Press Book and Advertising Aids
CHARLES KENMORE ULRICH, Editor
for the
JOHN EMERSON—ANITA LOOS
Production
“COME ON IN!”
PRODUCTION CUTS AND MATS

"COME ON IN"

ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Three Two-Column Cuts and Mats.
Centre Row—Two Three-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
IMPORTANT FACTS FOR LIVE WIRE EXHIBITORS ON “COME ON IN”

NEW PARAMOUNT STARS

In this superb photocomedy, two stars new to Paramount audiences, are introduced most advantageously. They are Shirley Mason, a screen player of talents and beauty, and Ernest Truex, the youngest comedy star on the legitimate stage, who scored an immense hit by his artistic performance in “The Very Idea” at the Astor Theatre, New York. Although only seventeen years old, Miss Mason has won fame and popularity on the stage and screen and she has evinced dramatic ability of the highest order in such stage productions as “The Squaw Man,” “The Poor Little Rich Girl” and in such pictures as “Cy Whittaker’s Ward,” “The Seven Deadly Sins,” “Celeste of the Ambulance Corps,” “The Awakening of Ruth” and many others. She is petite of figure, an expert rider and swimmer and her beauty is of that quality which directors term “splendidly screenable.” Mr. Truex, her co-star in this and other Paramount productions yet to be made, is a comedian of rare powers and he has appeared in practically every city in the United States in musical comedy productions. His talent is of that character which doubtless insures success for him in the cinema field. Under the competent direction of John Emerson, it is a safe prediction that the names of Shirley Mason and Ernest Truex will soon be household words in the national family of motion picture fans.

THE AUTHORS

The authors of “Come On In” are John Emerson and Anita Loos, two of the best known screen writers and producers in the country. They effected their combination in California, where they won success in their productions starring Douglas Fairbanks, these including “His Picture in the Papers,” “In Again, Out Again,” “Wild and Woolly,” “Down to Earth,” and “Reaching for the Moon.” Their most recent success was “Hit-the-Trail-Holiday,” in which George M. Cohan scored so notable a triumph. Their constructive talents are splendidly displayed in “Come On In” and it seems a certainty that it will rank among their best in public esteem.

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A TRAINING CAMP STORY

EMMY LITTLE, a stenographer, in a staunch patriot and she decides to do her bit for her country by running down German spies. She suspects her employer and when Professor Schmell calls upon her, she decides to watch him. She takes a room at the Professor’s boarding house. She is loved by Eddie Short, who enlists in the United States army and becomes a sergeant at Camp Upton, and Otto Schott, a drafted man. Both hate each other cordially. Otto is in the inner counsels of a band of Hun spies and he plots not only to win Emmy, but to slay her uncle, Colonel Little. He entices Emmy to the country home of “his aunt” where he shows her several Hun spies trussed up, and she is so overjoyed at his vigilance that she consents to wed him on the spot. Their marriage follows and Eddie Short is a most disconsolate witness. The newlyweds motor to the railroad station and meanwhile the Hun spies entrap Colonel Little in a cellar and place him in a large box into which they force gas and escape. Eddie follows them and holds them at the point of a revolver until the police arrive and arrest them. He then returns to the house of Otto’s “aunt” and forces that woman to reveal Colonel Little’s plight, with the result that Eddie rescues him just as he is becoming unconscious. It happens that the express train which the newlyweds planned to take is late and Eddie is enabled to intercept them with the aid of detectives. It transpires that Otto has two wives in Berlin and his marriage with Emmy is annulled. Eddie is promoted to be lieutenant and Emmy ultimately weds the little patriotic soldier who has done so much for his country.

THE SUPPORT

The supporting players appearing with the co-stars in this production are players of exceptional merit. They include Richie Ling, Charles De Planta, Joseph Burke, Renault Tourneur, Bernard Randall, Blanche Craig, Myer Berenson and Louis Hendricks. Each player has been appropriately cast, the result being an even performance which adds much to the attractiveness of the picture.
Shirley Mason, Dainty Paramount Star, Possesses Beauty and Talents Which Will Make Her Most Popular

With Ernest Truex, Her Co-Star, Who is Famous as a Comedian, This Charming Screen Player Has Bright Future in Paramount Pictures

With the presentation of "Come On In," a John Emerson-Anita Loos production, at the Theatre next, two stars of prominence make their debut in Paramount pictures. They are Shirley Mason and Ernest Truex, both of whom are well known in their respective fields of activity, the first as a charming screen player of talent, the second as a stage comedian whose popularity in musical comedy in recent years has been unbounded.

Miss Mason is new to most Paramount audiences, although she has a splendid reputation among screen fans for her work in other screen productions. Mr. Truex has appeared in Paramount pictures before, having supported Mary Pickford in her screen versions of "A Good Little Devil" and "Caprice."

Though but seventeen years old, Shirley Mason has already won fame on the stage and the screen, and achieved enviable popularity.

She was born in Brooklyn, N. Y., and educated by private tutors. Her first appearance before the footlights was at the age of four, when she created the part of Little Hal in "The Squaw Man," with William Faversham. She then played Little Meenie in "Rip Van Winkle," Peter in "Pussers-By," after which she toured the country as "The Poor Little Rich Girl."


Miss Mason weighs ninety-four pounds, is somewhat under five feet, and has a splendidly proportioned figure, due to her vigorous outdoor life, she being an expert rider and swimmer.

Ernest Truex is the youngest comedy star on the legitimate stage, and previous to signing up with the Famous Players-Lasky Corporation he scored one of the biggest hits of his career in "The Very Idea," which had a long run at the Astor Theatre, New York. His reputation, however, was solidly established before this time by his exquisite comedy work in "Very Good Eddie," "The Dummy," "The Good Little Devil," and other successes. The comedian received his first dramatic training when a child and has been more or less associated with the stage ever since.

He has appeared in practically every city of America during his career. His first professional engagement was in "Quo Vadis," in which he played a child part and gained for himself many laurels. Later he appeared in children's parts with the Woodward Stock Company, with which he remained for several years, playing important roles in all the old favorite plays.

Then he went into musical comedy, and soon became known as one of the cleverest light comedy stars in the business.
EMMY LITTLE, a stenographer, decides to do her bit by tracking down German spies. She is suspicious of her employer, and when Professor G. Wottan Orphul-Schmell comes to see him at the office, she copies the address on the Professor’s card and that evening takes a room in the same boarding house.

Emmy has two suitors. Eddie Short had left the office to enlist on the day war with Germany was declared in Washington. He is a little runt, but full of pep. Otto Schott is the boss’s right hand man. Otto is caught in the draft and sent to Upton where he serves under Eddie, who is now a sergeant. The two young men cordially hate one another.

Because Otto is big and good-looking, Emmy inclines to favor him. She tells him, however, that the man she marries must have done some big thing for his country. Otto, who is in the inner counsels of a band of Hun spies operating in New York, plots with his Teutonic friends to put one over on Emmy and to kill her uncle, Colonel Little, at the same time.

Otto drives Emmy to the country home of his “dear old aunt,” where he shows her all the German spies trussed up and helpless. She is overjoyed that Otto has succeeded where, so far, her own attempts to do her bit have failed. She falls into Otto’s arms, saying she will marry him at once. Then she phones her uncle, the Colonel, to come out to the wedding.

Otto and Emmy are married with Colonel Little standing beside the bride. The heart-broken Eddie Short is also present. Meanwhile, the spies, who, Emmy supposes, have been removed long since by the police, are preparing a neat snare for the Colonel. The newly-weds motor off to the station. Before the Colonel can get into his car, he is called to the telephone. A trap-door opens beneath his feet, letting him fall into the cellar, where the spies leap upon him and beat him unconscious. They then place over their victim a large dry-goods box with gas tubes leading into the box. The gas is turned on and the spies escape.

Meanwhile Eddie Short and the Colonel’s orderly have become suspicious. They leave the automobile at the door and enter the house. Not finding the Colonel, the orderly calls the police, and Eddie gives chase to the spies, disappearing in a cloud of dust down the road.

Eddie overtakes the spies, jumps into their car and holds them up at the point of his revolver, until the police come to his aid. He then drives like mad back to the house. He frightens Otto’s “dear old aunt” into confessing where the Colonel is, and the little sergeant barely saves his superior officer from death by asphyxiation.

It is now plain that Otto is one of the gang. Fortunately the express, which is to carry him and his bride to New York, is late. The young pair have no more than entered the Pullman when the train is halted and a force of plain-clothes men swarm aboard. Otto is arrested and proved to be a famous German spy with two wives already in Berlin. Eddie personally conducts this little triumph. Colonel Little makes Eddie a lieutenant in his company, and Emmy marries the man who has really done a big thing for his country.
Shirley Mason and Ernest Truex, Co-Stars in Paramount Pictures Score Big Hit in the John Emerson—Anita Loos Production of “Come On In”

Splendid Comedy of the Training Camp, Written by John Emerson and Anita Loos Proves a Delight to Great Audience at Premier Presentation

An immense audience attested its appreciation in no uncertain manner of “Come On In,” a comedy of the training camps, the first starring vehicle of Shirley Mason and Ernest Truex, the new Paramount stars, which received its premier in this city at the Honolulu theatre yesterday. The artistry of the co-stars, as well as the excellence of the photoplay, which is a John Emerson-Anita Loos production, and in which they make their first appearance in Paramount pictures, served to make the presentation a most delightful one in every respect.

The picture, written by John Emerson and Anita Loos, and directed by Mr. Emerson, is a delightful comedy depicting life in the national training camps. The story is an excellent one and the dramatic situations are well sustained. Emmy Little, a stenographer, is a staunch patriot and she decides to do her bit for her country by tracking down German spies. She suspects her employer and when Professor Schmell calls upon him, she decides to watch him. She is loved by Eddie Short, who enlists in the United States army and becomes a sergeant, and Otto B. Schott, a drafted man. Both hate each other cordially. Otto is in the inner counsels of a band of Hun spies and he plots, not only to win Emmy, but to slay her uncle, Colonel Little. He entices Emmy to the country home of “his aunt,” where he shows her several Hun spies trussed up, and she is so overjoyed at his vigilance that she consents to wed him on the spot.

Their marriage follows and Eddie Short is a most disconsolate witness.

The newlyweds motor to the railroad station and meanwhile the Hun spies entrap Colonel Little in a cellar and place him in a large box into which they force gas and escape. Eddie follows them and holds them at the point of a revolver until the police arrive and arrest them. He then returns to the house of Otto’s “aunt” and forces that woman to reveal Colonel Little’s plight with the result that Eddie rescues him just as he is becoming unconscious.

It happens that the express train which the newlyweds had planned to take is late and Eddie is enabled to intercept them with the aid of detectives. It transpires that Otto has two wives in Berlin and his marriage with Emmy is annulled. Eddie is promoted to be lieutenant and Emmy ultimately weds the little man who has done so much for his country.

There is little doubt that Miss Mason will more than duplicate her success as a motion picture star gained in lesser pictures, if she continues her work under the Paramount banner with the same degree of intelligence and artistry she evidences in her first vehicle. She is beautiful, winsome, magnetic, petite and charming and as a patriotic stenographer who is trying to do her bit for her country by tracing Hun spies, she was quite fascinating. Ernest Truex, her co-star, proved himself a comedian of no mean calibre and if his performance in his first effort for the screen is a criterion, he will advance far in his new field.
in reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine. Child was placed in care of Mrs. Newland until police investigation up to date failed to disclose the identity of the "Lennie" mentioned in the letter left by McGanna.

FRUITS OF CONQUEST HELD UP TO TROOPS

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY

FRUITS OF CONQUEST

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
“Come On In!”
A Paramount Picture

By John Emerson and Anita Loos
Directed by Mr. Emerson

You wouldn’t think a stenographer could catch a roomful of German spies, would you? But that’s what Shirley Mason aims at doing in this new picture, though there are some pretty close calls before the thing is put over.

By herself she would have balled up the whole thing, but there’s a little sawed-off runt of an Eddie Short, (played by Ernest Truex) who does some fine “persuading” with a six-shooter. Gee, those spies do quake!

Paramount Theatre
Sherman Square
Paramount & Artcraft Pictures Only

UP AND DOWN BROADWAY
In and Out of the Film Studio
SHIRLEY MASON AND ERNEST TRUEX NEW PARAMOUNT STARS

DAINTY Shirley Mason, a screen player of prominence and winsome beauty, and Ernest Truex, a comedian celebrated in musical comedy, will make their first appearance as co-stars in Paramount pictures in a patriotic John Emerson-Anita Loos production written especially for them by John Emerson and Anita Loos, which will be presented at the __________ theatre next __________. The play depicts life in the soldiers’ training camps and its theme is intensely patriotic.

In this photoplay, Miss Mason portrays the role of a patriotic stenographer who decides to do her bit for her country by exposing and tracking down Hun spies. While she is doing this she herself is hunted by a rascally spy who has been drafted into the United States army and she is rescued from his clutches just in time to save her, by her real sweetheart, the part played by Mr. Truex, a small but intensely patriotic soldier, full of pep and ginger. After a series of highly interesting adventures the couple foil the spies and find happiness in their mutual love.

It is said that this comedy of the training camps is the first which pictures the life of the soldier at the national cantonments and it has much educational value. The photoplay was directed by Mr. Emerson and no expense was spared to make it one of the best of its kind ever produced. The co-stars have been provided with an excellent cast of supporting players, all of them being of the highest artistic calibre.

NEW MASON-TRUEX PICTURE HAS FINE PATRIOTIC THEME

“Come On In” Carries Weighty Message to All Citizens of This Country

CARRYING a patriotic message to men and women citizens of the country, “Come On In,” an excellent John Emerson-Anita Loos production which is the vehicle that introduces Shirley Mason and Ernest Truex to Paramount audiences, will be shown at the __________ theatre next __________. Aside from the loftiness of its theme, “Come On In” is essentially a dramatic photoplay which will hold the interest of the most blase theatre-goer.

During the filming of the photoplay at Camp Dix, Mr. Truex wore the uniform of a lieutenant and wherever he went he was saluted by the troops. When he was passing a guard house, a dozen soldiers saluted and the clever little actor, who never had spent an hour in training camp, was at a loss to know what to do. He finally found Mr. Emerson and Miss Loos, who were writing a scene for Miss Mason in Colonel Carmichael’s office.

“What shall I do?” he inquired anxiously. “I hope they don’t mistake me for President Wilson or King George.”

The little comedian was assured that the soldiers recognized in him an officer whose uniform they saluted rather than the man himself, and this explanation was perfectly satisfactory. In “Come On In,” Mr. Truex plays the part of a sergeant who later is promoted to a lieutenancy and he aids Emmy Little, the character played by Miss Mason, in bringing several Hun spies to book.

The photoplay is one of superior merit and an excellent cast of players has been provided.

“COME ON IN” DEALS WITH HUN SPIES IN TRAINING CAMPS

Production Starring Shirley Mason and Ernest Truex Is Most Notable

THE secret machinations of German spies in the training camps in this country are graphically exposed by John Emerson and Anita Loos in their first production for Paramount, “Come On In,” which will be shown at the ________________ Theatre next ________________ and which serves to introduce Shirley Mason and Ernest Truex to Paramount audiences as co-stars in motion pictures.

In the development of the story of the photoplay, Miss Mason portrays the role of a patriotic stenographer who is desirous of doing her bit for her country and who imperils her life in tracing Hun spies. Mr. Truex is seen as a little sergeant stationed at Camp Upton, who loves the stenographer and who cordially hates his rival, a trooper, who is in fact a German spy affiliated with a band of Hun agents who are operating to the injury of Uncle Sam at the cantonments.

The principals in the story have many exciting adventures, but they never lose sight of the slogan of the picture, “come on in—the war is fine!” It is an appeal to every man, be he of draft age or beyond, to do all in his power to frustrate the secret enemies of democracy who burrow their way into every activity in these crucial days. Running through the story is a strong vein of satire on German stupidity and the utter inability of German agents to appreciate the ideals and purposes of civilized nations. The picture has been admirably produced by Mr. Emerson and the support throughout is excellent.
SHIRLEY MASON IN
DELIGHTFUL ROLE
Dainty Paramount Star Tracker of Spies in “Come On In”

A LITTLE stenographer who does her bit for her country in this war by tracking Hun spies who are operating in soldiers’ training camps throughout the country, is worthy of the commendation of her fellow citizens. This is the role portrayed by Shirley Mason who makes her initial appearance as a Paramount star in “Come On In,” a John Emerson-Anita Loos production, which will be shown at the . . . . . . . . . . . . . . Theatre next . . . . . . . . . . . . . . .

Although not new to the screen, Miss Mason is not a familiar figure to Paramount audiences—not as familiar as she will be within the coming twelve months when she will be seen in other screen productions with Ernest Truex, her co-star. Mr. Truex is an admirable foil to the winsome personality of Miss Mason and the two stars doubtless will soon have a large and enthusiastic following.

The story of “Come On In,” written by John Emerson and Anita Loos, is a patriotic comedy of the training camps and it has been sumptuously staged. The support is in every respect excellent, the chief roles being in the hands of Charles de Planta, James Burke, Richie Ling, Bernard Randall and others.

Exposes Hun Spies

The first Paramount starring vehicle of Shirley Mason and Ernest Truex, “Come On In,” which is being shown at the . . . . . . . . . . . . . . theatre this week, is an admirable film comedy which exposes the methods of Hun spies in this country. Aside from its dramatic interest, the play is filled with quaint and enjoyable comedy.

ERNEST TRUEX HAS
NOTABLE CAREER
Famous Musical Comedy Star to be Seen in “Come On In”

ERNEST TRUEX, the famous musical comedy comedian who is co-star of Shirley Mason in Paramount pictures, the first of which, “Come On In,” a John Emerson-Anita Loos production is to be shown at the . . . . . . . . . . . . . . theatre next . . . . . . . . . . . . . . . . . . . . has had a notable artistic career. Mr. Truex recently scored a decisive hit in “The Very Idea,” at the Astor Theatre in New York and he will be remembered here by his capital performance in “The Dummy” and “The Good Little Devil.”

Mr. Truex is known as one of the cleverest light comedy stars in the business. His talent is of that quality which is peculiarly adapted to success on the screen. In “Come On In,” he has the role of a sergeant in the United States army who is promoted to a lieutenant because he runs down a dangerous band of Hun spies operating in the training camp where he is quartered. He is an excellent vis-a-vis to Miss Mason who plays the part of a patriotic stenographer who does her bit in graphic style for her country. Both are splendidly supported by picked screen players.

A Notable Singer

RICHIE LING, the man who plays the part of Colonel Little in “Come On In,” the first John Emerson-Anita Loos production for Paramount starring Shirley Mason and Ernest Truex which is being shown at the . . . . . . . . . . . . . . theatre this week, is a well known opera singer whose ability as a screen actor is as pronounced as was his success vocally. The comedy of the training camps is a well worth while picture.

HUN SPY METHODS
SHOWN IN PICTURE
How They Are Foiled Shown in “Come On In”

THE cruel methods adopted by Hun spies in the accomplishment of their designs, are admirably depicted in “Come On In,” the initial John Emerson-Anita Loos production for Paramount, starring Shirley Mason and Ernest Truex, the new Paramount stars, which will be shown at the . . . . . . . . . . . . . . theatre next . . . . . . . . . . . . . . . . . .

Colonel Little, stationed at a United States training camp is made the victim of German spies who believe that by killing him they will save Germany. They capture him, thrust him into a cell and after turning on the gas, leave him to be asphyxiated. He is saved in the nick of time by a sergeant, the part portrayed by Mr. Truex, who later brings the spies to justice.

Miss Mason has an admirable role in this charming comedy, that of a patriotic stenographer who does her bit by tracing Hun spies. It nearly involves her in serious trouble, but she escapes unhappiness by a narrow margin and ultimately weds her little admirer, the former sergeant who has been promoted to be lieutenant. The play, which was written by John Emerson and Anita Loos, has a military atmosphere which will be found quite refreshing. The supporting players are of the best.

Great Producing Team

JOHN EMERSON and Anita Loos, authors of “Come On In,” their first production for Paramount, a comedy of the training camps which introduces Shirley Mason and Ernest Truex as Paramount stars at the . . . . . . . . . . . . . . theatre this week, have written and produced many notable screen successes for Douglas Fairbanks. Mr. Emerson is a director of signal ability as this play amply indicates.
Dear Madam:

The simultaneous appearance of two new stars in Paramount pictures is an event of importance to motion picture theatregoers. When we announce therefore that Shirley Mason, a beautiful and talented motion picture star, and Ernest Truex, one of the most widely known musical comedy comedians, will be seen in their first Paramount picture, "Come On In," a John Emerson-Anita Loos production at our theatre next..., we believe that our patrons will be greatly interested.

Both these talented artists are new to Paramount picture audiences, and their first appearance as co-stars in "Come On In" doubtless will serve to win them many admirers. This is an excellent comedy depicting life in the training camps and inasmuch as the story deals with Hun spies, and affords many dramatic moments of great power, it is a certainty that all who see the picture will find it an artistic delight.

The story was written by John Emerson and Anita Loos, while the picture was directed by Mr. Emerson. This is a guarantee of excellence and we do not hesitate therefore, to recommend it highly to our patrons. The supporting players are of the best and the photography is most artistic. We will be pleased to welcome you at the premier presentation.

Sincerely yours,

Manager.
MAIL CAMPAIGN
Matter for Post Card Mortices on
"COME ON IN"

ADVANCE
POST CARD
No. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

It will interest our clientele to learn that Shirley Mason and Ernest Truex, the new stars in Paramount pictures, will be seen in their first co-starring vehicle, "Come On In," a superb John Emerson-Anita Loos production at our theatre next ......... This is an excellent comedy of the training camps.

Sincerely yours,

Manager

ADVANCE
POST CARD
No. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

The famous stars, Shirley Mason and Ernest Truex will be seen in their initial screen offering in Paramount pictures, "Come On In," a John Emerson-Anita Loos production at our theatre next ............ This is a superb comedy with a military atmosphere which we cordially recommend to your favorable attention.

Sincerely yours,

Manager

ADVANCE
POST CARD
No. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE

DEAR MADAM:

We beg to remind you that "Come on In," a splendid John Emerson-Anita Loos production the first starring vehicle for Shirly Mason and Ernest Truex in Paramount pictures, will be displayed at our theatre today. The subject is an excellent one and we believe, will be of vast interest to our clientele.

Sincerely yours,

Manager
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"COME ON IN"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet

Photos
8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

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Mats

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ENID BENNET .................. "THE BIGGEST SHOW ON EARTH"
SESSUE HAYAKAWA ........ "THE WHITE MAN'S LAW"
JACK PICKFORD ............. "MILE-A-MINUTE KENDALL"
DOROTHY DALTON ........ "THE MATING OF MARCELLA"
MARGUERITE CLARK ............ "PRUNELLA"
CHARLES RAY .................. "HIS OWN HOME TOWN"
WALLACE REID ............. "BELIEVE ME, XANTIPPE"
BLACKTON'S .................. "MISSING"
LINA CAVALIERI ............ "LOVE'S CONQUEST"
VIVIAN MARTIN ............. "VIVETTE"
PAULINE FREDERICK ........ "HER FINAL RECKONING"
SESSUE HAYAKAWA ........ "THE BRAVEST WAY"
WALLACE REID ............. "THE FIREFLY OF FRANCE"
ENID BENNETT ............. "A DESERT WOOING"

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
DOUGLAS FAIRBANKS .......... "MR. FIX-IT"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
ELSIE FERGUSON ............... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .......... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ........ "HIT THE TRAIL, HOLLIDAY"
JOHN EMERSON-ANITA LOOS
production, entitled
"GOOD-BYE, BILL!"
A Paramount Picture
Starring
SHIRLEY MASON and ERNEST TRUEX
STOCK PRODUCTION CUTS AND MATS

Shirley Mason and Ernest Truex in “Good-bye, Bill!”

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above
Always Obtainable at Your Exchange
Facts Regarding the Second John Emerson—Anita Loos Paramount Production “Good-Bye, Bill!”

