



WARNER BROS. PICTURES, INC.

AND

VITAPHONE CORPORATION

BY ARRANGEMENT WITH

WESTERN ELECTRIC COMPANY

AND

BELL TELEPHONE LABORATORIES

PRESENT

VITAPHONE

WITH

John Barrymore

IN

“Don Juan”



"Vitaphone Creates A New Art"

C. G. Du Bois,
President, Western Electric Company

THE reproduction of sound and scene, perfectly synchronized in the Vitaphone is not only an achievement of high scientific importance; it is an event of far-reaching significance in human affairs.

In only fifty years the telephone and the radio have been invented, perfected and adopted into common use, all making speech, music and other sounds available to the listener far beyond reach of the original sound. So far as sound is concerned neither time nor distance longer limit us.



C. G. DU BOIS
President, Western Electric Co.

In later years the art of acting, the art of photography and the device our fathers knew and naively called the "magic" lantern, have been marvelously developed into the motion picture, so that every village and hamlet in the land may see represented scenes and events far removed from it in time and space.

These two great developments have revolutionized human life, yet neither completely satisfies. It is natural to see and hear at the same time. We may and we do artificially adapt our mental processes to either effect alone but the combination of the two is what the mind instinctively seeks.

The Vitaphone does this and thereby creates a new art.

Anyone may prophesy as to just what directions its uses and effects will take as the years go on. No one can doubt the great possibilities it contains for preserving and disseminating knowledge, understanding and culture.

On behalf of the Western Electric Company I take this opportunity to express our satisfaction that we have had a part in bringing this new art into being and our earnest hopes that it may fully develop its inherent possibilities for the benefit and pleasure of mankind.

C. G. Du Bois

"Vitaphone Marks Attainment of Long Sought Goal"

F. B. JEWETT,
President, Bell Telephone Laboratories

THE successful coordination of sound with moving pictures as exemplified by the brilliant performance of the Vitaphone marks the attainment of a goal long sought for. As the several arts of the telephone, radio and the motion picture advanced and developed, many men have striven to realize an ideal form of entertainment and historical recording through their coordination. Thousands, who have witnessed the remarkable achievements of these individual arts in their separate fields, speculate as to why the successful synchronizing of sound with motion pictures should have been so long of realization.

To most, the principal problems have appeared to reside in the elements of coordination. As a matter of fact, the principal problem actually has been one of adequate sound registering and reproduction. The advance of pure and applied science put at the disposal of the telephone scientist and engineer a more adequate understanding of the mechanism of speech and hearing and better means for detecting, translating, transmitting, recording, reproducing and amplifying faithfully the intricate sound waves of speech and music.

What the telephone scientist learned in his search for the solution of specific problems involved in telephony found a by-product application in a field quite foreign to the main region of his interest.

With the means at his disposal for the faithful detection, registration and reproduction of intricate sounds at any desired level of loudness, the door to the successful synchronized motion picture commenced to open. Then came the cooperation of mechanical technique with the artistic technique. The Vitaphone represents the consummation of these efforts.

We can now look forward with confidence to an extensive and adequate development of the synchronized motion picture as the needs of the world may require for amusement in its various forms, for education, and for the purpose of historical record.



F. B. JEWETT
President, Bell Telephone Laboratories

Frank B. Jewett

"No Closer Approach To Resurrection Has Ever Been Made By Science"

Michael I. Pupin, Ph.D., Sc.D.,

*Professor of Electro-Mechanics, Columbia University,
President of the American Institute of Electrical Engineers.*

A SIMULTANEOUS permanent record of the sound waves generated by any object and a permanent moving picture of the object itself, so taken that both can be reproduced where and when we will, as a faithful musical motion picture, and present to the eye a



M. I. PUPIN

picture of the object and to the ear the sound generated by it, is a splendid achievement. Just imagine watching Liszt today playing his piano as he played it many years ago and listening to the music which only his magic art could draw out of his obedient instrument! What a heavenly treat it would be today to look at Demosthenes of old and listen to his matchless oratory! I should give anything to look at Lincoln today and at the same time listen to his Gettysburg speech. No closer approach to resurrection has ever been made by science. The educational value of this achievement is so obvious that comments are superfluous.

