Monsieur Verdoux," you see yourself-and how funny you can get.

Women without a sense of humor needn't apply.

"Monsieur Verdoux" Charles Chaplin has used his own, invaluable brand of humor to perpetrate the best joke on women since the Siamese peeped into ex that an apple was good for the complexion.

Every feminine facade and fawning is there. In "Monsieur Verdoux" Chaplin puts on the screen all the things a woman's best friend won't tell her, without a little urging.

As a modern French Bluebeard, Verdoux loves and liquidates the ladies. The ladies bring it on themselves. They're susceptible, sentimental, true, uncharitable, simple and vulnerable. Worse than that, they're crazy about the fellow.

The theme is startling. The love story is strange. And the laughter is earth-shaking.

Husbands laugh at "Monsieur Verdoux." Boy friends—even bachelor—laugh at "Monsieur Verdoux."

The ladies! The ladies laugh too—but there is a peculiar quality to that laughter.

Most critics have turned attention to the film "Hypocrates"—wouldn't you know?

NOTE: The ad above is available as Mat 208 (2 cols.). From your National Screen Exchange.

WORD-OF-MOUTH is the lifeblood of showmanship! To keep 'em talking about "Monsieur Verdoux" requires a daring and different approach to your usual ballyhoo. Shown are two of the regular display ads which are readily adaptable to this kind of startling showmanship.

Both ads are a warning...a warning to expect a picture that is shocking, different, not "just another motion picture!" Make it your business to deluge your town with reprints of this message. Make it one of the key angles of your campaign.

For maximum distribution get the "Warning" ad into your regular program mailings; into packages and mail boxes; on the streets and in your lobby, throwing thousands off rooftops in busy sections of town, provided police permission is obtainable. Make enlargements of this ad for display in lobby, in store windows, on street corners, in organization meeting rooms and club houses.

Also tack 'em up on newstands, poles, fences, posts.

The "Lady, Can You Take A Dare?" is of special interest to the women. Wherever the ladies congregate — in restaurants, hotels, beauty shops, dress shops, offices and stores — those are the logical places to concentrate your circulation.

The important thing is to be sure that everybody — but everybody — sees and reads these startling messages!

A WARNING!

Before you see Charles Chaplin in "Monsieur Verdoux," you must know some facts about the most controversial motion picture of all time.

Charles Chaplin, deserting his beloved little tramp character, enacts the role of the slick, sinister and charming French Bluebeard. His business: murder.

Charles Chaplin introduces a revolutionary pattern of screen story-telling, confident the public will welcome the most original humor and the most original drama ever filmed.

There is a peculiar intensity of story and an even more peculiar hysteria of laughter in "Monsieur Verdoux."

We must warn you — and YOU must warn your friends — that you must come prepared to behold something never before shown on the screen.

Please remember, this is not "just another motion picture!"

Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told only in whispers.

The genius of Chaplin holds a copyright on his type of love story — a love story that hurts, that frightens, that stays with you as a lingering memory.

"Monsieur Verdoux" will open at the ________ theatre on ________

NOTE: The ad above is available as Mat 307 (3 cols.), or Mat 207 (2 cols.). Order from your National Screen Exchange. Be certain to add playdate information.

THE CHAPLIN MOUSTACHE

INEXPENSIVE replicas of the Chaplin moustache are available for giveaway, especially to the young fans to whom Charlie Chaplin is new and exciting. Moustaches are shown actual size. Give this intriguing item widespread distribution.

To whip up interest among the key publicity media in town, prepare a card locally as shown at right with a false black Chaplin moustache and a blue Van Dyke-type beard pasted thereon. These should be mailed to entertainment editors, city editors, columnists, radio commentators, educators, civic leaders, etc.
HERE ARE FOUR QUESTIONS

aimed at the general public which should bring interesting replies and comments. At the same time a high pitch of word-of-mouth advertising will be maintained throughout your community.

| 1. Is the obsession with being a good provider, carried to ridiculous extremes by Ver doux, a bad influence in modern marriage? |
| 2. From what does marital distrust, evidenced by most of the multiple "wives" of the film, stem? |
| 3. Should a wife insist upon sharing her husband's business worries instead of merely accepting their fruits? |
| 4. Does ruthlessness in business tend toward ruthlessness in personal relations? |

MARRIAGE COUNSELLORS:

Almost every city has marriage counsellors who should be invited to a special screening. Their answers to some of these questions which the film poses should prove interesting and provide excellent material for press releases.

INQUIRING REPORTER:

Any of the four questions asked will make for an exciting column with real human interest. Contact your local editors and suggest these questions to them. Another means of using this idea would be to have an usher or usherette wearing an inquiring band or sign walk through the streets asking these questions. Free guest tickets to the film could be handed to persons giving the best answers.

RADIO PROMOTION:

Contact your local radio outlets and suggest these questions be used on "Mr. & Mrs." breakfast programs, informal ad lib audience participation programs and as the basis for formal discussion or forum groups.

BANKS TIE-UP

Throughout "Monsieur Verdoux" the luckless ladies are safe until they draw their money and jewels from banks and safety deposit boxes. Local banks should be contacted and joint cooperative ads and displays arranged, using the following suggested copy: "Don't Let A Verdoux Do You!" Still C. C. 7-P-49, shown here, should be used as the basis for posters and displays.

ORDER TIE-UP STILLS FROM NATIONAL SCREEN EXCHANGE

"SLOPPY" CO-EDS

The "Chaplin Changes Can You?" theme could be specifically applied to the comedian's change from sloppy dress to well groomed perfection. This fact could be tied in as a campaign against teenagers' sloppy dress. Contact your local high school principals and counsellors and suggest they cooperate in conducting this campaign. A special school day could be set apart as the occasion on which young people discard their saddle shoes, baggy sweaters, and sloppy corduroy trousers, the equivalent of Chaplin's "tramp" costume, and attend classes "changed" into nearer more conventional garb. The students effecting the most noticeable changes should receive free guest tickets to "Monsieur Verdoux."

FLORIST TIE-UP

The fact that the character inspiring Chaplin's "Monsieur Verdoux" was in reality Thomas Wainright, the charming English forger and murderer who consorted with Charles Lamb and other literati of that time, could inspire a special invitation to all Wainrights to attend "Monsieur Verdoux." The invites could be extended over the phone, through a classified ad, or through a newspaper story explaining the Wainright-Verdoux tie-up.

Charles Chaplin in "Monsieur Verdoux" successfully wows a rich widow largely through a saying-it-with-flowers campaign. Based on this idea arrange a tie-up with leading florists in your community. The idea would be to set up a "courtship campaign" with a sequence of suggested corsages and bouquets carrying appropriate messages. Lobby and window displays could be exhibited and women theatre-goers could vote on which they thought the most effective corsage and why. In all cases use stills illustrated here when building floral displays.
DIRECT MAIL CAMPAIGN

CHAPLIN CHANGES! CAN YOU?

CHARLES CHAPLIN
in "Monsieur VERDOUX"
(A COMEDY OF MURDERS)
featuring MARTHA RAYE
Released thru UNITED ARTISTS

POST CARD TEASER

This specially prepared post card will help further the "Chaplin Changes! Can You?" theme. The card, available in mat form, should be mailed to your compleate mailing list and to all special groups such as students, labor organizations, clubs, art groups, etc. Also distribute as a street giveaway, in lobby and as package insert. Add the following locally imprinted personal message on the back of the card:

"Come prepared for the strangest and the most entertaining shock of your life. Come prepared to see Charles Chaplin as 'Monsieur Verdoux'... a role only he could create. Starts at the___ Theatre."

