D.W. GRIFFITH'S

"SORROWS OF SATAN"

A PARAMOUNT PICTURE 25¢
D.W. GRIFFITH'S

Sorrows of Satan

BY MARIE CORELLI

with

ADOLPHE MENJOU

AS SATAN

RICARDO CORTEZ

CAROL DEMPSTER

LYA DE PUTTI

A Paramount Picture

Adaptation by John Russell and George Hull
Screen play by Forrest Halsey
William Le Baron, Associate Producer
In evolving a new technique for "Sorrows of Satan," Mr. Griffith states frankly that his inspiration was what Marie Corelli evidently had in mind when writing the original novel. This is practically the same legend which Richard Wagner employed so wonderfully in his tone poem, "The Flying Dutchman."

It places the Arch Sinner in the plight of being held in his own web and doomed to wander outside the sacred portals until the time is realized when mankind will have been freed of greed and lust and those scarlet sins, which Satan devises, lose their power to lure sinners to their doom.

This theme is treated in the modern style of mystery mingled with suspense which keeps it intensely dramatic and as true to these times as sin has been to all ages since Lucifer was expelled from Heaven and made to shade the lower realms with sin and sorrow.

It is in the working out of this odd idea that the picture's director has developed new phases of his art. It can be likened to the photographing of thoughts — so intimately does it tap the well springs of the subconscious. And by this method one feels a new power in action rather than sees it.

The birth of these thoughts is implanted simply and without any suggestion of preaching. The characters move strangely in and out of a sometimes weird shadowland as if you were feeling thoughts as they emerge from the stirring subconscious cerebration. These desires pictured upon four of the most expressive countenances ever seen upon the animated screen are quickly transferred to deeds which are done with a facile movement which produces action suited to the thought.

Thus are symbolized and epitomized at one time the cardinal emotions that sway human kind in all spheres of life.

To compose this into motion picture action called for a decided departure from old methods. Again Griffith has brought to the art which owes him so much a technique that marks another milestone in the advancement of moving photography.

His handling of the novel is clean cut and direct. The story is a study in simplicity worked out of complexities. The selection of the cast was a master stroke. The counter balance of the contending forces illustrated by the expressive faces of Adolphe Menjou, Ricardo Cortez, Carol Dempster and Lya de Putti is almost a touch of genius.

With a rare theme and new ideas to embellish it, Griffith arises to the occasion in a manner which proves the fulfillment of his other promises and leads his art into broader and more interesting fields.
THE CAST

Adolphe Menjou

Prince Lucio de Rimanez    Adolphe Menjou
Smooth tongued modern Satan, who tempts

Geoffrey Tempest    Ricardo Cortez
An ambitious young author, luring him from

Mavis Claire    Carol Dempster
His sweetheart, and flinging him into the arms of

Princess Olga    Lya de Putti
A gilded temptress. Satan's faithful shadow is

Amiel    Ivan Lebedeff
Assistant in his master's nefarious schemes

The Landlady    Marcia Harris
Lord Elton    Lawrence D'Orsay
Dancing Girl    Nellie Savage
Chum of Mavis    Dorothy Hughes

Carol Dempster    Ricardo Cortez    Lya de Putti
DAVID WARK GRIFFITH was born in La Grange, Kentucky, January 22, 1880.

His father, Jacob Wark Griffith, was a general in the Confederate army in the Civil War. His mother was a member of the Oglesby family, of Georgia, related to the famous Southern strains of Shirley and Carter. Eight children were born to General and Mrs. Griffith.

David Wark's ambition as a youth was to become a writer and he journeyed to Louisville, the nearest city to La Grange, and secured a job on the famous Louisville Courier-Journal. One of his assignments was the theatrical notes. Thus he made the acquaintance of the manager of the Louisville Stock Company and conceived the idea of becoming a dramatist. During the next few years his extremely active career included ore-

shoveling, puddling in a foundry, the writing of several essays, a short story or two and poetry. James K. Hackett bought and produced a play by the young Kentucky, "A Fool and A Girl." He left New York for Chicago and there attended his first motion picture show. The story unfolded on the screen struck him as stupid in the extreme. Yet the audience seemed to be very much interested. Young Griffith was interested. He wrote a picture story and submitted it to the Edison company, where, as far as he knows, it still is. He tried again and sold a yarn to the Biograph company, in New York, and was invited to call again.

