D.W. GRIFFITH Presents

The White Rose

LYRIC THEATRE
42nd STREET, West of Broadway
LIMITED ENGAGEMENT—FOUR WEEKS ONLY

D. W. GRIFFITH, Inc.—A. L. GREY, General Manager
About Pictures:

As we all know, moving pictures is a new business. It seems to have become the habit to associate the title "Big Pictures" only with a class known as spectacles, generally with masses of people, huge sets, etc.

Of course, we only have to think to realize the absurdity of this. We believe motion pictures at present are passing through a period whereby in the near future the big picture, using ordinary vernacular, might mean any picture that contains vital interest. Take as an instance the two, in totally different degree, most successful plays of recent date—"Anna Christie" and the late Frank Bacon's "Lightnin'"—they are certainly as big in their varying appeal as any spectacle we have known on our stage. One or two human beings could be far more interesting than a thousand remote persons carrying unfamiliar spears.

With such an idea in mind, we have concentrated considerable effort upon THE WHITE ROSE.

We believe that in the future, time previously spent on pictures in showing so-called big scenes will be used in the much more arduous and difficult task of attempting to translate human beings.

It isn't necessary for us to live again in the streets of old Carthage or Rome; none of us—we doubt if any of us—will again have to appear in actual battle scenes; but all of us must continue fighting the battle of real life. So, the nearest and biggest things to all of us are the problems facing us daily.

As an old philosopher said: "He who is wise in humanity needs little else."

D. W. GRIFFITH, INC.
Mae Marsh makes a tremendous comeback (News) and the story is beautified and exalted by the presence of this exquisite actress, whose amazing talent is as vital and divinely inspired as ever (Herald). It is impossible to classify her as either comedienne or tragedienne, for she is so much of both one must merely say she is an artist (Journal). Hers is one of the finest cinema performances ever seen (World) and her evolution from the wall flower to the flapper is one of the greatest things the screen has given us (Globe). Surpassing all her previous efforts (Sun) she reaches out and twangs away at a mighty sad little symphony on one’s heart strings, and never strikes a discord (Evening World). The screen is lucky to have this sensitive, sympathetic artist back again (Post).

Ivor Novello is a real discovery. He is good looking and can act and manages to impart a spiritual quality to his role (Sun). A dark haired lad with searching eyes (World), he is a sincere actor with pleasing personality (Telegraph); and the possessor of a fascinating profile, resembling a Greek God (American). This personable chap (Journal of Commerce) is genuinely sincere (Herald).

Carol Dempster is as daintily pretty and pleasing as ever (Journal), and this will serve to make her still more popular (News). Lovely and fragile as a rose, she gives her part high artistry (Daily Reporter).

PHOTOGRAPHY MAKES IT A FAIRYLAND

The artist in Griffith as the master of photoplay photography smites the eye constantly, and there was applause for the beauty of the scenes (Times). The photographs are soft and perfectly composed (Herald). The cameramen have made a fairyland of flowers, sky and water (Journal). The picture is indeed one of incomparable physical beauty (Sun).

We should say that The White Rose is D. W. Griffith’s most artistic work after his exquisite “Broken Blossoms” (Sun).

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BEN BOLT

OR

“OH! DON’T YOU REMEMBER!”

Oh! don’t you remember sweet Alice, Ben Bolt,
Sweet Alice with hair so brown;
She wept with delight when you gave her a smile
And trembled with fear at your frown.

In the old church yard in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of granite so gray,
And sweet Alice lies under the stone.
They have fitted a slab of granite so gray,
And sweet Alice lies under the stone.
The Story of the Play

"Mr. Griffith's story of The White Rose is just a simple story of every-day people. Mr. Griffith shows in it what genius can do with any material, as Beethoven took a simple melody and made his symphony which put him among the immortals forever.

"Of course, we all know the old-fashioned story of the fallen girl, but we believe that for the first time in any play here is shown also a fallen man.

"The hero in the story of The White Rose is a young aristocrat of the South, woman raised, virginal, with high ideals inculcated by his mother. Fate has given him a handsome face and a great genius for influencing others. He has had a childish love affair with Marie Carrington. It has been understood since they were babies that they were to marry. Marie, a slim beautiful brunette, a patrician of patricians, is the richest heiress in the South. On the very day of his return from the seminary, Marie is giving a great mask ball in imitation of the olden days.

