Shanghai... City of Mystery and Sin... Where Anything can Happen—and Does!

POWERFUL SURGING DRAMA—FLAMING ACTION—A MOTION PICTURE YOU WILL NEVER FORGET!

ARNOLD PRESSBURGER presents

GENE TIERNEY MATURE

in

THE

Shanghai Gesture

Based on the Play by JOHN COLTON

With

WALTER HUSTON ONA MUNSON

ALBERT BASSERMAN

Directed by

JOSEF VON STERNBERG

RENOWN PICTURES CORPORATION LTD

111a WARDOUR STREET

LONDON, W.1

Man. Director: J. G. Minter Telephone: Cerrard 4402/5
PREPARED REVIEWS

Shanghai—city of revelry, sin, garish wealth, crawling poverty, the earth's last melting pot—is the setting of the Arnold Pressburger film, "The Shanghai Gesture," starring Victor Mature, Gene Tierney, Walter Huston and Oma Munson, which opens at the.........Theatre next............through Renown release. The story which unfolds against the background of this colour splashed city is of raw, stark life. No character in the story could pass as a model man or woman. Hate, greed, avarice, vengefulness, unsaintly passions—all stalk and strut, painted on a background of gaudy light, colour and movement. Adapted from the famous play by John Colton, this strange and unusual motion picture is directed by Josef von Sternberg, and has that same atmosphere of brooding realism that distinguished "Crime and Punishment," "The Blue Angel," and his other great works in the past.

"The Shanghai Gesture," which as a play rocked New Yorkers, has finally been transferred to the screen as a stirring and highly entertaining motion picture by Arnold Pressburger. Boasting an enormous cast of top-line stars, including Gene Tierney, Victor Mature, Walter Huston, Oma Munson and Albert Basserman, it is scheduled to open at the................Theatre next ...................It tells a gripping and absorbing story of life in Shanghai's notorious underworld, and the flawless acting by the entire cast and the brilliant direction of Josef von Sternberg combine to make the film an unforgettable experience. One cannot say that this picture depicts the life of an average person, because it is set in a world remote from most of us. One cannot, however, forget its tremendous impact, or its moving sincerity. "The Shanghai Gesture" is a daring motion picture, with every one of characters alive with drama and excitement, and it has been generally voted one of the most important contributions to the cinema as an art since Griffith first startled the world with "Birth Of A Nation" and "Intolerance."

CATCHLINES

Strange passions running riot in a city of sin!

Action—flaming and rough...Drama you will never forget! The thunderbolt picture of the year.

Here is emotion and drama that will hold you spellbound; a gripping and amazing film which lifts the lid off Shanghai's underworld.

Shanghai—where anything can happen and does.

Josef von Sternberg—the man who made "Crime and Punishment" and "The Blue Angel"—now gives you his greatest and most gripping motion picture triumph!
Advance Story

VON STERNBERG SOLILIOQUY HYPNOTISES STARS ON SET

Josef von Sternberg has his own way of directing pictures. A lecture—or soliloquy—by von Sternberg, squatting precariously behind his camera on a boom thirty feet above a set of “The Shanghai Gesture,” coming on to the Theatre, is illustrative.

“My children, I remind you once more that the director has more eyes than Argus. The director admires and respects all of you. He desires that you should be happy, also that he should be happy, too.

“The director, it happens, does not chew gum. He has observed, however, a number of individuals on his set who are addicted to that very wholesome practice. He approves heartily. He would restrict no one’s pleasure.

“The director wishes to convey through this motion picture that life in Shanghai does not differ in any fundamental way from the life that goes on every day everywhere on this planet. The director has closely observed life in Shanghai, which happens to be the subject of our picture. Therefore he speaks with authority when he says that Shanghainese—are they the Shanghaiise?—are gum chewers almost to the point of abandonment. It is true. Chew, therefore, with enthusiasm, spirit, animation, because thus you reflect life.

“Please, children, remember one thing. Yesterday when we were rehearsing a scene, Miss Munson (who plays Mother Gin Sling) had the misfortune to step on a large wad of somebody’s discarded gum with the result that her poise was lamentably upset and the aplomb which is so integral a facet of her character was temporarily destroyed.

“The moral, I hope, is plain: Please dispose of your gum in such a way that traffic on the set will not be—may I say—gummed up.”

HUSTON IN ORIENTAL DRAMA

Walter Huston, who plays Sir Charles Charteris in “The Shanghai Gesture” at the Theatre, is a native of Toronto. He was slated for an engineering career, but after appearing in amateur theatricals, embarked on a career in vaudeville. After a period of apprenticeship he became successful on the Broadway stage, and finally made his bow in Hollywood. Huston is slightly over six feet in height, and has grey eyes and dark hair. Among his other big hits are “All That Money Can Buy,” “Dodsworth,” “Man Who Came Back,” “Ten Little Niggers,” “The Outlaw” and “Duel In The Sun.”

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AND
MEN ARE RUTHLESS

in Shanghai

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Price 6/-
MOTHER GIN SLING is a fascinating glamorous woman in her thirties. She is mistress of Shanghai's underworld, carrying on her nefarious activities in her gambling casino. Her casino is the ultra den of Shanghai, and from it she clears 750,000 dollars, in gold, tax free, a year. She shows little mercy toward those who are victims of the entertainment she purveys.

When her business is threatened by Sir Guy Charteris, new head of a powerful trading company bent upon cleaning up Shanghai, she seeks him out. As he passes by her, she recognises him as part of her past. Dearly vengeful, she seeks to hurt him. Her opportunity comes when Victoria Charteris, his daughter, is brought to her establishment by a young man of good family. Victoria is introduced as Poppy Smith.

Among the habits of Mother Gin Sling's place, is Dr. Omar, a Levantine mystic of unknown background. He finds the casino a good place to carry on his practice of "squeeze." He has never been known to pay for anything. Handsome, charming knave that he is, he attracts Victoria's attention. Mother Gin Sling, recognising her as a girl of wealth, puts her sleuths to work to discover Poppy's real identity. Dr. Omar becomes her tool through which to wreck the girl. Spouting romantic Omar Khayyam verses to fit occasions, Dr. Omar leads Poppy into the entanglements of roulette wheels, bubbling bottles and flirtation. Since it is to his advantage to please Mother Gin Sling he has no compunction about destroying Poppy spiritually and morally. If he has affection for anyone, it is for Dixie Pomeroy, a Brooklyn chorus girl stranded in Shanghai. Dixie offers contrast to Poppy. She has risen above her tawdry background, while Poppy has fallen below her excellent one.

Mother Gin Sling chooses the Chinese New Year to give a dinner which she forces some of the most prominent men of Shanghai and their wives to attend. Sir Guy Charteris, his curiosity aroused, accepts the invitation as an opportunity to meet the fabulous woman.

The dinner is the occasion for settling old scores. Mother Gin Sling's exposure of Sir Guy Charteris, whom she married as Victor Dawson, years ago, reveals her for the kind of woman she has always been. Overcome by emotion, she shoots Poppy, now established as her daughter, realising that she has become as degenerate as herself.