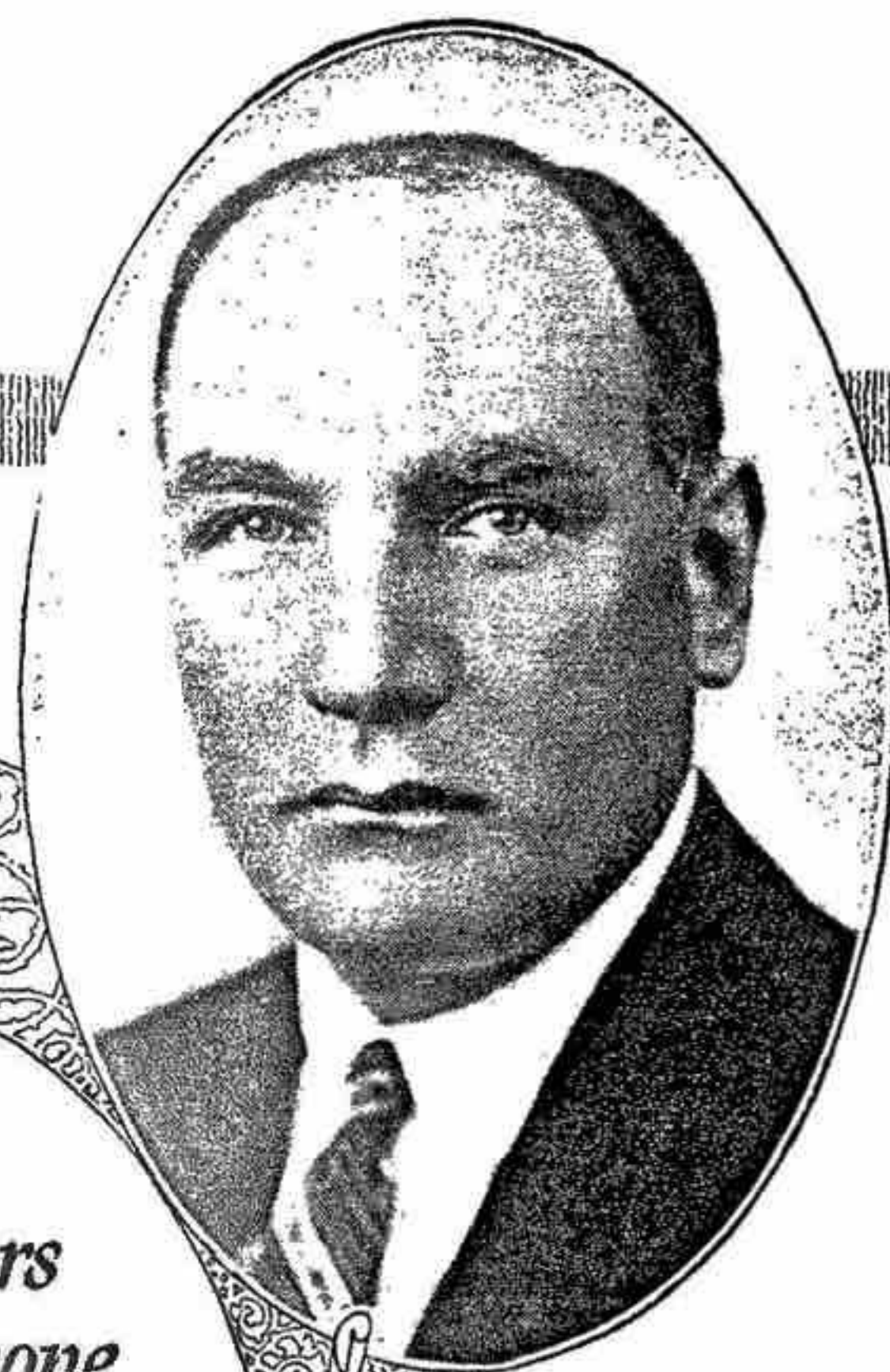
Why was it not done before? It was, but poorly. Many minds have thought of the possibility of doing this very thing. The birth of the phonograph and of the moving pictures suggested it many years ago, but discouraging failures were the only reward to the bold adventurer who attempted to find a satisfactory solution of the problem. Finally the problem has been solved. But by whom? By a splendidly equipped industrial research laboratory conducted by men of the highest scientific training, and not by dabbling inventors. Let this achievement illustrate the value of the industrial research laboratory.

