

“જો તમે
મિત્ર!”

Telephone : Regent 3000.
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CAST

Valda, a circus rider }
Diane d'Avremont } **MADAME LISSENKO**

Ayesha, a fortune-teller · **MADAME DE LA CROIX**

Justo Pinelli, a circus proprietor,
MONSIEUR BARTHEVITCH

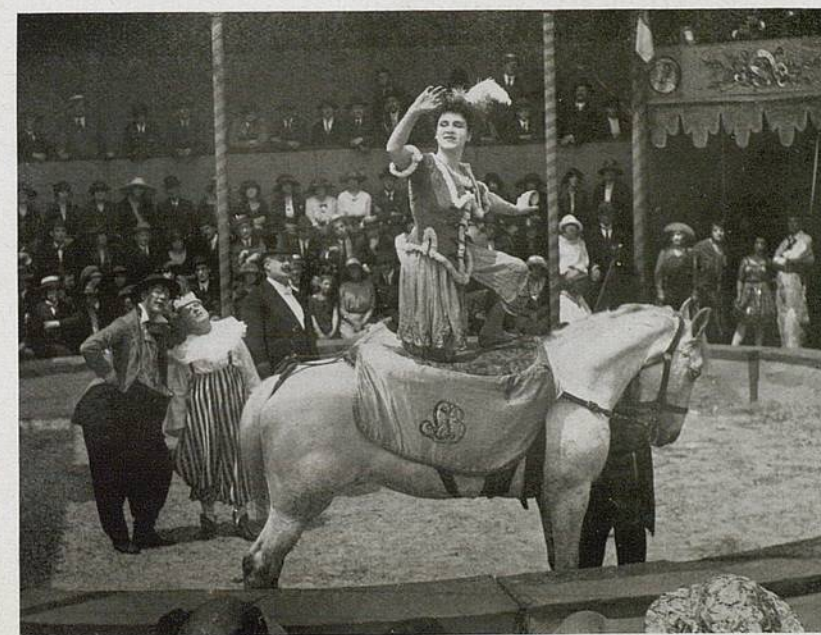
Pablo Soriano, a South American millionaire
MONSIEUR JEAN ANGELO

THE STORY

VALDA, the star of the circus, is persistently bullied and ill-treated by the brutal proprietor, Pinelli.

A ticket in a lottery wins for her the principal prize and she leaves her existence of toil and terror for a life of luxury and enjoyment.

Changing her name to Diane d'Avremont and taking with her the old fortune-teller to act as "Mother" she plunges into all the light-hearted amusements of Trouville and there encounters her fate in the hand-





some person of Don Pablo Soriano, reported to be a multi-millionaire.

The attraction is mutual. Love smiles upon them. They are married, and, in the bliss of the honeymoon, they forget the world.

Like a bolt from the blue, Pinelli arrives to bring trouble to the lovers. Annoyed, exasperated by his victim's good fortune and sudden disappearance, he has left no stone unturned to find her and demand a share of her money.

That she is married, under a name she does not possess, to a wealthy man ignorant of her past and proud of his good name, would seem to make his task the easier.

He calls, passing himself off as her uncle, and at once makes his business plain. If Valda does not pay him 10,000 francs he will tell her husband he has married a nameless circus-rider.

Valda consents to pay the price of silence and goes to her husband for the money.

But he has overheard the whole of the interview.

He upbraids her, declares she has married him for his money alone, and, despite her passionate entreaties, leaves her prostrate, torn by conflicting emotions.

When she recovers she finds the house in a turmoil; the furniture is being removed





by her husband's instructions and she is given a letter from him in which he repeats the accusations he made and declares, in addition, that he is ruined, for he, too, is an adventurer and had thought when he married Valda that he was marrying a fortune.

Pinelli comes for his money and is shocked to learn what has happened. He departs for town in the most despondent frame of mind and encounters on the journey

Pablo who gives confidence for confidence. He is not a millionaire, neither is Pinelli Valda's uncle.

Still baulked of his prey, he may yet re-coup himself if he negotiates on Pablo's behalf with Valda for a divorce. Pablo assures him he will pay him handsomely if the suit is undefended.

Valda refuses to make terms with anyone but her husband in person.

He calls upon her and the unselfishness and greatness of her love melts him to reconciliation. She goes to seek the letter he wrote her so that he may destroy it, and, on returning, sees him pour something into her glass.

He begs her drink. She refuses—then consents, believing he wishes to get rid of her. Amazed she sees him prepare to drink a similar draught. If death is near they will go together.

But it was not poison. It was perfectly harmless. Pablo had proved her love for him to be beyond all question. She had braved death, sacrificed herself for him.

Another deception he had practised upon her. He was not ruined. He still had a few paltry millions with which to eke out their miserable existence in the future.



"The Sunday Express."

"All That Glitters ——" is one of the finest "Western" pictures ever made, a real, honest-to-goodness, old-time thriller. WILLIAM FAIRBANKS is called "the fighting tornado" and his work survives that description. If you know a better tonic (than a Western film) in these days of highbrow art, moral uplift, apocalyptic sermons and maudlin matrimaniacs, tell me what it is.

"All That Glitters ——"

The Five-reel Western Romance.

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