Young Griffith resolved to make the writing and producing of motion pictures his career. His rise was rapid. He introduced such hitherto unheard of things in pictures as the "long shot," "close-up," "suspense" and "mist photography." He discovered and trained Mary Pickford. His ambition was directed ever toward bigger and better pictures. Thomas Dixon's "The Clansman" fired his imagination and he resolved to film it upon an unprecedented scale. The result was "The Birth of a Nation," made in California and presented to the world for the first time at Clune's Auditorium, Los Angeles, on February 8, 1915.

And away back in a secret chamber of his brain was "Intolerance," "Love's Struggle Through the Ages." This picture started a run at the Liberty Theatre, New York, on September 6, 1916.

Mr. Griffith was in London when America declared war against Germany on April 6, 1917. Premier Lloyd George and other British officials communicated with the great director with a view to a motion picture that would bring what the war meant home to America. This war story was called "Hearts

Then followed such successes as "True Heart Suzie," "The Great Love" and "The Greatest Thing in Life." Then there burst upon the world, almost unheralded, the exquisite Griffith masterpiece, "Broken Blossoms," with Lillian Gish and Richard Barthelmess. "Scarlet Days," "The Greatest Question," "The Idol Dancer," "The Love Flower" and other popular pictures were released subsequently.

These were to be followed by one of Mr. Griffith's biggest successes and one of the finest pictures of all times, "Way Down East."


"The Satanic idea is as old as the world itself," declared Mr. Griffith. "It has never been adequately treated in motion pictures. That is why I have always wished to produce 'Sorrows of Satan' on the screen."

Mr. Griffith is a complex and intensely interesting personality. Perhaps the keynote to his character is sincerity. Tenacity and a real love for hard work are other characteristics. The screen in its progress from obscurity to the present important position it holds in the life of the world owes an enormous debt to his genius. More outstanding cinema productions, more technical inventions for the advance of the film art, more discovery of important acting talent for pictures have come from the brain and sensitive imagination of D. W. Griffith than from any other one man.

Verily his distinguished record entitles him to be called the master director of all time!
"SORROWS OF SATAN" — The Story

The love of woman, loyal and persistent, that burns through the lures and enticements that beset man in this world, eventually drawing him back to the real values of life.

The love of woman that is a guiding power whose voice, had it only been heeded, would have saved one that fell, namely Geoffrey Tempest the hero in "The Sorrows of Satan."

Through this runs the legend which man has created to illustrate the real strife in everyone's heart, when a good deed brings him nearer to full happiness.

Mavis Claire and Geoffrey Tempest, the young people in the story are found living in a Bohemian rooming house on a picturesque side street of a great city.

They occupy rooms across the hall from each other where they work, struggle and dream of success in writing. The greatest cheer and charm of the old house rests in their hopes for doing well the work they are attacking, and their devoted admiration for each other.

So they work and plan and thrive with love, unaware that towards them is coming the great drama all men and women must face in some degree, the glamour of false values that is represented in the fascinations of Satan.

It tells of the rebellious act of Lucifer, the Archangel of the Morn, in doubting God's wisdom in creating Man. Lucifer is told that there are no light words spoken before the Divine Presence.

"Since you have said Man must be destroyed, destroy him if you can.

You are no longer Lucifer the Archangel, but shall be called Satan." When Lucifer realizes the doom that has fallen upon him he begs for mercy and is told that for every soul that resists him he shall have a moment of peace at the gates of Paradise and WHEN ALL MANKIND TURN FROM HIM HE SHALL BE NO LONGER SATAN BUT WILL BE RESTORED TO HIS PLACE AS ARCHANGEL OF THE MORN.