M. I. Pupin.

VITAPHONE



WALTER J. RICH
President



ALBERT WARNER
Treasurer

*The Officers
of The Vitaphone
Corporation who
have made it
possible to present
to the world the
greatest invention
of the 20th
century*

S. L. WARNER
First Vice President



EUGENE C. C. RICH
Second Vice President



VITAPHONE

IN the Vitaphone, Science has provided a means for the synchronizing of motion pictures with reproduced sound, with a degree of perfection never before attained. It comes to the public now as the result of years of research in the Western Electric Company and the Bell Telephone Laboratories supplemented by the efforts of Mr. Walter J. Rich and the Warner Brothers.

The Vitaphone will revolutionize the presentation of motion pictures in the largest metropolitan theatres as well as in the smallest theatres in the smallest towns. It will bring to audiences in every corner of the world the music of the greatest symphony orchestras and the vocal entertainment of the most popular stars of the operatic and theatrical fields. Its use is not confined, by any means, to the presentation of pictures. It will be available for use in legitimate theatres; and, in the educational, commercial and religious fields as well as the field of amusement.

This system is considered by scientists a distinct advance not only in the motion picture sphere but in that of voice communication as well. Experiments which proved the practicability of the invention have been conducted, for many months, at the Brooklyn studio and laboratories of Warner Brothers, at the Manhattan Opera House specially leased for the purpose, and at the Warner Theatre on Broadway. The invention will make it possible for every performance in a motion picture theatre to have a full orchestral accompaniment to the picture regardless of the size of the house.

The apparatus, by means of which the combination of motion pictures and sound will be reproduced in theatres, is no more complicated, from the standpoint of operation, than an ordinary motion picture projector. No special skill or technique is required of the operator. If the film breaks there is no interference with the accuracy of synchronization. The sound register is not controlled by the film itself.

The system represents successful combination, and conversion to motion picture use, of three major research developments.

VITAPHONE

The first of these is the electrical system of registration. This method employs a high quality microphone of an improved type, electrical amplifying apparatus and an engraving mechanism. Registration may be carried on at considerable distance from the source of sound so that the actors may be grouped naturally in any scene, and need not be crowded before a microphone.

The second essential feature is a remarkable electrical device which reproduces the sound waves, so engraved. The electrical currents from this device pass into an amplifier and then operate a high quality loud speaker, of an improved type, which eliminates any mechanical sound, and which is capable of filling any auditorium.

The third development is the link between the reproducer and the audience in a theatre. An adaptation of the public address system makes it possible to pick up electrical vibrations from the reproducer, amplify them, and by means of properly located loud speaking telephones transform them into sound. The volume is so regulated as to give the illusion that the artists, whose pictures appear on the screen, are in reality singing. In the case of musical programs, a specially constructed loud speaking telephone insures the correct volume and naturalness.