Order Mat (39) .45

PERSONAL LETTER FROM YOU

TO REGULAR PATRONS!

At left is a suggested personal letter from you which is a "must" for this campaign. So much front page talk has been stirred up concerning this picture that a letter such as the one suggested here can prove invaluable in crystallizing local interest. Send it out on your theatre stationery at least one week in advance of your opening.

TO STUDENT BODIES!

Students in high schools and colleges have known Charles Chaplin as the dean of the motion picture's creative artists. Not many of them have had an opportunity to see him on the screen on account of their youth. Tell them about your showing. Remember, too, that the film is so provocative it is important to these groups for group discussion and study. A follow up letter to school officials may suggest classroom reports on "Monsieur Verdox" for special school theatre parties.

TO ORGANIZATIONS!

There are many organizations which function as discussion groups, and which should be interested in the controversial nature of Charles Chaplin's "Monsieur Verdox." The personal letter should be sent to members of such groups as well as to their officers, and to members of book circles, woman organizations, labor groups, civic organizations and dramatic groups.

LOCAL ENDORSEMENTS!

In order to give "Monsieur Verdox" the prestige to which it is properly entitled, write a select circle of civic and organizational leaders along with the press to a private screening. At the screening distribute pads or cards to be mailed to you expressing their frank opinion of the film. From these comments get up an endorsement display for your lobby and a local newspaper ad. For general publicity purposes, arrange for editors, radio commentators and women's clubs leaders to see the picture in advance, providing them with any material required for editorial comment in their respective fields.

Get On The Phone!

If your theatre has unlimited phone service, put it to use by having your ushers or usherettes call as many patrons as possible in advance and current with your run. Callers simply state: "Charles Chaplin in 'Monsieur Verdox' will be showing Friday at the UA Theatre. The management knows how eagerly everyone has been waiting for this picture and so we've taken the liberty of telling you about it personally." For a teaser angle, have girls ask if Monsieur Verdox is there. Answers obviously will be negative, upon which girl replies: "Oh, of course not. Monsieur Verdox is at the UA theatre."
Sensational Lobby!

1. 40x60 Displays: Three important 40 x 60 displays can be set up around lobby or theatrefront as suggested at left. The two ads adaptable to enlargement for display will be found on page 12. The rave reviews available as an 8 x 10 still for enlargement will be found on page 3.

2. Door Frames Display: The vital, intriguing theme of the entire campaign — "Chaplin Changes! Can You?" — should be vigorously capitalized in your lobby. Make life size enlargements of Charles Chaplin as his familiar "tramp" and of Chaplin as Monsieur Verdoux. Place these enlargements in your door frames with copy interpolated as illustrated. The two Chaplins are available on one 8 x 10 still.

Order "Still C.C.—7-X-100" from your National Screen Exchange.

3. Marquee: The importance of Charles Chaplin's name on your marquee should be especially emphasized. You can accomplish this easily by cutting out the full-color figure of Chaplin from the one-sheet, silhouetting and mounting on your marquee as a transparency. Also feature the key catchline on marquee as shown in illustration.

4. Chaplin Poll: In a prominent section of your lobby set up a display board and ballot box inviting patrons to vote for their favorite Chaplin. After the first few hundred ballots are in arrange for a newspaper story analyzing the local choice and follow-up with an interview by a professional critic in which he voices his opinion.

Every Day! Everywhere!

Men's Shops Displays
Contact leading men's stores and department stores and suggest window displays based on the "Chaplin Changes! Can You?" theme. This could be arranged by having enlargements of still C.C. 7-X-100 (showing Chaplin as 'the tramp' and Chaplin as 'Verdoux') mounted and silhouetted. In addition old clothes representing the "old" Chaplin's costume should be displayed along with present day smart men's wear representing the new Charles Chaplin.

Chaplin Changes Bally
An interesting street bally could be carried out by having two men promenading through the streets of your community, carrying the "Chaplin Changes! Can You?" theme on attached signs. One of the men could be dressed as the "tramp," while the other could be attired in a costume similar to the one worn by "Monsieur Verdoux."

Street Stencil Everywhere
A stencil carrying the words "Chaplin Changes! Can You!" should be made up for use on the sidewalks of your community, especially streets in the vicinity of your theatre.

Lobby Peep Box Display
An additional lobby stunt which you could arrange would be to build a regular peep box of any dimension. In it place a display with "Chaplin Changes! Can You?" in between the two Chaplins (see post card on page 7). Arrange the still and copy so that it can slide from side to side so that only one of the three sections can be seen at a time.

Fashion Show for Men
In conjunction with a men's shop or leading department store sponsor a fashion show for men. Issue invitations to the general public through coop ads, personal letters or window displays explaining that "Monsieur Verdoux" Invites You To Attend A Fashion Show For Men.

Personal Column Ads
An excellent spot to catch the public's eye is in the personal or classified columns of your local papers. Run an ad with the following suggested copy: "Monsieur Verdoux desires to meet wealthy young woman who is seeking congenial company. Monsieur Verdoux will be at the UA Theatre starting [date]."
CHARLES CHAPLIN presents

A Strange Love Story that Hurts!

in

"MONSIEUR VERDOUX"

In "Monsieur Verdoux" there is a peculiar intensity of drama... an even more peculiar hysteria of laughter— and a strange love story that hurts.

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

featuring MARTHA RAYE and ISOBEL ELSOM • ROBERT LEWIS
and introducing for the first time MARILYN NASH

Written and Directed by CHARLES CHAPLIN
Associate Directors Robert Florey and Wheeler Dryden
Released thru United Artists
Beauty ON THE BLOCK!

In "Monsieur Verdoux"
...there is a peculiar intensity of drama
...an even more peculiar hysteria
of laughter and
a strange love
story that hurts.

What will be the fate of these lovely girls in the hands of the Modern Bluebeard?

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Hysterical LAUGHTER!

Haunting ROMANCE!

Shocking DRAMA!

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Starring MARTHA RAYE

and ISOBEL ELSON - ROBERT LEWIS - and introducing for the first time MARILYN NASH

Written and Directed by CHARLES CHAPLIN

Associate Director Robert Kerry and Waltz Dances

Released thru United Artists

3 cols. x 180 lines-540 lines
A WARNING!

Before you see Charles Chaplin in "Monsieur Verdoux" you must know some facts about the most controversial motion picture of all time.

Charles Chaplin, deserting his beloved little tramp character, enacts the role of the slick, sinister and charming French Bluebeard. His business: murder.

Charles Chaplin introduces a revolutionary pattern of screen story-telling, confident the public will welcome the most original humor and the most original drama ever filmed.

There is a peculiar intensity of story and an even more peculiar hysteria of laughter in "Monsieur Verdoux."

We must warn you — and YOU must warn your friends — that you must come prepared to behold something never before shown on the screen.

Please remember, this is not "just another motion picture!"

Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told only in whispers.

But with all its strangeness, there is a pathos and beauty and richness devoted to a love story that will haunt you until pictures are no longer made.

The genius of Chaplin holds a copyright on his type of love story — a love story that hurts, that frightens, that stays with you as a lingering memory.

Seldom in a lifetime does a picture come along that you want to see twice. This is one of those rare productions.

But remember — a warning — come prepared for the most startling experience you have ever undergone in a motion picture theatre!

Come prepared for the strangest and the most entertaining shock of your life!

"Monsieur Verdoux" will open at the ____________ theatre on ____________

< Add theatre name and date where indicated. >
LADY, CAN YOU TAKE A DARE?

Lady, start laughing at yourself!