Small are the earnings of the young people, and a fateful moment is the time when the landlady makes her regular call for rent. Mavis has little stored away, only enough for the rent, and a few pennies for a couple of rolls at the bakery. Even less has Geoffrey Tempest.

After the landlady exacts her share, Mavis goes into the blustery street to the bakery; and the hour suggests the same trip to Geoffrey. There they meet. Mavis with two rolls, Geoffrey with the price for two cups of coffee. So they pool their money for a little meal so meager in food, but so bountiful in their happiness together, for Mavis knows that Geoffrey is going to be a great man...some day. That some day of all lovers!

On their way back, a group of young friends draw them into a raid on the dancing floor of a cafe, but a few steps stumble into the finish of the orchestra's number, and more food must be bought, or out they go. So out they go, without the good graces of the keeper, much to Geoffrey's chagrin and resentment.

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Up in the hallway of the rooming house, chill draughts sweep them, and as they part, Geoffrey invites himself into Mavis' room, a familiarity which she does not allow. He suffers so in returning alone to his cold room, that it disturbs Mavis, who must write him a note, telling of her love. As she slips it under his door, Geoffrey opens it; and at that moment, the landlady comes stomping up the stairs. Rigid rules of conduct in that house! No appearance of trifling. Startled, Mavis leaps through the door into Geoffrey's room, banging it shut, until the landlady is past.

Together, alone, in love, with the stress of poverty and cold upon them, nature pounding within, the world pounding upon them from without!

When the milkman makes his round next morning, Geoffrey and Mavis are seated by his fire. When the landlady enters Mavis' room, she awaits the return of the absent girl.

Upon Mavis tumble the criticisms that come when convention is ignored.

But Geoffrey makes all beautiful again when he comes to tell her that they will run now to the bureau for the marriage license. There is little necessity of pawning his watch, but lovers need no timepiece to measure their bliss, and soon the license is all signed and sealed and scanned so intently by both that an aged man must tap them on the shoulder to get his place before the clerk.

Off now hastens Geoffrey for the advance on his story that means money for the wedding and the ring and the little jubilee to celebrate the radiant day.

But the editor refuses his story. No advancement of money. Home he goes, bitter, resentful, defiant of all society. Money, money, everywhere the insistent demand that he have money.

He ridicules God that He should create so silly, cruel and bitter a world, even scoffing at Him, when thunder and lightning come in the winter storm.

As the storm rages, a shadowy figure enters his room, a being in immaculate dress, suave, persuasive, fascinating. It is Prince Rimenez, known throughout the world as great and rich. He has a letter for Geoffrey, telling him of a good fortune.

Meanwhile Mavis has found a letter for her, word of a little story sold for eight dollars; and her first thought is to prepare a golden dinner for herself and Geoffrey in celebration. She does it secretly, to surprise him, lavishing all her little fortune upon the

The Prince urges Geoffrey to go to a hotel dining room where they can talk in comfort, where revealing that an Uncle has left Tempest a vast fortune, but to enjoy it, Tempest must put himself under the guidance of the Prince. And Satan may be a 'prince.'

Food, wine, the brilliant variety of the cabaret, and also sitting there with her uncle, the Earl of Elton, is Princess Olga of Russian nobility, a lady great in society whose first urge in life is to satisfy her passing desires. And to satisfy them, money is necessary.

What a match, the Prince suggests. Geoffrey Tempest and Princess Olga. With the vanity of man, Geoffrey quite agrees.

But his mind runs back to Mavis... the loyal little sweetheart who sits through the night, her precious dinner cold, spoiled, a dinner now as gloomy as the lost happiness of the world.

And the next day, with tailors and tradesmen around him arraying him for his appearance of wealth, Geoffrey, is drawn again towards the sturdy love of Mavis. But there is luncheon with Prince Rimenez and Princess Olga. How could he resist?