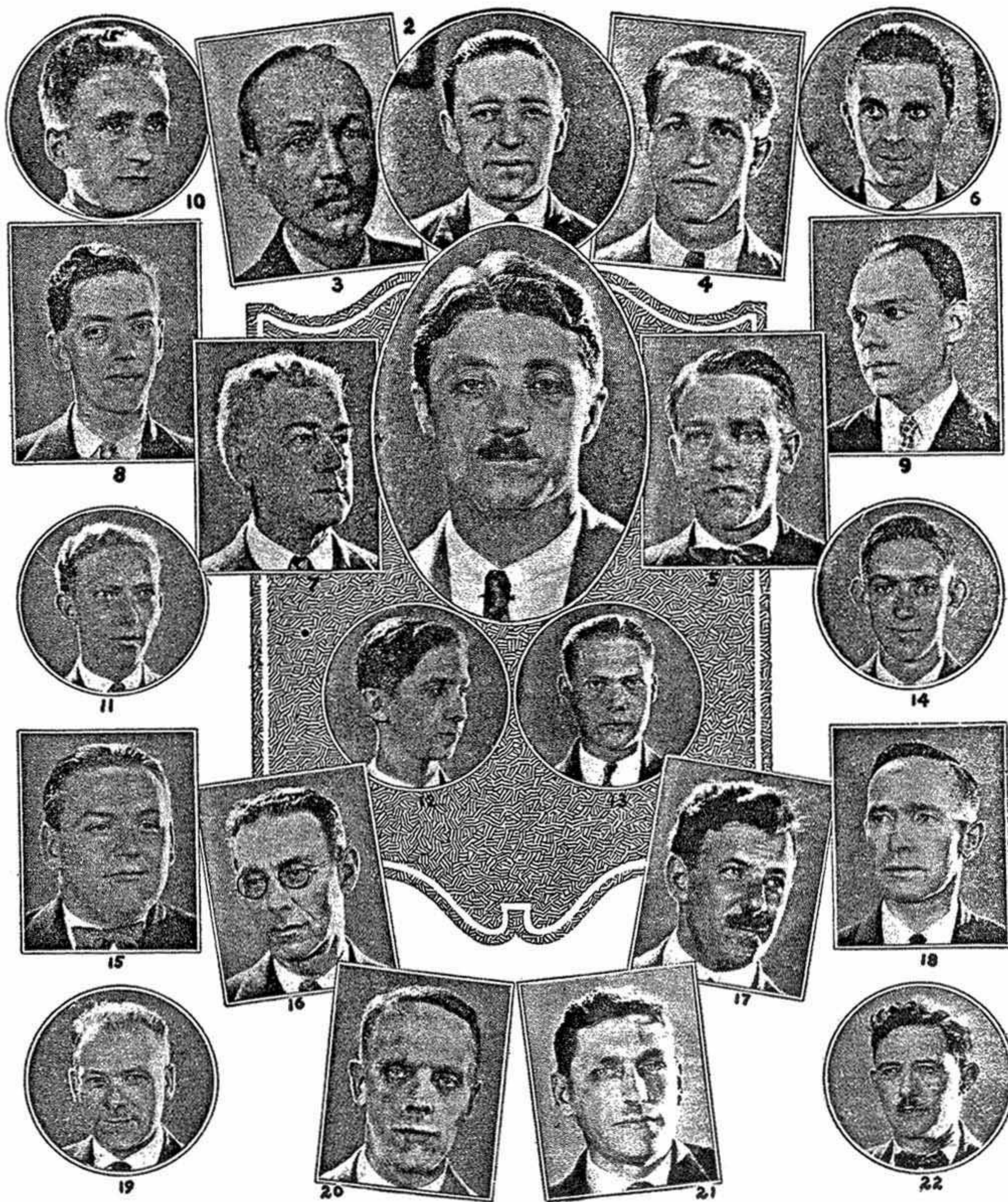
THE VITAPHONE CORPORATION has been formed to develop this instrument and to make the synchronization of music available to all motion picture producers throughout the world, and to distribute The VITAPHONE amongst theatre owners.

All of its productions are arranged and presented under the personal supervision of S. L. Warner.

The Board of Directors of this corporation include:—Walter J. Rich, President; Samuel L. Warner, First Vice-President; Eugene C. C. Rich, Second Vice-President; Albert Warner, Treasurer, and Waddill Catchings.



Engineering Staff of the Vitaphone Corporation



1—Chief Engineer, Stanley S. A. Watkins; 2—Theatres, J. J. Kieley; 4—Development, C. R. Sawyer; 5—Transmission, H. C. Humphrey; 6—Survey and Maintenance—J. L. Reynolds; 3—Recording, N. H. Holland; 7—R. Head; 8—Installation, A. C. Millard; 9—Training and Service, D. C. McGalliard; 10—Studio, G. R. Groves; 11—Amplifiers and Testing, A. L. Hirbach; 12—F. E. Eich; 13—Machinery, H. Roberts; 14—H. D. Love; 15—Art, C. K. Wilson; 16—Sidney M. Ullman; 17—Frank Nanczy; 18—Joseph Archer; 19—Thomas Darby; 20—Camera, Ernest Martin; 21—Charles J. Davis; 22—E. B. Du Par.

The Warner Brothers

IN reviewing the history of the Warner Bros., one is impressed with the fact that there is often more real heart throbs and thrills in "big" business than is usually found in the romances of gifted novelists.

H. M. Warner, S. L. Warner, A. Warner and J. L. Warner—stand to-day leaders in the motion picture world, because they were progressive and could see into the future.