"The grocer boy, who has also been devoted to Marie, takes advantage of the affair, being masked, and secretly attends, that he may look upon his love.

HUNGRY FOR ATTENTION AND LOVE

"At the same time, in New Orleans, some distance from the home of the hero, a little orphan girl secures a position in a winter hotel. A vaguely wistful creature, hungry for attention and love, a generous, affectionate girl, she finds she does not get the admiration she desires, so she imitates the other girls and becomes a jazz sweetheart.

"Joseph, the young hero, going out into the world to study humanity before he begins his great work which his unusual gifts make certain for him. He comes to this hotel where the orphan girl works; it is in a dance hall of lights, mirth and care-free gaiety he sees her. Joseph is stirred with the moan of jazz horns, the faint perfume of feminity, the swirl of lifting drapery, the gleam of dainty shadow-silken ankles, the swaying of the graceful girlish bodies in the dance.

"His eyes meet the eyes of the little jazz sweetheart. An older man, whom he knows, winks and nods knowingly towards the dancers, telling him if he is going to guide humanity he must know mankind, and how can he understand man and woman unless he has had experience.

HE HAS BEEN TOLD ABOUT HER

"They meet. He has been told she is a fallen girl. He feels himself drawn down by a passion not to be denied, surging and tugging at him. He fights his own heart.

"Later comes a moonlit night, the sound of distant love songs; new flowers blooming all about them . . . a long embrace . . . darkness—and the silence.

"Soon again he faces the world. He stands before admiring thousands in the robes of the Church. Some may see the anguish burning in the sombre eyes, but who can see the terrible yearnings for that one wild love of his past, calling him.
“In his dreams, she raises her little white arms to him; her red lips press warmly up from the pages of the sacred volume he reads. Larger grow the luminous eyes, haggard with the struggle; thinner the wasted figure.

BUT THE SCANDAL-STAINED GIRL

“The world’s great honors and glories are before him but to gain them he must sacrifice his love, the only love of his life. How can he take with him this scandal-stained girl?

“As any one would know, that would be impossible, for to do that he must confess his own errors, which would forever destroy his great opportunity to do good. Was ever a man caught in such a terrible dilemma—which shall he choose—the greatest opportunity ever given a man of modern times to benefit the world and earn for himself honors and glories, or sacrifice all this for the love of a simple girl?”

THE FALLEN WOMAN NO LONGER FALLS ALONE

Read the following unsolicited letter from the brilliant writer and publicist and president of the Child Welfare Board of New York City, who chanced to see the play at an initial showing in a small town near New York:

The White Rose IS A STORY WITH HEART AND SOUL.

FOR THE FIRST TIME IN PICTURES, I believe, the dual standard is torn asunder and man presents himself as equal sinner, with the woman, with equal responsibility. The fallen woman no longer falls alone.

Love, greatest element of the universe, is here depicted in the highest sense.

What happened to the orphan girl Teazie might happen to any girl, together with the fight to face the firing line of living with the unwanted child.

The White Rose is sermon, POEM AND GREAT LOVE DRAMA—all in one, with LAUGHTER FULL OF TEARS—presenting the BIG MOMENTS IN LITTLE LIVES; beauty in simple and even sordid things, the basic principles in which the world—yours, and mine—actually moves.

IT SENDS ONE HOME WITH SOMETHING UNFORGETTABLE, WITH A HEART HUNGER for a better humanity.

SOPHIE IRENE LOEB.

MAX REINHARDT, FAMOUS FOREIGN PRODUCER, witnessed an advance showing of The White Rose before sailing on his return to Europe, and sent this comment:

Dear Mr. Griffith:

Before I leave New York I want to thank you most sincerely for your great kindness in letting me see your new picture. Believe me, When I say that WHAT I SAW SURPASSED ALL I EXPECTED.

My command of the English LANGUAGE IS TOO LIMITED TO EXPRESS FULLY THE DEPTHS OF MY IMPRESSIONS. I can only repeat what I told you in parting—you are a great poet. An revoir.