That evening he goes back to the little rooming house to pack his things, but really to see Mavis. Before he can go to her, the Prince arrives. And then a letter is written, dictated by the Prince, in which Geoffrey consoles with Mavis, but explains he is going into a world where she could not follow. Such a superior fellow he suddenly is. And while Mavis, informed by the Prince's secretary of Geoffrey's actions, calls to him from her window above, Geoffrey goes away in a luxurious motor car to his new world, leaving her without a gesture of farewell.

Great entertainments are arranged for Geoffrey by the Prince, all things lavish to the utmost, to divert him from the love bond he has deserted. And soon a marriage with Princess Olga.

Someone tells Mavis about it, and she goes with the curious to see the brilliant couple as they hurry away from the great home Geoffrey has bought for his bride, towards their honeymoon.

To Geoffrey now comes the disillusionment of false glories. He finds his wife has married for money, for satiety, but more than any-

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thing else, to be near the Prince whom she loves. But Prince Rimanez, the Satan of their lives, sees in her only another assembly of flesh, without soul to resist him, without soul to really love.

Her desires lash her to force him into a response, but only the sad, weary mockery of one who sees so clearly the false values of life, answers her.

Geoffrey comes upon them, listens to her unabashed confession. He reproaches the wife, and she, so confused by long devotion to what is artificial, goes to her room, and ends her life.

And with Mavis, Life has worn so heavily that after long exertions, her brain lifts from healthy resistance to the struggles, and gives her the relief of delirium, so her wrecked body can rest.

Again Geoffrey, facing trouble, denounces all that God stands for, and now that Prince reveals himself as he is.

In terror, shaken with furious alarm, Geoffrey at last answers the strong sure call of the devoted Mavis, and in her arms, again Geoffrey, in the new agonies upon him, denounces all that God stands for, not realizing that he had thrown away in himself that which is the greatest of all virtues — loyalty. When he had cast aside Mavis it was the beginning of the breaking of all loyalty to himself and the world, and he had thrown away the only anchor that might have saved him — the love and devotion of a loyal woman.

Color Sequences in “Sorrows of Satan”

D. W. GRIFFITH was recently asked if he had photographed any of his magnificent Paramount production, “Sorrows of Satan,” which is creating such widespread comment, in colors. His reply was:

“Parts of all my pictures are done in colors.”

The news spread, and some were mystified.

Then Harry Fishbeck, Griffith’s cameraman, pointed out that the colors of a film vary from scene to scene. Fans never think about them unless the shades are pronounced. Blue and greenish-blue are used for exterior night scenes, interior night scenes are amber and orange, interiors of ballrooms are usually done with a delicate shade of pink, yellow is used in getting sunlight effects, and sometimes, a delicate flesh tint is shown in close-ups.

WHAT DOES “SORROWS OF SATAN” MEAN?

“SORROWS OF SATAN” was written thirty years ago and is still a best selling novel. It has been translated into practically every language on the globe. Marie Corelli, author of the book, died recently. It is said that she never quite recovered from the fact that the critics disapproved of “Sorrows of Satan” upon its first appearance. The story has it that her disappointment was all the keener due to the fact that she had written her own personality into the character of “Mavis Claire.”

Marie Corelli gave Satan a new description in “Sorrows of Satan.” She decided that to be effective, temptation must be attractive. So she made Satan a tall, powerful, graceful, polished man of the world. Unlimited wealth was at his disposal. Prince Lucio de Rimanez; a prince with a mysterious realm somewhere, who knew everybody worth knowing, but about whom little was known. He moved in the highest social circles. Paris, London, Berlin, Moscow were all familiar to him.

Yet he was sorrowful. A brooding sadness enveloped him. Why?

Some say Miss Corelli chose the title because it was effective and sensational. Others insist she wanted to be different and vindicate the reputation of a personage badly in need of it. Anyway, the author produced one of the world’s best sellers.

She chose to emphasize the ancient idea that Satan was a fallen angel. Throughout, when he pursues his occupation of putting temptation before weak characters he is saddened by success. It delays the time when he can return to the angelic state.

Those are his sorrows!