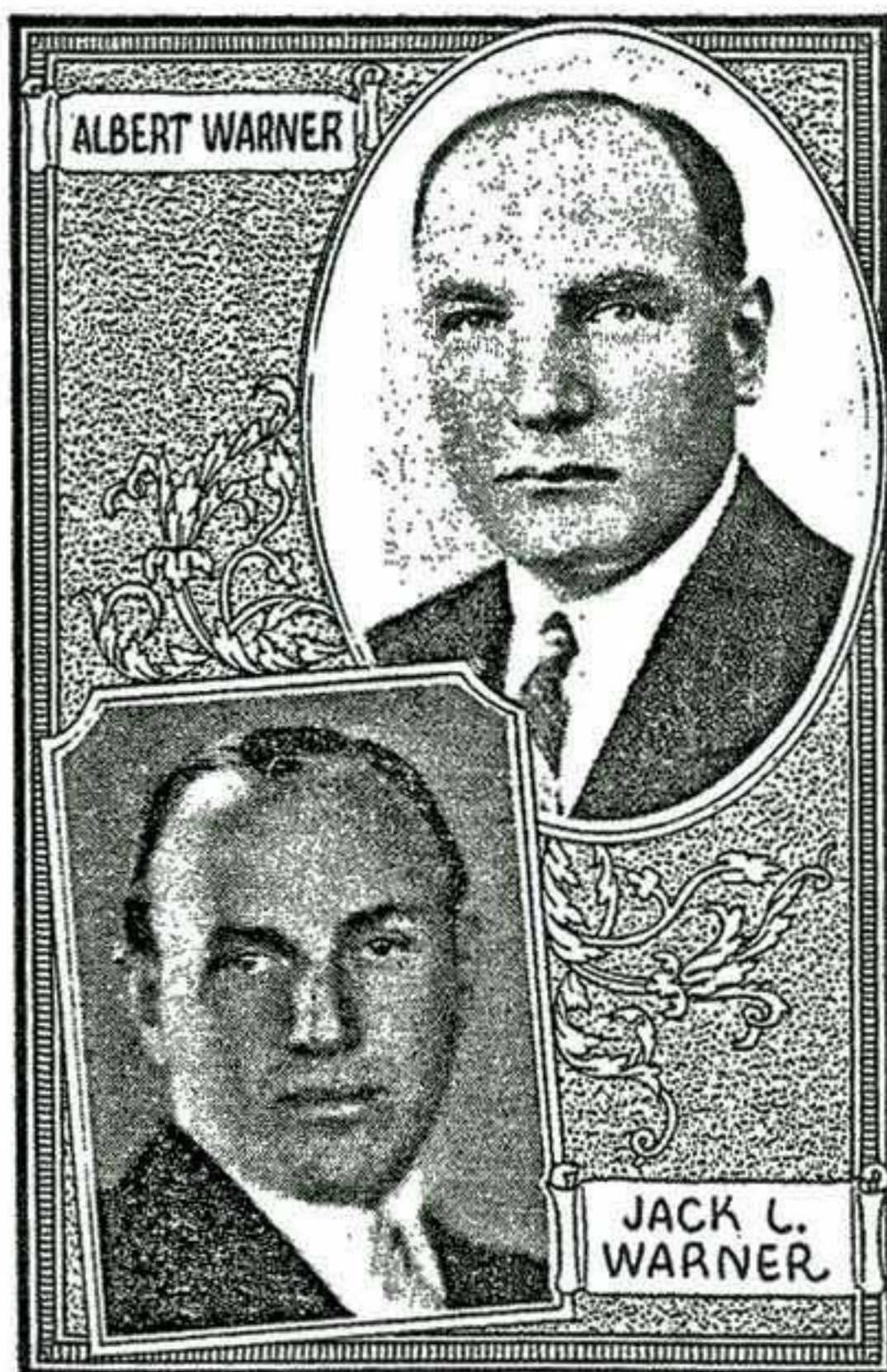
Warner Bros. saw the possibilities of motion pictures in the days when "The Great Train Robbery" in one reel, was considered marvelous. To do bigger and better things than any one else has been their ambition, which they realized when they brought to the screen Ambassador James W. Gerard's "My Four Years in Germany," and the productions of David Belasco, followed by John Barrymore in "Beau Brummel," "The Sea Beast," and now this same gifted player in "Don Juan." Their greatest achievement, however, is undoubtedly the introduction of Vitaphone to the world at large. If there is any particular individual credit due for this it is to S. L. Warner. The latter, learning of this instrument, called it to the attention

of his brothers. To them its tremendous possibilities made an instantaneous appeal. They had given the world a series of cinema plays that had earned the right of being hailed as the Classics of the Screen. Through Vitaphone they could now

give the motion picture theatre in all the places, big and little, even in the obscure corners of the earth, the classics in music. That possibility furnished a real thrill. They refused to think there could be any risks. Vitaphone had to be the marvelous instrument its developers claimed it would be.

