D.W. GRIFFITH
Presents
"Way Down East"
A Simple Story of Plain People
Elaborated by Mr. Griffith
From the Stage Play by
Lottie Blair Parker

D.W. GRIFFITH INCORPORATED
Albert L. Grey, General Manager

"Way Down East" is a play not for a year, but for all time."—Philadelphia Ledger (Sept. 11, 1920).
FOREWORD

"Way Down East" is just a simple story of plain, every-day people.

Today woman, brought up from childhood to expect one constant mate, possibly suffers more than at any time in the history of mankind, because not yet has the man-animal reached this high standard—except, perhaps, in theory. Since the beginning of time Man has been polygamous—even the saints of biblical history—but the Son of Man gave a new thought, and the world is growing nearer to the true ideal He gave of "one man for one woman."

Not by laws—our statutes are now overburdened by ignored laws—but within the heart of man the truth must bloom, that his greatest happiness lies in his purity and constancy.

If there is anything in this story that brings home to man the suffering caused by our selfishness, perhaps it may not have been in vain.

As to the production of "Way Down East," there are no particularly massive or spectacular effects, excepting, perhaps, the storm scenes and those where Anna and David are caught in the ice mass during the river break-up at the end of the last part of the play.

But, owing to the fact that so much time was spent on the production and the necessity of picturing the play through the seasons of summer and winter; also from the difficulties of picturizing the elemental forces in the ice break-up of the river, which necessitated a large engineering staff and alone consumed over two months, it represents an actual expenditure of over eight hundred thousand dollars.

Should any one be interested enough, we will gladly furnish audits by Price, Waterhouse and Company of New York City.

This is perhaps the most expensive entertainment since Caesar plated the arena with silver for the citizens of ancient Rome.

THE MANAGEMENT.

"NOTHING IS AS DRAMATIC AS LIFE"

The number of mock marriages in America is well known to social workers. For instance, we may mention two of many cases to be found in Abbott's Digest of Court Cases in New York.

Volume 18, (Sup. Sp. T. 1904) . . . "there was a ceremonial marriage before a bogus Justice of the Peace of which the certificate was lost . . ." Case of H. vs. H.

Again in Volume 9. Cases of Hayes vs. People. " . . . there was a fraudulent form of solemnization of marriage before a person whom the husband procured to personate a clergyman . . ."

The ice-break is based on statistics furnished by the State of Vermont, and reproduces faithfully the dangerous ice-jams that are broken from their solidity by the waters of the Connecticut River, which frequently rises at the rate of twenty feet an hour.
Acknowledgment is made to the city officials of Niagara Falls, N.Y., who recounted for Mr. Griffith the details connected with the recent ice-break near the edge of the falls when two men perished by going over the falls after the rope that had been thrown to them gave way. At that time the newspapers were filled with accounts of the calamity.

D. W. GRIFFITH Presents

"WAY DOWN EAST"

A Simple Story of Plain People.

Elaborated by Mr. Griffith from the Stage Play by Lottie Blair Parker.
Scenario by Anthony Paul Kelly.

TIME AND PLACE—In the Story World of Make-Believe.
CHARACTERS—Nowhere—Yet Everywhere.
INCIDENTS—Never Occurred—Yet Often Happening.

CHARACTERS AND PLAYERS.
(In the order of their first appearance)

Anna Moore _____________________________ Lillian Gish
Her Mother _____________________________ Mrs. David Landau
Mrs. Tremont ___________________________ Josephine Bernard
Diana Tremont __________________________ Mrs. Morgan Belmont
Her Sister ______________________________ Patricia Fruen
The Eccentric Aunt ______________________ Florence Short
Lennox Sanderson _________________________ Lowell Sherman
Squire Bartlett __________________________ Burr McIntosh
Mrs. Bartlett ___________________________ Kate Bruce
David Bartlett __________________________ Richard Barthelmess
Martha Perkins __________________________ Vivia Ogden
Seth Holcomb ___________________________ Porter Strong
Reuben Whipple __________________________ George Neville
Hi Holler _______________________________ Edgar Nelson
Kate Brewster ___________________________ Mary Hay
Professor Sterling _________________________ Creighton Hale
Maria Poole ______________________________ Emily Fitzroy

The Production is in Two Parts.
Intermission of Five Minutes Between Part One and Part Two.

Entire Production Under the Personal Direction of Mr. Griffith.