It sounds mystical and unreal, but never was there a more vivid, matter-of-fact description of modern life.
BEHIND THE SCENES with D. W. Griffith in the filming of "SORROWS OF SATAN"

Mr. Griffith directing

A WRITER from the New York World spent some time at Paramount's Long Island Studio watching Mr. D. W. Griffith directing scenes in 'Sorrows of Satan.' Here are her observations of the great director's methods and directorial personality:

"A grave man is D. W. Griffith. He is a grave director, a sombre, controlled individualist whose life was, is and ever shall be motion pictures.

"He has a long, thin face, a high curved nose. His underlip protrudes, a natural shelf. He rests there a succession of cigarettes. With a wide stretching that deepens the vertical ruts on either side of the mouth he smiles, especially as he directs. The gray eyes pick up details like a vacuum cleaner. They are grave, having a quality that somehow has its nearest suggestion in quizzical. Form under a gray hat, a large hat, his thin hair, longish, spikes itself, breaks gently over his collar.

"His clothes are Griffith. They show a man that is just as unlike other movie men as his direction is unlike other directors. He is an original.

"When Mr. Griffith directs he remains calm, precise. He sits in a chair, any chair, a nameless chair. He always sits the same way. Alone, left leg thrown over right. He leans back.

"Much of his power over his actors (and his power is almost hypnotic) lies in his voice, an amazing voice that cuts through all the noise about him. It is deep, slow, grave, with a peculiar timbre, a resonance that brings to mind the full-throated voices of traditional Shakespearian actors.

"His hours are never ending. Promptly work begins at 9 o'clock, but they never end promptly. When the other directors dismiss class about 5 or 6, the day's work is ended. Not so with Griffith. He keeps on until 7, takes about two hours for dinner, rehearses some more, and then with the principals and important members waits for the 'rushes,' the hasty developments of the day's camera shots. These are run off, and at the end, the day's work is finished."

Mr. Griffith is not given to the use of music on his sets while directing a picture nearly so much as some other well-known
behind the scenes (continued)

Directors, but when he does use an orchestra he demands the best musicians and uses the music to obtain some special emotional or atmospheric effect. The selections are always classical, and usually played from scores which have been chosen by Mr. Griffith over a long period of years in which he has experimented with the effect of music upon motion picture artists. These selections are published in orchestrated form under Mr. Griffith's name. They are selected from standard composers and are known by orchestras which play for Mr. Griffith as 'the Griffith music.'

Mr. Griffith, in the direction of 'Sorrows of Satan' used Alexander Bunchuck's Russian orchestra which in recent years has gained a considerable reputation for its playing in the Russian Eagle and other popular rendezvous of artists of all sorts.

For each scene Mr. Griffith indicated to the orchestra the type of music he desired, frequently naming specifically the selection. Occasionally he experiments with two or more airs before deciding which is more effective.

Thus, while directing one of the biggest and most gorgeous scenes in 'Sorrows of Satan,' he experimented with three selections before finding just what he wanted. The scene represented an entertainment in the vast apartments of Satan, and the object of the direction was to produce the effect of a languorous appeal to the scenes.

In the great reception room represented by the setting were more than a hundred persons — men in evening clothes and women gorgeously attired reclining upon divans. In the background an oriental orchestra played softly on weird instruments while hazy wreaths of incense smoke drifted across the room.

The setting, the attire, the various furnishings — all were ideal for the scene, but the mood of the people was out of key. There had been too much hurry and excitement in dressing, make-up, talking, laughing. There was no sense of languor and sumptuous ease.

Mr. Griffith achieved the proper mood with ten minutes of music.

He indicated to the orchestra the type of music he needed. The orchestra played the familiar "Oriental," but that was just the trouble with the melody — it was too familiar.

"That's been played in every movie house and on every phonograph until it no longer has power to stir emotion and stimulate imagination."