It's your woman's right to know before hand that when you see Charles Chaplin's sensational motion picture, "Monsieur Verdox," you see yourself—and how funny you can get.

Women without a sense of humor needn't apply.

In "Monsieur Verdox" Charles Chaplin has used his own, inimitable brand of humor to perpetuate the best joke on women since The Serpent persuaded Eve that an apple was good for the complexion.

Every feminine foible and failing is there. In "Monsieur Verdox" Chaplin puts on the screen all the things a woman's best friend won't tell her, without a little urging.

As a modern French Bluebeard, Verdox loves and liquidates the ladies. The ladies bring it on themselves. They're susceptible, suspicious, sour, saccharine, simple and snobbish. Worse than that, they're crazy about the fellow.

The theme is startling. The love story is strange. And the laughter is earth-shaking.

Husbands laugh at "Monsieur Verdox." Boyfriends—-even bachelors—laugh at "Monsieur Verdox."

The ladies? The ladies laugh too—but there is a peculiar quality to that laughter.

Most critics have termed reaction to the film "hysterical"—wouldn't you know?

A WARNING!

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"Monsieur Verdox" will open at the theatre on 

Add theatre name and date where indicated.
What will be the fate of these lovely girls in the hands of the Modern Bluebeard?

Beauty

ON THE BLOCK!

In "Monsieur Verdoux"
...there is a peculiar intensity of drama
...an even more peculiar hysteria of laughter and a strange love story that hurts.

CHARLES CHAPLIN

in

"MONSIEUR VERDOUX"

Hysterical LAUGHTER!

Haunting ROMANCE!

Shocking DRAMA!

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Starring:
MARTHA RAYE
MARILYN NASH
MADY CORRELL
BARBARA SLATER

and ISOBEL ELSOM - ROBERT LEWIS - and introducing for the first time MARILYN NASH

Writen and Directed by CHARLES CHAPLIN

Amsterdam Distribution: Robert Winter and Wheeler Dryden

Distributed thru United Artists

4 cols. x 125 lines - 500 lines

Mat 401-60
With great pride we present the Strangest Man of this Century the suave and dapper Monsieur Verdoux as portrayed by Charles Chaplin in his greatest and gayest comedy!

CHARLES CHAPLIN presents "MONSIEUR VERDOUX"

Featuring MARTHA RAYE and JOAN ELLISON - MARTIN MULHY - ROGER LEE - Written and Directed by CHARLES CHAPLIN

Released thru United Artists

2 cols. x 125 lines-250 lines

MAT 209—30

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

In "Monsieur Verdoux" there is a peculiar intensity of drama—so even more peculiar hysteria of laughter... and a strange love story that hurts.

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Featuring MARTHA RAYE and JOAN ELLISON - ROGER LEE - Written and Directed by CHARLES CHAPLIN

Released thru United Artists

1 col. x 100 lines

MAT 104—15
CHARLES CHAPLIN
"MONSIEUR VERDOUX"

In "Monsieur Verdoux" there is a peculiar intensity of drama—an even more peculiar hysteria of laughter... and a strange love story that hurts.

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

MARTHA RAYE
and GEORGE JUDD - ROBERT LEWIS - and a wonderful far the fine tone MARILYN NASH
Written and Directed by CHARLES CHAPLIN
Annette O’Toole Robert Thomas and Walter Marks
Released by United Artists

Beauty
ON THE BLOCK!

In "Monsieur Verdoux" there is a peculiar intensity of drama—an even more peculiar hysteria of laughter and a strange love story that hurts.

CHARLES CHAPLIN
in "MONSIEUR VERDOUX"

MARTHA RAYE
and GEORGE JUDD - ROBERT LEWIS - and a wonderful far the fine tone MARILYN NASH
Written and Directed by CHARLES CHAPLIN
Annette O’Toole Robert Thomas and Walter Marks
Released by United Artists
CHARLES

a peculiar intensity
an even more peculiar intensity
and a strange love story.

"MONSIEUR VERDOUX"
The Modern Bluebeard

What is the fate of this lovely girl?

Be Prepared! CHAPLIN CHANGES!
In "Monsieur Verdoux" there is a peculiar intensity of drama... an even more peculiar hysteria of laughter—and a strange love story that hurts.

Hysterical LAUGHTER!
Haunted ROMANCE!
Shocking DRAMA!

CHARLES CHAPLIN in "MONSIEUR VERDOUX"
featuring
MARTHA RAYE
and ISOBEL ELSOM • ROBERT LEWIS • and introducing for the first time MARILYN NASH.
Written and Directed by CHARLES CHAPLIN

Page Sixteen
CHAPLIN

Guts

Intensity of drama... hyste ria of laughter - the story that hurts

VERDOUX* Bluebeard

and Directed by CHARLES CHAPLIN • Associate Directors Robert Florey and Wheeler Dryden • Released thru United Artists

In "Monsieur Verdoux" there is a peculiar intensity of drama—an even more peculiar hysteria of laughter... and a strange love story that hurts.
CHARLES CHAPLIN
presents
"MONSIEUR VERDOUX"
The Modern Bluebeard

In "Monsieur Verdoux" there is a peculiar intensity of drama... an even more peculiar hysteria of laughter and a strange love story that hurts.

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Supporting

MARTHA RAYE

and DOUGL. EVANS - ROBERT LEWIS - and introducing for the first time MARILYN NASH

Written and Directed by CHARLES CHAPLIN

Assistant Director Robert Evans and William Dykstra

Released thru United Artists

Mat 301—45

3 cols. x 105 lines - 315 lines

In "Monsieur Verdoux" there is a peculiar intensity of drama... an even more peculiar hysteria of laughter... and a strange love story that hurts.

CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Supporting

MARTHA RAYE

and DOUGL. EVANS - ROBERT LEWIS - and introducing for the first time MARILYN NASH

Written and Directed by CHARLES CHAPLIN

Assistant Director Robert Evans and William Dykstra

Released thru United Artists

Mat 302—30

2 cols. x 50 lines - 100 lines
CHARLES CHAPLIN in "MONSIEUR VERDOUX"

Hysterical LAUGHTER! Haunting ROMANCE! Shocking DRAMA!

CHARLES CHAPLIN in "MONSIEUR VERDOUX"
MARTHA RAYE
and ISOBEL ELSON - ROBERT LEWIS
and introducing for the first time MARILYN NASH

Written and Directed by CHARLES CHAPLIN

American Distributors: RKO Radio and Warner Theaters
Released thru United Artists

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PUBLICITY CAMPAIGN

Official Billing:

CHARLES CHAPLIN

in

"MONSIEUR VERDOUX"

(A COMEDY OF MURDERS)

featuring

MARTHA RAYE

and

Isabel Elsom • Marilyn Nash • Robert Lewis

WRITTEN AND DIRECTED BY CHARLES CHAPLIN

Associate Directors ROBERT FLOREY and WHEELER DRYDEN

Released Thru United Artists

THE CAST:

Henri Verdoux
alias Varnay
alias Bonneur
alias Floray
Charles Chaplin
Mona, his wife
Made Correll
Peter, their son
Allison Rodden
Maurice Bottello
Robert Lewis
Verdoux's friend
Audrey Betz
Martha, his wife

The Ladies:

Annabella Bonheur
Martha Raye
Annette, her maid
Ada May
Marie Groosmay
Isabel Elsom
Her maid
Marjorie Bennett
Yvonne, Marie's friend
Helene Heigh
Lydia Floray
Margaret Hoffman
The Girl
Marilyn Nash

The Guerov Family:

Pierre
Irving Bacon
Jean
Edwin Mills
Caroetta
Virginia Brissac
Leno
Almitra Sessions
Phoebe
Eula Morgan

The Law:

Prefect of Police
Bernard J. Nedell
Detective Morrow
Charles Evans

Others in the Cast:

Rental Agent
Arthur Hohl
Vicki
Vera Marshe
Joe
John Harmon

THE STAFF:

Produced by
Charles Chaplin
Directed by
Charles Chaplin
Associate Directors
Robert Florey and Wheeler Dryden

An Original Story Written by
Charles Chaplin
Director of Photography
Roland Totheroh
Operative Cameraman
Wallace Chowning
Art Director
John Beckman
Assistant Director
Rea Bailey
Film Editor
Willard Nimo
Sound
James T. Corrigan
Music Composed by
Charles Chaplin
Music Arranged and Directed by
Rudolph Schanger
Artistic Supervision
Curtis Courant
Wardrobe
Drew Patrick
Make-up
William Knight
Hair Stylist
Hedwig Jorga

S/N No. CC 4307

(Right) Charles Chaplin as Monsieur Verdoux in his most startling film to date, the hilarious funny "Monsieur Verdoux" which opens at the Theaters throughout United Artists release. Written, directed and produced by Chaplin, the picture features Martha Raye and introduces Marilyn Nash, latest Chaplin find.

Mat (2K) .30
ADVANCE STORIES

Much Heralded “Verdoux”
Returns Chaplin to Films

(Charles Chaplin, who has been called one of the most extraordinary figures of our time, has now made the most compelling motion picture of all time, “Monsieur Verdoux,” which may narrow the chasm between the art who dares to remain a great individualist and the Establishment.

Chaplin is the one star in the entire motion picture industry who has his own studio and who creates his own films, from the first conception of the idea, to the final editing, with no outside interference.

The story of Charles Chaplin has been adapted into a motion picture by George Bernard Shaw, Chaplin’s biographer. The story is based on the life of a man who has never appeared in any of the films he has made. Indeed, the story of his life, from the time he was a child until he became an actor, has never been told until now.

“A Woman of Paris,” which Chaplin made in 1923, and his other films, did not appear, was an experimental film, and set a new pattern. “Modern Times” and “The Great Dictator” were both released in 1936. These films were, when released, enormous successes.

From the very first of his theatrical career, Charles Chaplin has been known as “the actor who has a voice.” When he came to the United States, in the early 1910s, he had a voice of unusual purity, and his gift for pantomime and unique talent for combining slapstick and pathos became a complete novelty to American audiences.

The contract which Chaplin signed in 1917, which specified a salary of one million dollars a year, remains unique in motion picture history. And “Shoulder Arms,” which he made after opening his own studio, a war comedy for a country still at war, was a box-office hit after every movie scene ever had predicted failure.

With “Monsieur Verdoux,” in which he directed his own personally-narrated and personally-narrated character for the first time in his career, an entirely new form of motion picture art was brought to the screen. This form of motion picture art is unique in the history of the world. It is a form that has been described as “the art of the present.”

The inspiration is credited by Chaplin himself, who wrote the script and the story and the film, to his wife, the actress, and the director, Robert Leff, who directed the film.

The picture is released through United Artists.

LATEST CHAPLIN FILM DUE SOON

(Montage)

Theatregoers who have long looked to Charles Chaplin for matches between comedy and drama, have been waiting for the latest of his films, “Monsieur Verdoux.” The film has opened in the summer of 1933. In the spring of 1934, Chaplin announced that “Monsieur Verdoux” would be released in late autumn of that year.

Although Chaplin’s “Monsieur Verdoux” has been described as a modern French Bluebeard, and certainly the theme of the picture is murder and murder, the motion picture is literate and popular entertainment.

As an individual, Chaplin has an unmatched sense of comedy. He has been considered to be one of the foremost actors of his time. He has not become tired of the instant success of his earlier films, but is determined to maintain his standards.

Between conversations, the comedian is known for his kindly but satirical wit. Because the comedian’s sense of humor has unlimited scope, he blends satire and slapstick nonchalantly in “Monsieur Verdoux.” Social aspects of the film are grimly humorous — details of the action are deliciously funny.

A fashionable wedding, a discussion of societal problems, a fall out of the window and the human comedy itself lend themselves equally well to Chaplin’s magic translation into a unique blend of entertainment.

In addition, in “Monsieur Verdoux,” there is a peculiar intensity of drama, an even more peculiarly brutal and tasteless type of humor that has been described by some as a strange love story that hurts — combined to give audiences something more than just another evening in the theatre but instead a shocking and fascinating experience.

With Chaplin in the star, “Monsieur Verdoux” features Martha Raye, Isolde Elson, and Robert Lewis, and introductions for the first time of Marilyn Nash. Chaplin wrote and directed “Monsieur Verdoux” in collaboration with Robert Fluey and Walter Dryden as associate directors.

The picture is released through United Artists.

SWAPS TRAMP FOR DON JUAN

(Advance Feature)

Although no screen character has ever become so well-known, nor so universally loved, as his mischievous little tramp with the haggard trousers, twitching mustache and trick cane, Charles Chaplin discarded that figure completely in “Monsieur Verdoux,” his latest and most startling film, which opens at the....

The title of his latest film is “The Tramp.” As Chaplin, the efficient and modern French Bluebeard, Chaplin appears as an impeccably tailored, impeccably mannered hooligan whose success with the ladies is proverbial, and lethal. The change-over is as revolutionary as the theme and the format of the usual film story.

The pathos, the tender, haunting love story and the matchless comedy of earlier Chaplin classics are a part of “Monsieur Verdoux”; but in addition the scope of the story and the startling way in which it is presented makes the picture totally unlike any other Chaplin film, and totally unlike every other motion picture ever produced.

Critics have applauded the courage of the comedian who gave up the internationally-known tramp character, and its ready-made audience, to reach a new public and to set a new cinema pattern.

The critics have also pointed out that the one great similarity between “Monsieur Verdoux” and the earlier Chaplin films lies in the fact that each picture he has made in the past has been revolutionary for its time, and each has been destined to survive that time by virtue of the uncommercial and fresh genius of its producer.

With Chaplin as the star, “Monsieur Verdoux” features Martha Raye, Isolde Elson, Robert Lewis, and introduces for the first time of Marilyn Nash. The picture is released through United Artists.

The picture is released through United Artists.

19th Century Murder—Forger
Inspired “Monsieur Verdoux”

(Montage)

The curious career of Thomas Wainwright, forger and murderer who was the friend and confederate of Lamb, is one of the greatest and most interesting real-life criminal biographies of the early nineteenth century. Inspired Charles Chaplin’s sensational “Monsieur Verdoux,” which opens at the... Theatre on...

The inspiration is credited by Chaplin himself, who wrote the script and the story and the film, to his wife, the actress, and the director, Robert Leff, who directed the film.

Development of the unusual theme has resulted in a pattern for a new form of screen-telling. And the story and the character of “Monsieur Verdoux” are the first screen-telling of its kind.

The picture is released through United Artists.

Past and Present: Charles Chaplin, the greatest actor of his times, in his latest and most sensational film, “Monsieur Verdoux,” arranged for the first time in the history of the screen, and in the history of French cinema, to present “Monsieur Verdoux” himself as director.

The picture is released through United Artists.

