A picture drenched in the golden sunlight of old Seville, and threaded by a rich vein of hot-blooded romance.

Samuel Goldwyn presents

GERALDINE FARRAR

THE WOMAN AND THE PUPPET

by Pierre Louys and Pierre Frondaie
Directed by Reginald Barker

Geraldine Farrar, as Concha Perez, will set your pulse a-leaping.

See her—laughing, singing, fighting in the Plaza at Carnival time.

See her—tense in the embrace of the fiery Don Mateo.

See her—dancing the dance of passion in the wharf-front cafe at Cadiz.

See her—in the greatest picture she has ever had!
GERALDINE FARRAR IN THE WOMAN AND THE PUPPET

SUPERLATIVES are superfluous in any discussion of the drawing power of Geraldine Farrar. After all, every star acquires a certain standing with exhibitors by past performances. Exhibitors keep the record of a star’s achievements before them in black and white. And it is for this very reason that Goldwyn launches “The Woman and The Puppet,” firmly assured that the public will respond at the box office of every theatre where this production is shown, with the same enthusiastic spirit it has displayed in the past.

What is the definite box-office value of Geraldine Farrar? Let us consider this question from the standpoint of publicity alone. Publicity, as you well know has a value to any star in motion pictures that is as definite as that which might be ascribed in the records of any business man—the same value as real estate, stocks, bonds or any other form of convertible or tangible property.

Valuable Publicity

Measured by actual newspaper space and criticisms, notices, special feature articles, bill board advertising, and general reading of notices of all description, Geraldine Farrar has received, at a rough estimate, at least two million dollars worth of publicity. You, as a showman, are unquestionably right in claiming your share in this broadcast sowing of the seed of fame.

“The Woman and The Puppet” presents the fiery Farrar in the part of a cigarette girl in Seville—a study in feminine character that is amazingly penetrating. No other actress in America could portray the wilful Concha like Geraldine Farrar. The swift play of her moods, the unyielding pride of her spirit, the bursts of coquetry, the tantalizing glimpses of sheer wickedness—it is a performance that rivals in warmth and color her world-famous rendition of “Carmen” on the operatic stage.

Wonderful Atmosphere

“The Woman and The Puppet” is drenched in the atmosphere of Seville. It is the Spain of popular fancy, the Spain of golden sunlight, of tawny landscapes, of crumbling Moorish courtyards that bear the mellow impress of time, of passionate faces and fiery dances. It will stir every lover of romance—and who is not a lover of that which carries him out of himself? In every way we think this the type of picture you can show to box office receipts that will measure up to any record of your business career.

Luxuriously Spanish in its atmosphere, “The Woman and The Puppet” is necessarily a logical vehicle for interpretation in the hands of a man of Mr. Reginald Barker’s achievements.

Geraldine Farrar’s high standing calls for his artistic treatment in production. A fitting and logical combination for both star and director’s achievements in production are too well known to call for much comment; but such recent productions as Geraldine Farrar’s “The Flame of the Desert” and Eminent Authors’ “Dangerous Days,” which in itself was the subject of a full page of editorial praise by the Motion Picture News in its issue of March 13th, are in themselves sufficient evidence of Mr. Barker’s importance to Goldwyn Exhibitors and their patrons.

What A Cast!

Exhibitors will note with satisfaction, that the cast in “The Woman and The Puppet” is indeed worthy of highest commendation, and reflects, in its ensemble, the high mark of achievement which Reginald Barker set out to attain.

As Don Mateo, Lou Tellegen, Geraldine Farrar’s husband, gives a striking portrayal of the lead. Mme. Rose Dione, the famous French actress and pupil of Sarah Bernhardt, plays the role of Concha’s mother. Cristina Pereda, the well-known Spanish dancer, appears as Pepa, Morenito’s sister. Others in the cast are Dorothy Cummings, Bertram Grusky, Macy Harlam, Amparito Guillot and Milton Ross.

By Two Famous Authors

To-day the most sensational attraction on Broadway is “Aphrodite,” the stupendous production at the Century, New York, which has enthralled Broadway theatre-goers with its magnificence and beautiful story. This play “Aphrodite,” is the joint work of Pierre Louys and Pierre Frondaie. It is these two authors, so highly and widely praised for their dramatization of “Aphrodite,” to whom you can call attention in all your exploitation on “The Woman and The Puppet.”

The Story

As Concha Perez, a Spanish gypsy of Seville, Geraldine Farrar attracts the attention of Don Mateo Diaz (Lou Tellegen) a young Spanish nobleman who is attending the brilliant carnival in that city with his paramour, Bianca Romani. Don Mateo and Bianca pause to watch the brilliant dancing of a Spanish gypsy, until their attention is attracted to Concha, who is an employee of a cigar factory. Concha arouses the jealousy of the gipsy dancer and she is attacked by her. A spirited fight ensues.