Music by Riesenfeld

Hugo Riesenfeld, who arranged the much applauded musical accompaniment for "Sorrows of Satan," has had a very distinguished career. Born in Vienna, he mastered the violin while still a child. He was educated at the University of Vienna and graduated from Vienna Conservatory of Music with high honors. He was first violinist and conductor at the Vienna Opera House. He came to America in 1906 for Arthur Hammerstein's Manhattan Opera House. He composed and successfully directed his own operetta. "The Merry Martyr," which was produced by Klaw & Erlanger.

After a very successful career as director of light and grand opera, he was engaged to conduct the huge symphony orchestra at the Rialto Theatre, New York, the first motion picture auditorium of its size. There he established symphonic orchestral picture presentation, later originating that dignified recreation of popular melodic now universally famous as Riesenfeld's Classical Jazz. He was for some time Managing Director of Rialto, Rivoli and Criterion Theatres. His orchestral settings to screen masterpieces, of which "Sorrows of Satan" is a notable example, have been praised by millions.

These and many more appellations are attached to the name of Adolphe Menjou. But — they're all wrong. Menjou is "The Greatest Enthusiast of the Movies."

He never tires. Each picture is an adventure.

"A Woman of Paris" started him on the road to success. Previously, he was just a well dressed player of minor roles. He had appeared in "The Sheik," "Shadows of Paris" and other pictures. Between films, in six month periods, Menjou acted as manager of a Philadelphia steamship company.

An interesting story is told in reference to Chaplin's selection of Menjou as his hero in "A Woman of Paris." Sometime before, Von Stroheim had wanted him to play opposite Mary Philbin in "Merry-Go-Round." Erich suggested him to the Universal production manager. But that gentleman turned him down — saying Adolphe's stature was too slight.

During the intervening idleness, Chaplin jumped in.

For years, Menjou tried to break into the movies with little or no success. He was known only because of one thing — his genius for being well dressed. When a man was needed who could wear a tuxedo with genuine savoir-faire, Adolphe was called on the telephone and into service.

Background? Well, why not tell the truth. It must be admitted that Menjou is neither French or Spanish. He is a native of Pittsburgh. Perhaps this information will make people look with new respect toward the much abused snobby city.

His father was a French immigrant who ran a hotel. In later years, they moved to Cleveland, Ohio, and it was on a local roof garden, that Menjou pere, showed the first flickering shadow which had ever crossed a screen in that august state.

Uniforms have always lured him. When a lad, he attended military academy. You speak of his physique and carriage? Voila!

He has not always been imbued with the ambition to become an actor. After graduating from prep school, Menjou studied civil engineering at Cornell University.

While there, he was a leading spirit in amateur theatricals. It would be foolish to say that studies were secondary — but such was almost the other summer, when he and his brother felt a common urge to leave the city — they both went upstate; one to milk cows, and Adolphe — the perfect lover — to pitch hay while the sun shone.

Menjou was the first man on the "Lasky Lot" to enlist in the A. E. F. He entered a private, to be discharged a captain. This last process was completed in Paris. When questioned as to his plans at that time, Menjou said, "I'm keeping away from the grease paint. It's too uncertain."

So we do a fadeout from France and find ourselves in the office of another American steamship company. This time our hero is sorting bills of lading. Half a year passed uneventfully. Then — the company took a last bow and closed its doors. So — there was only one thing left to do. And by returning to the studio — he did it.

Of late, Menjou has taken to wearing glasses — tortoise shell specs. And people have rather a hard time recognizing a studious looking gentleman as the idol of the screen.

He is material. Never a dreamer. If Menjou wants something — and knows he is right in expecting it — nothing in the world is going to stop him. He'll get it. But he is fair and can always see the other fellow's side of an argument.

He never tires. Each picture is an adventure. And — he goes beyond the actual "shooting." Menjou can tell just how much "The King on Main Street" grossed in Kalamazoo.

Talk to Menjou if you can. His speech is straight, snappy and to the point. No wasted words. Perhaps he hesitates in answering. When he does — you know that sincerity and truth are being expressed. Sharp in speech — but also sharp in mind.