JOHN EMERSON AND ANITA LOOS, AUTHORS AND PRODUCERS

JOHN EMERSON and Anita Loos, authors and producers of “Good-by, Bill!” who are making special productions for Paramount, are universally recognized as leaders in their line. Their partnership was established in California many months ago, Miss Loos suggesting ideas and writing the stories with Mr. Emerson while he directed the productions. The earlier successes achieved by Douglas Fairbanks in motion pictures, and not a few of his recent ones, were the joint work of these capable artists. Among these should be mentioned the Fairbanks photoplays, “His Picture in the Papers,” “In Again, Out Again,” “Wild and Woolly,” “Down to Earth” and “Reaching for the Moon.” Miss Loos conceives the ideas, then the two write the story and last, Mr. Emerson attends to the manifold details of production. Their constructive talent, working in complete harmony of purpose, is splendidly exhibited in all of their joint productions, as was evidenced recently by “Come On In,” their first Paramount production, which now is followed by “Good On In,” and which subject they treat most delightfully from a new and novel angle. That Paramount audiences have many happy hours in prospect during the current season by reason of the contract of these meritorious writers and producers with the Famous Players-Lasky Corporation, the delicious humor and quaint philosophy of their latest production amply evidence.

TALENTED CO-STARS

SHIRLEY MASON and Ernest Truesdell, who made their debut as Paramount stars in “Come On In,” are co-starred in “Good-by, Bill!” These young and talented players never have been seen to finer advantage than in this deliciously humorous travesty upon the Kaiser plays which recently have been produced. Shirley Mason is a gifted actress with wide experience on stage and screen, while Mr. Truesdell is recognized as one of the best musical comedians now before the public. As co-stars in any motion picture production they are ideally cast, the result being harmonious, consistent, artistic and delightful co-operation.

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THE STORY

In preparation of a world war, Kaiser Bill Hohenzollern “the nut” and his Junker crowd are launching their campaign of frightfulness. The Kaiser is worried because his mustache, despite the efforts of Herr Tonik, the court barber, refuses to stand up at the proper ferocious angle. In fact, he looks more like the owner of a delicatessen store than the conqueror of the world, and when he hears that Herr Dresser, of Hoboken, N. J., has invented a mustache-fixer, he sends for the man. So Dresser and his daughter Elsie, the latter a real American girl with a real American sweetheart—Teddy Swift, go to Berlin. Elsie doesn’t want to go, but her father compels her to make the trip, leaving Teddy disconsolate. Herr Dresser’s fixer does the business for the Kaiser’s mustache and German frightfulness is on at once. But it doesn’t scare anyone except the German people and as the war proceeds, the Kaiser is smashed everywhere. Teddy after many disappointments, joins the American army and gets to Berlin just in time to prevent Elsie’s marriage to a Prussian by order of the Kaiser. Elsie is imprisoned in a factory and rescued by Teddy. The Americans then enter Berlin and relieve the Kaiser of his military trappings, medals, mustache—everything, and the love romance of Elsie and Teddy and the tragedy of German frightfulness reach their logical denouement. The entire story is a laugh at pretension, fraud and the silly Hun superman idea.

THE SUPPORT

EXCELLENT support has been provided for Miss Mason and Mr. Truesdell in this photocomedy. Joseph Allen, who plays the part of the Kaiser, is a fine character actor who makes the most of an arduous role. Carl de Plantz, who is seen as the funny son of the Kaiser, is an artistic player. Herbert Frank has a strong role, and others in the cast are H. E. Koser and Joseph Burke, both actors of experience and sound judgment.
NEW STRINGS FOR YOUR BOW
A CHAT WITH EXHIBITORS
BY
GORDON H. PLACE
CONCERNING
SHIRLEY MASON AND ERNEST TRUEX IN "GOOD-BYE, BILL!"
BY JOHN EMERSON AND ANITA LOOS—DIRECTED BY JOHN EMERSON.
A Paramount Picture

The Value Of A Secret

REMEMBER how the book agent specialist used to work his line in your town a few years ago? He'd put up at the best hotel, of course, and spend a day or two making a study of the city directory, the telephone book, the club directory and the Blue Book, and then he'd get very busy.

His specialty was some sort of a secret history of the courts of Europe, in which was recounted the gossip of the various royal houses. Now this smooth book salesman did not tell his prospects that there was anything printed in the book that should not be printed, but he hinted so strongly that it was not a book for children, that a lot of foolish men and women paid fancy prices for the book.

The keynote of the book salesman's success in handling this sort of publication was the emphasis he placed upon the supposedly "secret" character of the material in the book. It is a natural human impulse to wish to get to the bottom of anything that is supposedly secret. To arouse curiosity, all one need do is to hint at secrecy. It is like a red flag flounced in the face of the proverbial little brown bull.

For that reason, this travesty on the "Secret Chronicles of the Kaiser's Court" lends itself admirably to travesty advertising. Just hint that the Kaiser's secrets will be revealed and that you will show that under the uniform and medals there is only a man of straw, and you will get them coming.

What They've Done.

REMEMBER what a scream "Come On In" was? That was the first Paramount picture in which Shirley Mason and Ernest Truex starred. Like "Goodbye, Bill!" it was a John Emerson-Anita Loos production, written by John Emerson and Anita Loos, and directed by John Emerson.

These Are Only Suggestions.

THERE are so many angles to work in exploitation of "Goodbye, Bill!" that every live showman will have his own pet schemes that he will work to successful conclusions. For example, reproduce the newspaper headlines showing the Kaiser's abdication, and put them in your lobby. But here are three live-wire suggestions that you may adapt to suit your own conditions:

1. Here is the text for a nonsense lobby card which fits in admirably with the nature of the picture, which is broad burlesque:

"God shave the Kaiser" said the American soldier. No, he wasn't drunk, and he wasn't pro-German. He knew the Kaiser's mustaches started the war, and he knew it had to be won by a close shave.

2. Here is an idea for a lobby display. Prepare a figure representing the Kaiser stuffed with straw. Hang it in your lobby with a card reading:

"The Kaiser was only a man of straw, but it took the German people a long time to see it. That places them about ten degrees lower than a donkey. See "Goodbye, Bill!" which tells the story of a girl and her American soldier sweetheart, who didn't give a straw for the Kaiser and his whole gang, in spite of their fierce whiskers."

3. Persuade your nearest barber to split fifty-fifty with you on the printing of cards, reading as below, and let him distribute them to his customers when they come in, or, if he is willing, give them broadcast circulation. The cards should read like this:

"If Smith had been the Kaiser's barber there wouldn't have been any war. It was all the fault of his whiskers. See "Goodbye, Bill!" at the Blank theatre for the explanation."
THE DAY OF THE STORY IN THE MOVIES

John Emerson and Anita Loos Put New Emphasis on the Story as the Important Thing in Making Better Pictures.

The moving picture industry has seen many changes since the first crude efforts that marked its beginning. In the early days, trained actors and others who had attained a position of eminence on the stage, did not go into pictures. When they did they went in half contemptuously. 'The movies' were the outcasts. Everyone gave the industry a kick. Writers looked upon the pictures as beneath the attention of serious artistic effort. The idea that anything would do for the movies was almost universal among the very men who should have been helping the new art to get on its feet.

John Emerson was one of the first men of standing in the theatrical field to approach the pictures in the right spirit. He came into the movies from a commanding position in the speaking drama, but he came without any blowing of trumpets. From the position as Frohman's General Stage Director he started into the movies practically at the bottom. He studied the movies, got hold of the technique, and tried to understand the possibilities of the pictures.

Mr. Emerson is an accomplished actor and a man of education. Also, he is a born technician. After a year's study of the new field he began to make himself felt. His work as director with Douglas Fairbanks, Mary Pickford and other screen stars attracted attention. There was a peculiar workman-like finish to everything he did.

And all the time he kept looking around. Mr. Emerson had his own ideas about the future of pictures. He believed in good acting and in the necessity of great stars, but he believed also that a part of the future of pictures belonged rightfully to great story writers. He wanted to find and work with what he thought the right kind of movie writer. Finally Director Emerson found what he wanted in the stories written for the movies by Miss Anita Loos.

This woman of genius—who has been called "the Voltaire of the movies" and who before she met Mr. Emerson had won the title of "the little woman with the big brain," wrote her first moving picture play when she was only sixteen. It was accepted and she has been at it ever since, but has only now begun to come into her rightful position as one of the big figures in the movies.

From the beginning the work of Anita Loos has had a quality of its own. Just to have her write the titles of a play has often made it a success. Her mind has a certain keen satirical quality. It is like the snap of a steel trap.

Like every one else, Anita Loos has had her troubles. Some of her best stories were for a long time pronounced unproducible. Directors bought them, laughed over their keen humor, and then put them away. She also was on the lookout for a director who would have the daring to take her ideas and try to develop them into plays.

John Emerson and Anita Loos met and began to work together. They made that wonderful series of Fairbanks pictures that became at once famous when they were released. Now these two remarkable people are making their own pictures for Paramount.

Miss Loos gets the idea—she is a wonder at that.

Then the two people together write the story and Mr. Emerson produces it. Paramount has placed at their disposal all the resources of the greatest organization in pictures. The result is already a series of stories that are unlike anything else ever seen in pictures. "Come On In," the first of the John Emerson-Anita Loos Productions released created a sensation. Their second release "Goodbye, Bill!" is startling in the way in which it takes hold of a difficult subject and in the daring with which it is handled. Others are to follow.
CAST AND STORY OF “GOOD-BYE, BILL!”

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of the John Emerson-Anita Loos Production Starring Shirley Mason and Ernest Truex.

A Paramount Picture.

Real Inside Story of How the Great War Started Admirably Told in “Good-bye, Bill!”

Superb John Emerson-Anita Loos Production for Paramount Starring Shirley Mason and Ernest Truex Filled With Humor, Thrills and Heart Appeal.

“GOOD-BYE, BILL!”

—

The Cast

Elise Dresser ........ Shirley Mason
Teddy Swift ........ Ernest Truex
Kaiser William the Nut ........ Joseph Allen
Willie, his funny son ....... Carl de Planta
Herr Dresser ........ Joseph Burke
Herr Tonik ............ H. E. Koser
Count Von Born Effry-Minutt ... Herbert Frank

FOR the next two or three hundred years people in America, in Europe and all over the world will be talking about the present great world war and trying to explain how it happened.

John Emerson and Anita Loos clerk, to have secured the real inside, behind-the-closet-door story of the thrilling events that concerned the Kaiser, the Crown Prince, Hindenburg, Ludendorf and all the rest of the Prussian gang. It made all their mustaches stick up like the whiskers of a catfish and they looked so terrible they were afraid of each other. All of Germany became scared to death and the fierce looking Prussian war dogs.

Meanwhile, what about Teddy Swift? Perhaps you never was a kid in West Hoboken, New Jersey, and had your girl go off to Berlin but a bunch of Prussian officers and have a Prussian war dog in love with you. If you never had that happen you can’t know how sore Teddy Swift was.

He was right down desperate, and right away he started out to earn the money to take him to Berlin to find Elise, but it was a slow job. He dug wells, sold papers, cleaned cisterns, mowed lawns, shoveled snow in winter and just mopped up all the jobs he could find in town, but the money came in so slowly that his looked so bad that he could hardly see a bead on him before he could earn the price of that ticket to Berlin.

And then all of a sudden he got it for nothing. It didn’t cost him a red.

His Uncle Sam took him over to France in a big ship with an escort of war vessels, food free—everything free. He went over with about a million or more other American soldiers.

One day he got excited, went over the top alone and tried to mop up a whole trench of German soldiers. He almost did the job but they nailed him at last and he was led out and stood up against the wall to be shot.

A funny thing happened. The Kaiser, in order to reassure his own people, had sworn over and over again that there wasn’t an American soldier in France. The German officers, who were to give the word for the soldiers to fire on Teddy, began to quarrel among themselves. If they shot Teddy they would prove the Kaiser a liar—Lese Majeste—death for them all.

They quarreled and quarreled and while they were at it, Teddy hopped over the wall and lit out. He got to Berlin and found Elise.

Then things did get warm. Little Elsie had heard so much about Herr Dresser’s mustache fixer and how terrible the Prussian officers look, and how they frightened the people of Germany, that she decided to do something for the Allies on her own account. She got into her father’s factory one night and taking a heavy hammer smashed a lot of machinery.

Bang went Elise into prison—locked up in the office of the mustache fixer factory. There Teddy found and tried to rescue her but they were both caught and Teddy had to stand by and watch the woods to be blown up by a bomb.

Elsie was left in the factory, a prisoner, but the Prussian who wanted to marry her for her father’s money didn’t want to get mushy about her. She saw a chance to save Teddy and soft-soaped the Prussian into taking her out of the factory. When they got into the dark she banged the Prussian on the head and the rest is history. Teddy had to return and he did rescue him and the bomb that was to blow him up was later used by the two live young Americans to blow up the mustache fixer factory.

You all know something of what happened after that. The Prussian officers couldn’t get any more mustache fixers and began to look like the swarthy duffers they are. The morale of the German army broke down. The Kaiser sued for peace.

However, Bill Hohenzollern tried to get in one more crack at America before he had to step down and out. He got hold of Teddy and Elise, after they had gotten the factory and ordered them out to be shot. As they were being led away, a bunch of doughboys from Kentucky rushed in to Berlin.

Bill German yelled “Kamarad” and so did the Kaiser. The plan to shoot Teddy and Elise was all off.

Kaiser Bill tried to look dignified and sad, like Napoleon at St. Helena, but it didn’t work. Teddy and Elise rushed right into the Kaiser’s palace with the American troops at their heels, shaved the Kaiser’s mustache, tore off his gaudy uniform, his boots, spurs, sword, metals, and all the rest of his regalia and factory and the German people not a War Lord at all but just a bunch of rattling junk and a mustache.

You know what happened then—the story for Kaiser Bill and all his gang. It’s all in the picture as are also Teddy and Elise’s returning together to America and happiness.
PRESS REVIEW OF “GOOD-BYE, BILL!”
To Be Sent to the Newspapers Immediately After the First Display of the John Emerson-Anita Loos Production Starring Shirley Mason and Ernest Truex.

A Paramount Picture.

America Turns on Laugh Faucet at Hohenzollerns in “Good-bye, Bill!” Starring Shirley Mason and Ernest Truex

Laughter as a Bludgeon to Cure Kaiserism Advocated in Humorous John Emerson-Anita Loos Paramount Picture Indorsed by Appreciative Audiences.

We will never have Kaiserism in America while we can laugh at it. Had Germany been able to laugh, the silly pretensions of the Hohenzollerns would have disappeared long ago. “Good-bye, Bill!” the second John Emerson-Anita Loos production for Paramount which was shown at the ...... theatre yesterday is the best of all the Kaiser plays, because it frankly bludgeons all the pretensions of the best of the German junkers with good old fashioned American laughter. This remarkable photoplay was written and produced at just the right moment. There is a laugh in every line of it, but at the same time it shows up the Prussian war lords as nothing else could.

The story begins before the great war and we see the Kaiser and his Council preparing their instruments of frightfulness. Emerson and Loos have put a delicious idea into the play. They show the Kaiser worried to death because in spite of all his efforts and those of the court barbers, he looks more like a keeper of a delicatessen store than the conqueror of the world. Finally he gets a mustache fixer that makes the points of his moustache stick up like the whiskers of a catfish and that scares the Germans to death. No one dares oppose him. He starts the great war, expecting the whole world to be scared by himself and his generals—all with the catfish mustaches.

It doesn't work. First of all little Belgium punches him, then he begins to get it from all sides. German frightfulness never scares anyone but the German people.

The play shows the Kaiser as poet, musician, and painter. It shows him and his generals strutting about Berlin and hanking the kibosh on the Germans. Then it shows them all getting it in the neck. When in the end the Kaiser marches away into oblivion in his undershirt and with his medals, boots, spurs, sword, army and even the catfish mustache gone, you are almost sorry for the poor boob.

But the Kaiser and his son, the Crown Prince, and the generals, are not the whole show. There are a couple of American kids—played by the two stars, Shirley Mason and Ernest Truex, that are crackerjacks. Little Elsie Dresser’s father, Herr Dresser, was the man who invented the mustache fixer. He is a German who lives in West Hoboken, N. J., but goes to Berlin and takes his daughter with him. She doesn’t want to go because she is a loyal American and also because she is in love with Teddy Swift, a scrappy, up-and-coming American kid.

Anyway, she goes and her father tries to marry her off to a Prussian. Teddy is in a fix. He can’t get enough money to get to Berlin and Elsie can’t get back to America. Finally, a man named General Pershing, goes overseas and takes Teddy along with about a million other American kids. They can’t wait for the army to get to Berlin. He cuts out alone and has many adventures, but gets to Elsie and the two kids have a lot to do with the Kaiser's overthrow.

The whole play is a laugh at pretention and fraud. It shows up the silliness of the whole German superman idea, and that’s why most Americans will think it the best of all the Kaiser plays that have been shown. You should see it.
RIVOLI
Monument Square

Paramount-Burton Holmes Travel Picture, “The Gorge of Pagsangan”
Paramount-Bray Pictograph, “The Silent Gun of the Future”
Latest News Weekly

ADOLPH ZUKOR presents
A John Emerson - Anita Loos Production

SHIRLEY MASON
AND ERNEST TRUOX
in “Good-Bye Bill”
A Paramount Picture

By John Emerson and Anita Loos Directed by John Emerson

The First “Yank” in Berlin!

Anita Loos and John Emerson knew what to do with Shirley Mason and Ernest Truex when they got them to Berlin. Ernest Truex is a Yank soldier and Shirley Mason an American girl.

We are purposely not telling you just how they roast poor Bill, because it would spoil the fun of seeing it. Tonight’s the night!
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of “Good-bye, Bill!” a John Emerson-Anita Loos Comedy Starring Shirley Mason and Ernest Truex.
A Paramount Picture.

BIG MUSTACHE CRAZE SURE MADE FOOL OF BILL HOHENZOLLERN
Big Army and Superman Ideas Are Soundly Swatted in “Good-bye, Bill!”

Of course, it wasn’t just the uniforms. It was the army and the idea that he was a superman and the mustache that made him look like a startled catfish. All of these things together made a fool of Bill Hohenzollern of Berlin. Anyway, go see “Good-bye, Bill!” at the . . . . theatre next . . . . and see if you don’t agree with John Emerson and Anita Loos, the authors and producers of this splendid Paramount photoplay, that Bill was some fool.

The idea of the play is delicious. Old Bill didn’t think he looked as dangerous as a sure enough war lord should look, and was worried about it. One of his agents found a German in West Hoboken, N. J., who had invented a mustache-fixer. He hurries to Berlin and tells Bill, Hurrah! Bill got a fixer and it made his mustache stick straight up like the ears of a jackass. Then he thought he was sure a superman. He started the world war at once.

And wasn’t Bill surprised when the first fellow he tried to scare to death, little old Belgium, swatted him on the nose. Then came Russia and France and England and last and worst of all, your Uncle Sam. It was sure rotten for Bill, and just when he thought he had everyone scared stiff, too.

“Good-bye, Bill!” is a delicious satire on the superman idea. Also, there is in it a good trench fight and some up-and-coming American kids whose best girl is in Berlin and who can’t wait for the rest of the army to get there and goes on ahead. Ernest Truex is the ginger boy of the story and the American girl, marooned in Berlin, is played by Shirley Mason. The support is excellent.

KAISER MERE BULLY QUITS LIKE YELLOW DOG WHEN MASTERED
Have We Kaiser Bills In Town? See “Good-bye, Bill!” For Answer.

What the Kaiser is and has been all the time is a bully. Press a bully to the wall and he’ll quit like a yellow dog. That is the history of all bullies and it never changes. The second John Emerson-Anita Loos Production for Paramount “Good-bye, Bill!” which will be shown at the . . . . next . . . . takes this simple truth and makes a peculiarly delicious satirical comedy of it. Shirley Mason and Ernest Truex are the stars.

There are, probably, incipient Kaisers in every town in the country, but they don’t wear gold lace and spurs and they don’t have a chance to get away with it.

Bill Hohenzollern should have been born in Keokuk, Iowa, or on New York’s east side or in the stockyards district of Chicago. Had that happened he would have had all the superman stuff taken out of him early and there never would have been a world war. Had he been born and obliged to live where real men work and live, he would have been called “Windy” Hohenzollern and had the life kidded out of him.

He sure gets the life kidded out of him in this photoplay. For a while he struts and we see how the Germans fell for it. Everybody thought he was as bad and dangerous as he said he was. He kept bluffing and bullying until suddenly he got into a place where he had to make good and then it was—good bye, Bill!

Go see the play. You may not think there was a laugh in Wild Bill but there is, and this play finds it. It also tells a rattling good story of love and danger through which two common ordinary American kids portrayed by Shirley Mason and Ernest Truex went with a flourish and came out on top. They also helped to hang the raspberry on Bill of Berlin.

REALLY ORIGINAL IDEA IS EXPRESSED IN THIS PHOTOPLAY
“Good-bye, Bill!” Most Enjoyable Satire on the Prussian Hohenzollerns.

One of the rarest things in the world—an original idea, is expressed in “Good-bye, Bill!” the second John Emerson-Anita Loos production for Paramount, starring those two sterling artists, Shirley Mason and Ernest Truex, which will be shown at the . . . . theatre next . . . . The photoplay satirizes Wild Bill Hohenzollern from start to finish. It shows how he hung his terrorism idea on the eye of the German people so effectually that he thought sure it would work on the rest of the world too.

Well, Bill didn’t succeed in scaring the rest of the world, as we all know, and he surely didn’t scare the authors of this new kind of Kaiser play. They have fun with the Kaiser, the Crown Prince and the whole Prussian gang and they do it effectually. As a rule, the grimmer the job the American has to do, the more he kids himself about it. Over on the other side our boys have laughed and joked in the face of death, as they fought for the freedom of the world, and this play brings some of their healthy kidding to the folks at home.

The Kaiser hung hardware on the breasts of all his gang. He himself wore so many medals it looked as though he had the medal medals. Swords clanked and the points of the mustaches of the Prussians stuck up toward the stars. It looked to them as though they couldn’t lose.

You know they did but you don’t know the funny side of it. This photoplay aims to give you that. It also tells a snappy exciting love story about an American boy and girl who were also scared by the Kaiser and how they also helped him along the road to oblivion.
SHIRLEY MASON HAS DELIGHTFUL ROLE IN SATIRICAL PICTURE

Dainty Paramount Star Seen to Splendid Advantage in “Good-bye, Bill!”

DAINTY Shirley Mason, who is co-starred with Ernest Truex in “Good-bye, Bill!” the new satirical comedy, a John Emerson-Anita Loos production for Paramount, which will be shown at the theatre next , has a delightful role which she portrays in her usually winsome manner.

Miss Mason is the true little American girl whose father, a German, has lived in America for years, is false to his adopted land. Not so his daughter. She is carried off to Berlin by her father before America gets into the war and an effort is made to marry her off to a Prussian. Nothing doing! She sticks to her American sweet-heart and later helps him put an end to the Kaiser and Kaiserism.

Ernest Truex has the part of Teddy Swift, a kid from West Hoboken, N. J. He is a regular honest-to-goodness American kid, too. When you see him in the part you will chuckle as you did when you were a kid yourself and read Mark Twain’s “Huckleberry Finn.” Mr. Truex is comparatively new in the pictures but already he has made a big name for himself. In New York they are calling him the intellectual Charlie Chaplin. That doesn’t mean he is an imitator. He isn’t. He doesn’t have to be. It does mean that he has the true comedy gift—the thing so few men have—and that it gets over big in pictures.

Joseph Allen as the Kaiser presents one of the best pieces of comedy satire ever done in pictures or on any stage. It is delicious. You have seen a good many Kaisers in pictures but none like this one. Mr. Allen’s work in this play, as well as that of Joseph Burke as Herr Dresser, Elsie’s German father, marks both men as finds in the movies.

NEW EMERSON-LOOS COMEDY NEW ANGLE ON KAISER PICTURES

Shows How Seriously the Huns Regarded Uniforms and Catfish Mustaches.

HERE is a brand new angle on Kaiser pictures. It is “Good-bye, Bill!” the second of the John Emerson-Anita Loos productions for Paramount and in it Shirley Mason and Ernest Truex are again co-starred. The picture shows how seriously the Kaiser and his crowd took the idea that they would be able to scare the world with their gaudy uniforms, their metals, clanking swords, goose step and cat fish mustaches. It will be shown at the theatre next .

The whole story in fact hangs on the mustaches. With a delicious satirical touch the authors of the story, Mr. Emerson and Miss Loos, show how the Kaiser figured it all out that he could scare his own people and the people of the rest of the world by making himself and his Prussian servitors look like a school of devil fish.

The scheme worked well with the Germans. Kaiser Bill wrote bum poetry, painted pictures, conducted an orchestra, talked on personal terms with God and the Germans fell for it all. They thought him the little wonder of the universe and really expected that when the world war started everybody would lie down and quit.