MAX REINHARDT.
LYRIC THEATRE
Twice each day :: Mat. 2:15 -- Eve. 8:15
Limited Engagement — Four Weeks Only

SIXTH ANNUAL SEASON
Mr. D. W. GRIFFITH
offers
His Latest Production

"THE WHITE ROSE"

THE PRINCIPALS
Bessie Williams, otherwise known as "Teazie" .................................................. Mae Marsh
Marie Carrington ................................................................. Carol Dempster
Joseph Beaugarde .............................................................. Ivor Novello
John White ........................................................................ Neil Hamilton
"Auntie" Easter ................................................................. Lucille La Verne
"Apollo," a servant ......................................................... Porter Strong
Cigar Stand Girl ................................................................... Jane Thomas
An Aunt ................................................................. Kate Bruce
A Man of the World ........................................................ Erville Alderson
The Bishop ........................................................................ Herbert Sutch
The Landlord ......................................................................... Joseph Burke
The Landlady ......................................................................... Mary Foy
Guest at Inn ................................................................. Charles Mack

Scene — Bayou Teche Country of Louisiana, Famed in Longfellow’s "Evangeline"

Music Composed and Adapted by JOSEPH CARL BREIL
Arranged and Conducted by ALBERT PESCE, General Musical Director for
D. W. Griffith, Inc.
Editing by Rose and James Smith Laboratory Work by Anatole Danashaw
Photography by G. W. Bitzer, Hendrik Sartoy and H. Sintzinich
Construction by William J. Bantel Sets Designed by Charles M. Kirk
Assistant Director, Herbert Sutch Special Effects by Edward Scholl
As the Critics Tell

of the girl who did not stop loving—

Because it is so very, very human, this is one of the “biggest” pictures made in years (Evening World); and easily ranks with the most important pictures made in America (Sun).

The boldness with which it tears away the old dual standard of morals and shows man accepting his share of blame for sin along with the woman is inspiring and moving (World); and comes as near being a REAL picture as we have beheld in years (Evening World).

Mr. Griffith has attempted a deep characterization (Times); but when he boldly announced that all that is spectacular; all the battles, the raging torrents and the crowds had been done away with, to be replaced by “just folks” and a real story in The White Rose, movie-dom gasped and muttered “Even a Griffith can’t do that.” Griffith has done what he started out to do, to prove that mobs do not a movie make (Evening World).

It is essentially a Griffith picture (Herald) with human touches such as Griffith alone is capable of (Globe). He has aimed straight at the heart and he has hit the mark (World). Once into the heart of the story, and your eyes must remain fixed on the screen, for it is inescapable. We feel it is the best picture Mr. Griffith has made since “The Birth of a Nation” (Journal), and the comedy is splendid (Times).

AMONG SHADY MOSS-HUNG VALES

The action takes place among the shady, moss-hung vales of Louisiana. The views of the old Southern mansions, of the cool streams winding in and out of the forest, strike a real note of poetry (Sun). Only a master of English could adequately describe the loveliness with which the story is dowered (Journal). Ghostly wreathes of moss entwine gnarled oaks, clusters of floating lilies are borne lazily by on the bayou; Colonial mansions behind the majesty of their many pillarized porches peer through masses of shrubbery; it is an idyll without words (Post).

A NEW ANGLE OF THE MORAL CODE

This unusually superior picture reaches the heart with its presentation of a new angle of the moral code and establishes the dual responsibility in which the woman pays perhaps, but not alone (Journal of Commerce). This pictorial and sentimental gem is a very human bit of life (Telegraph), marvellously beautiful, with elements of tragedy deep and moving (Herald).

It will make you smile, laugh and cry, try as you may to resist its appeal. Although a plain story of two girls and a man, a tale oftentimes told, it is pictured here in a superb manner (Journal). It is doubtful if the Magician Griffith has ever done anything finer (Journal of Commerce).

TRIUMPH OF ACTING

The players are immense, and The White Rose is a triumph for its splendid cast (News). Expressions play fitfully over the actors’ faces; and it seems as though one were peering into a person’s soul, so natural, so delicate is the shading (Sun).
EXITs 1, 2, 3, 4, 5 lead to 42d Street.

EXITs 6, 7, 8 lead to 43d Street.

EXITs 9, 10, 11, 17 lead to 42d Street.

EXITs 14, 15, 16 lead to 43d Street.

EXITs 12 and 13 lead by Staircase to Lower Floor.