Page Twenty-two
"Monsieur Verdoux" Reveals The Genius Of Charles Chaplin At Its Greatest

(Prepared Review)

Once more Charles Chaplin, the sultry and sinister rogue, has cut from the whole cloth of his genus a new cinematic pattern. In "Monsieur Verdoux" he has created a new form of screen storytelling, a form in which all the histrionic, the leakage and shocking dramas which are blended in life itself, "Monsieur Verdoux" opened yesterday at the Theatre. This is the lovely, little tramp who brought laughter to the entire world. Chaplin has become the master and dapper boulevardier, the exotic rogue who loves and leaves his victims — and the audience — gasping. Chaplin himself wrote the marvelous, yet deliciously funny story of a bank clerk who, discharged after thirty years' faithful service, is unable to find the employment which will provide for his adored invalid wife and small son. His logic form of desperation and his realism nurtured by his experience in the business world, Verdoux turns to murder as a career. With clerical precision, with the hedges, lists and appointment book of the trained office worker, he diagrams his crimes — only two shall die here. Amabilia is his underling, Vandam, the bank chairman, color, and the bond which unites them is undeniable; rage, pretension, and as undeniable, likely that members of the audience find themselves at one with the hounded Verdoux in wishing to put a quick end to him. The story is not so much about murder, but because Verdoux's innate humanity and discretion is in his character. The world he enters takes over the business of murder. As war rages in Europe, Verdoux's wife and son are destroyed and with them his heart, and he becomes a brilliant and terrifying assassination. He gives himself up, and in a brilliant scene of confession, confronts his judges. Now all new and fresh approaches are needed to describe "Monsieur Verdoux," a unique yet universal figure. Only Chaplin, who from the first groping days of film history, has led the way in giving scope and solidarity to the screen, could add up all the absurdity, stark drama and haunting romance and find that total which is perfect entertainment. The cast, drawn from the top roster of the screen and theatre and directed by Chaplin, the perfectionist, gives flesh and blood reality to even the briefest of characterization. The music, created by Chaplin, is perfectly integrated with an admirably-paced, vividly patterned succession of scenes which combine to make a daring, hilarious whole. Although "Monsieur Verdoux" has been called a complete departure from Chaplin tradition, in a large sense it is true that all that Chaplin has ever stood for: the great charm of the little man, the great innovation, the great entertainment, we all will delight with his world audience.

Much Heralded "Monsieur Verdoux", Charles Chaplin's Latest Film Is Worth Waiting For

(Prepared Review)

"Monsieur Verdoux" is the story of an up-to-date French Blackboard, in whose head a 'madam' who makes it murder his business, seduction his occupation and romance his hobby. The story, the most revolutionary and startling ever put on film, is fascinating, sensational and humorously funny. "Monsieur Verdoux" opened yesterday at the Theatre. Only Charles Chaplin, who ventured an artistic gesture so daring that it will revolutionize the annals of film history, could make "Monsieur Verdoux." A new Chaplin greets a new audience after a lapse of years and is once more the great innovator, the genius of universal appeal. The picture, of a bank clerk out of a job, Verdoux turns to murder to support his lovely and delicate invalid wife and little son. The transition is a successful one, since Verdoux carries into his new trade all the efficiency, meticulous detail and office paraphernalia of his former white collar work. A succession of lovely ladies rush romantically to their doom. Rapidly-paced scenes are in quiet suspense, shot-making possessing poignantly tender, or screamingly funny. At the end, when Verdoux gives himself up the story becomes the brilliant, clashing, inspiring satire for which Chaplin has a unique gift. Chaplin, directing and starring in the film, Beautiful Marilyn Nash, Chaplin discovery making her screen debut in the film, is exciting and heartbreakingly lovely. Sophisticated Isabel Elson, exquisite Mady Coller, brilliant Robert Lewis, and frustrated Margaret Hoffman contribute vivid characterizations. Vivid Marilyn Nash is hilarious and her best in a role which only Chaplin could conceive for her. The music, written by Chaplin, is at once beautiful and stately and as integrated as the elements of the story itself. And the insidiously funny and pathetic touches, which made Charlot's films a little tramp the best loved and most loved little tramps, are here again, too. Robert Flaherty does the allied directing. The picture is released through United Artists.

CHAPLIN'S NEW FILM HIS BEST

(Prepared Review)

The latest, and greatest, of Chaplin's pictures, "Monsieur Verdoux", combines in a daring and revolutionary way all the elements of exceptional entertainment. Hysterical laughter, haunting situations and shocking dramas are blended in a new and startling form of storytelling which will delight and fascinate theatre-goers of all ages and nationalities. "Monsieur Verdoux" opened yesterday at the Theatre.

The story is that of an up-to-date French Blackboard, who turns to murder — as a business — only after, unmotivated, he was unable to find any other way to support his beloved invalid wife and little son. Exquisitely dressed, exquisitely mannered, he wows and eliminates — the ladies, in swift-tailed scenes of scene full of hilarious comedy, fascinating sentiment and drug dramas. Chaplin turns to judge the society which has judged him.

The immortal Charles Chaplin, whose portrait by the famous "Monsieur Verdoux," is as perfect in his way as his beloved little tramps, is at the Theatre. The picture is released through United Artists.

Beautiful Marilyn Nash, the Chaplin discovery who makes her screen debut in the film, plays the role of The Girl, whom Chaplin quotes because of her innate humanity, which echoes his own. Blossoming Marilyn Nash is at her comic best in the hilarious scenes and steps across Mady Coller as Chaplin's wife is tenderly and humorously lovely. The reminder of the cast, which includes Robert Lewis, Isabel Elson and Margaret Hoffman, contribute vital performances.

Chaplin himself, the only remaining Titan of the first greats of motion picture entertainment, wrote, directed, starred in and arranged the musical score for the exciting picture. While "Monsieur Verdoux" would seem to be a complete departure for the great comedian and social satirist, who embraced himself to millions of people around the world as the truthful little tramp, less obviously the picture is completely typical of Chaplin, who from the first groping days of motion picture pictures has broken the trail — for others to follow. Apparently Chaplin has a copyright on a certain kind of love-story — frightening, delicate, or tenderly sentimental, pure fun.

With Charles Chaplin as the star, "Monsieur Verdoux" features Martha Raye, Isabel Elson, and Robert Lewis and introduces for the first time Marilyn Nash, whose Chaplin created and wrote and directed "Monsieur Verdoux," with Robert Flaherty and Wheeler Dryden as associate directors. The picture is released through United Artists.

Page Twenty-three
Chaplin Insists On Perfection In All Phases of Motion Picture Making

Only the genius of Charles Chaplin, genius with its traditional and infinite capacity for taking pains, would have dared to put on film in revolutionary a theme as that of "Monseur Verdoux," which opens at the Shubert Theatre on Thursday.

The projection of such a theme and the blending of the three great elements—the laughter, the comedy and the drama—which go into a motion picture are of necessity the work of one man, of Chaplin, who conceived the idea and then carried it out, to the smallest final detail.

In "Monseur Verdoux," Chaplin is a modern French Blackbeard devoted to the business of murder. Metaphorically each bit of action, of dialogue, of song is interwoven so that the finished product somehow emerges fascinating, delicate—and hysterically funny.

Once Chaplin had conceived the theme and eventual scope of the film, he spent two entire years writing the script, correcting, adding and cutting. Toward the end of this time he began rehearsing the dialogue with a partial cast with a view toward improving the lines, then he rewrote the script once more.

The casting was all done carefully and accomplished, since the perfection of even the slightest detail depended upon authentic characterization. Drawn from stage and screen, proven dramatic veterans were in some cases put in roles entirely dissimilar to any they had played before, with resulting freshness and novelty. Screen newcomers were also used, because Chaplin, famous for launching new personalities on starring careers, likes to seek out new and bright talent.