Of course, you know the world didn’t lie down and quit, but you don’t know just how surprised and shocked and upset the Kaiser and his crowd were, when they saw what a mess they had got into. “Good-bye, Bill!” will make you chuckle with delight but it will also set you to thinking.

Besides the Kaiser stuff the story brings out two live American kids and shows how they helped to put the kibosh on Wild Bill Hohenzollern. Shirley Mason and Ernest Truex play the parts of the young Americans who out-witted the entire German empire and they do it with true American dash and pep. The supporting players are excellent.

“AMERICANS WOULD SHAKE DICE WITH THE DEVIL”—KIPLING

This Is Proved in John Emerson-Loos New Photoplay, “Good-bye, Bill!”

YEARS ago, when Rudyard Kipling one day got angry with America he wrote a poem about us and after he had called us about all he could think of, he ended by paying us a compliment. He described the American as a man who with a careless air would shake dice with the devil. There is a lot of truth in this Kipling point of view, for when a real American is most serious, he always makes a joke.

In “Good-bye, Bill!” their new Paramount photocomedy starring Shirley Mason and Ernest Truex, John Emerson and Anita Loos, the authors and producers, introduce a real American young man and girl who make a joke of the Kaiser. What the play says is this—“The Kaiser has been the cause of untold suffering and bloodshed. He has made us all turn away from our peaceful occupations to become fighters. It is a horrible mess. Is there a funny side to it all? There is and here it is.”

The play marches the Kaiser through the ridiculous years when he was putting the kibosh on the whole German nation with his gold lace, spurs, boots, sword, uniforms, metals and thunderous talk. As you look at the play you despise the man, but you have to laugh. Then the war comes with the rude awakening and the Kaiser’s final overthrow. The drumming guns of the world put a stop to the plans of the war lord and show what a really silly fool he was all the time.

This is the outline of the play but the story is told in a snappy satirical comedy with Shirley Mason and little Ernest Truex bringing in the human interest motive and showing how one American kid and his best girl can upset the schemes and ambitions of emperors.
KAISER'S DEBACLE DUE TO WHISKERS

This Is Proved by Comedy, "Good-bye, Bill!"

WHAT had the Kaiser's whiskers to do with the Hun debacle? This is answered in a highly entertaining way in "Good-Bye, Bill!" the new John Emerson-Anita Loos production for Paramount. The story of the Kaiser and his Whiskers is being shown at the…… theatre this week.

This comedy gets right down to the seat of the trouble with Germany and the German people. It shows how such an innocent appearing thing as a mustache-fixer can change the destiny of nations. With a startling satirical touch the whole question of what first led the Germans to look upon themselves as supermen is brought to life. According to the story the Kaiser found a mustache-fixer that would make him look like a Mississippi River catfish in town for a night with the boys. When he got his whiskers pointed up at the stars he looked so terrible that he was afraid of himself. He made all his generals wear the mustache-fixer so they would look terrible, too. It scared the German people and Kaiser Bill thought the rest of the world would be scared.

But the Belgians, English, French, Russians and Italians weren't scared, so he tried to scare the Americans and that's where he spilled the beans. The play shows how. It's funny. Also it gives Shirley Mason and Ernest Truex a chance to put over a good love story that illustrates how effectively American young men and women have helped to win the great struggle for world democracy.

GERMAN TRAGEDY HAS FUNNY SIDE

"Good-bye, Bill!" Is Filled With Real Comedy.

The German tragedy, grim as it may appear, has its funny side. This is amply proved by John Emerson and Anita Loos in their second Paramount picture, "Good-bye, Bill!" in which Shirley Mason and Ernest Truex are co-starred and which is on view at the…… theatre this week.

The German people were like children in their admiration of their war lords. "Ach Himmel" they said, "How terrible they are! Who can stand up against them?"

You know the story of what is happening to the Kaiser and his Germans. But you will nevertheless be delighted with the delicious satire of this charming comedy. Audiences will chuckle with real American laughter over the folly of the Huns.

And through all the fun at the expense of the Prussian war lords runs a charming tale of what happened to a snappy American boy whose sweetheart was taken off to Berlin by her German-American dad and how through the stupidity of the Germans he finally got to her, saved her from a forced marriage with a Prussian and did all the marrying there was to be done, himself.

HOIST HUN FLAG ON AMERICAN FACTORY!

Interesting Scene Pictured in "Good-bye, Bill!"

The second John Emerson-Anita Loos production for Paramount, "Good-bye, Bill!" in which Shirley Mason and Ernest Truex are again co-starred, is being shown with great success at the…… theatre this week. During the filming of the picture the company went to Tuckahoe on location where scenes were taken outside a factory. Director Emerson took the precaution to send word to the persons living in the vicinity that the German flag they would see flying from the factory roof would mean nothing as it would be used in the making of a motion picture. The community turned out en masse as soon as operations were begun.

Joseph Burke and Herbert Frank, both members of the cast of "Good-bye, Bill!" shivered in their boots one cold morning when Director Emerson decreed they must jump into a millpond at Arcola, N. J., as a climax to the comedy. Not only were they compelled to jump in, but they were obliged to remain under for a long time. It was Frank who remarked cryptically that motion picture acting is not always a bed of roses—sometimes the bed of a stream finds the best of 'em.

A Humorous Travesty

The new John Emerson-Anita Loos satirical photoplay "Good-bye, Bill!" which is the bill at the…… theatre this week is a travesty on the many Kaiser plays that have lately been produced. It relates how Teddy Swift, a live young American soldier, saves his sweetheart, and what happens to the Kaiser's dream of world domination. The story is a comedy satire on frightfulness and contains an unusually keen character sketch of the German Crown Prince. It relates how the last link in the chain of frightfulness was forged by a German living in West Hoboken, N. J., and how one snappy young American soldier and his loyal American sweetheart smash the chain to smithereens.
December 8, 1918.

Dear Miss Morgan:

The cat is out of the bag! The real, inside, behind-the-closet-door story of the why of the war is loose!

Who is in a better position to tell the facts than Herr Tonik, the All-Highest's Court Barber?

Listen! In West Hoboken, N. J., lived Herr Dresser, inventor of a wonderful machine for making Imperial moustaches stick up straight and fierce—like the whiskers of a catfish.

The glad tidings of the wonders accomplished by Herr Dresser's moustache-fixer spread to Potsdam and, All-Highest like, the All-Highest sent for Herr Dresser!

One application of that wonderful moustache-fixer and—Ach Gott! Donnerwetter und Blitzen!—the war was on.

But the All Highest stuck his foot in it. He let Herr Dresser's daughter, Elsie, in on the secret. She, in turn, framed it up with one of those "idiotic Yankees" to put a kink in the All-Highest's mustache-fixer.

For real, inside facts, like these, about the Great War and for confidential court whisperings, like those I have given you, you should see the John Emerson and Anita Loos production

SHIRLEY MASON AND ERNEST TRUEX in "GOODBYE BILL!"

their latest Paramount picture made by the wonderful quartet that made such a success of "Come On In."

Burnish up your knowledge of international (?) affairs! Get wise to the "All-Highest!" Meet Herr Tonik and Herr Dresser! Get acquainted with Count Von Born Effry-Minutt! Oh, Lady! Lady! Laugh, Laugh, until you can laugh no more. All week; come any day.

Yours sincerely,

Manager.
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of “Good-Bye, Bill”

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

Paramount Theatre

Dear Miss Morgan:

Who is in a better position to know the innermost secrets of the All-Highest's life than Herr Tonik, his Court Barber?

Herr Tonik and Herr Dresser tell all they know in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex—it's a Paramount Picture.

Showing all week. Come any day, but COME!

Yours sincerely,

Manager

DATE

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

Paramount Theatre

Dear Miss Morgan:

Are you really wise to the All-Highest? Are you aware of where his confidence comes from?

Herr Tonik and Herr Dresser of West Hoboken, N.J., claim that if it wasn't for their efforts to straighten the Imperial mustache—

But THAT is one of the state secrets revealed in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex. It's a Paramount Picture. Showing all week. Come!

Yours sincerely,

Manager

DATE

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

Paramount Theatre

Dear Miss Morgan:

Herr Tonik and Herr Dresser of West Hoboken, N.J., have betrayed the All-Highest and revealed the full, inside story of the Great War.

It wasn't the All-Highest's huge army that gave him confidence to start things. It wasn't Hindenburg. Or Ludendorf. It was his shiny, black mustache! That's what it was!

Get full details in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex. It's a Paramount Picture. All week. Come!

Yours sincerely,

Manager

DATE

Exhibitors will be wise to mail at least one of these Postals to their patrons
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"GOOD-BYE, BILL"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
FOR
“GOOD-BYE, BILL!”
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Is there one day this month that you haven’t filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

DOUGLAS FAIRBANKS ........................................... "ARIZONA"
D. W. GRIFFITH’S ............................................. "THE GREATEST THING IN LIFE"
WILLIAM S. HART ............................................. "BRANDING BROADWAY"
CECIL B. DE MILLE’S ......................................... "THE SQUAW MAN"
MARY PICKFORD .................................................. "CAPT. KIDD, JR."

**Paramount Pictures**

WALLACE REID .................................................. "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS .................................. "GOOD BYE BILL"
CHARLES RAY ..................................................... "STRING BEANS"
ETHEL CLAYTON .................................................. "THE MYSTERY GIRL"
DOROTHY DALTON ................................................ "QUICKSAND"
MARGUERITE CLAFLIN ......................................... "THREE MEN AND A GIRL"
DOROTHY GISH ................................................... "THE HOPE CHEST"
BRYANT WASHBURN ............................................. "THE WAY OF A MAN WITH A MAID"
PAULINE FRIEDERICK ............................................ "OUT OF THE SHADOW"
VIVIAN MARTIN .................................................... "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

**ARTCRAFT Pictures**

ENRICO CARUSO ................................................ "MY COUSIN"
ELSIE FERGUSON ............................................... "UNDER THE GREENWOOD TREE"

**Paramount-Artcraft Special**

MAURICE TOUROUER’S ......................................... "SPORTING LIFE"

**Paramount Pictures**

BILLIE BURKE ................................................... "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN ............................................ "THE GYPSY TRAIL"
ETHEL CLAYTON ................................................ "WOMEN’S WEAPONS"
PAULINE FREDERICK .......................................... "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN ................................................... "MIRANDA SMILES"
ENID BENNETT .................................................. "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)

**FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR Pres. JESSE LASKY V.P. CECIL B. DE MILLE Dir. NEW YORK.
How to Advertise
D. W. Griffith's
"A ROMANCE OF HAPPY VALLEY"
A Page From the Book of Life
An ARTCRAFT Picture

Mrs. Cotter

FAMOUS PLAYERS—LASKY CORPORATION
PRODUCTION CUTS AND MATS
FOR
“A ROMANCE OF HAPPY VALLEY”

ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above. Always Obtainable at Your Exchange.
Pertinent Notes on David W. Griffith’s New Picture, “A Romance of Happy Valley”

DAVID W. GRIFFITH, PRODUCER

RANKING among the first of American producers of stupendous cinema spectacles, David Wark Griffith, creator of “The Birth of a Nation,” “Intolerance,” “Hearts of the World,” “The Great Love” and other gigantic motion picture productions, deservedly has won world wide fame. Mr. Griffith long ago demonstrated his artistry and mastery of cinema technique, but in none of his pictures are these qualifications so completely in evidence as in his latest Artcraft picture, “A Romance of Happy Valley.” This is a charming theme delightfully handled, and it doubtless will win its way into the hearts of an appreciative public. That it will be acclaimed a pastoral classic second to none produced in recent years, seems to be assured.

THE PLAYERS

AS is customary with Mr. Griffith, he has supplied the best procurable screen players to interpret the various roles of “A Romance of Happy Valley.” Chief among these is Lillian Gish, a charming Griffith player who scored so notable a triumph in “The Great Love,” Robert Harron, a prominent young leading man and George Fawcett, a veteran player of great popularity, who created a deep impression by his portrayal of the German-American in “The Hun Within,” have the leading male roles. Kate Bruce, a talented actress, also has a fine role. Others in the cast include George Nicholls, Bertram Grassby, Porter Strong, Adolphe Lestina, Lydia Yeamans Titus, Andrew Arbuckle and Frances Parks.

THE STORY

NESTLING in the hills along the Ohio, is Happy Valley where life is lived in calico gowns and denim breeches, John L. Logan, a prosperous farmer, runs a boarding house. His wife is a religious devotee, while his son, John L. Logan, Jr., is a growing lad who learns of the delights of city life from a chance boarder and who as a result, wants to go to New York. John is in love with Jennie Timberlake, who has metropolitan notions as regards dress and who seeks to monopolize John’s attentions. Mrs. Logan prays that her boy may be converted and his idea of going to the wicked city be banished forever from his mind. She is successful, for John accepts the faith and becomes engaged to Jennie. But while plowing one day, he backsides and defiantly announces that he is going to New York and after one year, when he hopes to have acquired his fortune, he will return to claim his bride. He goes to New York, and vainly devotes his inventive genius to the perfection of a jumping frog. He fails to return home at the end of the year, but nevertheless Jennie is primed up awaiting him. Eight years pass before John returns. Meanwhile affairs have gone badly at home, but mother and Jennie are there to give him a warm welcome. Happy Valley becomes happy once more, but bow, the picture itself reveals. The finish is a remarkable one in every respect and the story truly is filled with thrills, expectancy and irresistible heart appeal.

HOMESPUN HUMANITY

FOR the first time in five years Mr. Griffith has wrapped his film around homespun humanity: and he has found a classic in its folds, vivid in action, laughable in details and tense in effect. With his repeated triumphs in great productions, many persons have associated Mr. Griffith with tremendous spectacles, thunderous dramas and the sweep and rage of battle. But in “A Romance of Happy Valley” his genius is engaged in chronicling simple American life, and he has accomplished his task with superb accuracy and unrivalled charm.

PERTINENT REMARKS

EXHIBITORS are sure to find “A Romance of Happy Valley” one of the strongest box office attractions ever booked by them. The reputation of Mr. Griffith as a producer is in itself an asset that is bound to bring heavy returns to wide awake exhibitors. Mr. Griffith’s name is not associated with any failure and this is an additional assurance that “A Romance of Happy Valley” is likely to rival “Way Down East” in popularity. Liberal exploitation is urged, and the use of the original press matter and accessories supplied in this Press Book should not be overlooked.
David W. Griffith, Producer of Great Cinema Spectacles, is a Commanding Figure in Film World

An Authority on Advanced Cinema Technic, He has Produced Masterpieces which are Known the World Over and Whose Artistry and Finish are Unsurpassed.

In the field of the silent drama, the name of David Wark Griffith, producer of "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love" and other notable photoplays which have achieved enormous success the world over, is a power second to none. The unrivalled productions bearing his name, are household words all over the country. Mr. Griffith is an authority on advanced cinema technique and every new production of his offers the public delightful surprises in the way of artistry and superb finish, so that it is not surprising that he should be today perhaps the most accomplished producer of gigantic cinema spectacles in the world.

Mr. Griffith is now producing a series of great photoplays, which are to be released by the Famous Players-Lasky Corporation under the Artcraft trademark, and judging from the success of the first of these, "The Great Love," which was released in July, this series of pictures promises to be the most remarkable ever brought out by any motion picture corporation. Mr. Griffith is devoting all his energy and talents to this work and these pictures doubtless will enjoy a celebrity fully in keeping with the high standard set and maintained by Mr. Griffith in all his productions.

Mr. Griffith's second Artcraft photoplay is "A Romance of Happy Valley," a charming pastoral which will be shown at the theatre next ......................... Lillian Gish, the dainty actress, who scored so pronounced a hit in "Hearts of the World," which was on view in New York for six months, plays the leading feminine role in this photoplay. George Fawcett, a veteran actor of wide stage experience, portrays the role of a country boarding house keeper. This is essentially an all star cast.

Mr. Griffith was born near Louisville, Kentucky, his father having been the late Brigadier-General Wark Griffith, of the Confederate Army. Mr. Griffith was for two years an actor when the possibilities of the film industry appealed to him so strongly that he associated himself with the Biograph Company. His unusual creative ability soon attracted the attention of the studio executives and it was not long before he was made a director.

In this capacity, Mr. Griffith introduced innovations, which changed the whole course of the motion picture art, such as "close-ups" "cut backs" and the like. Many of the players, whom he trained for the screen in the early days, are now among the most prominent artists in the field of the silent drama. Chief among these is Mary Pickford, whose Artcraft pictures have been enormously projected.

Mr. Griffith soon branched out along higher planes, the result being "The Birth of a Nation," which created the greatest sensation ever evidenced in American film production. Following this triumph came "Intolerance," another spectacle of magnitude exceeding anything the American studios had ever staged hitherto.

Under Mr. Griffith's agreement with the Famous Players-Lasky Corporation, all of his photoplays will be on an equal scale of grandeur, and artistic excellence.
"A ROMANCE OF HAPPY VALLEY"
An Appreciation of David Wark Griffith’s Superb Photoplay

By the Rev. Edward Hinson

I have seen an amazing thing. I have seen a church service that was not a church service, yet was greater than any I ever witnessed. I have seen art that almost surpasseth my understanding, it was so simple, so wonderful.

Reluctantly I went to David W. Griffith’s studios in Hollywood, near Los Angeles. I had heard a church service was to be a part of the action in a film drama Mr. Griffith was making. The play was called "A Romance of Happy Valley." I wished to see these church scenes in a studio, for I had my doubts about their propriety.

The interior of the church had been constructed in the studio. Stained windows glowed under a gentle light. The pews looked old, with an air of having served sinner and saved one many times. In front was a pulpit, simply and strongly built. It was such a one as I had steadied my hand upon that day I delivered my first sermon in a little church in the South. And to one side was a plucky little organ that had suffered much in the past, a brave, sturdy little instrument. The choir, two men and two women, were seated nearby.

I had seen the players outside before Mr. Griffith came. They were laughing and talking gayly. Then I met Mr. Griffith, a slender active man with a marvellously expressive face. He explained to me that the story he was producing dealt in part with a young man suddenly finding sanctity in the House he had often visited. The organ was playing "Rock of Ages." The tune drifted over to us as we stood in a distant part of the studio. Then we went over to the "set" as they called it.

Over the players a change had come. Gone was the give-and-take of their talk. They entered the portal quietly, I believe, humbly. The choir stood and sang the words of the hymn, with the congregation joining.

At that time, I had a feeling that perhaps this shouldn’t be, that it was wrong to hold so realistic a service; yet it did not offend—more, it appealed.

They sang the hymn over and over. The day was warm. A spirit of peace, and good-will and earnestness seemed to enter that strange room.

Then the man who played the part of the minister, addressed those who seemed so certainly his flock. Mr. Griffith stood near him speaking the words he was to repeat. I understand Mr. Griffith had a very thorough religious training in his youth. I am sure of it. Not a note of irreverence was sounded, not a breath of mockery prevailed.

I stayed there for hours, while the scene was rehearsed again and again. They continued to sing "Rock of Ages." Memories had come to those players. They were living scenes they knew of old and loved.

It was late when the climax came. I can only describe what happened. I did not think to argue why or how. For certainly the spell was on me. Mr. Griffith was talking. His deep vibrant voice transported a message of goodness, of kindness, of doing what one thinks is right. He talked to Robert Harron, for Mr. Harron was playing the part of the boy. It was beautiful, it was simple, it was superb. I think Mr. Griffith would have been one of the greatest of our ministers and evangelists had he felt the call.

There were tears in the eyes of the players when he ended. There were tears in mine. One woman, yielding completely to her emotions responded with an "Amen" to one of his remarks. And gone from that body was all pretense, gone was all mimicry. Surely we were all children at our devotions. Indeed, tears were in our eyes, and our throats were full.

When the choir sang "Rock of Ages" then we caught up the tune with triumphant eagerness. We sang those noble words and we meant every word of what we sang. When I looked up, I saw tears in Mr. Griffith’s eyes, wonderful grey eyes that belong to the crusader.

That was all. But I shall never forget that day. I had a new vision of what art may be; of what Mr. Griffith’s art is.
CAST AND STORY OF
“A ROMANCE OF HAPPY VALLEY”
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of David W. Griffith’s Latest Photoplay
AN ARTCRAFT PICTURE

A Beautiful Page from the Book of Life is David Wark Griffith’s
Delightful Photoplay, “A Romance of Happy Valley”

Theme of Remarkable Picture Story Most Elevating and the Characters, Quaint and Homely,
Exert Irresistible Charm—Ideal Role for Lillian Gish, Famous Griffith Player

In the toll-road region of the Southland is Happy Valley. Happy it is in name and local fame, where life is lived in calico gowns and denim breeches, with a change of course for Sunday best.

The keeper of the boarding house is John L. Logan, a prosperous farmer and a bossy old father. His wife is an immortal of a by-way fireside, a psalm-singing sister in the church, with faith in the good and service for all. Their son, John L. Logan, Jr., just growing up, learns the city’s lure from a chance boarder, and wants to go to New York.

Among the neighbors are William Timberlake, a lazy, likeable old loiterer in the business of life, and his quaint daughter, Jennie, who slyly likes John Logan, Jr. Her father wishes her to dress as her mother did when she lived. But Jennie wishes to primp up for Sunday, and after stormy argument, designs a dress after some mysterious pattern from the city fashion book.

When Mrs. Logan and her boy go to church, the mother quietly asks the minister to pray that her son be converted, and his desire for the city removed. Jennie and her father are at church that day, she obviously prepared to shatter all competition for the boy’s glances. The minister expends his eloquence to advantage. John Logan Jr. finds the great faith; and afterwards he becomes betrothed in vivid awkwardness to Jennie.

But later on a fall day at the plowing, he back-slides. Jennie hears him and reproves. He defiantly announces he is going to New York. He is going to return in a year, rich, indeed, very rich. At first she declares she will be married by then, but later agrees to wait.

At home, John Logan Jr. has a difficult time getting away, finally fleeing in the night, after arousing the house with the clamor of his awkward boots. His father delivers him to the great adventure with bitter words, his mother with one desperate embrace.

Then affairs of life go unsmoothly. Prosperity induces the father to invest more than is wise in a big hotel. In New York the boy devotes his inventive talent to the creation of a jumping frog. Both fail in the ventures as the years proceed. The boy does not come home at the end of the year, although the girl waited for him as did the mother on that 365th day, she, primped and watchful with clock in hand, the mother hopeful but content in her religious faith.

Finances grew very bad indeed with the father during the eight years that passed. And never a word came from the boy. But at last he succeeded, and he returned most opportunely; and, fortunate one among sons and lovers that he was, he found mother still there and Jennie too. And Happy Valley became happy once again. But not without excitement, for so unusual a homecoming as that has never been told in song, story or film, a real mystery that only the full film may tell.
David Wark Griffith’s Superb Production, “A Romance of Happy Valley”, Proves a Delightful Artistic Success

You Ever Hear of Happy Valley, Cradled in the Hills Along the Ohio? You Should See This Charming Photoplay in Which Sweet Lillian Gish Plays the Chief Role

EVER hear of Happy Valley? A quiet place, just a cradle in the hills down along the Ohio River, where the Logans ran the boarding house, and the Timberlakes lived down the road a bit. Quite a romance happened there, and it was dramatic too. Nothing much was said about it in the papers, and the whole story never was told until now. It’s about the Logans and the Timberlakes and old Auntie Smiles and some others. D. W. Griffith found out all about it, and he called it “A Romance of Happy Valley.” It was told at the ............... Theater with charming effect yesterday.

Mr. Griffith discovered Happy Valley first when he used to live as a boy in Kentucky. He discovered Fort Lee, N. J., and made it the film capital of the east. Then he discovered Los Angeles and made it the film capital of the world. And now he has discovered Happy Valley and made it the capital of romance. It is another of those triumphs that won him recognition as the supreme dramatic genius of the age.

The Logans had a boy, John Jr., and Bill Timberlake had a girl. Along about roasting-ear time, the boy got to talking with one of the boarders who lived in New York, and got the fever of the cities. He liked Jennie Timberlake, and she didn’t want him to go away. He thought he could make a lot of money, but she told him that money couldn’t buy his home life, and it couldn’t buy the church they both attended Sunday, and it certainly couldn’t buy her. But when an unhappy boy gets kicked in the stomach by a bucking plow handle, he says things that make him a backslider in the church, and that is what this boy did.

His father had the best farm in the valley, the boarding house was making money, and Jennie loved John Jr., but the boy was disgusted and restless. So he wound up his watch that he only wore on occasions, put on his best pair of suspenders, and went out in the night.