Photography by G. W. Bitzer and Hendrik Sartov.
Technical Director, Frank Wortmann.
Art Direction by Charles O. Seessel and Clifford Pember.
Decorative Titles by Victor Georg.
Assembly Department—James and Rose Smith.
Gowns in Prologue by Lady Duff Gordon ("Lucile").
Furs in Prologue by Otto Kahn, Inc., of New York.
Gowns Worn by Miss Gish in Prologue Designed by O'Kane Cromwell
and Executed by Bendel and Madame Lizette.
Music Composed and Selected by Louis Silvers and Wm. F. Peters.

The fiddler and many of the merry-makers in country dance scenes are
from White River Junction, Vermont, where the old dances are still very
popular.
AN APPRECIATION

By Hon. Robert L. Bolingbrook

Mr. Griffith's film version of "Way Down East" shows again what genius can do with common clay. Besides being the greatest entertainment and holding the greatest thrill ever shown in the world's theatrical history, it is the greatest sermon that has ever been preached. In his hands, this that some of us have been pleased to call old-fashioned, has become a great epic—the epic of a woman's soul.

Just as inspired composers sometimes have taken simple street tunes and glorified them into symphonies of grandeur and power, so the golden alchemy has transformed this sturdy play.

The greatest works of realism have been done by idealists with vision, for the idealist sees beyond the cook stoves and scars of life, into the soul. And so Mr. Griffith, essentially a poet, has looked through the hearth fires of a charming old household of New England, into the heart of the world.

There are those who will see "Way Down East" and be content to snicker at Hi Holler and the Village Constable; to cry at the piteous scene where Anna baptizes her dying child; to gasp when the fainting girl is rescued by her lover on the brink of the falls. Others may enjoy the glitter of the gowns in the society scenes.

But the wise men and women will see that the thrills and laughs of the play are but windows through which Mr. Griffith has looked into the soul of universal woman. For into every woman's heart has come the tragedy of disillusion. Every woman has felt the straining battle of seduction in one form or another, the hot, alluring breaths of deceits. Every woman has sobbed over the clay feet of her fallen god.

From the beginning of history, through all the ages, man's most beautiful dream—most sought after, most desired—has been woman. And through all these ages it was more through passion than the better desires.

Even the saints of past history fought bloody battles; worked, dreamed, struggled, through their love for women, not satisfied with one or two or three. These almighty men demanded hundreds—every variety of beauty—dainty little girls in their 'teens; blondes from the Northlands; strange, slant-eyed brunettes from the Southlands. Mighty wars, broken nations, wrecked civilizations, over the Helens-of-Troy and Cleopatras.

Why does every girl have to battle against love? And doesn't the same battle go on to-day, though changed and modified? Is not every woman still pursued? Why? What is this great mystery of love?

The Story of Anna in "Way Down East" is the story of Mother Eve and of all the women who have lived and suffered. With passionate and tender surgery Mr. Griffith has laid bare the soul of woman.
Underneath the Rabelaisian play of some of the comedy, as Kipling says:

We have written a tale of our lives
For a sheltered people’s mirth,
In jesting guise, but ye are wise,
And ye know what the jest is worth.

"Way Down East" is Mr. Griffith’s greatest play.

OPINIONS OF FOREMOST CRITICS FROM COAST TO COAST

NOTE.—Conforming to Mr. Griffith’s established policy, his organiza-
tion invariably refrains from expressing any praise in public print unless
quoting from established critics of the press.

THE STORY

New York Times (Sept. 4, 1920): “It is worked out with
that same story-telling art, that imagination, sense of beauty and
ingenuity of craftsmanship which have made Griffith’s name a
great one. The audience sat in rapture to watch its first unfold-
ing here. It is uncommonly well done and the effect is breath-
taking.”

“From the slow lifting of the curtain amid the plaintive
strains of ‘Home, Sweet Home,’ to its fall amid the tumultuous
cheers of a wildly enthusiastic audience, ‘Way Down East’ is more
than a motion picture—it is a story of human hearts, unfolded in
a simple, soul-reaching way, under the master guidance of D. W.
Griffith. It will go thundering down the ages just because it is so
human.”—Boston Traveler (Sept. 21, 1920).

The San Francisco Chronicle (Oct. 4, 1920): “In its travels
through the Griffith studios, ‘Way Down East,’ the most famous
and popular of stage plays, has been touched by the alchemy of
genius. No wonder John Barrymore, the great stage actor, said it
was the finest thing seen in America since the memorable days of
Duse.”