The two sets and every detail of the costume for "Monseur Verdoux," both of which are designed to give universality to the time and locale of the picture, were the concern of the costume. Once the picture was in production, the star gave the same minute attention to prop lighting and camera angles.

Direction, tailored to the varying needs of each player, was also Chaplin's concern. And the startling and unusual means he used to integrate the picture's explosive ingredients was created entirely by Chaplin.

Viewing the rushes each day, the comedian supervised all film editing and cutting. Finally, the business manager was given the task of arranging scenes so that the picture's explosive ingredients was created entirely by Chaplin.

Wistful Little Tramp Becomes Urbane Man-About-Town but Stays Indespuctably Charles Chaplin

When Charles Chaplin mixed the explosive kernel of his sensational new film, "Monseur Verdoux," which opens at the Shubert Theatre, he added ingredients never before seen on the screen—three scenes of a startling, satirical murder drama. But the result has been so successful that it has already made them the world's favorite entertainment.

"Monseur Verdoux." The pure Chaplin fan for which Chaplin is globally famous is made even more potent by the addition of the new ingredients.

Although Chaplin is no longer a wistful little tramp but instead an urbane, sinister bank robber who wins, wits—and eliminations—the ladies, he is still the great comedian who can set an audience into a roar of laughter by putting his finger to his cheek.

The proverbial cook who thinks a single hand results in a better bread. Chaplin supervised each minute detail of "Monseur Verdoux," and successfully blended the revolutionary ingredients into a fascinating and entertaining whole.

"The first thing I think about when I make a film is whether or not it is entertainment." Chaplin has said. "That counts is what people enjoy my work."

The age of 55, Chaplin was not only one of the most famous and most loved actors in the world, but also one of the wealthiest. He also owned and produced his own company and his own studios in Hollywood.

The son of theatrical parents, he was earning money living from the time he was nine years old. By his own admission, his schooling was spasmodic. But, even as a very young boy, those who knew him say that Charles was stubborn. When he joined the Kasko Repertory Company as a lad in his teens. He was never to be found in the "gay spots" when he was off. Instead, he would stay home, trying out new steps and his room, trying out new steps and outfitting his room in "some fashion that would make him the cutest part of the show music.

That he succeeded is a matter of record, for in 1913, when the company came to the United States, an agent for Mark Bennett spotted and signed him immediately. From that memorable day, in November of that year, when he first entered pictures, his rise has been meteoric.

After the first two Bennett pictures, he wrote and directed his own comedies. When his contract expired, Chaplin signed with Essanay at a greatly increased salary, then went on to Mutual and the First National Company. Upon completion of this latter contract, he decided to produce for himself. And who will ever forget such great films as "Shoulder Arms," "The Kid," "Women of Paris," "The Gold Rush," "The Circus," "City Lights," "Modern Times" and "The Great Dictator?"

Author, producer, director and star of all his productions with the single exception of "Woman of Paris," in which he did not appear, Chaplin's talents appear endless. Author of several books, many songs as well as the greater part of the musical score of "City Lights," "Modern Times" and "The Great Dictator," the complete score of "Monseur Verdoux." He has, in addition, an enviable reputation as an athlete, an expert tennis player, a keen angler, a gifted musician (playing practically every known musical instrument, although he has never taken a lesson nor can he read music), and is a recognized authority on economics and world affairs. In fact, a list of what Charles Chaplin cannot do would be easier to compile than one containing his many accomplishments.

Although famous literary critics have frequently called "Monseur Verdoux," notable, significant and searching, Chaplin himself has his own simpler term for the picture. He calls it, "my favorite.

"Monseur Verdoux," features Martha Raye, Isabel Eisman and Robert Lewis, and introduces for the first time Marilyn Nash. Chaplin wrote and directed "Monseur Verdoux" himself with Robert Florry and Wheeler Dryden as associate directors. The picture is released through United Artists.
ROMANCE STRESSES TENSION OF FILM

In the ordinary motion picture, romance is used to lighten and pretty-up the plot. In "Monsieur Verdoux," Charles Chaplin's sensational new film, which opens at the Theater on the Strand, terrifying love story instead heightens the intensity and suspense of the theme.

Called the most revolutionary and controversial motion picture ever made, "Monsieur Verdoux," derives much of its novelty and emotional quality from the love story between Chaplin and the beautiful, voluptuous, but unsavory Milly Nosh as The Girl, a waif whom he picks up in a car and marries.

There is a peculiar intensity of drama and an even more peculiar intensity of laughter in "Monsieur Verdoux," and this strange love story—that hurts and frightens and possesses—is intense and unforgettable.

Chaplin films have always been known for a unique and classic form of love affair, exquisite and different. The heart-breaking and poignancy of the love stories in his earlier films are still remembered around the globe by the audiences they have delighted.

But in "Monsieur Verdoux," in which Chaplin has once more to cut a new cinematic pattern and present the most sensational theme ever put on film, the love story is more than delightful— it is gripping and spellbinding.

Even in the soothing, shocking close of the film, when Verdoux summarises his social satire, the romantic theme remains constant and fascinatingly limned.

"Monsieur Verdoux" features: Martha Raye, Isobel Elsoun, and Robert Lewis, and introduces for the first time Marilyn Nash as The Girl. Chaplin wrote and directed "Monsieur Verdoux" himself, with Robert Florey and Wheeler Dryden as associate directors. The picture is released through United Artists.

SPECIAL TIMELY FEATURES

News, Mag and Radio Coverage of "Monsieur Verdoux" Sets Records

Described as "the most controversial motion picture of all time," Charles Chaplin's new film, "Monsieur Verdoux," which opens at the Theater on the Strand, has aroused an unprecedented storm of comment in this country and abroad.

Record-breaking coverage has been accorded the picture and its startling theme—that of a man who turns to murder as a business. Not only the revolutionary subject matter but also the totally new way in which it is presented has aroused a spontaneous whirlwind of discussion.

In the past every Chaplin film has been a news event of international interest, but "Monsieur Verdoux" has topped even earlier Chaplin film classics in overall news coverage.

In Hollywood, inspired to invention, every powerful trade journal has devoted complete pages to a discussion of the picture and the impact it will have on moviemaking and future motion picture production. Correspondents from the film capital have flocked to New York with their communiqués about "Monsieur Verdoux."

National news weeklies have devoted more space to "Monsieur Verdoux" than they have ever before given to any film. Drama critics have given over entire columns to a "Verdoux" evaluation, and literary magazines, in a move without precedent in theater annals, have run serial-style reviews of the film, in three and sometimes four consecutive issues.

Radio commentators have aired their "Verdoux" comments over every transcontinental network, and the motion-picture press have included it a top spot on their front pages. Even more startling, the most widely-read columnists in the country have taken to advising their millions of readers to read "Monsieur Verdoux" comments in other columns.

The foreign press, spearheaded by their Hollywood correspondents, have joined the raging controversy. Leading publications in England, all of Europe, South America and Australia have joined the torrential flood of words which has greeted the most revolutionary film in the history of picture-making.

With Chaplin as the star, "Monsieur Verdoux" features: Martha Raye, Isobel Elsom, and Robert Lewis, and introduces for the first time Marilyn Nash, Chaplin wrote and directed "Monsieur Verdoux" himself, with Robert Florey and Wheeler Dryden as associate directors. The picture is released through United Artists.
NOVICE IN ROLE

OPPOSITE CHAPLIN

The heroine of the unique and classic Charles Chaplin type of film love story must have the unusual, lyrical quality of the love story itself. Marilyn Nash, exquisite newcomer who portrays The Girl in Chaplin's sentimental new film, "Monsieur Verdoux," at the Theatre, is no exception.