Sounds like a sort of a matter-of-fact story to start off with, but it isn’t. Just one thing after another seemed to happen from that time on. The Logans and the Timberlakes are just plain people anyway, a little slow, and they go on getting into one trouble after another. Sometimes one has to laugh at them, and then it makes the throat get tight to see how they take things and what they do and again it gets so exciting it makes one want to interrupt and shout “Here, how are you people going to get out of this anyway?”

But when the end does come, it’s the last thing one would ever expect. A person wouldn’t think old John Logan had it in him. It bears out that old saying about people never knowing their neighbors.

It makes one gasp, it’s all so startling and surprising. David Wark Griffith was the only one who knew the whole story, and he has told it in a way that makes it the classic of plain humanity, a vivid, dramatic, bubbling story, with a master’s charm and a wizard’s insight.

Lillian Gish proved delightful as Jennie Timberlake while Robert Harron was artistic as John L. Logan Jr. George Fawcett, as the boarding house keeper, presented a splendid portrayal. The admirers of Lydia Yeamans Titus, for many years a stage star of great popularity, found her portrayal of Auntie Smiles, highly enjoyable. The cast generally was excellent and of stellar value, the individual efforts of the players aiding materially in the success achieved by the production.
RIVOLI
Monument Square

Wanted to be a city
guy stead of
staying
happy in
the tall
grass!

"Yep," he was bound to see the white lights and the Broadway chickens.

All right, let him go! And if you want to see what happens to him and to his trusting sweetheart back on the farm, come to "A Romance of Happy Valley."

D.W. GRIFFITH'S
"A Romance of Happy Valley"
A PAGE FROM THE BOOK OF LIFE
An ARTCRAFT Picture

Also
Burton Holmes Travel-Picture, "Fire Walkers of Bequa"
Paramount-Arkle Comedy
"The Sheriff"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out of the Film Studios
Sure, the boy's sweet on her. So is a bad, bad man! True love certainly runs up against it hard in "A Romance of Happy Valley" — but the Kids win out and the Bad Man gets his!!

D.W. GRIFFITH'S

"A Romance of Happy Valley"
A PAGE FROM THE BOOK OF LIFE
An ARTCRAFT Picture

Also
Burton Holmes Travel-Picture
"Fire Walkers of Bequa"
Paramount-Arbuckle Comedy
"The Sheriff"
Latest News Weeklies

FRUITS OF CONQUEST HELD UP TO TROOPS
Emperor Charles Said to be Making an Appeal to Italy.

STRAW THEATRE
D.W. GRIFFITH'S
"A ROMANCE OF HAPPY VALLEY"
A page from the book of life
An ARTCRAFT Picture

The old, old story
He is a pretty smooth guy, the villain in this picture. Lots of experience with the fair sex. And she's an innocent country maid — but she has a head on her shoulders. It's one play you must not miss, "A Romance of Happy Valley."

Also
Burton Holmes Travel-Picture
"Fire Walkers of Bequa"
Paramount-Arbuckle Comedy
"The Sheriff"
Latest News Weeklies
NEWSPAPER FEATURE STORIES
For Use of Exhibitors in the Exploitation of David W. Griffith’s Great
Photoplay of American Life, “A Romance of Happy Valley’’

AN ARTCRAFT PICTURE

D. W. Griffith’s “A Romance of Happy Valley” Filled With Surprises
activities are all familiar to him, and he has preF) AVID WARK GRIFFITH found the filming
of “A Romance of Happy Valley” a quick
and happy task. Slightly less than three weeks
were spent in its production, less than half the
time generally required for the preparation of a
six-reel feature. And the story evolved so easily,
it seemed to require almost too little effort.
It is a story that had been rumbling around
in the treasure vault of Mr. Griffith’s brain for
many months, demanding presentation. The
germ of the plot came to him before he produced
“Hearts of the World” and he was arranging its
details before the British Government besought
him to undertake the filming of the great war
drama.
His knowledge of the characters which he has
used in “A Romance of Happy Valley” is full
and accurate. They are the people who inhabit
the valleys in the hill regions along the Ohio

sented them with vivid fidelity in the scenes.
The Timberlakes and the Logans still live there
as he knew them of yore under different names,
of course, and varied conditions.
But with his
remarkable insight into the essence of life, he
has grasped the spirit of their lives and transferred it to the screen, just as he grasped the
spirit of France and filmed it in “Hearts of the

World.”
In

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matically,

Griffith Discusses

Art

art according to

David

Wark
In

Griffith, the

eminent
his sec-

“A Romance

Romance

refreshing to

return

to

good,

of

Happy

Valley’

live.

Without much

they can identify the Logans and the
Timberlakes as just good people, shaken out of
the peaceful progress of their lives for a little
while.

honest,

The drama

of

Valley” can be heard

American neighbors again. But, somehow,
plain people never seem to be dramatic in each
plain

“A Romance

in variation at

of

Happy

every

fire-

side in the country.
The people telling it will
call it ‘strange doings’ or ‘The Troubles of the
So-and-So’s,’ and yet they are the most delightful

other’s eyes. It is hard to convince a farmer, or
a person in a cross roads settlement, for instance,
that his neighbor’s life is a very dramatic thing,
in fact, the very best of drama.
It appears to be
the pleasure of most of us to associate drama

with persons about

of Happy Valley”

difficulty

,

is

and “A

begin telling you about her neighbors, and there
is material for a dozen productions.
“Everyone knows about a ‘Happy Valley,’
very like the one in which the characters of ‘A

ond Artcraft production, “A Romance of Happy
Valley,” which will be shown at the
Theatre next
Mr. Griffith said:
“It

;

of Happy Valley” promises to be a picture that will be loved as one does a beautiful
story about one’s friends.

t

commenting on

Happy

Romance

the most difficult test of cinema

photoplay producer.

of

material for a regular Griffith picture

simple folk do simple things drais

“A Romance
,

River, where drowsy keepers collect fares at the
toll gates in the highways and roasting ears and
watermelons favor the dining table in the hot
midsummer days.
Among these people Mr. Griffith used to ramble
as a boy, knowing their cares and sharing their
pleasures. Their narrow, but wholesome outlook
on life, the closeness of the family circles, their
relations with the church and their neighborly

David W.

the length of

all

Valley” which will be shown at the
theatre next
not one exaggeration is revealed.
Every incident is such as has
occurred in Happy Valleys all over the country.
It
is
about their little worries and greater
troubles, their frank, homely goodness, their
ideals and their strivings and their love.
Near the close, Mr. Griffith has presented a climax of irresistible surprise and breathless effect,
a daring complication that only such artistry as
he brings to the film would permit. There are
many smiles and many laughs in “Happy Valley,”
a few tears and much good wholesome sentiment,

dramas, frankly lived, the players a little bewildered, very earnest and magnificently human.
“Personally, I am very fond of ‘A Romance of

Happy

It was like a holiday to me to
only hope the public will enjoy
the finished work as much as I did the production. I have tried to make the characters human,
just such persons as you and I.
I hope what
they do may hold the public’s interest, for it certainly held mine.”
“A Romance of Happy Valley” is the first
production Mr. Griffith has made in five years in
which he has confined himself to a social drama
dealing with homespun folks.

whom we know

very little.
true that most wealthy persons lead the

produce

Yet it is
most prosaic and uninteresting of lives, whereas
the doings of our good friends in denim and calico
aswarm with the most amazing romances, and
tragedies, and dramas of every kind.
“I once thought I had to husband my plots so
I would have enough to make pictures for a few
years more. But now I consider plots with scorn.
Drop in at any farmhouse, and let the good wife

13

Valley.’
it.

I


**EXHIBITOR'S ACCESSORIES**

**FOR THE EXPLOITATION OF**

**"A ROMANCE OF HAPPY VALLEY"**

An ARTCRAFT Picture

**OBTAINABLE**

**AT YOUR EXCHANGE**

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**FOR UP-TO-DATE EXPLOITATION IDEAS**

**WRITE TO THE**

**DEPARTMENT OF ADVERTISING AND PUBLICITY**

**FAMOUS PLAYERS—LASKY CORPORATION**

**487 FIFTH AVENUE, NEW YORK**
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of David Wark Griffith's Great Photoplay "A Romance of Happy Valley"

AN ARTCRAFT PICTURE

LILLIAN GISH HAS
FINE COMEDY ROLE
IN GRIFFITH FILM

Dainty Actress Seen as Country Girl in Splendid Picture of American Life

COMEDY again appears as a happy attendant to the playing of Miss Lillian Gish in her newest role, that of a country girl in "A Romance of Happy Valley" David W. Griffith's second Artcraft production, which will be shown at the .............. Theatre next .............. Miss Gish's efforts in comedy in "The Great Love" were rewarded by general applause from the critics. Under Mr. Griffith's direction she has created a new and delightful character, and her part as Jennie Timberlake in the new production is even more sparkling.

She appears as the only child of an idle, likeable farmer in the Ohio Valley country, a man who neglects his little fields but attends most industriously to his sleep. He wishes his daughter to dress as her mother did. To be confined to rural styles of a generation past, and at the same time array oneself to attract the interest of young John Logan Jr. is a supreme task for her girlish ingenuity.

Her trials are not entirely confined to fascinating the eyes of John Logan Jr., for her father is addicted to headaches, and oftentimes needs her attention in the night. So she arranges a signal system of quaint and effective simplicity. Miss Gish makes the character one of delightful whimsicalities, a unique and fascinating personality. The comedy is fuller than any Miss Gish has attempted in the past, and it becomes her with the same artistic charm as the sterner roles.

ROBERT HARRON IS
A COUNTRY BOY IN
GRIFFITH'S PICTURE

Noted Player Leading Man In New Photoplay "A Romance of Happy Valley"

ROBERT HARRON has shed a uniform and donned denim for the role of the cross-roads swain in David W. Griffith's second Artcraft production, "A Romance of Happy Valley" which will be shown at the .............. Theater next ..............

A fastidious lodger at his father's boarding house tells him fascinating stories of how men make as much as $85 a week in New York City. Weeds that stubbornly cling to their birthplace and a peevish plow convince him that New York is the place where he belongs. His quick-tempered daddy vetoes the idea, but as John Logan Jr., Mr. Harron runs away in the night. He becomes a struggling inventor in New York, baffled by a toy frog that will not jump. And he stays away much longer than he told Jennie Timberlake he would before he returned to Happy Valley, and he had asked her to wait for him.

But in the end he made more than $25 a week, so much that he could return home at any time. For that homing, Mr. Griffith has created a scene startling in ten- ten- and unique in denouement and which represents Griffith craftsmanship in its highest, a scene of superlative charm and power.

The artistry which Robert Har- Har- Rosen has achieved under Mr. Grif- Griffith's direction is presented with the utmost polish in his playing of this role. With Mr. Harron and Miss Gish in the cast appear George Fawcett, Miss Kate Bruce, Bertram Grassby, Frances Parks, Adolphe Lestina, George Nicholls and Porter Strong.

HE WAS A STRANGER,
THEY TOOK HIM IN;
ALAS! 'TIS EVER THUS

One of Many Incidents in D. W. Griffith's "A Romance of Happy Valley"

IS the stranger ever safe? Everyone is a stranger outside his own little circle of acquaintances, yet a stranger generally seems to be considered legitimate prey for tricks and wiles and questionable practices, one to be treated with suspicion and coldness.

Always society apparently has considered the stranger in the same light. The Pharisees are infamous for their treatment of the unknown traveller in Biblical days; and the historic and gentle precept: "He was a stranger and I took him in," has been largely followed by the popular and slangy interpretation of the phrase "took him in."

It was in the plight of a stranger that David W. Griffith found one of the most impressive and vivid climaxes in his second Artcraft production. "A Romance of Happy Valley," which will be shown at the .............. theatre next ..............

The wrongs visited upon the stranger even by those kind, honest and considerate towards those they know, have afforded abundant material for the dramatist, but in the hands of Mr. Grif- Griffith the situation has assumed a new effectiveness. It is doubtful if in all drama and literature there is a meeting with more suspense, more thrills and greater surprise than those attending the coming of the stranger to Happy Valley. Persons who are inconsiderate of strangers will never forget it, and after all, that about means everyone, doesn't it?
LIVES ON TOAST 
AND BUTTERMILK

Kate Bruce, Griffith Player Has Great Record

K ATE BRUCE, who plays the role of the mother in D. W. Griffith’s second Artcraft production, “A Romance of Happy Valley,” which will be shown at the ……………. Theater next ……………., has not eaten a meal of meat or vegetables for eight years. She has entirely forgotten the flavor of fat steaks and browned chicken; the crisp tenderness of the goodly vegetables.

Miss Bruce’s success as a screen actress is contemporaneous with her successful solution of a most difficult health problem. She lives on buttermilk, toast and ice cream. Her endurance is equal to all the demands of the camera, and her energy is sufficient to permit her to do much patriotic work, and a great amount of ministering to the sick. For there is magic in her nursing efforts.

With the assistance of Mr. Griffith’s directing, Miss Bruce has developed a distinct type of mother for the screen. In “A Romance of Happy Valley,” she has opportunity to show her ability to full advantage. The support is excellent.

NEW FAWCETT ROLE

ENGAGED twelve months ago to play a certain role, George Fawcett, the veteran screen player, finally has an ideal part in David W. Griffith’s splendid picture production, “A Romance of Happy Valley,” which is being displayed at the ……………. Theatre this week. He is the landlord of a country hotel and in the portrayal, Mr. Fawcett does some of the most difficult acting of his career. The situation at the close of the picture is one of the strongest ever seen in any photoplay and must be seen to be appreciated.

NEW GRIFFITH FILM

REVEALS BIG CRISIS

“A Romance of Happy Valley” Strong Photoplay

D W. GRIFFITH has switched from royalty to the “old folks at home,” from uniform and bursting rockets to drab denim and the old oil lamp, in his second Artcraft picture, “A Romance of Happy Valley” which will be shown at the ……………. theatre next …………….

The man who was sought by the British and French Governments to produce the dramatic epic of the war, “Hearts of the World,” has turned to the land where the toll gates hang in the highways and the keepers drowse in the sun, for the story and the scenes of his new production, “Hearts of the World” and “The Great Love” portrayed life in a crisis. “A Romance of Happy Valley,” reveals a crisis in life.

With his repeated triumphs in great productions, many have associated Mr. Griffith almost exclusively with tremendous spectacles, with thunderous dramas, and the sweep and rage of battle. In “A Romance of Happy Valley,” his genius is devoted to the chronicling of simple American life. With such themes, he won his earliest fame by presenting them with unrivalled charm and superb accuracy.

SUPERB PHOTOPLAY

DAVID W. GRIFFITH’S superb photoplay of homely life in Kentucky “A Romance of Happy Valley,” which is on view at the ……………. theatre this week, is a superb photoplay with situations of peculiar heart appeal and tremendous dramatic power. Mr. Griffith never has displayed his genius as producer to greater advantage than in this excellent photoplay. Lilian Gish, George Fawcett, Robert Harron and Kate Bruce are the principals of the cast.

TOOK CHARACTERS FROM SIMPLE LIFE

Well Utilized by D. W. Griffith in “A Romance of Happy Valley”

THE characters in “A Romance of Happy Valley” are such persons as D. W. Griffith knew in his boyhood days when he rambled through the valleyed uplands along the Ohio River in Kentucky and Indiana and Ohio. Simple folk they are who lived and loved and had their weariness and woes all in one small area.

From the lives of the keeper of the country boarding house, his family and his neighbors, he took less than ten years for his story. With their little schemes and their, great sacrifices, with trivial events that drove them to far-reaching actions, with the urge of their lives and its penalties and rewards, he drew the details of the drama. It is so simple it seems a tale about one’s neighbors; so forceful it seems all life in one white flame.

It pounds home no propaganda, it thumps no pulpit; it is without sermon or moral, only such as life teaches in its quiet way. The Griffith mastery conceived it, the Griffith artistry produced it, which promises well for “A Romance of Happy Valley.” It will be shown at the ……………. theatre on ……………. next.

PLAY WITH A MORAL

DAVID W. GRIFFITH’S superb picture “A Romance of Happy Valley” which is the attraction at the ……………. theatre this week, is a photoplay with a distinct moral. It is a story of simple folk, but its treatment is so powerful as to make it a screen classic whose power for good is far reaching and effective. The various roles are charmingly portrayed, the principals being Lilian Gish, Robert Harron, George Fawcett and Kate Bruce.
Dear Madam:—

We are pleased to inform you that David W. Griffith's great photoplay, his second Artcraft picture, "A Romance of Happy Valley" will be displayed at our theatre on ............... next.

Mr. Griffith is famous as a producer of great spectacles and his production of "The Birth of a Nation", "Intolerance", "Hearts of the World", "The Great Love" and other photoplays, have made his name celebrated in cinema history.

He has revealed a powerful story of humble rural life in "A Romance of Happy Valley," one that will prove delightful to every spectator. It is filled with stirring action, suspense, thrills and surprises, the final scenes being of exceptional dramatic power. It is in every respect a photoplay that no lover of the best the cinema art affords, can afford to overlook.

The various roles are in excellent hands. Chief among the players are ever delightful Lillian Gish, Robert Harron, a prominent leading man, George Fawcett, a veteran player, Kate Bruce and Lydia Yeamans Titus.

We recommend this play to you most heartily and will be glad to welcome you at any time during its display at our playhouse.

Yours sincerely,

........................
Manager
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "A Romance of Happy Valley"

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE __________

DEAR MADAM:

It affords us pleasure to announce that David Wark Griffith's superb photoplay of homely rural life, "A Romance of Happy Valley," will be shown at our theatre next .........

This is a remarkable production which we heartily recommend to our patrons.

Yours sincerely,

Manager _____________

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE __________

DEAR MADAM:

Beginning next ............., "A Romance of Happy Valley", a delightful photoplay of rural Kentucky life, produced by David W. Griffith, one of the foremost cinema producers of the country, will be our attraction de luxe for the season. This picture should prove one of the finest ever shown at our playhouse. Don't miss it.

Yours sincerely,

Manager _____________

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE __________

DEAR MADAM:

We beg to announce that David W. Griffith's splendid photoproduction "A Romance of Happy Valley", will be shown at our theatre today. This is said to be one of the finest rural dramas ever produced and it doubtless will be one of the greatest attractions ever displayed at our playhouse.

Yours sincerely,

Manager _____________
ADVERTISING POSTERS AND SLIDE FOR
“A ROMANCE OF HAPPY VALLEY”

D.W. GRIFFITH'S "A ROMANCE OF HAPPY VALLEY"
A PAGE FROM THE BOOK OF LIFE

Twenty-four Sheet

One Sheet

One Sheet

Three Sheet

Six Sheet

Three Sheet
PAULINE FREDERICK .................. "RESURRECTION"
ENID BENNET .................. "THE BIGGEST SHOW ON EARTH"
SESSUE HAYAKAWA ........ "THE WHITE MAN'S LAW"
JACK PICKFORD ........ "MILE-A-MINUTE KENDALL"
DOROTHY DALTON ........ "THE MATING OF MARCELLA"
MARGUERITE CLARK .................. "PRUNELLA"
CHARLES RAY .................. "HIS OWN HOME TOWN"
WALLACE REID ........ "BELIEVE ME, XANTIPPE"
BLACKTON'S .................. "MISSING"
LINA CAVALIERI .................. "LOVE'S CONQUEST"
VIVIAN MARTIN .................. "VIVETTE"
PAULINE FREDERICK ........ "HER FINAL RECKONING"
SESSUE HAYAKAWA ........ "THE BRAVEST WAY"
WALLACE REID ........ "THE FIREFLY OF FRANCE"
ENID BENNETT .................. "A DESERT WOOING"

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
DOUGLAS FAIRBANKS ........ "MR. FIX-IT"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
ELSIE FERGUSON .................. "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS ........ "SAY, YOUNG FELLOW"
GEORGE M. COHAN ....... "HIT THE TRAIL, HOLLIDAY"
HOW TO ADVERTISE
D. W. GRIFFITH’S
GREAT STORY OF VICTORY
"THE GREATEST THING IN LIFE"
An ART’CRAFT Picture
STOCK PRODUCTION CUTS AND MATS
ON
D. W. GRIFFITH'S GREAT STORY
OF VICTORY

"The Greatest Thing in Life"

ISSUED IN SETS OF TEN
CONSISTING OF
Five One-Column Cuts and Mats
Three Two-Column Cuts and Mats
Two Three-Column Cuts and Mats

CAN BE HAD ON APPLICATION
ALWAYS OBTAINABLE AT YOUR EXCHANGE
Interesting Notes on David W. Griffith and His Latest Artcraft Picture, “The Greatest Thing in Life”

DAVID W. GRIFFITH PRODUCER

Ranking among the very foremost of American motion picture producers, David Wark Griffith has produced numerous screen classics which stand as exemplars of the best the cinema art has thus far presented to the world. It is perhaps unnecessary to state that Mr. Griffith created those wonder pieces, “The Birth of a Nation,” “Intolerance,” “Hearts of the World” and “The Great Love,” all of which are brilliant evidences of his artistry and painstaking attention to detail. There is as much difference between Griffith pictures and the ordinary screen productions, excepting only those of Cecil B. De Mille, Thomas H. Ince and Maurice Tourneur, as there is between the Polar night and the brassy sun of the tropics. The Griffith picture, in point of conception, breadth of idea, splendor of execution, artistic portrayals, massiveness, photography and general excellence is unexcelled. In his new Artcraft picture, “The Greatest Thing in Life,” all the qualities of production which have made Mr. Griffith famous, are richly in evidence. The theme of this superb picture, which deals with love and war, is that patriotism and love of country through which men regain their souls and after many trials, find themselves, constitute the greatest thing in life insofar as the material welfare of humanity is concerned. Mr. Griffith has produced another photoplay in “The Greatest Thing in Life” which will stand indefinitely as a monument to his genius, craftsman ship and enterprise.

THE AUTHOR.

The author of “The Greatest Thing in Life” is Captain Victor Marier, a writer and soldier of reputation and merit. Captain Marier himself has witnessed some of the scenes he has so faithfully incorporated in his realistic story.

THE STORY.

Edward Livingston, a rich dilettante, who believes himself to be socially superior to all with whom he comes in contact, is chagrined to discover that he loves Jeanette Peret, the vivacious, beautiful but humble daughter of Leo Peret, keeper of a cigar and newstand in New York. He rebels against his passion in vain, for he believes that marriage with such a girl must inevitably shatter his dreams of social prestige. He quarrels with her one day and when she drives him off, he sends her father one thousand dollars on learning that his health demands that he return to France. Neither Jeanette nor her father know who sent the money and Livingston does not reveal the secret. Jeanette accompanies her father to France where she dreams of making a noble match. Instead of this, she meets Monsieur le Bebe, a great uncouth green grocer who eats garlic, but who falls violently in love with her and to whom she reads poetry. The war breaks and the village is attacked by the Germans. There is a secret telephone in the cellar of the Peret home and information is regularly sent thereby to the French lines. Meanwhile, Livingston has become an officer in the American fighting forces and he is seeking news of Jeanette. The Germans take the village and trace the telephone to the Peret home. Monsieur le Bebe is wounded and hidden in the cellar by Jeanette. As the Huns are beating down the door of their hiding place, Jeanette telephones their danger to the French lines and Livingston receives the message. He leads a rescuing party and reaches the Peret house just as the Germans batter down the door. The girl and her father are saved, but Monsieur le Bebe dies from his wounds. Livingston, after months in the trenches and bitter privation, has found himself and he and Jeanette plight their troth.

THE PLAYERS.

An excellent cast has been provided for “The Greatest Thing in Life” by Mr. Griffith. The stellar role is in the hands of Lilian Gish, whose artistic work in “The Great Love” will be remembered. Robert Harron plays opposite to her, while other capable players in the cast are Adolphe Lesterina, David Butler, Elmo Lincoln, Edward Peil, Kate Bruce and “Peaches” Jackson.

THE PHOTOGRAPHER.

One of the ablest cameramen in the country is George W. Bitzer, who photographed many of Mr. Griffith’s master productions. He is responsible for the splendid photography in “The Greatest Thing in Life,” and his craftsmanship in this picture doubtless will be recognized as that of a master of his craft.

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Back Cover
Latest releases
David Wark Griffith’s Latest Artcraft Production, “The Greatest Thing in Life” Teaches Salutary Lessons

Story Deals With Love and War and Tells How a Snobbish Society Man Found His Soul When He Met and Loved an Humble Though Poetic Girl.

