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MAR 31 1922

SISTERS

Photoplay in seven reels

From the novel by Kathleen Norris

Directed by Albert Capellani

Author of the photoplay (under Sec. 62)
International Film Service Co. Inc. of the U. S.

"SISTERS," KATHLEEN NORRIS' STORY, TELLS WHY ONE MARRIAGE OF EVERY EIGHT LEADS TO DIVORCE

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International Film Service's Picture Depicts How Foundation of American Home Life Is Threatened

Distribution throughout the world by American Releasing Corporation of the International Film Service Co. production "Sisters," has started the entire motion picture industry talking. "Sisters" was directed by Albert Capellani, who did "Inside the Cup," the great Cosmopolitan production, and who did "The Common Law," the sensation of its day in the picture world.

"Sisters" features Seena Owen, Gladys Leslie and Matt Moore and is a story of a courageous girl who fought to hold her husband from her own selfish sister—and won her fight. The story as a novel by Kathleen Norris attracted widespread attention and ran serially in Hearst's "Good Housekeeping Magazine."

"While old Dr. Strickland is accumulating memories, knowledge and a modest fortune from his medical discoveries, he does not realize that his girls are growing up. It is only when Alix, the older of the two daughters, calls attention to the fact that Cherry, the "baby," has a beau on her eighteenth birthday, that the idea occurs to the old doctor, that some day his girls will marry and leave him.

Cherry's beau is Martin Lloyd. Both Cherry and Anne, the doctor's niece are "interested" in him with a feeling they never felt for Peter Joyce, a scholarly young bachelor neighbor who has been a brother to all of them for years. Martin quickly falls in love and he and Cherry are married. Anne is next to go—Peter and Alix alone are left of the four, and none of the three girls remotely suspect that when Cherry had given her heart to Lloyd, Peter awoke to the fact that he loved her.

Peter starts on a trip around the world, "to forget a woman," he tells Alix. Dr. Strickland dies and by will divides his fortune equally between the three girls. Anne has discovered a sharing agreement which shows that her father loaned his brother, Dr. Strickland, money. Anne has received none of the money and the back payments and interest eat up the whole estate. This is a terrible blow to Cherry. Martin is a poor man and the hard life of the lumber town has knocked all the romance out of the young girl.

Alix is terribly alone when Peter at last returns. They decide to marry to escape loneliness. Then Cherry leaves Martin and comes to Alix's home. Alix tries to patch things up in Cherry's mind and get her to take a sane view of her duties, but Peter sides with Cherry. Then Cherry discovers that she is the girl Peter tried to forget and the next instant they are in each other's arms.

Things are in this situation when Alix discovers in her father's old Bible the receipt of the money loaned Anne's father, thus re-establishing the purpose of the will. She points out to Cherry that she can now go back and everything will be different for her and Martin. But Cherry replies that it is too late.

The next day Martin turns up and insists that Cherry go back with him. She says she doesn't love Martin. That night Alix accidentally overhears Peter and Cherry planning to go away together the next morning before the others are up. She sits up all night and intercepts them.

In a powerful burst of grief and anger Alix upbraids her sister as a selfish, spoiled girl. She stops the elopement just as word reaches them from the logging camp that Martin has been terribly injured. Alix's diagnosis of her sister's real feeling is instantly proved true. Cherry nurses her husband day and night and settles down as a serious, determined woman to win a long, hard battle for the life of her mate.

Peter, humiliated and humbled by the splendor of Alix's courage and the greatness of her love, decides that the only decent thing he can do is to go away and leave her free. She tells him that no one can free anyone from a promise once made as solemnly as the marriage vow; that neither can run away from it.

"In a fearful and eternal way, we have been made one, my husband," she says. "And if life holds anything for either of us, we'll find it here—together."

"And Peter humbles himself before her, her hand against his cheek."

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