And so, the Warner Bros. gathered together the greatest galaxy of musical artists in America to furnish a fitting initial programme for the newest and greatest of the world's wonders.

To round out Vitaphone's introductory programme Warner Bros. selected their greatest star and biggest feature—John Barrymore in "Don Juan"—thus making up an entertainment that is memorable in the theatre and surely marks an epoch in the history of the motion picture industry. It is the belief of the Warner Bros. that Vitaphone by its world wide transmission of the best in music—truly the universal language—will be a tremendous factor in promoting good will by and between the people of all nations.



Hon. Will H. Hays Welcomes Vitaphone



HON. WILL H. HAYS

My Friends:

No story ever written for the screen is as dramatic as the story of the screen itself.

Now we write another chapter in that story.

Far, indeed, have we advanced from that few seconds of shadow of a serpentine dancer thirty years ago when the motion picture was born—to this public demonstration of the Vitaphone synchronizing the reproduction of sound with the reproduction of action.

The future of motion pictures is as far flung as all the tomorrows, rendering greater and still greater service as the chief amusement of the majority of all our people and the sole amusement of millions and millions, exercising an immeasurable influence as a living, breathing thing on the ideas and ideals, the customs and costumes, the hopes and the am-

bitious of countless men, women and children.

In the presentation of these pictures, music plays an invaluable part. The motion picture is a most potent factor in the development of a national appreciation of good music. That service will now be extended as the Vitaphone shall carry symphony orchestras to the town halls of the hamlets.

It has been said that the art of the vocalist and instrumentalist is ephemeral, that he creates but for the moment. Now, neither the artist nor his art will ever wholly die.

Long experimentation and research by the Western Electric Company and the Bell Telephone Laboratories, supplemented by the efforts of Warner Brothers and Walter J. Rich have made this great new instrument possible, and to them and to all who have contributed to this achievement I offer my congratulations and best wishes.

To the Warner Brothers to whom is due credit for this, the beginning of a new era in music and motion pictures, I offer my felicitations and sincerest appreciation.

It is an occasion with which the public and the motion picture industry are equally gratified.

It is another great service—and "Service is the supreme commitment of life."