Edward Livingston, capitalist, clubman, bon vivant and man about town, sadly realizes that when he appears on the streets, there is none in New York worthy to associate with him. What distresses him most is the fact that he is violently in love with Jeanette Peret, a cigar girl from whom for a year or more he has been accustomed to buy his cigars.

Finding her engaged with a jaunty customer one day, he becomes jealous and bluntly avows his love for her. Being a man of blunt speech he reminds her injudiciously that she is a simper, fit only to marry a simper and to rear a brood of simpkins. He escapes before the indignant Jeanette can vault over the counter at him. Some days later he hears that Mons. Peret is ailing and in need of funds with which to return to his beloved France. Livingston sends him $1,000 by a messenger with a note that the money was in payment of a good deed done in behalf of the sender.

Peret is overjoyed and strangely enough, he recalls the good deed, which however, never existed. So with Jeanette he returns to France unaware of the identity of his benefactor. Peret’s health is somewhat restored in France, but for a fall sustained when he seeks to embrace Mlle. Peaches on a stairway, he might have been restored completely to health. When news of the accident reaches Livingston, he goes to France, seeks Jeanette and apologizes for his rudeness.

But Livingston finds his love making is not as smooth as he anticipated. Jeanette is loved by Mons. le Bebe, a grocer, whose greatest vice is the eating of garlic. Jeanette dreams constantly of a wonderful lover and she reads Chanticleer to Mons. le Bebe with great enthusiasm, for therein is a lover after her heart. Being practical minded, Mons. le Bebe fails to go into raptures over a rooster which Jeanette calls a golden sunbird, but which he recognizes as a chicken, he having once kept a flock of them in his back yard.

Jeanette makes up her mind that Livingston is not the man she is seeking when she sees him fall into a rage because two children touched his tailored knees with sticky fingers. So she makes up her mind to accept le Bebe on his promise to stop eating garlic, which indeed is a great concession for him to make. War with Germany is declared and le Bebe marches off to the front with Jeanette’s blessing. He is wounded in a skirmish and Jeanette and her father hide him as the Germans enter the village.

Livingston meanwhile has donned an officer’s uniform in the struggle against autocracy. Although he despises his fellow soldiers, he is a brave man. But when one of his whiskered fellow soldiers saves his life at the risk of his own, he becomes the soldier’s friend. Manliness comes to him slowly, and he laughs when one of his comrades offers to trade one big cootie for two little ones.

Before retreating from the village, the French had placed a telephone in the basement of Peret’s home. Peret telephones news of the Germans to the French with such success that the Huns start forth to discover and destroy the source of information. Mons. le Bebe is wounded in an engagement and carried to the Peret house where he is covered with sand and thus escapes capture. Jeanette is telephoning when the Germans force their way in as word comes that the Americans are advancing to the rescue.

Jeanette’s message is received by Livingston who in turn, sends her another weightier message. Le Bebe, though dying, defends Jeanette against the Huns with valor and dies as Livingston and the oncoming Americans enter the village. The Germans are driven away and as her grief over the passing of le Bebe dies away, Jeanette opens a store where doughnuts and home-made pies are sold to the troops. Of course, Livingston is her best customer and in the end all ends happily for Jeanette and her soldier sweetheart.
Press Review of “The Greatest Thing in Life”
To Be Sent to the Newspapers Immediately After the First Display of
David W. Griffith’s New Photoplay.
An Artcraft Picture.

David W. Griffith’s Splendid New Artcraft Picture
“The Greatest Thing in Life,” An Artistic Triumph

David W. GRIFFITH, master producer, scored
another artistic triumph when his latest Art-
craft photoplay of love and war, “The Greatest
Thing In Life,” was presented before an enthusi-
astic audience at the _______ theatre yesterday.
The photoplay introduces dainty Lillian Gish, one
of the most charming screen players in the country.
Robert Harron and other notable players, all of
whom appear to excellent advantage in this remark-
able production.

What is “the greatest thing in life?” The title,
which may appeal as unusually comprehensive, is suggested
by the theme of the play. The greatest thing is some-
what different to nearly every person; but Mr. Griffith has
selected what he believes to be the greatest thing for the ma-
jority of persons, as the founda-
tion for a drama of fasci-
nating variety and arresting
strength.

Mr. Griffith dips again into
the ferment of the Western
Front for the climax of his
story. Americans are in the
majority among the charac-
ters in the cast. The romance
of the girl is touched with a
charm of internationalism,
but the pursuing action is staunchly typical of
America.

The happy blending of delicacy and strength which
is conspicuous in Mr. Griffith’s unrivalled mastery
in screen craft, has seldom appeared to more forceful
advantage than in this superb photoplay. General
whimsicalities are offered in contrast to situations
of electric suspense and attacking strength. The
action mounts with agreeable speed to the intense
energy at the close, which is characteristic of all
of Mr. Griffith’s productions.

The story deals with a young American who is
the social harvest of pampering circumstances; with
a blithe and merry maiden who is entertained with
dreams; and with a sturdy young Frenchman, a
green grocer, loyal to his garlic-fed palate until love
complicates his menu and many other things.

Mr. Griffith has given his idea in a motion pic-
ture that further strengthens his reputation of be-
ing one of the master producers of the screen. Its
characters are as vivid to the spectator as old
friends, definite in their contrasts and tempting in
their association.

The story moves alertly
from the moment the charac-
ters are introduced, their
foibles outlined with mirthful
effect. It presents a penetra-
ting study of humanity, but all
analysis is immersed in the
pleasant excitement that pre-
sides as one scene rises to an-
other in fascination complica-
tion. The climax is a tumult
of forceful action, weighed
with suspense.

For each character, Mr.
Griffith suggests the greatest
thing in life, slightly different,
perhaps, but the same in the
final estimate. As a drama,
it makes attendance a delight,
as a profound study of hu-
mainty, its momentous theme
will recur to the spectator for many weeks.

The picture includes some of the most beautiful
photographic scenes Mr. Griffith has ever presented,
several of them secured while he was in France.
Among them are photographs of the Marne river
and Chateau Thierry.

The cast includes the regular Griffith players,
Miss Lillian Gish, Robert Harron, Kate Bruce,
Adolphe Lestina, and others selected for particular
fitness to the parts including David Butler, Elmo
Lincoln, Edward Peil, and “Peaches” Jackson. All
acquitted themselves creditably.
NEW STRINGS FOR YOUR BOW.
A CHAT WITH EXHIBITORS
BY
GORDON H. PLACE
CONCERNING
D. W. Griffith's "The Greatest Thing in Life"
An Artcraft Picture

Here is a Chance for Unlimited Free Publicity.

How long has it been since the breeziest and most progressive paper in your town has used a symposium of the views of representative men and women?

You know the interest with which the people read such articles, don't you? Everybody wants to know what everybody else thinks about the same subject, and everybody talks about the opinion expressed by the others.

Suggest to the city editor of the snappiest, livest newspaper in your town—the one you advertise in—that he have his reporters collect a series of brief "thumbnail interviews" with the prominent men they come in contact with, using their answers to the question: "What is the greatest thing in life?"

Explain that it will take no time of the reporters from their regular work; that they can get the answers on their customary rounds; and that the greater variety of answers from the greater variety of people, the more readable and interesting the symposium will be.

A girl in the newspaper office can do it by telephone, calling up ministers, doctors, soldiers, financiers, merchants, pawnbrokers, lawyers, clubwomen and a reformer or two. Suggest that the police reporter get the views of a noted crook, and of the city and county jailers.

Stage this to come about a week before you announce the showing in your theatre of D. W. Griffith's "The Greatest Thing in Life," an Artcraft picture, and you will have a tieup that will make the whole town talk about the picture and will bring many an extra purchaser to your box office.

Remind Them Of These

Remind the public that this is another David Wark Griffith picture under the Artcraft banner.

Don't let the public forget his other triumphs:
"The Birth of a Nation"
"Intolerance"
"Hearts of the World"
"The Great Love"

Tell 'Em About It.

Lillian Gish and Robert Harron were big characters in "The Great Love."

Don't forget to let your public know that they are playing together again in "The Greatest Thing in Life."

What they did in "The Great Love" set a high standard for them to follow in any subsequent play in which they might appear together.

But they've reached that high standard, and passed beyond it. Tell your people about it. They'll want to know and to see the picture.

Some Strong Advertising Points.

Here are just a few of the big points to emphasize in your advertising:

Photographic effects, absolutely new to pictures, evolved by a crippled soldier in France, are used for the first time.

The apple blossom scene in Normandy is a poem of idyllic beauty.

The great climax is on the Marne, made glorious in our own history by America's soldier sons.

New and splendid airplane battle stunts are filmed. The war stunts strike a new note. Not the everyday news pictures, but big dramatic stuff from new angles.

Builds steadily up to a smashing climax—one of the biggest in motion pictures. There's no sagging of interest at any point in the picture.

The lighter element is furnished by an unique character, and a brown-eyed baby that will win everyone's heart.

Use these Lines in your Advertising.

Having passed through the cauldron of war, the haughty clubman, with his petty prejudices and jealousies burned away, wooed the little cigar counter girl like a real man. War is a great leveler and develops the greatest thing in life.

What is caste to those who have endured a common sorrow, who have suffered a common peril? War has broken many a shell of social precedent, but never a stranger mating was caused than that of Jeanette Peret and Edward Livingston in "The Greatest Thing In Life."
D. W. Griffith's Story of Victory

D. W. Griffih presents
"The Greatest Thing in Life"

An ARTCRAFT Picture
Personally Directed by D. W. Griffith

First he produced
"The Birth of a Nation"
Then
"Intolerance"
Followed by
"Hearts of the World"
and
"The Great Love"
Now he gives you
"THE GREATEST THING IN LIFE"
Are you coming to see it? You bet you are!
But you'd better come early.

Strand Theatre
Monday - All Week
Prices 50c. to $1.00

DEATH for the Huns who were beating down the door.
Life for the American girl, trapped behind it.
And for the American boy who led the Yanks, the one who threw the grenade, the greatest thing in life.

What is the greatest thing in life? Victory? The veteran's first view of the Statue of Liberty after the end of the war? Or—just what is it?
D. W. Griffith will show you in the newest production from the hand of the genius who made "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."
Lillian Gish and Robert Harron are in it.

D. W. Griffith presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith

Strand
Broadway at Main Street
Monday and All Week
Price 50c. to $1.00
LIKE the shadow on the earth of a cloud crossing the sun, the creeping barrage went forward.

From artillery, miles back, the shells dropped death on the German trenches.

Behind the protecting curtain the Yanks advanced, bayonets ready, grenades in hand.

Above, a bombing aeroplane darted like an angry wasp through the reek of battle.

Now you are in the midst of it with an American boy. Now you are back of the German lines where the girl he loves is in peril.

The Yanks are coming! But will they reach her in time?

It's a moment of terrific suspense!

For the first time in motion pictures you are taken into the line back of a creeping barrage. For the first time you charge side by side with the army of Yanks over No Man's Land.

It shows you why the Germans had to quit.

Robert Harron is the American boy. Lillian Gish is the girl. You saw them in those wonderful D. W. Griffith pictures "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."

The producer? That's easy. Of course it's another D. W. Griffith production.
WHAT would you ask for if the gods decreed that the one thing you wanted you could have?
You'd want the greatest thing in life, wouldn't you?
Well, what is the greatest thing in life?
Victory? Money? Love? The Distinguished Service Cross? The Sight of home at the end of the war?
Or is it—
—the glorious thing that an unenvied American youth found in France in the midst of battle, the thing that brought him all that's really worth while? Is it that?
D. W. Griffith has that answer for you in his newest production.
Lillian Gish and Robert Harron are in it and the great creator of "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love" with his magic has woven around them a motion picture story that takes its fit place among the photoplay masterpieces that will live forever.

D. W. GRIFFITH
presents
"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith

(Display Big the Name of Your Theatre, Dates of Showing, etc.)
ON the fingers of one hand you can count all the motion pictures produced by that splendid screen genius, D. W. Griffith, in the last five years. Here is the list; Check them for yourself:

"The Birth of a Nation" — One!
"Intolerance" — Two!
"Hearts of the World" — Three!
"The Great Love" — Four!
And — Five!

D.W. GRIFFITH

Presents

"The Greatest Thing in Life"
An ARTCRAFT Picture
Personally Directed by D. W. Griffith

Story by Capt. Victor Marier.
Photographed by G. W. Bitzer

Lillian Gish and Robert Harron are in it, a wondrous tale of an American snob, who found in France's trenches, amid death and muck, life's most precious gift. What was the gift? Come and see!

RIVOLI
Monument Square
Monday - All Week
Prices 50c. to $1.00
D. W. Griffith’s Great Story Of Victory

That Girl In France

What do you know about that French girl that your soldier-boy, back victorious from the war, is going to tell you about? Are her clothes startling? Do the skirts show her hose? Is she the “Frenchy” sort of person you imagine her to be? D. W. Griffith’s newest motion picture introduces you.

Lillian Gish portrays the girl. Her two love affairs don’t go quite smoothly. Garlic fumes bathe one of her idols and the other is scarred with a sneer for all mankind. But a war well-won makes a tremendous difference! There are worse things than garlic, and cads can change. Meet that girl your boy knows in France.

D.W. GRIFFITH

Presents

“The Greatest Thing in Life”

An ARTCRAFT Picture


(Give Big Display To Theatre Name And Dates Of Showing)
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
“THE GREATEST THING IN LIFE”
An ARTCRAFT Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
- Two one-sheets
- Two Three-Sheets
- One Six-Sheets
- Rotogravure, one-sheet
- One twenty-four sheet

Photos
- 8  8x10 black and white
- 8 11x14 sepia
- 1  22x28 sepia
- 8x10 photos of star

Cuts and Mats on Production
- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star
- Five one-column
- Three two-column
- Two three-column

Series of Advertising Layouts:
- Mats
- Slides
- Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of David W. Griffith's New Photoplay, "The Greatest Thing In Life."
An Artcraft Picture.

THRILLING SCENES IN LILLIAN GISH'S NEW WAR PICTURE
Superb Griffith-Artcraft Picture "The Greatest Thing In Life."

ONE of the most remarkable scenes that has thus far been shown on the screen, is in D. W. Griffith's new Artcraft photoplay, "The Greatest Thing In Life," with Lillian Gish in the stellar part which will be shown at the . . . . . . theatre next . . . . . The war has swept over a French village in which a young French-American girl, Jeanette Peret, the character portrayed by Lillian Gish, is living with her father. Hammered by the death storm from the great guns, they have taken refuge in an underground dugout.

As the French are leaving, pressed back temporarily by the Huns, a French officer shows Jeanette's father how the water jar opens with a secret spring and discloses a telephone.

"When the Huns come," the lieutenant tells the old man, "You can serve France by using it."

The old man tries his best to send the message but he is wounded and his daughter undertakes to send it. With the Huns pounding at the door, killing and slaughtering as they come, the girl takes up the field telephone. At first no one will answer.

At last, when it seems as though her heart must burst, a voice comes at the other end of the telephone. It is the voice of the fastidious, dandified young lover from America whom she had flouted. That far-off "hello" heard through shot and shell, means more to her than the hope of rescue from the beasts who are beating down her door; it means that the man she loves has found his soul in the mucll and glut of the trenches.

New honors await Miss Gish when this vivid and wonderful emotional scene is presented to the public. She is splendidly supported, her leading man being Robert Harron, an actor of ability and wide popularity.

LILLIAN GISH HAS CHARMING ROLE IN BIG GRIFFITH FILM
Paramount Star Rollicking Girl in "The Greatest Thing In Life."

To see Miss Lillian Gish as Jeanette in "The Greatest Thing In Life," is to see her in a role entirely different from any in which she has recently appeared. The picture is an Artcraft production by David Wark Griffith and will be shown at the . . . . . . theatre next . . . . . .

It presents Miss Gish as a rollicking girl, half hoyden, half dreamer. Her old father, who is homesick for his native France, keeps a little tobacco and news-stand in New York City. Jeanette has to tidy up the living rooms, and attend customers.

Very happy is she with today, but tomorrow is of great interest, too, for then will come her hero, a strong, brave man who loves the world as she does, and likes to dream too. At first she thought Edward Livingston might be the man. He was an elegant New York chap, but he called her a simp one day, and left before she could really express her thoughts with the vigorous force she deserved.

Then she went to France with her Daddy. When a young giant with a basket of vegetables arrived for the daily delivery at her Aunt's shop, and found the American girl wonderful, Jeanette had a new hero to consider. But he would eat garlic, and Cupid never rode to conquest on the waves of garlic fumes.

Livingston visited France, crossing the ocean to deliver an apology. He shared her delight in poetry and he was clean and fine, but he hated children. She knew then he could never be her ideal, and she returned to Mon. le Bebe. Then war changed many things for little Jeanette. It changed Livingston too. And in the end she knew Livingston was her ideal.

NOSTALGIA STARTS TROUBLE IN BIG NEW GRIFFITH PHOTOPLAY
Character Fatefuly Affected in "The Greatest Thing in the World."

HOMESICKNESS started all the excitement that furnished the story for "The Greatest Thing In Life." D. W. Griffith's superb Artcraft picture, which will be shown at . . . . . . theatre next . . . .

It was an old man who suffered from it, Leo Peret. Nostalgia was what the doctor called it. So seriously did it affect Leo Peret, that the doctor told his daughter Jeanette, if he didn't return to his native France he would die.

Where was the money coming from? She didn't know and certainly he didn't. All they had was a small tobacco and news-stand. It came one afternoon from the most surprising source, two $50 bills. They never knew just who sent it, only they thanked him again and again in their prayers.

But it was the man who had insulted Jeanette, more thoroughly than any person in her merry young life. One day Edward Livingston walked up to the counter, bought a package of cigarettes, and said, "I love you, I have loved you for a year. But you are only a simp, fit to marry a simp, and become the mother of Simpkins."

Livingston was rich and proud, and most selfish. She met him again, later, in France, where her father regained his health in the life he loved and had missed so long. He did a valiant thing for France, too.

And Livingston, after being in the uniform of our soldier boys for a few months, decided she was not to marry a simp after all, unless he was one. And he wasn't for he became a hero and a man's man, and the leading character in a story of conquering strength and fascination.
HIDES SWEETHEART AWAY FROM HUNS
Thrilling Situation in “The Greatest Thing In Life.”

HOW to hide her sweetheart, with the Huns walking upstairs, and he too injured to move further, is one of the exciting situations Jeanette Peret has to face in “The Greatest Thing in Life,” D. W. Griffith’s latest Arctraft picture which will be shown at the Theatre next. Dainty Lillian Gish has the stellar role. She was too heavy for the slender girl to carry, and her aged aunt couldn’t aid much. All about her were sacks filled with sand, protecting the family from the Hun bombardment of the village. Then came the inspiration. They would bury him in the sand. Sack after sack was dragged from the walls, and emptied over the suffering soldier of France, until only his face was visible. But he must breathe. And he would smother while the Germans were making their search. But discovery meant death for all.

Then he winced. Something under him was hard. He started to remove it. In his hand he held a cigarette holder that he carried always. Instantly the plan was completed. A handkerchief with a square removed from his mouth, was put over his face. The stem was placed between his lips. Then all was covered, with just the rim of the holder visible in the sand. The Germans looked, but did not see it. They threatened, bullied andprod- ded and poked, but found nothing.

At last they left, and Mon. le Bebe was safe. Not for long, however. The affairs of Mon. le Bebe and little Jeanette are an absorbing part of the new Griffith drama, which is one of the finest that has ever been presented by that master of the motion pictures.

SNOB IS LEADING ROLE IN PICTURE
But Livingston Is Brave Man in “The Greatest Thing In Life.”

ONE of the leading characters in D. W. Griffith’s new photoplay, “The Greatest Thing in Life,” which will be shown at the Theatre next, is a snobbish and fastidious young aristocrat. Edward Livingston, a role charmingly played by Robert Harron. Lillian Gish has the stellar role.

Edward is a languid young man, one of the variety known in the “young set” of society as a “tame cat.” He lives in a palatial bachelor apartment. A man servant meets him at the door and spares him the physical wear and tear of hanging up his own hat.

Considerably to his own alarm and chagrin he finds himself falling in love with Jeanette Peret (Lillian Gish) who sells him cigarettes at her father’s tobacco shop. Half to get her out of his sight, half to atone for a rudeness, he sends her the money to take her old father who is ill, back to France. But, no sooner has he done so than France seems also to call to him.

Over there, he is disgust to find himself a rival in love against a French peasant with a hand like a ham but a good stout, stupid heart. Down in the mud and reek of the trenches he learns his lesson. It is borne in upon him that there is a greater aristocracy than that of wealth—an aristocracy of courage.

When, in the unraveling of the story, a detachment of Yankees rescue the girl from a band of battle-maddened Huns, it is the former dandy who leads them like a demon of conflict. In Edward Livingston, Mr. Griffith has made a character who will live in the literature of the screen.

CREEPING BARRAGE SPLENDIDLY SHOWN
Remarkable Scene In “The Greatest Thing In Life.”

A GREAT deal has been written about that wonderful device of modern warfare—the creeping barrage. For the first time a creeping barrage has been put on the screen with really graphic details by D. W. Griffith in his new photoplay “The Greatest Thing in Life,” in which Lillian Gish has the stellar part and which will be shown at the Theatre next.

It is a remarkable battle scene. No printed words can adequately describe this curtain of fire under the protection of which our Yank boys have repeatedly marched into the Hun trenches. You can see the heavy smoke clouds sweeping forward as though by the force of some unseen giant hand moving steadily toward the enemy trenches on a hill crest. You can see the shells exploding. It is so vivid that you can almost hear the crash.

Through the curtain of cloud a bombing aeroplane takes its perilous flight: now up almost in the real clouds; now darting like an angry wasp through the smoke and reek of the battle, just about the trenches.

The creeping barrage is a development of this war. Before the days of such intensive artillery fire such a tactical device was never dreamed of. This is the first visualization available to those at home.

Wonderful War Picture

DAVID W. GRIFFITH’S remarkable war picture, “The Greatest Thing in Life,” which is being shown at the Theatre this week, is a wonderful photoplay, both in the high quality of the acting and the superior direction and photography it evidences. Dainty Lillian Gish and Robert Harron have the leading roles and the support is in every way excellent.
Dear Miss Morrison:

At a little dance some months ago I saw a charming girl dancing at different times with two most absurd looking men. One was plainly a member of the "snobocracy," white-skinned, oval-faced and soft-voiced. The other was fat and beef-like. Naturally I wondered why that fine girl was wasting her time, talents and beauty on such bores.

Yesterday, in a motion picture, I saw another member of the "snobocracy." There was no dancing this time. Instead, machine guns scattered death. Would you believe it, that so-called "sissy" was transformed? He dashed through the most terrible rain of machine-gun bullets. He ignored bombs dropped from the aeroplanes that did terrifying "stunts" directly above.

Why? To save a charming girl! He, the "sissy" had been made a MAN.

Down in the cellar of the house where the girl was imprisoned a fat beef-like man --- in the uniform of the French Army! --- lay wounded. Over him stood the charming girl. Outside the door the Hun horde pounded --- to get THE GIRL.

Rising, it seemed with the strength of a god, the beef-like man threw himself upon the Boches that burst in upon them.

That photoplay was

D. W. GRIFFITH'S "THE GREATEST THING IN LIFE."

his latest Artcraft Picture.

Before I saw it I couldn't understand the girl at the dance. Now I can! She knew there was such a thing as a Brotherhood of Man. And she was a member.

You'll be a member too if you see this Griffith masterpiece. It will be here all week.

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "The Greatest Thing in Life"

Dear Miss Morrison:

What is the greatest thing in life? Is it Love, Faith, Hope, Sympathy? Is it, perhaps, Life itself?

D. W. Griffith's newest Artcraft Picture, "The Greatest Thing In Life," takes you from America to the French Battle-Front, through the trenches, through shot, shell and bullets. Up in the air in an aeroplane doing terrifying "stunts" the quest still goes on. What IS the greatest thing in life?

Depend on D. W. Griffith to tell you! All week.

Yours sincerely,

Manager

---

Dear Miss Morrison:

You will see the greatest climax ever seen in motion pictures in D. W. Griffith's newest Artcraft Picture, "The Greatest Thing in Life."

On the historic Marne battlefield, made unforgettable by America's sons, D. W. Griffith has laid the scene of a photoplay that will live forever in picture history.

A war drama, vibrant with human interest, pulsating with romance, brimming with thrills.