Marilyn is beautiful but in no routine way. Her beauty has the fresh, unforgettable charm which also invests the concept of "Monsieur Verdoux," the love of a man who makes murder his business for a pathetic devoret whom he plans to make one of his victims.

The young maturity of The Girl and the gentle sentiment of Verdoux are in contrast, but their enchanting love story is in every greater contrast in its background. There is a peculiar intensity of drama and on even more peculiarly dramatic in "Monsieur Verdoux."

Every Chaplin film has been使我 for a new type of romantic sport which the great comedian-director has planted unimpaired trademark. In "Monsieur Verdoux," the most revolutionary production ever to film, Chaplin surpasses his own great height.

With Chaplin as the star, "Monsieur Verdoux" features Martha Raye, Isabel Elson, and Robert Lewis, and introduces for the first time Marilyn Nash. Chaplin wrote and directed "Monsieur Verdoux" himself, with Robert Florey and Whealer Dryden as associate directors. The picture is released through United Artists.

Marilyn Nash Makes Film Debut

In Chaplin's "Monsieur Verdoux"

Lovely Marilyn Nash, who plays the role of The Girl in Charles Chaplin's "Monsieur Verdoux," now playing at the Theatre, is the latest of Chaplin's film discoveries. The only player ever to be signed to a long contract by the comedian, Marilyn makes her screen debut in a characterization which critics have said will remain a film classic for many years to come.

Tall, with ash blonde hair and broad eyes, Marilyn is the exquisite heroine of a haunting, tender love story, typical of those which have always distinguished Chaplin films from all others. In "Monsieur Verdoux," the charming love story gains added impact from the fact that it is played against a background of hilarious comedy and the sentimental drama of Chaplin's role as the super butler who turns to murder as a business.

Marilyn was a pre-medical student at the University of Arizona and had done only a bit of amateur theater with the college group there before being chosen for the featured role by Chaplin.

Vacationing in Hollywood, Marilyn joined a group of friends who were going to the Chaplin home to borrow the use of his tennis court. Chaplin met her, and after a brief reading of a scene or two from King Lear, decided he was the ideal choice for the demanding role in "Monsieur Verdoux."

Two years' intensive dramatic training preceded Marilyn's first film appearance. As the intense but appealing young devoret whom Verdoux spares because her devotion, courage and tenderness are his own innate qualities, Marilyn's role in "Monsieur Verdoux," gives her one of the most envied roles in motion picture annals. Since "Monsieur Verdoux" is considered Chaplin's greatest and most important production, Marilyn's first step on the ladder toward stardom is even more of a foothold on success than that given by Chaplin to numerous other discoveries who have since become stars.

In private life Marilyn is the wife of Philip Verdon, successful young playwright, whose "Anna Laranta" has been a Broadway hit. The pair live in a newly built home in Beverly Hills.

"Monsieur Verdoux" features: Martha Raye, Isabel Elson, and Robert Lewis. Chaplin wrote and directed "Monsieur Verdoux" himself, with Robert Florey and Whealer Dryden as associate directors. The picture is released through United Artists.

CHAPLIN, NOT HIS PROP, MAKES ROLE

Exchanging a twitching mustache, a battered derby and an unrelentless stare for a bed of roses and a rubber counting sponge, Charlie Chaplin proves conclusively in "Monsieur Verdoux," his latest and most sensational film, that it is Chaplin and not his prop that is seemingly funny.

Although "Monsieur Verdoux," which opens at the Theatre on May 14, is the most revolutionary picture Chaplin has ever made, with the startling theme of murder-as-a-business and a totally new format, it is primarily a hilarious comedy.

For more than a score of years, Chaplin's derby, cane and out-sized trousers were the symbol for laughter over the world over.

Countless Chaplin imitators who for years have felt that his traditionally tramp costume must have special musical castes qualities of its own will find the new props bewildering. For with imitable artistry, the comedian takes a simple piece of office equipment, an armful of flowers and a delicate rhymes tea cup and has his audience hysterical with mirth.

The peculiar intensity of the laughter which greets every sequence of "Monsieur Verdoux," has been pointed out by many critics, who ascribe this intensity to the fact that the droll absurdities are played against a background which no other producer has ever dared to put on film—a tender, frightening romance intermingled with a shocking murder drama.
Monsieur Verdoux

and

THE LADIES

Charles Chaplin, as Monsieur Verdoux. A modern French Bluebeard, loves and liquidates the ladies. But the ladies bring it upon themselves. They are capricious, inscrutable, sly, single, sarcastic and sophisticated. And they love him. Husbands will laugh at "Monsieur Verdoux" heart and heartaches will guffaw. And the ladies—they'll never face that laughter. But that's what laughter with a difference, "Monsieur Verdoux" opens at the United Artists release.

NOTE:

This pictorial layout has been designed as a tabloid picture spread which can be used as a whole or the individual scenes can be cut apart and run separately. If run separately, be sure to include picture and theatre credits in each caption.

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CHAPLIN EVOLVES NEW HAUNTING ROMANCE IN "VERDOUX"

Because, according to his own statement, he feels that the medium of the screen should be used far more than a "love-dovey, kiss-kiss" writer. Charles Chaplin has evolved his own special, haunting type of love story, in "Monsieur Verdoux." Chaplin's sensational new film now playing at the United Artists Theatre, the comedian's unique blend of passion and pathos gains added impact because of the undertone of shocking stark drama.

The same frustration, fear and exquisitely enhanced which have made tales of Abelard and Heloise, Romeo and Juliet and Tristan and Isolde endure for years after stereotyped romances have faded from memory, are captured in the story of Verdoux, the charming Bluebeard, and The Girl, the pretty dorell whom he finds and befriends. As the sequences unfold in "Monsieur Verdoux", the little dorell becomes a devastating femme fatale of the Parisian demi-monde and the cunning and brave boulevardier becomes a sinner and hunted criminal. But their love theme remains constant and imploring.

Critics who have described other screen romances as "tireless and formulaless" have termed the strange, haunting love story of "Monsieur Verdoux", a memorable one. A peculiar intensity of drama, and an even more peculiar hysteria of laughter combines a background which distinguishes it from all others ever put on film.

With Chaplin as the star, "Monsieur Verdoux" features Martha Raye, Isabel Elsom, and Robert Livesey, and introduces for the first time Marilyn Nash, Chaplin wrote and directed "Monsieur Verdoux" himself, with Robert Florey and Wheeler Dryden as associate directors. The picture is released through United Artists.

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Mady Correll In Her Most Exciting Role as the True Madame Verdoux

As the wife whom a charming and cunning French Bluebeard loves — and loses — Mady Correll has the most exciting role of her long dramatic career in “Monstre Verdoux.” Charles Chaplin’s sentimental tragi-comedy which opened at the Theatre on

Mady is the sweet, winsome invalid, so the authentic Madame Verdoux, in the heaving of a tender but frightening love story, played against a contrasting background of peculiarly intense comedy and equally intense drama. She unwittingly supplies the reason for her husband’s novel business calling — that of murder.

Scenes between Chaplin as Verdoux and Mady provide an exquisite romantic scene of a film which combines all three elements of comedy, romance and melodrama.

The daughter of Louise Barch, famous opera star, Mady was given her early training for a dramatic career by her mother. Selected by Elia Kazan as having the perfect choirboy’s figure, the actress had a brief career in vaudeville and vaudeville before making her first Broadway hit as leading lady with Henry Hull in “Springtime for Henry.”