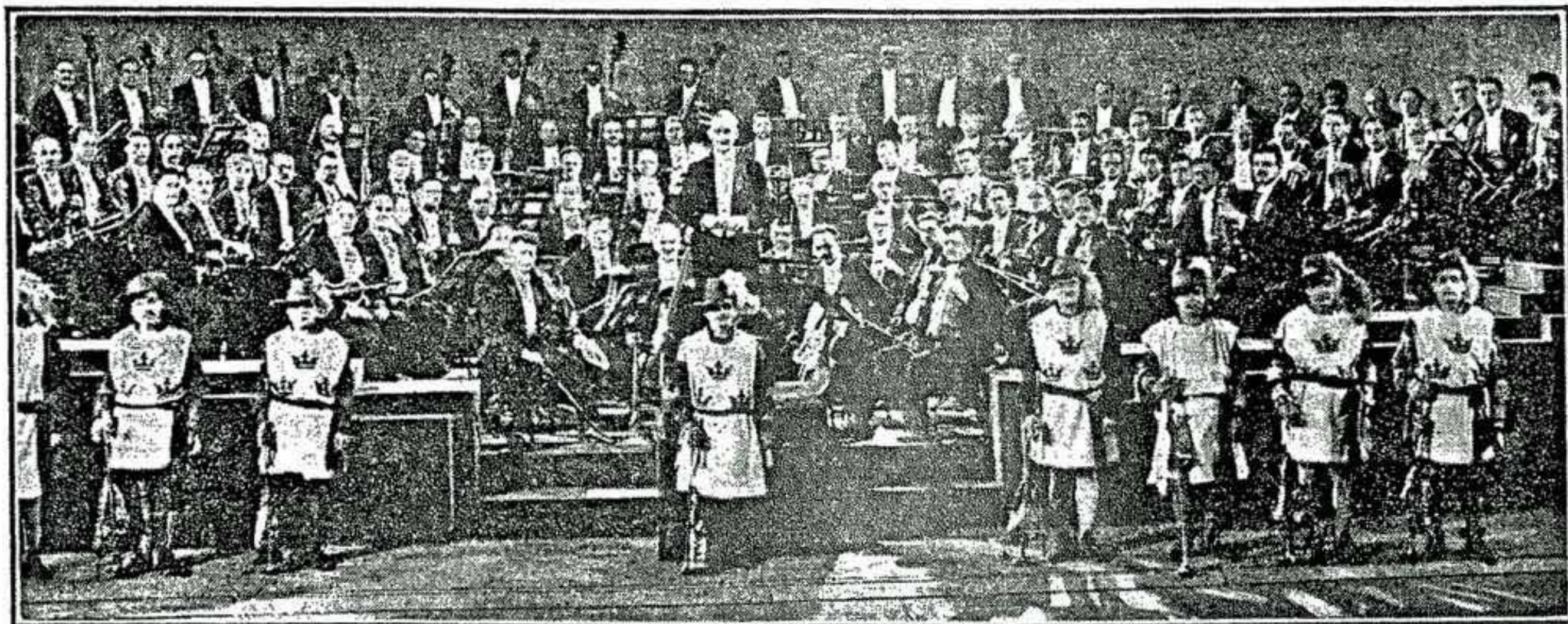


HENRY HADLEY

Henry Hadley was born in Somerville, Massachusetts, and studied under Stephen A. Emery and George W. Chadwick in Boston. He then went to Vienna, where he studied various branches of music, also the violin. Returning to the United States, he was appointed instructor in music at St. Pauls School, Garden City, L. I. In 1902, Mr. Hadley won the Paderewski and the New England Conservatory prizes for Compositions. He is associate conductor of the New York Philharmonic Orchestra, and a member of the National Institute of Arts and Letters. His compositions comprise over one hundred and fifty songs and piano pieces, three concert overtures, four symphonies, several operas, and much chamber music.

HERMAN HELLER

Born in Rajetz, Austro-Hungary, young Herman Heller received his first violin instruction at the age of six. At eight, he gave his first concert with the result that it procured free tuition for him at the Conservatory in Agram, Jugo-Slavia. Later he studied in Prague, Bohemia, and came to America in 1898. In 1904, Mr. Heller settled in San Francisco, where he became a prominent figure in music circles, and where he made his home until 1925, when Warner Brothers secured his services as Musical Director-in-Chief. At the inception of Warner Brothers' interest in Vitaphone, Mr. Heller was placed in charge of their studio in Brooklyn, and all experiments and trials have been made under his supervision.



New York Philharmonic Orchestra
Henry Hadley, Conducting

GIOVANNI MARTINELLI



Giovanni Martinelli, dramatic tenor of the Metropolitan Opera Company, was born in Montagnana, Italy. His father, a cabinet maker, was unable to give his son a musical education, but he managed to learn the clarinet and finally joined a regimental band, where the director discovered the young player's remarkable voice. He was sent to Professor Mandolini, and soon made his debut at the Dal Verme as "Ernani." A Covent Garden engagement soon followed, and shortly thereafter Mr. Martinelli came to America. He is a sterling artist, and brings to everything he undertakes the completeness and finish which come only from years of faithful study and human experience. Mr. Martinelli has enjoyed triumphs the world over. He is an especial favorite in South America.

MISCHA ELMAN

Mischa Elman, violin virtuoso, born in South Russia, owes his musical education to the accident that the great teacher Leopold Auer, while on tour heard him play. Owing to racial difficulties, a special permit from the Czar had to be obtained to get Elman and his family out of Moscow and into Petrograd. Once there, he made astonishing progress. Overwhelming success in the Russian Capital was followed by equally astounding results in London. The "Elman Tone" is spoken of as a thing apart from ordinary experience. It has a fullness of volume, a sensuous richness of quality that make it unique; and it is used with extraordinary nicety of technique and musicianly understanding.



MARION TALLEY



Marion Talley, who rose to international fame in one night, is a native of Nevada Missouri. Shortly after her birth she moved to Kansas City. At five she began the study of piano and at seven, the study of violin. She was a church soloist at the age of ten. On November 8th, 1922, Miss Talley had an official audition at the Metropolitan Opera House before Otto Kahn and Giulio Gatti-Casazza. A second audition was held in March, 1924. Miss Talley met Gatti-Casazza in Milan, Italy, in May, 1925, where a third audition was held, and Miss Talley signed a three year contract with the Metropolitan Opera Company. Her debut was made at the Metropolitan on February 17th, 1926, and the rest is history. Her charm has been pronounced no less appealing than her velvety soprano.