Won't you come down? Any day this week.

Yours sincerely,

Manager

---

Dear Miss Morrison:

A rooster was only a rooster to Mons. le Bebe but to Edward Livingston, who had "high-brow" tastes, it was the chanticleer.

But Danger was Danger to either of them. Whether it came in the form of machine-guns or shells in D. W. Griffith's newest Artcraft Picture, "The Greatest Thing In Life," they both called it Danger.

You can't afford to miss the thrills, the romance, the suspense, the surprise in this latest Griffith masterpiece. Come; all week.

Yours sincerely,

Manager

---

Exhibitors will be wise to mail at least one of these Postals to their patrons.
ADVERTISING POSTERS
FOR
"THE GREATEST THING IN LIFE"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

- DOUGLAS FAIRBANKS .................. "ARIZONA"
- D. W. GRIFFITH'S .................. "THE GREATEST THING IN LIFE"
- WILLIAM S. HART .................. "BRANDING BROADWAY"
- CECIL B. De MILLE'S ............... "THE SQUAW MAN"
- MARY PICKFORD .................. "CAPT. KIDD, JR."

**Paramount Pictures**

- WALLACE REID .................. "TOO MANY MILLIONS"
- JOHN EMERSON-ANITA LOOS .......... "GOOD BYE BILL"
- CHARLES RAY .................. "STRING BEANS"
- ETHEL CLAYTON .................. "THE MYSTERY GIRL"
- DOROTHY DALTON .................. "QUICKSAND"
- MARGUERITE CLARK ............ "THREE MEN AND A GIRL"
- DOROTHY GISH .................. "THE HOPE CHEST"
- BRISTY WASHBURN ............ "THE WAY OF A MAN WITH A MAID"
- PAULINE FREDERICK .......... "OUT OF THE SHADOW"
- VIVIAN MARTIN ........ "JANE GOES A-WOOING"

**Here Are The Pictures That Got The Money In November**

**ARTCRAFT Pictures**

- ENRICO CARUSO ............ "MY COUSIN"
- ELSIE FERGUSON .......... "UNDER THE GREENWOOD TREE"

**Paramount-Artcraft Special**

- MAURICE TOURNEUR'S .......... "SPORTING LIFE"

**Paramount Pictures**

- BILLIE BURKE ........ "THE MAKE-BELIEVE WIFE"
- BRYANT WASHBURN .... "THE GYPSY TRAIL"
- ETHEL CLAYTON ........ "WOMEN'S WEAPONS"
- PAULINE FREDERICK ...... "A DAUGHTER OF THE OLD SOUTH"
- VIVIAN MARTIN ........ "MIRANDY SMILES"
- ENID BENNETT ........ "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain *(And They Can Do It!)*

- MARGUERITE CLARK ........ "THE GOOSE GIRL"
- PAULINE FREDERICK .......... "THE ETERNAL CITY"
- SPECIAL ................ "THE OLD HOMESTEAD"
D. W. GRIFFITH'S
"THE GIRL WHO STAYED AT HOME"
An ARTCRAFT Picture

ADVERTISING LAYOUTS
BILLBOARDS AND POSTERS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY & REVIEWS
SCENE CUTS OF PRODUCTION
MATERIAL FOR YOUR PROGRAM
NEWSPAPER STORY MATS
STILLS, SLIDES, STAR CUTS
ETC.
Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture “fans” in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what’s what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the “story mat” shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electro's for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by “specific pictures”? A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by “for general purposes”? A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send “shorts” from the page headed “Publicity Notes and Live-wire Exhibitors.” Keep him well supplied with the “shorts” so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)
Important Facts Regarding David Wark Griffith and His New Artcraft Picture, “The Girl Who Stayed at Home”

To remind an exhibitor that a David W. Griffith picture production is a money maker, is equivalent to hinting that he lacks ordinary intelligence. Exhibitors who have shown Griffith masterpieces, know their value, and it is a mere waste of time to restate a perfectly obvious proposition. Nevertheless, in mentioning “The Girl Who Stayed at Home,” Mr. Griffith’s latest Artcraft production, it is necessary to impress upon exhibitors a few worthwhile facts which will aid them in the proper exploitation of this superb photoplay.

David W. Griffith, Producer

David Wark Griffith is recognized wherever motion pictures are shown as one of the foremost producers of great cinema spectacles. In his field, he is a power second to none, and all of his productions bear the ineradicable stamp of superiority. There is a massiveness about his pictures, a certain grandeur of treatment, and a general effect of completeness which place them in a class by themselves. Mr. Griffith won his spurs with his famous production of “The Birth of a Nation,” and this was followed in quick succession by other equally celebrated masterpieces, many of which have been produced under Artcraft auspices. These include “The Great Love,” “The Greatest Thing in Life,” “The Romance of Happy Valley” and now comes his latest photoplay, “The Girl Who Stayed At Home.” The theme of Mr. Griffith’s newest picture is an attractive one, and handled as it is with exceptional skill and rare judgment, it is more than likely to duplicate, if it does not exceed, the success of its brilliant predecessors.

S. E. V. Taylor, Author

The story of “The Girl Who Stayed at Home” was written by S. E. V. Taylor, a writer of distinction. Mr. Taylor has taken for his theme the girl who stayed at her bit by writing letters to stimulate the morale of the American soldiers at the fighting front in France. The subject has been judiciously handled and the result is a highly satisfying photoplay.

A Remarkable Story

Ralph Grey, son of a wealthy shipbuilder of pacifist tendencies, goes to Europe and falls in love with Milie. Blossom, a French girl, the daughter of Mons. Le France, a Confederate veteran, and he is unaware that she is the fiancée of Count de Brissac. When he learns the truth, he returns broken-hearted to the United States and works feverishly so that he may forget his disappointment. His brother, Jim Grey, loves Cutie Beautiful, a café dancer, whose high moral code will not permit her to live the life of a wanton. Her consuming desire is to be worthy of the man she loves, and hence, the breath of scandal never reaches her. The United States enters the war and despite his father’s protests, Ralph enlists and goes to France. On the other hand, Jim is declared to be essential to his father’s business, but later, his District Board places him in Class I. The elder Grey appears before the board in his son’s behalf, but his pleas are ignored and no more consideration is paid to Jim than if he were a bricklayer and not the son of a millionaire. He soon follows his brother to France and both are attached to the famous lost battalion. Meanwhile, Count de Brissac is mortally wounded in battle and dies in Milie. Blossom’s arms. She is captured by the Huns. When the battalion is surrounded by the Germans, Jim braves incessant shell fire to carry a message to the Allied commanders, the result being that food and ammunition are dropped into shell holes by airplanes. The defeat of the Hun hordes at the second battle of the Marne follows and Blossom is rescued. Cutie Beautiful is praying in adversity that she may remain straight and never lose Jim’s love, and while knitting socks for the soldiers to the tune of a phonograph record, she finds time to write him inspiring letters. Jim is wounded and sent home on a furlough. He meets Cutie and they renew their vows of love. Ralph and Blossom meet on the fighting front and plight their troth. The elder Mr. Grey is no longer a pacifist and he is proud of the achievements of his two sons. So the romance ends happily for all concerned.

Splendid Support

The leading role is portrayed by Robert Harron, Clarine Seymour playing opposite to him. Carol Dempster, a capable actress, has an important part, as also has Richard Barthelmess, a well known leading man. Others in the cast include Adolphe Lestina, Frances Parks, Syn De Conde, George Fawcett, Kate Bruce, Edward Peil, Tully Marshall and David Butler.

G. W. Bitzer, Cameraman

W. BITZER, one of the best known cameramen on Mr. Griffith’s staff, is responsible for the excellent photography displayed in this great photoplay. Mr. Bitzer’s battle scenes are realistic to a de-
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

D.W. GRIFFITH
PRODUCER
"The Girl Who Stayed At Home"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #841, illustrated on page 2 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Adolphe Lestina and Carol Dempster
"D.W. GRIFFITH'S
The Girl Who Stayed At Home"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #849, illustrated on page 2 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
David Wark Griffith

Famous Producer’s New Artcraft Picture

“The Girl Who Stayed At Home”

A Distinctly Artistic Achievement.

In the field of the silent drama, the name of Mr. Griffith is a power second to none. He is one of the most accomplished producers of gigantic cinema spectacles in the world.

In the field of the silent drama, the name of David Wark Griffith, producer of "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love," "The Romance of Happy Valley," "The Greatest Thing in Life," and other notable photoplays which have achieved enormous success the world over, is a power second to none. Mr. Griffith is an authority on advanced cinema technique and every new production of his offers the public delightful surprises in the way of artistry and superb finish, so that is not surprising that he should be today perhaps the most accomplished producer of gigantic cinema spectacles in the world.

It is a notable fact that Mr. Griffith is now producing a series of remarkable photoplays, which are being released by the Famous Players-Lasky Corporation under the Artcraft trademark, and judging from the success of the productions to date, this series of pictures promises to be the most notable ever produced by any motion picture corporation. Mr. Griffith is devoting all his energy and talents to this work and with many of the best screen players in the cinema field included in the casts these pictures doubtless will enjoy a celebrity fully in keeping with the high standard set and maintained by Mr. Griffith in all his productions. His latest production is "The Girl Who Stayed at Home."

Mr. Griffith is a native of Kentucky, his father having been the late Brigadier-General, Jacob Wark Griffith, of the Confederate Army. Mr. Griffith was for two years an actor when the possibilities of the film industry appealed to him so strongly, that he associated himself with the Biograph Company. His unusual creative ability soon attracted the attention of the studio executives and it was not long before he was made a director.

In this capacity, Mr. Griffith introduced innovations, which changed the whole course of the motion picture arts, such as "close-ups," "cut backs" and the like. Many of the players, whom he trained for the screen in the early days, are now among the most prominent artists of the silent drama. Chief among these is Mary Pickford, whose Artcraft pictures have been enormously successful.

After producing such photoplays as "The Avenging Conscience," "The Battle" and "The Escape," Mr. Griffith branched out along higher planes, the result being "The Birth of a Nation," which created the greatest sensation ever evidenced in American film production, and which carried the name of Griffith, its producer, into the homes of the people of many nations. The most impressive cinema production ever staged in this country, it marked an epoch in the annals of the screen. Following this triumph came "Intolerance," another spectacle of magnitude exceeding anything the American studios had ever staged hitherto.

Sometime ago, Mr. Griffith took a company of players to Europe, where he pictured many patriotic scenes and scenes of war activities in England, in which the Queen Alexandria, and many titled ladies took part, the result being the gigantic production of "Hearts of the World," which was produced with great success in New York. This was followed by such productions as "The Great Love," "The Greatest Thing in Life," "The Romance of Happy Valley," and his latest is "The Girl Who Stayed at Home" which will be shown at the theatre next . . . .

Under Mr. Griffith's agreement with the Famous Players-Lasky Corporation, his succeeding photoplays will be on an equal scale of grandeur, and artistic excellence, and their success, it may be assumed, will be no less emphatic than those which have heretofore been produced by Mr. Griffith with record-breaking results.
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #847, illustrated on page 4 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Robert Harron in D.W. GRIFFITH'S 'The Girl Who Stayed At Home' An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #846, illustrated on page 4 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of “The Girl Who Stayed at Home”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of David W. Griffith’s Latest Photoplay
An Artcraft Picture

Powerful Story is “The Girl Who Stayed At Home,” the
New Artcraft Picture Production of David W. Griffith

Theme Deals With American Young Men and Women Whose Lives are Changed
and Ennobled Through the Agency of the Great War.

In an old chateau in France lives an old man without a country. The only flag to which he owes allegiance is a worn Confederate flag. As a young Rebel soldier, he had fought for it and when the war ended, he moved with his family to France where he is found dwelling with his beautiful young daughter. His name is Mon. Le France and she is Mlle. Blossom.

Into this quaint old fashioned atmosphere, comes a party of New Yorkers. Mr. Grey is an old friend of the old Confederate. With him he brings his son Ralph, and a daughter. The charm and beauty of Monsieur Le France’s daughter fairly sweeps Ralph off his feet and he declares his love for Blossom at a splendid garden party in the grounds of the chateau.

Unhappily for him, there is Count de Brissac, a young French nobleman who has spoken already for her hand and a marriage has been “arranged” in the French fashion. When the Greys go back to New York, Blossom goes with them to return the visit.

There is another son, who has been left in New York. Jim Grey is a heart breaker of such repute that he is called “oily” as a tribute. Oily is rather inclined to be smitten with the little girl from France himself; but he is otherwise occupied with one Cutie Beautiful, a cabaret singer.

The elder Mr. Grey is a pacifist who opposes the war. His anger and disgust rises to fever heat when Ralph steals away to enlist without the paternal consent. Jim, however, remains a dutiful son and when the draft law is passed, Mr. Grey gets him a job as a time-keeper in his shipyard. But this didn’t look like an essential occupation to a keen-eyed government inspector, so Jim finds himself in Class 1-A.

“THE GIRL WHO STAYED AT HOME.”

The Cast

Monsieur Le France...........Adolphe Lestina
Mademoiselle Blossom........Carol Dempster
The Chum....... Frances Parks
Ralph Grey.. Richard Barthelmess
Count de Brissac... Syn de Conde
Jim Grey ........ Robert Harron
The Elder Grey, a Shipbuilder George Fawcett
Jim’s Mother............ Kate Bruce
The Turnverein Terror Edward Pell
Cutie Beautiful, a Cabaret Dancer...........Clarine Seymour
Cutie’s Old Friend...........Tully Marshall
August Kant.............. David Butler

Careless, happy-go-lucky little Cutie Beautiful scarcely knows her old lover in this snappy, upstanding fine young soldier. He goes straight to her heart and she too, resolves to be a changed girl. So Oily marches away to war, as his brother has done before him.

Meanwhile, in France, the Chateau is the center of excitement. The old Confederate has his daughter home again with him now; she is a nurse and the chateau has been turned into a hospital. One day there comes a wounded man. It is Count de Brissac to whom Blossom is betrothed. He dies in her arms as the storm sweeps a German attack forward.

The New York regiment in which Ralph is a sergeant had been pretty well shot to pieces and a replacement unit from the depot division in the rear brings Jim up to the battle line. The two brothers find themselves together in the same company as they get ready to go over the top.

During the battle that follows a battalion of the regiment is cut off. Jim volunteers to crawl back through the fire zone for reinforcements. He snakes his way down into a shell hole only to find it occupied by a German soldier. In the light of the star shells he recognizes Herr Turnverein whose in-sults he had borne in Central Park. This is a fight he has been longing for and it is a proud Jim who comes back escorting his first and thoroughly punched-up prisoner.

Meanwhile, the lost battalion is on the verge of starvation. Finally an aeroplane is sent out over the trenches and brings them the food and water that saves them. As the German advance lurches forward, the Huns capture the chateau. Into the celler where the old Confederate and his daughter are hiding the bearers bring a wounded Bavarian officer. His moans are more than Blossom can stand and she gives him water.

In the midst of her mercies, the door bursts open and a brutal Hun officer stalks in. A strange and dramatic climax then ensues, one of the most sensational and daring ever shown on a screen.

History tells how this story ends, for the impetuous rush of Yanks sweeps the Huns back and the old chateau is saved again. Under changed conditions, Ralph repeats his declarations of love. This time, his faithful devotion wins. Jim, meanwhile, goes back to a regenerated and faithful little Cutie.

“We’ve always been a fighting family,” declares old man Grey, swollen with pride to read in the paper that both of his sons have won the Distinguished Service Cross.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #840, illustrated on page 6 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #842, illustrated on page 6 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
**PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS**

**For Newspapers and House Programmes**

**MR. EXHIBITOR:**—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

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<th>Exclusive Stories For Photoplay Editor From .......... Theatre</th>
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| **S**HIRLEY **MASON**’S first made-in-California picture is a Paramount and is called “The Winning Girl.” Miss Mason likes the East, she maintains vigorously, but it’s no place to make pictures. Her picture is from a story by George Weston, originally run in the Saturday Evening Post under the title, “Jem of the Old Rock.” Will M. Ritchie scenarioized it, Robert G. Vignola directed the picture and Charles E. Campbell presided behind the camera. Niles Welch appears opposite Miss Mason.

“Romance and Rings,” written by Emma Anderson Whitman, is the film that marks the return of the Drews to the screen. It’s a two-reeler and a Paramount.

Charles Klein’s famous play, “Maggie Pepper,” has at last reached the screen. Famous Players have issued it as a Paramount picture starring Ethel Clayton. During the pre-showing in New York, the critics hailed it as a splendid screen story. Miss Clayton, by the way, has almost finished a new picture under the direction of George Melford, entitled “Men, Women and Money.”

An old Italian studio of the Renaissance period is one of a series of beautiful sets that are shown in the Paramount picture, “The Two Brides.” Lina Cavalieri plays half of the title role, while a beautiful statue of herself plays the other half.

Among recent visitors at the Lasky studio in Hollywood was the Arcadia Balloon School Band of the 66th Balloon Company, Arcadia, California, comprised of thirty-two musicians and organized by Miss Antoinette Sabel five months ago. She is a volunteer organization formed by Miss Sabel, who is the second woman in the country to be appointed United States Army song leader, because she took such an interest in the musical feature of the army.

The boys enjoyed their visit to the studio immensely and gave a concert on the open stage in return for the courtesy extended to them.

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| N the face of strong opposition, practically every big motion picture company being a bidder for the rights, Famous Players-Lasky Corporation has bought the screen rights to Gertrude Atherton’s “The Avalanches.” This most recent book of Mrs. Atherton has been pronounced as one of her best contributions to literature. The picture will be released as an Artcraft vehicle for Elsie Ferguson.

Peter Gridley Smith, of Famous Players-Lasky publicity department, is back in New York after a brief Southern honeymoon, with his bride, who was Miss Margaret Ganss, also of New York.

A colored extra was used in a coming Enid Bennett picture, directed by Fred Niblo. The colored gentleman expressed a desire to see himself on the screen, and was told he would be invited to the studio showing. On the film he saw a double exposure, which showed a ghost standing beside him. He fled from the room and has gone back to running the elevator in an apartment house.

A new naturaleza has been built at the Ince studios, and now even the extras can be in the swim.

Jesse L. Lasky of Famous Players-Lasky is back in California.

“Peter Ibbetson,” the coming Paramount-Artcraft special starring John, Ethel and Lionel Barrymore, will be made in the East.

Famous Players-Lasky Corporation, which has bought the screen rights to William Gillette’s “Secret Service,” while no announcement has yet regarded whether the picture will be made in its Eastern or Western studios.

Teddy, the Great Dane dog who is almost as popular as his fellow countryman, “Hamlet,” appears to be this season in theatrical circles, is one of the stars in the Paramount-Sennett comedy, “Rip and Stitch, Tailors.”

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| **T**HOMAS N. INCE is now well settled in the new Culver City studio, which, as one facility after another is provided, promises to be the most completely and satisfactorily equipped plant for making motion pictures, in the world. In effect, it has more of the appearance of a Southern manor than anything in the nature of a manufacturing institution. The administration building resembles Washington’s home at Mount Vernon, but is on a much bigger scale. The building practically hides from view the studio stages and other buildings, while at the back the Ince property extends to the Baldwin Hills, giving a broad expansion of level ground wherein to erect interior buildings.

The interior of the colonial structure is divided into offices and other apartments, all furnished suitably and providing ample space for each department of the organization, which devotes its effort to the production of Paramount pictures.

D. W. Griffith’s Artcraft production, “The Greatest Thing in Life,” has already proven one of the greatest box-office attractions of the year, according to Famous Players-Lasky Corporation, the Clinic Auditorium in Los Angeles ran the film four consecutive weeks, charging as high as seventy-five cents for seats. At the Strand, New York, the capacity even of that theatre was overtaxed. Sundries reports from all parts of the country indicate the tremendous popularity of the film.

Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #845, illustrated on page 8 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #846, illustrated on page 8 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #844, illustrated on page 8 of the 'The Girl Who Stayed At Home' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
D. W. GRIFFITH
Presents
"The Girl Who Stayed At Home"
An ARTCRAFT Picture
Personally directed by
D. W. GRIFFITH

D. W. GRIFFITH takes you further than the rocking chair that she knitted in—

Further than the home fires that we've kept burning.

He takes you into the very souls of the "girls who stayed at home."

In France and in America.

D. W. Griffith pictures in bold relief the answer to the question:
What did SHE do?

SHE is alone. Her only friend is the service star above her head.

The 'phone rings and a hearty voice offers "life," wine, the dance, "bright lights"—the life of which she had lived no other until the day on which she hung up that solitary star.

Did she go? What did she say? Was the lonely service star even more lonely because of that call?

STRAND THEATRE
Broadway at Main Street
The Girl Who Stayed at Home
An ARTCRAFT Picture
Personally directed by D. W. Griffith

What Did SHE Do?
IN FRANCE?—Can the Parisienne, famed for her frivolity, face her poilu when he comes back with a story of what SHE did that will bring joy to his heart?

IN AMERICA?—What sort of a story will Cutie Beautiful, the cabaret girl, tell HIM to make him love her more than the day he left?

D. W. Griffith's great story of the home-coming tells it all. It takes you through trenches defended by women's souls and answers the question of the moment, "Did they win the great fight against temptation while HE was gone?"

EXTRA ATTRACTIONS
Mr. & Mrs. SYDNEY DREW in "AN AMATEUR LIAR"
A Paramount-Dew Comedy

Paramount-Bray Pictograph Soloists Latest News Weeklies
MODERN MAGDALEN IS FINELY SHOWN IN BIG GRIFFITH FILM

Cabaret Singer Heroine of "The Girl Who Stayed at Home"

The story of the Magdalen has been immortalised in song, in painting and in sculpture. But the story of the modern Magdalen is more often left untold or else told wrongly in the bandied gossip of the streets or the cold type of court records.

The war has brought to light a thousand stories of penitence, of sacrifice and of the pure love born of suffering, but none is more beautiful than that which David Wark Griffith has immortalised in "The Girl Who Stayed at Home," his latest Artcraft picture, which will be shown at the ...... theatre next .......

She was just a little cabaret singer whose early training wasn't just what it should have been. But she wanted to be good, and she was so in the ways that she knew best of all.

And there was the boy, the spendthrift son of an indolent father. He knew the girl, and he called her 'Cutie Beautiful.' Came the war and separation; the battle that the mothers and sisters of America have fought; the battle to stay straight and to cherish the memory of the boy who went across to make the world a land of liberty. With victory came the birth of love.

Robert Harron is the boy, and Clarine Seymour portrays the girl. Others in the cast are Carol Dempster, Richard Barthelmess, George Fawcett and Tully Marshall.

STORY OF THE LOST BATTALION IS MOST ROMANTIC OF WAR

Splendidly Pictured by D. W. Griffith in "The Girl Who Stayed at Home"

No more romantic story of the war has come than that of the famous Lost Battalion, and of the ringing answer made to the Germans by the American commander when they demanded his surrender. It has been told in story and in many columns of newspaper print. The men of the battalion have been pictured in the dailies and in the weekly news reels of the moving picture theatres, but it has remained for David Wark Griffith to immortalise that story by impressing it in the indelible celluloid of a photo-drama.

The new Griffith picture is not a war play. It has in its plot some things that have to do with war and there are some battle scenes shown that are said to be the best yet screened. Especially one of a night attack when the parachute flares and a box barrage are seen working simultaneously. The short chapters that deal with the actual fighting, deal almost exclusively with the charge and siege of one of the lost companies that faced the Huns along the Argonne and who made that classic everlasting answer.

"The Girl Who Stayed at Home" is the new production, which will be shown at the ...... theatre for a run of ...... days beginning ...... It was written by S. E. V. Taylor and is played by Griffith players, headed by Robert Harron, who presents a character he has never before attempted, but which is said to show a versatility in this actor that even he himself had never dreamed existed.

HOW MANY PEOPLE DO YOU KNOW WHO TRIED TO EVADE THE DRAFT?

You May Recall the Number When You See "The Girl Who Stayed at Home"

How many persons do you know who tried to evade the draft? What excuses did they make? How much influence did they have? The question is not by any means as popular as it once was, but when David Wark Griffith's new Artcraft production, "The Girl Who Stayed at Home," is shown at the ...... theatre next ...... many spectators will recall instances that may not be far different from the picture itself.