And it wasn't because of any special desire to enter pictures that Adolphe first appeared on the studio stage. Rather was it because he needed money badly — and in a hurry. He secured an extra role. That was the beginning. A germ had been implanted.

At first, Menjou felt doomed to play villainous parts. But then, that good samaritan, Charles Chaplin — who has lifted so many from our shadow of obscurity — came along and offered him his opportunity in "A Woman of Paris." He took full advantage of it.

By the time this story is printed, Menjou will have completed another adventure — the greatest of them all. Satan in Marie Corelli's "Sorrows of Satan." D. W. Griffith, the master, directed. And Adolphe
RICARDO CORTEZ

Born in Vienna, Ricardo Cortez came with his parents to New York when he was three years old. His first employment was in a broker's office but he had distinctive stage aspirations and his interest was in the theatres. He secured his chance by holding a spear in a stock company production. Later, chance took him to Los Angeles, where his handsome, sensitive face attracted the attention of Adolph Zukor and Jesse L. Lasky at a supper dance in a Los Angeles hotel. A test was arranged at the Paramount studio in Hollywood, and the result was the discovery of a promising young player.

Mr. Cortez' rise has been very rapid. His first Paramount picture was "Sixty Cents An Hour," starring Walter Hiers. Following this, he was cast in leading roles in "Children of Jazz," "In the Name of Love," "The Spaniard," "Not So Long Ago," "The Pony Express," "Volcano!", "The Cat's Pajamas" and finally the part of the tempted hero in "Sorrows of Satan."

Mr. Cortez is tall and very good looking. He spends most of his spare time in the open air, bathing, riding horseback and playing polo.

CAROL DEMPSTER

Formerly a dancer with the famous Denishawn stage group, Carol Dempster was discovered for the screen by D. W. Griffith when she appeared in the prologue to the showing of one of Mr. Griffith's productions in Los Angeles. She is the daughter of Captain and Mrs. J. W. Dempster of Los Angeles, born and educated in that city. The wisdom of Mr. Griffith has been confirmed by Miss Dempster's steady progress to her present prominence in pictures. Since "The Girl Who Stayed At Home," she has enacted the principal roles in the following Griffith pictures: "Scarlet Days," "The Love Flower," "Dream Street," "One Exciting Night," "The White Rose," "America," "Isn't Life Wonderful?", "Sally of the Sawdust" "That Royle Girl" and "Sorrows of Satan."

Although she has appeared in only eleven motion pictures during her entire career, Miss Dempster has displayed marked versatility in her wide variety of roles, each of which she has imbued with a distinctive, sparkling quality. She reaches probably her greatest histrionic heights in "Sorrows of Satan," as the spirituelle heroine, "Mavis Claire."

Miss Dempster is a graceful, accomplished dancer. She is five feet, four and a half inches tall and weighs 115 pounds. She can swim, ride, fence, play the ukulele and drive a car.

LYA DE PUTTI

Before her arrival in America, Lya de Putti was the reigning sensation of the European film world. Her name was a by-word for alluring feminine beauty in all the capitals of the continent. A Hungarian, Miss de Putti made her bow in musical comedy in Bucharest. During the revolution in Hungary, she accepted an engagement to dance in Norway but had difficulties in Berlin with her Norwegian passport. Unable to leave the German capital, she appeared at the Scala Théâtre in a dancing act. Joe May, famous German film director, was attracted by her talent and gave her the role of the slave in his production, "Mysteries of India." The next day he signed her to a year's contract for motion pictures. She has played in "Ilona," "Phantom," "The Burning Field," "Malva," "In the Name of the King," "Comediennes," "Jealousy," "Variety," "Manon Lescaut" and "Sorrows of Satan."

Miss de Putti is a sensational hit in "Variety" with Emil Jannings. Her performance as the beautiful siren in "Sorrows of Satan" has been hailed as a masterpiece of its kind. She is at present working in Paramount's Long Island Studio in the Herbert Brenon production, "God Gave Me 20 Cents."