The rich care-free Spaniard, accustomed to paying for whatever he wants and to getting what he pays for, sets his heart on the possession of Concha, but the money which he offers her in return for a kiss, is thrown back at him. “You cannot kiss me without truly loving me,” is Concha’s warning. Obtaining possession of this fascinating girl becomes an obsession in the life of Don Mateo.

Don Mateo comes to her home and arranges with her mercenary mother to pay the family bills so that Concha may amuse him and be free of the necessity of working at the cigarette factory for a mere pittance. Attracted and repelled to the verge of desperation Don Mateo finally threatens to leave Concha forever. She promises to be his on a certain Sunday.

Then it is that she learns of his financial arrangement with her mother. Fired with indignation, she resolves on independence and goes to the city of Cadiz to dance in a harbor cafe. Her passion dance thrills her audience. In the cafe steps Don Mateo, unexpectedly.

In a powerful and expected climax, Don Mateo tames Concha in a way that will thrill your audience.
"NO, SENOR — MY KISSES ARE NOT FOR SALE!"

A tempestuous romance of Sunny Spain — with the fiery Farrar in the most picturesque part of her career.

A picture drenched in the golden sunlight of old Seville—a-throb with the pulsing passion of a hot-blooded race!

GERALDINE FARRAR

in

"The Woman And The Puppet"

by Pierre Louys and Pierre Frondaie

Directed by Reginald Barker

"You Devil!"

She made him suffer the agonies of jealousy, shame, anger, desire, passion—

Until, at last, in desperation he turned on her and—but see this wonderful climax with your own eyes!

GERALDINE FARRAR

in

"THE WOMAN AND THE PUPPET"

A-3—2 Col. by Pierre Louys and Pierre Frondaie Directed by Reginald Barker
EXPLOITATION

In exploiting "The Woman and The Puppet" keep in mind the two distinguishing features of the picture — Geraldine Farrar and the Spanish atmosphere of the story. The world knows Miss Farrar chiefly for her marvelous performance of "Carmen" on the Grand Opera stage. In all your advance exploitation, ram home the fact that this marvelous actress at last may be seen in the sort of part that she has made famous — the capricious cigarette girl of Seville, a tantalizing mixture of tenderness and cruelty, storm and sunshine.

The teaser campaign illustrated at the bottom of this page will stir up a lot of valuable curiosity. Follow the last teaser with the four column ad, featuring the date of opening in big type.

Spanish Dance Prologue

If your theatre is large enough to stage a prologue, we suggest securing a programme of Spanish dances, in a special setting that reflects the atmosphere of Seville. If advertised with throw-aways in your newspapers, this will prove an undoubted attraction.

If you are in favor of street stunts, employ a couple of men dressed as Spanish muleteers, and have them drive pack mules through the streets. Signs or banners to go with this stunt would read, "GERALDINE FARRAR in “THE WOMAN AND THE PUPPET,” a Romance of Sunny Spain, at . . . .

Theatre on (Date).

Snipe Suggestions

(1)
A Spit-Fire of Seville
GERALDINE FARRAR
in “THE WOMAN AND THE PUPPET”
See the Passion Dance
(Name of Your Theatre)

(2)
What Are Your Kisses Worth?
See GERALDINE FARRAR
in “THE WOMAN AND THE PUPPET”
(Name of Your Theatre)

A series of postcards might be sent out to your patrons based on the same idea as the teaser campaign illustrated on this page.

LETTER

Dear Sir or Madam:

This latest of Geraldine Farrar stories, "The Woman and The Puppet," is the joint work of two masters of drama, Pierre Louys and Pierre Frondaie, authors of the luxurious, colorful and poetic drama, "Aphrodite," presented by the Century Theatre of New York this season, and acclaimed the most artistic play of the season.

"The Woman and The Puppet" is the adaptation of a famous play which stirred Paris to its depths. It offers Geraldine Farrar a tempestuous, colorful role — a Spanish dancer of moods and passions, temperamental, hot-blooded, wild and untamed — until the man she had dangled like a puppet, turns and tames her with a blow.

Lavishly staged, spectacular in its rich, exotic Spanish atmosphere, and directed by Reginald Barker, "The Woman and The Puppet" offers entertainment of an unusually high order.

Cordially yours,

...............
Manager.

P. S.—A wonderful thrill in this picture — Geraldine Farrar in "The Passion Dance."

WHO? WHO? WHO?

Who is the World's most famous Carmen?
See her in "THE WOMAN AND THE PUPPET."

Who has had the most romantic career of any living actress?
See her in "THE WOMAN AND THE PUPPET."

Who is the most fascinating personality on the stage?
See her in "THE WOMAN AND THE PUPPET."

WHO?
GERALDINE FARRAR
of course. Now playing at (Name of your theatre) in "THE WOMAN AND THE PUPPET."
COME A MAN OF IRON.

Liall the Man of Pleasure.

—THE PUPPET

One of a pair of plays by Freiheit Bok.

THE WOMAN AND

GERALDINE

Samuel Cologna

Do you want my hand in yours?—the click of the clasp—passionate dance.