The boy was the son of a man who owned a string of shipyards, but when his card came through Uncle Sam's mill it was found that he wasn't any larger, any wiser or any better than the son of the poorest laborer the shipyard owner employed. Despite the fact that the son was placed at work in the shipyard at a job the old man decided was essential, the war squad detectives insisted that a woman could file time cards just as well as he could, and a few days later the young man awoke with a stiff back and sore feet, due to drilling about eight and one-half hours the preceding day. After some days of torture he learned how not to weaken.

The part is taken by Robert Harron. It is said to be one of the finest performances ever seen on the screen, and gives Mr. Harron a new line of honors that he himself did not know he deserved. Others in the cast are Richard Barthelmess, Carol Dempster, Clarine Seymour, Tully Marshall, George Fawcett, Kate Bruce, Edward Peil, David Butler and Adolphe Lestina.
### GEN. E. H. CROWDER IN GRIFFITH PICTURE

**Famous Provost Marshal in “The Girl Who Stayed at Home”**

The faces of the world's celebrities are fast becoming familiar to the average newspaper reader and the playgoer. Many of them, however, are shy about this publicity attached to being in high position and many refuse to allow the weeklies the privilege of showing them at their real work.

With the production of “The Girl Who Stayed at Home,” which will be shown at the theatre next, Mr. Griffith shows us some of our own celebrities in surroundings not familiar, either to the newspaper reader or to the playgoer. For instance, Provost Marshal General E. H. Crowder, whose name is known at least to everyone who was in the draft age, will be seen in this picture at his own desk in his own office in Washington, a picture never released to any news agency or paper, but posed for the Griffith camera that the correct detail might be given the film. Others to be shown are Secretary of War Baker and General March, both in their own offices at work.

**Smallest Girl in Pictures**

**CLARINE SEYMOUR,** who appears for the first time in a Griffith film in his latest production, “The Girl Who Stayed at Home,” which is on view at the theatre this week, is probably the smallest actress in motion pictures. She is four feet and nine inches tall, weighs eighty-six pounds, and the only article of woman's wear she can find to fit her in the shops is a handkerchief.

### SUPERB LOVE SCENES? SEE GRIFFITH'S FILM

**Shown Most Refreshingly in “The Girl Who Stayed at Home”**

LOVE scenes in photoplays have become very much a matter of “Three steps forward, two to the side, meet, clinch, kiss for three feet and fade out,” and the variation is largely in the length of the kiss and the number of steps.

So the announcement of a new love scene, in the David Wark Griffith picture, “The Girl Who Stayed at Home,” is refreshing if nothing else. Mr. Griffith is a master at doing old things in new ways, so it is not surprising that he should play a love scene in a way no one else has ever thought of.

Manager of the theatre, where the picture will be shown beginning next, states that the scenes between Robert Harron as “Jim, the Oily Peril,” and Clarine Seymour, Mr. Griffith's bright new star, as “Cutie Beautiful,” are not only love scenes, but are also the cream of comedy. Such being the case, we opine, that we shall cease studying the war tax and have a look.

### ROBERT HARRON HAS MOST UNUSUAL ROLE

**Real Comedian and Athlete in “The Girl Who Stayed at Home”**

He found it very convenient to have a cough, particularly to demonstrate when there was a flurry of patriotic talk. It was a devoted, loyal cough, there at hand when needed, and disappearing as soon as circumstances might dismiss it. And because he had it, he became the leading character in “The Girl Who Stayed at Home,” the latest Artcraft production by David Griffith, which will be shown at the theatre for days beginning next.

The role is presented by Robert Harron, whose friends won't be entirely acquainted with him until they have seen this film, for in this portrayal he is a lighter, happier, more mischievous person than they have known, a real comedian and athlete.

The character Mr. Harron portrays is one of the most vivid in our national life of the last decade, one of astounding impudence and apparent uselessness, yet drawn after all from the fine fabric of true American citizenry. Around this character Mr. Griffith has drapped those revealing incidents with irresistible fineness, and with Mr. Harron for his medium, offers another character for the world to remember.

### Dark-Eyed Girls in Film

**EACH of the new Griffith players in “The Girl Who Stayed at Home,” the latest Artcraft production by the great producer, is dark-eyed. It is the first time Mr. Griffith has presented a dark-eyed girl in a leading role, and this time he gives us two. Both are slender, and dancers of exceptional ability, and both are seen in “The Girl Who Stayed at Home” at the theatre this week.**

### Wonderful Photography

**THE girl who stayed at home and wrote letters to her boy “over there” is one of the conspicuous figures in D. W. Griffith’s new Artcraft picture, “The Girl Who Stayed at Home,” which is being shown at the theatre this week. Wonderful new photographic effects, by G. W. Bitzer, are featured to fine advantage in this photoplay, bringing to it a rare quality of atmosphere such as has not been surpassed in any of the previous Griffith pictures.**
NEW PLAYERS IN NEW GRIFFITH PHOTOPLAY

Carol Dempster and Clarine Seymour Seen for the First Time in Artcraft Pictures in “The Girl Who Stayed at Home.”

WHEN one witnesses the showing of a new Griffith film, it is with the confidence of meeting one of the most interesting persons. And new faces are to the fore in “The Girl Who Stayed at Home,” the latest of Mr. Griffith’s Artcraft pictures, to be shown at the . . . . theatre for . . . . days beginning next . . . .

The drama serves as a vehicle which introduces a group of personalities new to the list of Griffith Players. Who ever heard of Carol Dempster and Clarine Seymour? The young women appear in fervid contrast, as unlike as a Grecian urn and a punch bowl. Both beautiful, both brunettes, both slender, both young, yet they appear with a decisive difference.

Carol Dempster, who portrays the part of Mlle. Blossom, is new to moving pictures, but not to the fine arts. Under the tutelage of Ruth St. Denis she rose from a first year pupil to the position of solo dancer, accompanying the great American mistress of the classic poses on one American tour and winning praise from every section. Beautiful of face and figure and with a silent grace that must be born and not acquired, Miss Dempster comes to the silent drama with all the latent talent that makes a great screen star. Under the direction of Mr. Griffith she has developed a character part that is at once admirable and highly artistic.

Clarine Seymour, who appears in the role of “Cutie Beautiful,” is not strictly a new screen player. She has been seen in the “minors” for several years at intervals, and began her shadow career in the days of Thanhouser, when she was wearing short dresses. As a comedienne she has been seen on Broadway and in several road productions. Her part in the new Griffith feature is a distinctive characterization of the kind never before shown on either screen or stage.

As the careless cabaret singer who wants to be good and has a hard time doing it, Cutie will add another name to the list of those who have been made stars over night in Griffith photoplays.

Symbol of Stars and Bars Effectively Used by David W. Griffith in Superb Photoproduction, “The Girl Who Stayed at Home”

MANY have forgotten the Stars and Bars. They wonder just to which of those little nations in Europe that flag does belong to, anyway. So speedily has the symbol of the South become the souvenir of another century.

But with this souvenir that is yet a symbol of great virtues if, also of a lost cause, David W. Griffith has drafted a strong situation in “The Girl Who Stayed at Home,” his latest Artcraft production, which will be shown at the . . . . theatre for . . . . days beginning next . . . .

For the scene a Southern flag was needed, and they are not easy to secure, although easy to make. But a real one was wanted, and Mr. Griffith obtained it by wiring to his brother in Kentucky to forward the one which his father, the late Col. Jacob Wark Griffith, had rescued on a battlefield during the Civil War, and which was presented to him at the close of the war.

The recovery of the flag cost the valiant Colonel the challenge of a blizzard of bullets sweeping in the fury of mid-battle across the field where the flag had fallen. It was a friend of Col. Griffith’s who carried the flag that day, and when he met death, the flag fell across his body. Col. Griffith immediately rescued the precious banner.

Southerners will love, and Northerners will rejoice in this story of the aged Confederate which Mr. Griffith has made a part of his newest production, a flashing bit of dramatic fragment that stirs and warms; one of those moments that make the work of Mr. Griffith matchless, a triumphant example of art that is of the soul as well as of the mind.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Girl Who Stayed at Home"

Dear Miss Holmes:

A David Wark Griffith Artcraft picture is coming here beginning next ............... and will stay with us until ...............  

We don't have to tell you much more, we are sure, to attract your attention.

We have never played a Griffith picture yet that hasn't taxed our capacity. And his new Artcraft series is proving to be among his best efforts.

There was "The Great Love."
And "The Greatest Thing in Life."
And "A Romance of Happy Valley."
And now there comes "The Girl Who Stayed at Home."

And here's the cast:
Robert Harron, Clarine Seymour, Richard Barthelmeless, Adolphe Lestina, Frances Parks, Syn DeConde, George Fawcett, Kate Bruce, Edward Peil, Tully Marshall and David Butler.

Pick out your own night for coming, but better make it early if you want a seat.

Sincerely yours,

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

Post Cards on "The Girl Who Stayed at Home"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

Date ............... Dear Madam:

David W. Griffith's latest Artcraft picture comes here beginning ............... and will stay until ...............  

"The Girl Who Stayed at Home" is the name of it. We know you won't stay home while it's here.

Yours Sincerely,
Manager .............

Date ............... Dear Madam:

"The Girl Who Stayed at Home" is the name of Griffith's latest Artcraft production. It is here to-day.

We don't think any of our patrons are going to follow the girl's example to-night. Better come early.

Yours Sincerely,
Manager .............

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

Griffith Shows 'em How

David W. Griffith has won such prominence as a motion picture director because he knows what he wants, and if his actors don't know Mr. Griffith is not above showing them, and he can show them. In the above scene he is illustrating to one of his feminine characters just how she should let herself be made love to. The lady will get her hat back in a moment, and D. W. G. will then resume his post behind the megaphone. Griffith is now releasing through Artcraft, the latest of his productions being "The Girl Who Stayed at Home."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF "The Girl Who Stayed at Home"
An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHICS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET ..................10 cents each
Three SHEETS ...............30 cents each
Six SHEETS ..................60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes........12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10, black & white, 8 in set..........60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star...........40 cents
22x28 Colored female star...........60 cents
22x28 Black & White star............75 cents
8x10 photo. of star, can be used for all other productions of this same star .......................each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts..............15 cents each
Three 2-column cuts............25 cents each
Two 3-column cuts.............35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column ..................25 cents each
Two column ..................40 cents each
Three column ...............90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut...........15 cents each
Two-column layout cut...........25 cents each
Three-column layout cut........35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date .......................12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ...............15 cents each
Also line drawings ...............20 cents each

Paramount & Arctraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Arctraft.
Film Trailers ..................3.00 each

ASK YOUR EXCHANGE FOR HERALDS FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
How will you advertise D. W. GRIFFITH?

BIG!

But how?

POSTERS!!!

1 sheets—3 sheets—6 sheets and 24 sheet stands—

Allover town! Everywhere!

That’s the way to turn ’em away—every show.
Two-Reel Comedies To Make Your Program 100% Efficient

**Paramount-Mack Sennett Comedies**

| A Bedroom Blunder            | Love Loops The Loop                  |
| Roping Her Romeo             | Two Tough Tenderfeet                 |
| A Pullman Bride              | Her Screen Idol                      |
| Are Waitresses Safe?         | Ladies First                         |
| An International Sneak       | Her Blighted Love                    |
| That Night                   | She Loved Him Plenty                 |
| Taming Target Center         | The Summer Girls                     |
| The Kitchen Lady             | His Wife's Friend                    |
| His Hidden Purpose           | Sleuths                               |
| Watch Your Neighbor          | Beware Of Boarders                   |
| It Pays To Exercise          | Whose Little Wife Are You?           |
| Sheriff Nell's Tussle        | Her First Mistake                    |
| Those Athletic Girls         | Hide & Seek, Detectives              |
| Friend Husband               | The Village Chestnut                 |
| Saucy Madeline               | Cupid's Day Off                      |
| His Smothered Love           | The Village Smithy                   |
| Battle Royal                 | Reilly's Wash Day                    |

**Paramount-Arbuckle Comedies**

| The Butcher Boy              | Out West                              |
| A Reckless Romeo             | The Bell Boy                          |
| The Rough House              | Moonshine                             |
| His Wedding Night            | Good Night, Nurse                     |
| Oh, Doctor!                  | The Cook                              |
| Fatty In Coney Island        | The Sheriff                           |
| A Country Hero               | Camping Out                           |

**Paramount-Drew Comedies**

| Romance And Rings            | Once A Mason                          |

**Paramount-Flagg Comedies**

| Hick Manhattan               | Perfectly Fiendish Flanagan, Or The   |
| Romance And Brass Tacks      | Hart Of The Dreadful West             |
| Tell That To The Marines     | Impropaganda                          |
| Independence B'Gosh          | One Every Minute                      |
D. W. GRIFFITH

PRESENTS

"TRUE HEART SUSIE"

Directed by D. W. Griffith  Story by Marion Fremont  Photographed by G. W. Bitzer

The Story of a Plain Girl

An ARTCRAFT Picture
Questions We Are Often Asked

Q. What is this press book for?
A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?
A. By going to the editor of your paper and making arrangements with him to (a) give you space in his columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?
A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?
A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?
A. Yes. See the "story mat," shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?
A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?
A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers?
A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"
A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"
A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?
A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?
A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?
A. At your Exchange.

Q. When do I get accessories at your New York office?
A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?
A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)
Editorial Chats with Exhibitors on David W. Griffith’s Latest Artcraft Picture, “True Heart Susie”

Reckoned as one of the leading figures of the motion picture world, David Wark Griffith is widely known as a producer of high grade cinema spectacles. He created “The Birth of a Nation”, “Intolerance,” “Hearts of the World,” “The Great Love,” “A Romance of Happy Valley,” and “The Girl Who Stayed At Home.” All of these productions are superb office attractions and exhibitors need not be told that they have distinct drawing power.

David W. Griffith, Producer

Among the great producers of the world, there are few, if any, whose grasp of the technique of their art is more profound than that which distinguishes all of David W. Griffith’s productions. Mr. Griffith long ago demonstrated his artistry and mastery of cinema technique, but in none of his pictures are these qualifications more delightfully in evidence than in his latest Artcraft picture “True Heart Susie.” This is a charming theme delightfully handled, and it doubtless will win the esteem of an appreciative public. That it will be acclaimed a pastoral classic second only in beauty of thought and action to “A Romance of Happy Valley” seems to be assured.

Lillian Gish, Leading Woman

Lillian Gish, who plays the leading role in “True Heart Susie,” is a charming actress who has an enormous following all over the country. She has appeared in many of Mr. Griffith’s productions and her artistry is as exquisite as it is captivating. Miss Gish has a winsome personality and reinforced as it is by mimetic talents of the highest order, it is no wonder that under the tutelage of Mr. Griffith she should be hailed as one of the most finished screen artists in the world.

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Marion Fremont, Author

Marion Fremont, author of “True Heart Susie” is a recognized writer of exceptional cleverness as her latest effort amply proves. Miss Fremont has done exceptional work in the past and her latest achievement ranks among her best.

An Appealing Story

Susie may TRUEHEART, an awkward, straightforward, true-hearted school girl of Hoosier county, loves with wondrous loyalty William Jenkins, a boy neighbor. She watches him adoringly at school and she suffers severely when she is compelled to go above him in the spelling class, because she is a better speller than he. One day a politician promises to give the boy a start in life, and he and Susie await the fulfillment of the promise which never comes. Susie decides that she will send William to school herself, for she wants the man she marries to be educated. The accumulated butter and eggs money is devoted to that purpose and William goes away to school, quite unaware of the sacrifices Susie is making for him. He goes through college and is ordained minister. Through the years Susie treasures his few letters to her. Appointed to the pastorate of the village church, William returns home and falling in love with Betty Hopkins, a light-headed beautiful butterfly from the next town, he marries her. Hiding her heavy heart beneath a smile, Susie carries flowers to the happy couple at the wedding. William soon discovers that Betty is not his real helpmate and he vaguely realizes that Susie alone has roused love in his breast. Betty is a little unfaithful and contracting a cold while attending a dance with Sporty Hopkins, she dies before she is able to confess to William that Susie had protected her for his sake. In time, William and Susie come to an understanding and both find their long-delayed happiness.

Admirable Support

As usual, Mr. Griffith has provided an exceptionally clever cast of players for this production. Robert Harron, a player of unusual ability, plays opposite Miss Gish, while Clarene Seymour, who won fame as “Cute Beautiful” in “The Girl That Stayed At Home,” has the role of Betty Hopkins, a girl wife. Others in the cast include Loyola O’Connor, Walter Higby, Kate Bruce and Raymond Cannon.

W. G. Bitzer, Photographer

One of the best known cameramen in the country is W. G. Bitzer, who long has been identified with the Griffith producing organization. Mr. Bitzer has photographed many of Mr. Griffith’s successes, but his skill never has been displayed to better advantage than in “True Heart Susie.”
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 2 of the 'True Heart Susie' press book."

Your printer can easily saw off the lettering and substitute type therefore if you want him to.

Lillian Gish in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

Clarine Seymour in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

ROBERT HARRON and LILLIAN GISH in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture
THE WOMAN WHO WAITS
She is the Central Character of
David W. Griffith's Great Artcraft Picture

"TRUE HEART SUSIE"

Does Man or Woman Do the Wooing? * * * Is There Anything More Brutal than the Treatment Civilization Gives to Womanhood? * * * "True Heart Susie" is Dedicated to the Plain Women of the World.

WHICH stands the best chances of getting married? Which does a man choose for a wife? The painted and powdered, fluffy, short-skirted, silk-stockinged coquette, or the plain honest to goodness, true-hearted girl?

Since the beginning of time men have told women that the honest heart and plain simplicity mark the kind of girl a man wanted for a mate. Does he mean this, or does he only think he means it? Does the plain, real girl, following out her duty through life to God and man win the best husband?

Have you read the story of how many chorus girls have made brilliant matches? Not that there may not be plenty of good girls in the chorus, but when she is, does she not know that fluffy ruffles and gaudy clothes mean more to a man's heart than sweet simplicity? This is the subject of "True Heart Susie."

Another point—does man or women do the wooing? "True Heart Susie" is dedicated to the plain women of the world—just the ordinary, honest to goodness girls—the women of this day of modern civilization.

In theory, a woman is free to marry whom she pleases. Is this the truth? In the first place there are many more women than men in the world. In what sort of an environment does civilization put a young girl? Childhood past—womanhood—all the old, primitive cry of womanhood that screams within her—to love and to be loved—that cannot be drowned by all the preceptations, the philosophies and religions created since the dawn of time until the last speck of life left on this earthly planet. Say it, preach, talk what we will—nature must have her way. To attempt to stop this is death or perversion. Is there anything more brutal in the world than the treatment civilization gives to womankind?

The Woman that Waits—From New York to California, through all our civilized globe—the woman is taught she must wait—it is the man who must make the advances. Suppose you were an ordinary, plain girl—what chance do you stand of marrying the man of your choice? You have no more choice than a weed in an ordinary garden that desires the sun.

On front porch and back porch, in church and on sidewalks you may see the millions searching after happiness. For women, the greater part of this means the right man—where is he? You sit on the porch in any one of the thousand country towns from Maine to California and wait for the man to come—and wait, and wait.

They go by—the ones that you would like—it is a free country; you have your choice. But how, in the name of God, are you going to make that choice? Most of them either keep on waiting and he never comes, or else take some poor pitiful, stunted, weak-kneed, sway-backed, imitation of her ideal and, holding this poor pitiful excuse of humanity close to her heart goes on through the rest of her life lying to herself that this is the ideal creature.

The Woman That Waits—the heroine in "True Heart Susie" is one of these girls—just a sweet, ordinary girl who hasn't the money to buy clothes she would like, with a heart as big as humanity, palpitating with sweetness, love and self-sacrifice, but the heart is hidden behind plain clothes, beneath an ordinary exterior. What man in the world has eyes keen enough to look through this and see the beauty of the human heart?

Wars may come and wars may go, but the search for happiness, the search for love, goes on forever—and no battle more pitiful, no struggle more heart-rending, no tragedy deeper than that in the little, sweet, tender heart of the woman who waits.

Could you look into this heart you might see more sacrifices, more beauty, more God, than is enthroned in all the religions of the world. Laugh at religion, if you will, laugh at the stars if you are so pitifully low, laugh at the moon or a child's face or a dying deer, or a man being crucified, but don't, if you value your soul's salvation, laugh at a woman that has been denied all life, whom we vulgarly call "an old maid"—one of those who have waited.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 914, illustrated on page 4 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

Lillian Gish in D.W. GRIFFITH'S "True Heart Susie"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 913, illustrated on page 4 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

LILLIAN GISH and ROBERT HARRON in D.W. GRIFFITH'S "True Heart Susie"

Your printer can easily saw off the lettering and substitute type therefore if you want him to.
SUSIE MAY TRUEHEART, a delightfully awkward, straightforward, true hearted girl of Hoosier county, loves, with steadfast loyalty, William Jenkins, her boy neighbor across the way. At the little country school house she watches, adoringly, his every move, and suffers untold agonies when, because she is a better speller, she has to go above him.

A small, live politician, looking after his fences as he passes through the town, calls William a bright lad, and half promises—in his desire to impress the simple country folk—to give the boy a start in life. Through the months that follow, William and Susie await the fulfillment of the promise that was not made to be kept, looking for the letter that never comes.

At last Susie decides for herself that William must not be disappointed; she determines that the man she is to marry must be educated; William is the man she is going to marry; she herself will send him to school.

She confides her plans to the spinster aunt with whom she lives. Auntie is quite unenthusiastic. But since the farm and everything on it was left to Susie by her mother, the girl has her way. The accumulated butter and egg money, the small amounts saved for luxuries, finally the cow, go to swell the fund that is to give William his start.

Of all these sacrifices, William knows nothing. When at last a letter arrives with money orders and a receipt from the nearby country college for a year's tuition, he takes it for granted—through his transports of delight—that the gift is from the self-styled philanthropist of the year before.

William goes through college. He is ordained a minister. Through the years Susie waits for him, wholeheartedly, treasuring each of the few letters that he sends her, and finding crumbs of comfort in such noncommittal phrases as: "So far, I haven't met anybody I like better than the people at home."

It is after William's return home that Susie's life tragedy occurs. The young man, self-consciously important as the newly appointed minister of the home church, falls head-over heels in love with Bettina Hopkins, a light-headed little butterfly from the next town, and marries her. Hiding her heavy heart beneath a smile of sacrifice that illumines her serious little face, Susie carries flowers at the simple country wedding.

Following the marriage, matters at the parsonage do not progress smoothly. William finds that the girl of his dreams is a different being in real life. Curl papers take the place of curls, and interest in stories drive out interest in preparing meals. Vaguely, William realizes that he has made a mistake—that in Susie, and not Bettina, he might have found his true mate.

But it is too late now. Sadly, when he finds Susie looking at some letters in a hidden nook, he asks her if she is thinking of getting married, and advises her to be sure and find the right man. He fails utterly to sense that the letters Susie is reading, are his own—letters from the only man she can ever love.

Bettina sees occasionally, members of the little fast set of the near-by town, whom she knew before her marriage. She dances with a former beau, Sporty Malone, and receives his kisses. But when William returns unexpectedly, convinces him that he was entirely mistaken in what he thought he saw. Later, Bettina attends a dance with Sporty and is caught in the rain on the way home, only to find—drenched and shivering—that she has lost her key and cannot get back into the house unobserved. In desperation she goes to Susie and is taken in for the night. Susie torturing her own heart, keeps Bettina's secret—and again William is deceived.

But the cold proves serious. It settles in the girl-wife's lungs, and dances poor Bettina down into the Shadowy Halls of death. With her last words she tries to confess to William, but is unable, even then, to tell him the truth, dying as she had lived, a little unfaithful.

After she has passed away, William begins the mistaken task of enshrining her in his memory—to the exclusion of any other love. Then, in time, he learns the truth that Bettina was—what she was; that Susie is—what she has always remained.

So Susie at last comes into her own.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 912, illustrated on page 6 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

Clarine Seymour in a scene from D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 918, illustrated on page 6 of the 'True Heart Susie' press book." Specify whether you want an electro or a mat.

Lillian Gish in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
A GREAT revival of magic and the art of illusion is at hand. Houdini, hand-cuff king and president of the Society of American Magicians and of the Magicians’ Club of London, told the conjoining fraternity of Los Angeles at their dinner in his honor. At this banquet of the Los Angeles Society of Magicians—arranged after announcement of Houdini’s presence at the Famous Players-Lasky studio for a special picture—the famous illusionist astonished the sophisticated professionals with remarkable feats of legerdemain. His new picture, not yet titled has been finished under direction of Irving Willat.