Editorial in the Boston Post (Sept. 28, 1920) by Edwin A.
Grozier, editor and publisher of the Post: “This remarkable film
should be seen by everybody; it is clean, sweet and beautiful, en-
livened by humor and thrilling beyond description. When this art
reaches so high a standard the Post deems it a duty to publicly
commend it.”

“There is no attempt at spectacle, but just a straightforward
picturization of one of the standard American rural dramas.
Aside from the surprising climax, other touches make this picture
a gem of direction. The country store with its proverbial round
stove, and the porch upon which lounge the habitues of the place,
are true to form; while the cat which dozes in the warm summer
day is a gem of animal introduction. The coaxing of a horse up a
hill with a bit of grass is another diverting rural touch. The
barn dance is superb.”—Philadelphia Public Ledger (Sept. 11,
1920).
"Thrills which would be impossible in any other form of drama" (Boston Post). "Men have laid accomplishments of far less greater import to an unseen power" (Los Angeles Herald).

"Here is as thrilling a series of sequences as has ever been shown. It has not before been equalled even by Griffith himself" (Philadelphia Morning Ledger). "Sets new standard in film drama" (San Francisco Chronicle). "Most thrilling scenes ever shown on the screen" (New York Evening Telegram). "'Way Down East' looms like a Colossus" (San Francisco Daily News). "It is unique and a great thing" (New York American). "It burns itself in the memory" (New York Herald).

"It is difficult to write of this latest Griffith picture without dealing almost entirely in superlatives" (Harriette Underhill in the New York Tribune). "The story as Mr. Griffith has handled it is a rare document of picturesque life, in which the character types are the living image of reality" (Los Angeles Times). "Griffith triumphs again; triumphs gloriously and completely. A miracle of beauty is the result" (San Francisco Daily News).

THE PLAY'S RECEPTION

"It is enough to raise the hair on a man's head and raise the man out of his seat" (New York Herald). "It is the most amazing spectacle ever seen on sea or land or on any moving picture screen" (Allison Smith in the New York Globe).

"It is not often that an audience stands to cheer a motion picture, but it happened at the Forty-fourth Street Theatre last night" (New York Journal of Commerce). "There is no rival to Griffith. There is never a dull second. If you turn your head or close your eyes you miss something vital" (Fred J. McIsaac in the Boston American). "Nothing so dramatic has torn the COM- POSURE of a San Francisco audience and stirred it to madness in recent years" (San Francisco Chronicle).

"A thrill the like of which has not been felt since the Clansmen rode over the hills in 'The Birth of a Nation'" (New York Evening Mail). "The outburst was thunderous, a new way for a Boston audience to express appreciation" (Boston Evening Record). "The theatre rocked with applause. Never in our expe- rience have we seen such a demonstration" (New York Tribune).

"It is real to a tense degree, and even the most sapient member of the picture guild must have clenched his fists and held his breath as Griffith, with consummate skill rolled up his scenes of peril to a tremendous crest" (Los Angeles Express). "D. W. Griffith has climbed to new heights of achievement. The audience cheered the sensational scenes" (New York Sun).

THE ART CREATIONS

“Mr. Griffith produces pictures of startling beauty that suggest famous landscapes painted by masters” (New York Evening Telegram). “The pastoral beauty of the rustic scenes almost literally brought the whiff of lilac and apple-blossoms into the auditorium” (Los Angeles Record).

“Many of the country scenes suggest Corot paintings with their misty trees and luminous atmosphere” (San Francisco Chronicle). “Full of exquisitely beautiful scenes, composed with rare skill” (New York Evening Post). “The scenes are wondrously beautiful” (New York Journal of Commerce).

“Griffith truly speaks with the tongues he finds in trees, the books in running brooks and the sermons in stones; indeed he finds something good for the eye in everything out of doors” (Philadelphia Morning Ledger). “‘Way Down East’ has numerous undreamed-of effects” (New York Tribune).

“Mr. Griffith has staged his story in a series of pictures that might well hang on any wall” (New York Evening Mail). “‘Way Down East’ is a beautiful vision: the soft landscapes of a Corot, the humanity of a Millet, are to be found in every reel” (Los Angeles Examiner). “D. W. Griffith, with a general’s power of organization, has marshalled a new wealth of pictorial beauty to shine before the bedazzled eyes of the beholder” (Los Angeles Times).