EFREM ZIMBALIST

Efrem Zimbalist was born at Rostoff on the Don, Russia. At an early age, he disclosed a musical temperament. He did not however, commence to study the violin until he was seven, when his father, a distinguished Orchestral Director, gave him his first lessons. Later he went to Leopold Auer in Petrograd and made rapid progress. He made a phenomenal success in Petrograd, which was repeated in the principal European cities. A splendid London debut established his fame in England, and an equally warm welcome awaited him in the United States, where he has become firmly established in the hearts of music lovers.



HAROLD BAUER

Harold Bauer is a native of England, but as his name indicates, is of German and Welsh descent. When ten years of age, he made his debut in London as a violinist, and for nine years he toured Great Britain in this capacity. Then he met Paderewski, who advised him to study in Paris. While teaching violin there, he studied and mastered the piano, which he has ever since made his chosen instrument. His debut as a pianist occurred in 1893, and he first appeared in the United States in 1900. Mr. Bauer upholds the finest and most robust ideals of music.



ANNA CASE

Anna Case comes from Clinton, N. J. She received her vocal training under Madame Augusta O. Renard in New York City. She began her career as a choir singer, and in 1909 made her operatic debut as the Dutch Boy in "Werther" with the Metropolitan Opera Company, where she won great popularity for many seasons. Miss Case has appeared widely on the concert stage in the United States, Canada and Europe. She has on several occasions appeared before Presidents Taft and Coolidge at the White House, Washington, and recently enjoyed the distinction of singing before the Crown Prince and Princess of Sweden.



Warner Bros. present
John Barrymore
 in
"Don Juan"

Inspired by the legends of the world's greatest lover

Written for the screen by BESS MEREDYTH

Directed by ALAN CROSLAND

THE PLAYERS

DON JUAN	-	-	-	-	-	-	-	JOHN BARRYMORE
ADRIANA DELLA VARNESE	-	-	-	-	-	-	-	MARY ASTOR
Pedrillo	-	-	-	-	-	-	-	Willard Louis
Lucretia Borgia	-	-	-	-	-	-	-	Estelle Taylor
Cesare Borgia	-	-	-	-	-	-	-	Warner Oland
Donati	-	-	-	-	-	-	-	Montagu Love
Rena (Adriana's Maid)	-	-	-	-	-	-	-	Helene Costello
Beatrice	-	-	-	-	-	-	-	Jane Winton
Maia (Lucretia's Maid)	-	-	-	-	-	-	-	Myrna Loy
Leandro	-	-	-	-	-	-	-	John Roche
Trusia	-	-	-	-	-	-	-	June Marlowe
Don Juan (5 years old)	-	-	-	-	-	-	-	Yvonne Day
Don Juan (10 years old)	-	-	-	-	-	-	-	Phillipe de Lacy
Hunchback	-	-	-	-	-	-	-	John George
Murderess of Jose	-	-	-	-	-	-	-	Helene d'Algy
Duke Della Varnese	-	-	-	-	-	-	-	Josef Swickard
Duke Margoni	-	-	-	-	-	-	-	Lionel Braham
Imperia	-	-	-	-	-	-	-	Phyllis Haver
Marquis Rinaldo	-	-	-	-	-	-	-	Nigel de Brulier
Marquise Rinaldo	-	-	-	-	-	-	-	Hedda Hopper

Produced Under the Personal Supervision of J. L. Warner

Photography by Byron Haskins and Gordon Hollingshead

Art Director: Ben Carre

Edited by Harold McCord

Titles by Walter B. Anthony and Maude Fulton

Electrical effects by F. N. Murphy

Bacchanalian Art Dancing: Marion Morgan

Master of Properties: A. C. Wilson

Art Titles by Victor Vance

A. P. Waxman: Director of Publicity

*"Don Juan" has the distinction of being the first picture to be synchronized
 by the Vitaphone.*

A WARNER BROS. PRODUCTION

VITAPHONE



The Next Feature
To Be Synchronized
on the
VITAPHONE

WARNER BROS. PRODUCTION

“THE BETTER ‘OLE”

Starring

Syd Chaplin

As Captain Bruce Bairnsfather's
Celebrated Comic Character

“OLD BILL”



B. S. Moss' Colony Theatre

Broadway and 53rd Street
2:30 — Twice Daily — 8:30

Beginning

EARLY IN OCTOBER