Continuing between Hollywood and New York, Mady subsequently appeared successfully in films, New York plays and radio shows. After marrying Leading Man Warren Ashe thirty-one times on the stage, Mady made it official and now is the real life Mrs. Ashe. Her appearance in the revolutionary “Monstre Verdoux,” is the result of a brief interview with Chaplin who cast her immediately in the role which critics have described as the most sympathetic portrayal of her career.

“Monstre Verdoux” also features Martha Raye, Isabel Elsom and Robert Lewis, and introduces for the first time Marilyn Nash. Chaplin wrote and directed “Monstre Verdoux” himself with Robert Florey and Wheeler Dryden as associate directors. The pictures is released through United Artists.

Isobel Elsom Is The Luckiest Of Chaplin’s Leading Ladies

Left at the altar and thus earning a fate better than death, Isobel Elsom, famous English actor, is the luckiest of the multiple leading ladies who decorate “Monstre Verdoux,” Charles Chaplin’s latest and most startling film, which opens at the Theatre on

Elisée after a hilarious whirlwind courtship by Chaplin as Verdoux, the charming but sinister modern French Bluebeard, Isobel shares with him some of the most fascinating sequences of a fascinating film. The wild worship of a man determined to make a killing, the chase through the exquisite chateau gardens in search of the reluctant bridegroom are purest comedy. Since the audience has been made aware of the shocking intent of the bondsmaker, the scenes are also filled with dramatic suspense.

The daughter of a Cambridge university professor, Isobel was disowned by her family when she persisted in her stage ambitions and so hurried away to London where she made her theatrical debut — as a London chorus girl.

Now known both on the stage and screen for the deftness and subtlety of her characterizations, Isobel gives her most brilliant performance in “Monstre Verdoux,” in a role which runs the gamut of emotions and which demands a sure gift for tragedy, comedy and romance.

“Monstre Verdoux” also features Martha Raye and Robert Lewis, and introduces for the first time Marilyn Nash. Chaplin wrote and directed “Monstre Verdoux” himself with Robert Florey and Wheeler Dryden as associate directors. The pictures is released through United Artists.

Barbara Slater Has Brief Perfect Bit in ‘Verdoux’

In one perfect scene in a flower shop, diminutive Barbara Slater, featured in Charles Chaplin’s “Monstre Verdoux,” which opens at the Theatre on ... contributes a hilariously funny yet appealing character touch which remains notable in a notable picture.

A chie flower vendor, pretty Barbara surmises, swooning to the charms of Chaplin as the dapper and during modern French Bluebeard who wins — and eliminates the ladies.

Barbara is a newcomer to the screen. Following her education in fashionable finishing schools in the east, France and Switzerland, Barbara moved with her family to Los Angeles where, after a course at the Art Center School, she was induced to take up fashion and photographic modelling. Her unusual type of good looks and mobile, expressive face prompted her selection by Chaplin for a role which provides one of the screen’s unforgettable moments.

Barbara’s part in “Monstre Verdoux” gives the ex-model her first opportunity for the type of role upon which she intends to build a screen career. Refusing to become just another flouncy beauty, Barbara waited to make her debut as a young “character” actress until in “Monstre Verdoux” she was offered a chance at an unusual role. Replacing Chaplin’s comedy character and subtle direction, the young actress provides a sequence which will have “Monstre Verdoux” audiences laughing and close to tears.

“Monstre Verdoux” also features Martha Raye, Isabel Elsom, and Robert Lewis, and introduces for the first time Marilyn Nash. Chaplin wrote and directed “Monstre Verdoux” himself with Robert Florey and Wheeler Dryden as associate directors. The pictures is released through United Artists.
Martha Raye Tackles New Type Role In "Verdoux"

At startling and different as the film itself is the casting of comic queen Martha Raye as one of the leading ladies in "Monseur Verdoux", Charles Chaplin's controversial new tragicomedy which opens at the . . .

The occurrence of broad comedy, Martha taps her every available vein of realism in the direction of Chaplin, with whom she has a series of historically funny scenes, in addition she makes excellent capital of her opportunity for subtle and romantic characterization as Madame, the lace "indestructible" woman of an up-to-date French Blackboard, a woman who is at once serene and sentimental, loving and sly, and whose asceticism is matched only by her vivacity.

The actress' appearance in an entirely new type of role is characteristic of the genius of Chaplin's casting, which discards formulas to bring to life his understanding of human beings.

A vandall tracer from her birth - which took place in a dressing room in the theater where her family's act was playing, Martha Raye was a Broadway big time favorite before coming to Hollywood to star in pictures. Since then her homes, fame of comedy timing and vitality have pleased hundreds of audiences and those qualities reach a new peak in this which "Monseur Verdoux" audiences will greet with laughter.

In one priceless sequence Martha has the dressmaker sitting on the edge of her seat, even though she doesn't appear. A crescendo of suspense and unrelenting mirth is built merely by means of her rare, unnerving laughter - heard in the distance.

With Chaplin as the star, "Monseur Verdoux" also features Isabel Elson and Robert Lewis, and introduces for the first time Marilyn Nash, Chaplin wrote and directed "Monseur Verdoux" himself, with Robert Florey and Wheeler Dryden as associate directors. The picture is released through United Artists.

Chaplin's Unique Type Of Romance In "Verdoux"

Charles Chaplin doesn't believe in the hackneyed boy-meets-girl formula so extensively imitated in current romance. In "Monseur Verdoux" Chaplin presents a relationship which opens at the . . .

The picture - which opens through United Artists release, he once more gives his world-wide audience his own strange and haunting kind of love story.

A romance which is frightening, tender, intense, without losing any of the hilarious comedy for which he has long been world-famous, runs through every sequence of "Monseur Verdoux", from the time when Chaplin, as Verdoux, is introduced as a gay blade of a modern French Blackboard to when he confronts his judges in a brilliantly satiric finale.

The comedy and The Girl, portrayed by lovely newcomer, Marilyn Nash, play out their wounding, exquisite love affair against a background of shocking melodrama and fascinating intrigue. A peculiar intensity of drama, an even more peculiar mystery of laughter and this strange love story - but hurt - make the picture one which will appeal to all ages and tastes of audiences.

"Monseur Verdoux" also features Martha Raye, Isabel Elson and Robert Lewis. Chaplin wrote and directed "Monseur Verdoux" himself, with Robert Florey and Wheeler Dryden as associate directors.

Robert Lewis Has Taught Drama, Appeared In and Produced Plays

Robert Lewis, who plays the small but highly strategic role of the chemist, Batelle, in the unusual Charles Chaplin starring picture, "Monseur Verdoux", now playing at the . . .

Lewis matriculated at City College in New York and then studied music at the Juilliard School. Later he was instructor of drama at Sarah Lawrence College and at Yale University. For ten years he was associated with the Group Theatre in New York.

In 1938 he went to Hollywood, appearing on the screen in "Tonight We Raid Calais", "Paris After Dark" and "Dragon Seed".

Recently Lewis staged the musical fantasy, "Birds and Bees", which is currently making a sensational success on Broadway.

While "Monseur Verdoux" was in the course of production at the Chaplin studios, Lewis regarded his fellow workers one day with the following amusing story of the theatre. It took place when he was discussing the theatre with the late Dr. Emanuel Lobo, famed diagnosticians, "Yes, I know something about the theatre," said Dr. Lobo. "Sarah Bernhardt once called me in to treat her. She was the greatest actress of her time."

"Did you see the immortal Duse?" Lewis suggested.


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ACCESSORIES

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MONSIEUR VERDOUX

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