“The treatment pictorially of this master genius of the silent drama beggars description. Mr. Griffith has excelled himself in the art of motion pictures” (Boston Herald). “It runs the gamut from scenes of sheer simplicity—pastoral idyls—to gorgeous ballroom sets, with hundreds of beautifully gowned women shown in raiment worth a king’s ransom” (San Francisco Bulletin).

THE PLAYING

“It is an all-star cast which carries out the story and quite eclipses any cast that ever appeared on the speaking stage” (New York Evening Telegram).

“The most satisfactory quality of this screen masterpiece is its very marked realism. No one overacts and every one in the carefully selected company is true to type” (New York Sun). “The acting is of the first order” (New York Journal of Commerce).

“Excellent company who take part in this great Griffith feature” (Los Angeles Times). “The acting of the cast contributes without exception to the progress of the story and raises the merit of the whole” (Boston Transcript).

“The acting is of a grace and perfection that is refreshing” (San Francisco Chronicle). “The dozen or more principals well justify Mr. Griffith’s choice of them for the characters they play” (New York World).

“Throughout the play there are excellent character portrayals. The cast, as has been indicated, is excellent in every respect” (Philadelphia Record). “It would be hard to give full credit to all the members of the cast” (Los Angeles Times).
T. JOHN BARRYMORE SAYS—

MY DEAR MR. GRIFFITH:

"I have for the second time seen your picture. Any personal praise of yourself or your genius regarding the picture I would naturally consider redundant and a little like carrying coals to Newcastle. Anyway, I imagine you are so used to it that it would only bore you to death.

"I have not the honor of knowing Miss Gish personally and I am afraid that any expression of feeling addressed to her she might consider impertinent. I merely wish to tell you that her performance in 'Way Down East' seems to me to be THE MOST SUPERLATIVELY EXQUISITE AND POIGNANTLY ENCHAINING THING I HAVE EVER SEEN IN MY LIFE.

"I remember seeing Duse in this country many years ago when I imagine she must have been at the height of her powers—also Madame Bernhardt—and for sheer technical brilliancy and great emotional projection, done with AN ALMOST UNCANNY SIMPLICITY and SINCERITY of method, it is great fun and a great stimulant to see AN AMERICAN ARTIST EQUAL, IF NOT SURPASS, THE FINEST TRADITIONS OF THE THEATRE.

"I am not in the habit of writing letters of this character and it is only a very rare experience that could impel it."

Thus speaks one who has PROVEN his authority by achievements that have raised him to the position of the greatest artist of the English speaking stage.

WILLIAM A BRADY

(Original producer of "Way Down East")

"During the twenty-two years that I presented 'Way Down East' in the theaters of America, I probably saw the play a thousand times. I felt that I knew all there was to know about it; that I had experienced every emotion and thrilled the play possesses. Then I saw Mr. Griffith's 'Way Down East' and I have seldom been in a theater. Mr. Griffith has achieved the apparently impossible. It is another brilliant achievement that has brought new and greater glory to the foremost exponent of the motion picture art."

HOWARD CHANDLER CHRISTY

(Prominent American Artist)

"Dear Mr. Griffith:

"I take this opportunity to congratulate you on the finest motion picture I've ever seen—'Way Down East.' It is wonderful."

REV. JOHN T. WILDS

(Pastor, Seventh Presbyterian Church, 134 Broome St., New York City)

"My dear Mr. Griffith:

"So often I have thought of your work and the wonderful play 'Way Down East.' I am truly grateful to the dear Lord who has led you, in your work, that he has done great good. A perfect play, perfectly played and perfectly presented thank you most heartily. The dear I bless and keep you."

CHARLES HANSON TOWNE

(Editor of McClure's Magazine)

"'Way Down East' is the greatest motion picture I have ever seen, and I do not remember ever to have been so thrilled in the theater. You are the master mind of the motion picture world. I congratulate the public."

C. BLYTHE SHERWOOD

(New York Editorial Writer)

"To David Wark Griffith the crown of myrtle, laurel, olive leaves and pearls. He has made motion pictures the eighth Fine Art. He has furthered the art of the silver sheet toward that of Michael Angelo, Velasquez, Masterlinck and John Keats."

CHARLES DANA GIBSON

(Distinguished Pen-and-Ink Artist)

"Dear Mr. Griffith:

"Ever since seeing 'Way Down East' for the second time, I have wanted to write and congratulate you and all concerned in this magnificent production. You certainly put moving pictures among the Fine Arts and it deserves all the approbation it receives."