Director by Reginald Barker

DO YOU WANT MY HAND IN YOURS?
The lobby display illustrated on this page is one that should get results. The figure is that of Geraldine Farrar which you can cut out from the Six-sheet. Mount this figure on compo board. From the upraised hand of Farrar, as illustrated, have a number of pieces of twine reaching down with dolls dressed in male costume suspended at the ends of the twine. The figure of Farrar is mounted above white card board containing the copy as indicated.

The interior of your lobby can be utilized to convey a very striking and romantic suggestion of Sunny Spain in the following manner. Make a cut-out of the figure of Geraldine Farrar from the twenty-four sheet on this production and mount it on compo board. Have a section of a wall with balcony, typical of Spain, designed and constructed. Mount the cut-out of Farrar behind the balcony at the top of the wall which should be about six feet in height. Below the balcony and near the wall have the cut-out figure of a Spaniard playing on a guitar, as if serenading Farrar. A card to go with this pleasing and artistic display would read:

Men went mad for her kisses—Wild, willful, tempestuous Concha Perez — daughter of Seville —
Creator of the Passion Dance:
See
GERALDINE FARRAR
in
"THE WOMAN AND THE PUPPET"

a
Goldwyn Production
directed by
Reginald Barker

Another lobby stunt that might be worked would be this. Have your artist make life-size drawings of the figures of Farrar indicated in the four-ad teaser campaign on the exploitation page. Mount these drawings, life-size, on compo board as cut-outs and place these cut-outs in your lobby a week in advance of showing this picture, with the same copy as appears in these teaser ads.

This stunt would practically amount to a teaser campaign in your lobby and would tie up with the same teaser campaign in your local newspaper and with the series of post-cards containing these teaser ads, as suggested on the exploitation page.

A corking good showman stunt would be the utilization of Marionettes in the lobby of your theatre. You can obtain the marionettes from your local theatrical supply house. Improvise curtains in your lobby so that the man who operates the marionettes is not seen by the crowd.

The frames for Ones, Threes and Sipes should be enclosed in a Moorish arch to give the Spanish effect. For Spanish atmosphere you might have a display of tambourines, lances, mantillas and laces. Streamers to give the carnival effect can be run from the ceiling of your theatre to the side walls. Artificial flowers can occupy a prominent part of the decorations. You might even arrange with some costume to make a display in your lobby of the various costumes worn by the Spanish people.

PROGRAM POINTERS

A tempestuous, spit-fire, devil-may-care, castinet-clicking damsel of sunny Seville in Geraldine Farrar in "THE WOMAN AND THE PUPPET." All the superb temperament, grace and majesty of this diva of grand opera are registered in the character of Concha Perez, dancer of Seville, who will neither sell nor give her kisses until the rich Don Mateo has been humbled in spirit and brought to the verge of desperation and the fierce resort of the stinging blow that tames her. Miss Farrar is supported by Lou Tellegen, her husband, as the lead, Madame Rose Dionne, famous French actress and pupil of Sarah Bernhardt, Christina Pereda, the well-known Spanish dancer, Amparito Guillot, Dorothy Cummings, Bertram Crasby, Macey Harnham and Milton Ross. It's a Goldwyn production, directed by Reginald Barker.

Sunny Spain with its romance, its color, its fire, its fierce passions, tempestuous loves and stormy jealousies is the scene of Geraldine Farrar's latest vehicle, "THE WOMAN AND THE PUPPET." In this gripping romance written by Pierre Louys and Pierre Frondaie, authors of New York's greatest modern theatrical sensation, "Aphrodite," Miss Farrar is given the role of a high-spirited Spanish girl whose wiles and witts bring a Spanish nobleman to the verge of desperation until, dangled too long like a puppet, he turns and tames her. Like "FLAME OF THE DESERT" and "THE WORLD AND ITS WOMEN," this drama offers Miss Farrar a role with thrilling situations and colorful atmosphere. Lou Tellegen plays the supporting lead. This Goldwyn production was directed by Reginald Barker whose artistic productions have placed him in the forefront of picture makers.

CATCHLINES

SUNNY SPAIN — A SPANISH DANCER — FIERY LOVES

GERALDINE FARRAR IN A ROMANCE OF SUNNY SEVILLE

A DANCER'S KISS — A LOVER'S BLOW — A WOMAN TAMED

THE KISS THAT COULD NOT BE BOUGHT

THE WILES AND WAYS OF A DANCER OF SEVILLE

A SPANISH DANCER TO WHOM MEN WERE PLAYTHINGS

A PASSION DANCE — A SPANISH SPIT-FIRE — A STRONG MAN
Unusually Attractive Paper

Picturesque, colorful and romantic, "The Woman and the Puppet" has lent itself readily to attractive paper.
Especially note-worthy is the 24 sheet. The graceful posture, the winning charm and elegance of Geraldine Farrar together with the rich dignity of the design as a whole are elements that combine to make the 24 sheet one of striking appeal.
The scenes in the one, six and twenty-four sheets make a strong bid for public interest with their suggestions of romance, love and conflict.
Be sure to take advantage of this money-getting paper.