"Across France With The Yankee Gas Hounds" is the title of a new Paramount-Burton Holmes travelogue. This picture, especially timely because of the return of thousands of soldiers who saw service with the Motor Transport Service overseas, takes the spectator through the beautiful parts of France which were routes for American trucks during the war. Mr. Holmes makes his trip from "An American Port In France", through historic French cities and shows remarkable views of the splendid castles built by French knights.

Booth Tarkington, the author, released film rights on "The Gentleman From Indiana" only on condition that his old enemy, Dustin Farnum, star as the fighting Hoosier editor. The results proved that Mr. Tarkington’s choice was not only a matter of sentiment but a matter of keen insight into his friend’s qualifications for the role. The picture was released on the Success Series schedule of the Famous Players-Lasky Corporation.

THE Emerald Isle with all its atmosphere of peaceful life is found in the Hollywood sets of "Peg O’ My Heart," the new Famous Players-Lasky production, according to impression received by John McCormack, famous Irish tenor, in his recent visit to the studios. Mr. McCormack was invited to the studio by Cecil B. DeMille, director, as forfeit in a tennis game in which the tenor beat his friend with the assistance of Maurice McLaughlin, former world’s champion. The singer pronounced the cottage scenes absolutely true to the Ireland in which he was reared; and he was delighted to find that an old friend—Thomas Meighan, whom he knew in the Old Country—plays the leading male role in the pictures.

Why suffragettes may boost Major General Leonard Wood for the next presidency was apparent from this officer’s gallant conduct while boarding the Manhattan Limited for Chicago, a few days ago. J. C. Egan, station master, while conducting General Wood and his dozen staff officers to a special drawing room on the train, introduced him to a pretty young woman who was worried because lack of reservation would force her to make the trip by upper berth. "Roosevelt’s choice," declared that nothing like that must happen, and promptly offered to exchange his drawing room for the upper. The young lady, Ann Forrest, en route to join Lasky forces in Los Angeles as Bryant Washburn’s leading lady, declined with thanks—but she knows who she wants for the next Republican nominee.

Louise Fazenda, who is recognized as the funniest girl on the screen, is working on another Paramount-Mack Sennett Comedy. Chester Conklin, the thinnest of screen comedians is also in the cast. R. Richard Jones will direct in co-operation with Mr. Sennett.

A UNIQUE distribution system unlike any present method will be inaugurated during the new season by the Famous Players-Lasky Corporation. Walter E. Greene, Vice-President in charge of distribution, announced recently following the opening of the organization’s convention. Every part of the country was represented by out-of-town District Managers who attended the conference. The new season will open on September 1st.

A total of $550,000 in Victory Loan subscriptions was taken in by the Famous Players-Lasky Corporation, the only motion picture company to conduct a consistent campaign in New York. Personal appeals by stars, actual demonstrations of how motion pictures are made in the Aeolian Building window, and auctions of autographed photographs by noted players were some of the methods used in the drive. At the Aeolian window alone $150,000 was taken from the crowds that gathered to watch the daily performances.

Scenes of "The Misleading Widow," the new Paramount picture starring Billie Burke were taken at Clifford Dunning’s beautiful home at Glen Cove, L. I. Reproductions of the interior of the Dunning home were built at the studio where the film was finished under the direction of John S. Robertson.

"The Firing Line," the screen adaptation of Robert W. Chambers’ novel with Irene Castle in the leading role, is said to be a remarkable photoplay. Mrs. Castle with her husband, Captain Robert Tremain, spent much time at Lake Placid where Spring scenes were made about a hunting lodge with beautiful Adirondack scenery to set off the location.

Elzie Ferguson has completed her work in her latest Artertack picture, "Eyes of the Soul," and has begun "The Witness for the Defense," under the direction of George Fitzmaurice. She had no interval of rest between the pictures, though she usually takes a two-weeks’ vacation on completing a film.
If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 8 of the 'True Heart Susie' press book."

Robert Harron in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

Lillian Gish and Robert Harron in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

ROBERT HARRON and CLARINE SEYMOUR in D.W. GRIFFITH'S "True Heart Susie"
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefore if you want him to.
She didn't wear the Paris fashions, didn't dream of a "coming out." She only loved, and helped him, and waited for him to speak.

When he married another—a woman of a different sort—True Heart Susie helped him still, smiling to hide the tears.

Tears? Yes, a few. But many smiles, and big scenes that thrill the soul, and a glorious joy at the end.

Another great Griffith drama of human hearts, with Lillian Gish, Robert Harron and Clarine Seymour.

ADDED ATTRACTION
"Hearts and Flowers"
A Paramount-Mack Sennet Comedy
D. W. Griffith presents
"True Heart Susie"
An ARTCRAFT Picture

CRITERION

Directed by D. W. Griffith
Story by Marion Fremont
Photographed by G. W. Bitzer

What though he forgot
and threw away his love on a faithless butterfly? Win or lose, love to Trueheart Susie meant loving always, helping him smiling to hide the tears. She won, too, in the end. And she'll win you. Another Griffith masterpiece, with Lillian Gish, Robert Harron and Clarine Seymour. Come!

Extra Added Attraction
A Paramount-Mack Sennett Comedy
"Hearts and Flowers"
Also
A Burton Holmes Travel Picture
"With Uncle Sam's Submarine Chasers"

THE LATEST NEWS WEEKLY
THURSDAY, FRIDAY, SATURDAY
11 A. M. to 11 P. M.
D. W. GRIFFITH PRESENTS
"TRUE HEART SUSIE"
THE STORY OF A PLAIN GIRL
An ARTCRAFT Picture

By Marion Fremont
Photographed by G. W. Bitzer
Directed by D. W. Griffith

A NOTHER powerful drama of human hearts by the world's master director. With a brilliant cast, including Lillian Gish, Robert Harron and Clarine Seymour.

Added Attraction
"Fatty" Arbuckle
in
"A Desert Hero"
A Paramount-Arbuckle Comedy

Also
"Americans in the Making"
A Paramount-Bray Pictograph

ALL WEEK
11 A. M. to 11 P. M.
### Advance Press Stories of “True Heart Susie”
To be Sent to the Newspapers Immediately Prior to and During the Display of David Wark Griffith’s Latest Photoplay
An Artcraft Picture

<table>
<thead>
<tr>
<th>CHARMING STORY OF TRUE GIRL’S LOVE IS “TRUE HEART SUSIE”</th>
<th>SMILES THRU TEARS; HEART BREAKING; OH, “TRUE HEART SUSIE!”</th>
<th>SOUL OF VILLAGE MAID IS THEME OF “TRUE HEART SUSIE”</th>
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</thead>
<tbody>
<tr>
<td>David W. Griffith’s New Artcraft Picture is Delightful Production</td>
<td>Highly Impressive Scene in D. W. Griffith’s New Artcraft Production</td>
<td>Three Strong Characters Are Central Figures of New D. W. Griffith Picture</td>
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**CHARMING indeed, is the story of “True Heart Susie,” David W. Griffith’s new Artcraft picture which will be shown at the theatre for days. It is one of those pastoral themes which rise to the dignity of screen classics by reason of the artistry of this master producer, and which invariably hold their own against criticism.**

In this fascinating story of a little Hoosier girl who loves a boy with rare devotion, the heart interest is supreme and the suspense wonderfully compelling. Susie May Trueheart loves William Jenkins so well that when a politician fails to keep his promise to send William to school, she sells butter and eggs and even her cow to raise funds for the purpose. So it happens that William goes to college, but he is unaware that his good angel is Susie to whom he writes desultory letters.

So it happens that when he leaves college and is ordained a minister, he comes to his home as pastor of the village church. Then the tragedy of poor Susie’s life is born. William weds a flighty beautiful girl who repays his love by accepting the attentions of less worthy men. But she is punished by fate. Susie, although she never has forgotten that she was the bearer of flowers at the wedding of the man she loved, protects the erring wife, and it is only after the latter’s death that William comes to a realization of Susie’s great love and both find happiness.

Sweet Lillian Gish plays the part of Susie and Robert Harron is William Jenkins. Clarine Seymour plays the role of Betty the butterfly wife. The support generally is of the finest grade.

**PERSONS who have ever had to smile while their hearts were breaking, will never forget the performance, Lillian Gish in “True Heart Susie,” the latest D. W. Griffith Artcraft picture which will be displayed at the theatre on. . . . . next.**

Since her appearance in “Broken Blossoms,” Mr. Griffith’s tremendous artistic success that has been the sensation of New York, Miss Gish is conceded by all the metropolitan critics to be one of the foremost actresses on the screen, but many believe she has surpassed all previous work in her characterization of the heart-broken little girl who hoped to marry her childhood sweetheart, and found him, instead, with his arms about a comparative stranger, whom he had asked to marry him.

With her aunt she is invited to the minister’s home, to hear him play the little church organ, quite a social event in the community. Just for a little surprise, she joyfully runs ahead of her aunt, tip toes through the open door, and sees —

The turmoil of her heart seems to surge in her face. The man for whom she has worked, and secretly helped and selected for her mate, turns with a casual smile to her as an old friend, and she smiles back, a smile gracious with courtesy and well wishing, but palsied with the horror of surprise.

Women should love that smile, for it is a triumph of their sex. It is one of the soul-searching touches which Mr. Griffith has put into “True Heart Susie” and which makes it a human document as well as a delightful diversion.

**INTO the rural village for the setting, and into a woman’s soul for the theme, David Wark Griffith has gone for the materials of his new Artcraft picture “True Heart Susie,” which will be shown at the theatre next.**

He has chosen three characters, typical and definite in the domestic life of America, familiar to the residents in every small place and most large ones. One is that of a lovable, loyal girl, who never has a chance to marry but one man, and when that man passes her by, ages her soul with tears, and wears her days with waiting.

Another is a young man who goes to college, returns with comical conceit, the premier of swains, as serious to himself as the measles. And the third is a girl who considers marriage never a union of hearts but a necessary patronage, a wife of subsidy rather than of love.

With these persons, Mr. Griffith has arranged a story of wondrous charm, piquant in the delightful subtleties of character delineation, a warm, wholesome story of love won and love denied. He devotes his deep perception of the infinite varieties of each heart, to these three young persons, each whetted by nature to realize the fullness of life’s experiences, yet each held from doing just what he or she should.

Lillian Gish appears as the girl who waits, a repressed role which absorbs the full power of her acting. Robert Harron, as the boy who becomes a minister, will remind the world of some it knows, and give to it a chuckle never forgotten. Clarine Seymour is introduced as a merry young milliner from Chicago.
WIFE OF MINISTER
DANCE? OH, HORROR!

Clarine Seymour Has Strong Role in "True Heart Susie"

WHAT could shock a sedate and church-going community more than to have the minister's wife dance? Not only secretly dance in her own home, but go out at night with a young chap called "Sporty" and dance in the neighboring town.

She knew the latest 'shimmy' and she danced the lightest step, and she came capering into the life of "True Heart Susie" to become a troublesome and delightful figure in D. W. Griffith's latest Artcraft picture which will be shown at the theatre next week.

But she would dance. The minister had never seen a dance, and his horror at finding his bride dancing with the gayest young man in the countryside, with the music played on the organ where he practiced all his church hymns, was beyond expression.

The irrepressible character of this little milliner who stitches a strange garment of life for herself in the drama, is played by Clarine Seymour, the "Cutie Beautiful" of "The Girl Who Stayed at Home". Her vivacity and fascinating selfishness in the role make it distinctly a part of vivid interest and true human proportions.

Superb Griffith Picture

ONE of the most remarkable photoplays seen here in many days is D. W. Griffith's Artcraft picture, "True Heart Susie," starring Lillian Gish, Clarine Seymour and Robert Harron, which is attracting large audiences to the theatre this week. It is a superb Griffith production which no one can afford to miss seeing.

ROBERT HARRON BOY IN NEW PHOTOPLAY

Supports Lillian Gish in New Picture "True Heart Susie"

Robert Harron as a lanky, long-necked country boy who goes to college and becomes a minister, with wise opinions about selecting a girl for a wife, but hasty and lacking judgment in doing so, plays the part of a character familiar to millions in D. W. Griffith's new Artcraft picture "True Heart Susie," which comes to the theatre next.

Even before he leaves for the small college, his innocent complacency at being a favorite among the girls of the small community, led him to strut and council with the confidence and wisdom only a boy at such an age could assume.

And when he returns from the college for his vacation, with a new suit, a moustache, and a new importance in his carriage; and grandly invites Susie to attend his royal and triumphal progress to the village grocery store in search of a "sody," Mr. Harron makes all the world his debtor for one of the most deep-seated laughs the screen has ever offered.

Lilllian Gish and Clarine Seymour play the leading women's roles. The cast generally is of the highest Griffith standard of excellence.

Lilllian Gish in Picture

Dainty Lillian Gish portrays the leading role of David W. Griffith's new Artcraft picture, "True Heart Susie," which is the bill at the theatre this week. She is delightful as Susie as is also Clarine Seymour as the foolish little wife. Robert Harron, a splendid player, plays opposite Miss Gish with artistic results. The entire cast is fully up to the high Griffith standard.

LILLIAN GISH BUYS AFFECTIONATE COW

Animal Wins Her During Filming of "True Heart Susie"

In her new character of "True Heart Susie" Lillian Gish has to surrender her greatest asset and dear friend, a cow to which she has become greatly attached. When she goes into the field, the cow approaches, stands contentedly near, sniffs at her shoes, calmly and tenderly licks her face, and otherwise demonstrates her affection. "True Heart Susie" will be shown at the theatre next.

While taking the scenes, Miss Gish was so impressed by the friendliness of the cow, that she made it a pet, and when work was over after several days, she bought the animal. It is the first of a herd Miss Gish hopes to have some day, although it may go as a gift to her sister, Dorothy, for it is the first cow Miss Dorothy ever could fondle without disaster.

Splendid Photography

THE soft and exquisite photography of which D. W. Griffith is the inventor and developer appears with new vigor of improvement distinctive among photographic effects in "True Heart Susie," an Artcraft picture which is on view at the theatre this week. Trenchant, delightful, glowing with the charm of youth, and electric with the tumult of rivalry, bristling with humanities, significant as a study and absorbing as entertainment, "True Heart Susie" is a most remarkable photoplay.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

No Bombs in Her Mail!

THE size of her income makes her a capitalist, all right. Yet Lillian Gish opens her own mail, for she knows that even the most rabid Bolshevik will omit her name from the mailing list for bombs. Lillian is a friend of the peepul—at least that's what several hundred of the admiring proletariat, ranging from anarchist to plain prohibitionist, write her from every part of the country each week. Just why they all love this little lady is patent in her next Arclraft picture, "True Heart Susie,"

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "TRUE HEART SUSIE"

An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

One Sheet ...............................................10 cents each
Three Sheets ...........................................30 cents each
Six Sheets ...............................................60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes ...........................................12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them.

8x10 black and white, 8 in set ...............60 cents
11x14 sepia, 8 in set, per set ...............60 cents
22x28 sepia, scene or star .....................40 cents
22x28 colored photos of women stars .........60 cents
22x28 black and white star .....................75 cents
8x10 photo of star, can be used for all other productions of this same star, each .10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen, so they can be used for newspapers:

Five 1-column cuts ..............................15 cents each
Three 2-column cuts ..............................25 cents each
Two 3-column cuts ..................................35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star’s production. They are in three sizes.

One column ...........................................25 cents each
Two column .........................................40 cents each
Three column .......................................90 cents each

MATS OF STAR CUTS FREE:
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper.

One column layout cut .........................15 cents each
Two column layout cut .........................25 cents each
Three column layout cut .......................35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:
Slides will increase the interest in this production, if you use them in advance of play date. 12 cents each

THUMB NAIL CUTS OF ALL STARS:
Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .........................15 cents each
Also line drawings .................................20 cents each

Paramount and Arctraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

18
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “True Heart Susie”

Dear Miss Browning:

This is just a line to let you know that Susie May is to be married.

Who? Why "True Heart Susie", the heroine in the new Artcraft picture with Lillian Gish, which comes here from ...............to.............

Yes, in the end she marries him, the sweetheart of her youth whom she sent to college with her savings. And although unaware of the identity of his benefactor, he never thanked her, and although he married another girl, Susie waited for him with the quiet patience of true love. The tragic death of his unfaithful little child-wife finally brought her into her own.

David W. Griffith directed this master romance, and Robert Harron is leading man with Lillian Gish. You remember their work in notable Griffith productions. Meet them again in this new picture and know that your heart's response to true humor and pathos is as strong as ever.

Cordially yours,
Manager................

POST CARDS ON “TRUE HEART SUSIE”
Exhibitors will be wise to mail at least one of these Postals to their patrons

Dear Miss Browning:

"True Heart Susie" is the name of the new Artcraft romance with Lillian Gish, which will be here today. We think it exactly coincides with your taste in this type of picture and wish to let you know so that you may be one of the audience while it is here.

David W. Griffith was the director, a fact which gives a clue to the quality of the picture.

Sincerely yours,
Manager............... 1919

Dear Miss Browning:

We have secured one of the great David W. Griffith romances--a new one--by the name of "True Heart Susie". This Artcraft picture comes here.............

Lillian Gish plays the heroine. We hope no prior engagements will prevent your seeing her splendid work in this wonderful picture.

Sincerely yours,
Manager............... 1919

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
<table>
<thead>
<tr>
<th>Play Date</th>
<th>Titles of Productions</th>
<th>Order No.</th>
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or
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TO OUR CUSTOMERS:

Advertising material can be sent at the discretion of the publisher in advance of play date.

The publishers claim copyright on their material, which is exclusive to the following:

1. Exhibits, Advertisers, Accessories & Order Blank

2. Poster Scenes

3. Single Sepia Scenes or Stars


5. Lobby Display Photos.

6. Half Set Sepia Scenes


8. Two Reel Comedies Sepias

9. Lobby Card.

10. Each

11. Slides

12. Scene Cuts

13. Star Cuts


15. Scene Cuts

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How Will You Advertise

"True Heart Susie"

BIG!

BUT HOW?

POSTERS!

1 Sheets—3 Sheets—6 Sheets—24 Sheets.

ALL OVERTOWN!

EVERYWHERE!

That's the Way to Turn 'em Away—Every Show—
An Artcraft Picture

D.W. GRIFFITH PRESENTS

"True Heart Susie"

The Story of a Plain Girl

Directed by D.W. Griffith

Story by Marian Fremont
Photographed by G.W. Bitzer

Roto One Sheet Price 12 Cents
How To Advertise
William S. Hart
in
"Branding Broadway"
Presented and Supervised by Thomas H. Ince
An ARTCRAFT Picture
STOCK PRODUCTION CUTS AND MATS

William S. Hart in “Branding Broadway”

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
Pointers of Value on William S. Hart’s New Photoplay
“Branding Broadway”

“BIG BILL” HART, STAR.

The name of William S. Hart, popularly known to his hundreds of thousands of admirers the world over as “Big Bill,” shines like a beacon in the film firmament. Mr. Hart’s talents as an actor are reinforced by a magnetism and geniality of manner that make him perhaps the foremost cinema player, in point of popularity, in the world. “Big Bill” is peerless in the portrayal of roles of the red-blood variety, and it is his manliness, his sincerity and unrivalled skill of delineation which vest his characterizations with the verisimilitude of truth and realism. His screen portraits which have visualized with startling accuracy of detail, the brave but often misguided characters of the romantic west which long since has yielded to the inexorable march of civilization, will long stand as exemplars of the best the histrionic art has to offer. In his new photoplay, “Branding Broadway,” Mr. Hart is seen in a dress suit for the first time in his screen career, but strangely enough, he is not out of his element. This is a tribute to his versatility and that his latest characterization will add greatly to his prestige, there is little doubt.

THE DIRECTOR.

The director of “Branding Broadway,” was Mr. Hart himself, he performing that function as usual under the supervision of Thomas H. Ince. Mr. Hart directed all of his recent successes, and his ability in this field is as noteworthy as his acting. He was capably assisted by Robert Broadwell.

THE AUTHOR.

GARDNER SULLIVAN, one of the best writers for the screen in the country, not only wrote the story of “Branding Broadway,” but the scenario as well. Mr. Sullivan is author of numerous successful photoplay stories, but his latest picture is said to be one of his very best, and this is saying much.

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A STRONG STORY.

BOB SANDS, a cowboy, accompanied by several punchers, gallops into Whetstone, Ariz., to have a good time. They are angered to find that the town has gone dry and they proceed to tear things widely apart. But the Law and Order League members get busy, put the cowboys to flight and capture Sands whom they place on a train going Eastward, as the best means of getting rid of him. He sees an advertisement in a newspaper inserted by Harrington, a railroad magnate, offering a job to a strong minded man to keep his son out of mischief. Sands goes to New York, applies to Harrington for the job and gets it after demonstrating that he has had much experience in taming horses and men. Larry Harrington, the son, is a wild lad and when Sands starts in to tame him, he has a hard time of it along the Great White Way. Larry has written several letters to Mary Lee, keeper of a restaurant and Harrington hires a detective to wrest them from her. Sands has met and loved Mary and to be near her, he rents a room next door to her restaurant. The detective enters Mary’s room and after ransacking the place finds the letters, and is secreting them in his pocket, when Mary surprises him. She gives him battle and the sounds of the struggle reach Sands who goes to her rescue and throws the detective bodily down stairs. When he learns that the man has stolen the letters, he appropriates a mounted policeman’s horse and chases the detective who is riding in a taxi. He takes the letters from the man and explanations with Larry and his father follow. Sands declares his love for Mary and they plan to go to Arizona where Sands has a fine ranch and where they may raise cows, an’ geese, ’n everything.

THE PHOTOGRAPHER.

JOE AUGUST, the man behind the lens who photographed “Branding Broadway,” is a master of his craft. He has photographed many of Mr. Ince’s photoplays and his work invariably evidences genius of a high order.
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Articles on William S. Hart or on "Branding Broadway."
An Artcraft Picture.

Fancy William S. Hart Wearing A Dress Suit in His New Photoplay, "Branding Broadway!"

Interesting Artcraft Picture Provides Popular Star With Many Strong Situations of Which He Takes Due Advantage, the Result being an Artistic Production.

CAN you fancy "Big Bill" Hart in a dress suit? Well, it was a great affliction to him for the time being, but those who have seen him in white shirt and clawhammer coat in "Branding Broadway," his latest Artcraft picture are compelled to admit that he presents an excellent appearance. In fact, he demonstrates that dress suits or chaps, red shirts or "B'iled" ones, they are all in the day's work with an artist of his calibre.

It is said that "Branding Broadway," is riotous fun from start to finish. Here is a really different Hart picture. Bill on Broadway—still a buckaroo, but in new stamping grounds, Bill chasing a crooked detective across Manhattan on a mounted policeman's horse, Bill in love with a waitress, kidnapping a millionaire's son and generally transferring the wild west to Gotham. If that isn't a novelty—what is?

As stated, "Branding Broadway" is the title and it would be hard to find a better one. For Bill brands the White Way with his own peculiar mark. He shows the rounders where they head in and uses his puncher methods on the gay and festive mavericks of Times Square and vicinity with the result that he wins out in the end after almost turning Broadway upside down and making the North River jump into the East.

It is a "Jimdandy" of a picture, to use a slang phrase. It's the kind of entertainment that anybody can enjoy. It doesn't require thought to follow an intricate plot; there isn't a weep in it—but laughs and excitement and sensation every minute of the way. "Big Bill" Hart, stoical of countenance and demeanor; quick with the gun, spoiling for a scrap, stern and implacable in his desire for justice—is just as big as ever, but no great life problem confronts him in this story. He is just a live wire from the Arizona mountains and plains, a fellow with nerve and grit and a heart—a regular guy, one might say.

The story is simply that of a puncher who is shipped east against his will but seeing an advertisement that he thinks suits him, goes on to Manhattan and gets the job of taming a millionaire's son. In seeking to get letters from a waitress, he falls in love with the girl himself and in the end it is all straightened out perfectly, with everybody happy. And there is one of the greatest chases that was ever shown when Bill pursues the detective who has stolen the letters.

Mr. Hart directed as usual, assisted by Robert Broadwell. Joe August did the photographic work and C. Gardner Sullivan wrote the story and scenario, too. Pretty Seena Owen is the girl; Arthur Shirley and Andrew Robeson have important roles. "Branding Broadway" will be shown at the ...... theatre next .......... It is "some" picture—it is just the kind of entertainment for the whole family that everybody welcomes in these serious days.
A BAND of cowboys headed by Bob Sands gallop into Whetstone, Ariz., and make straight for the only saloon the town boasts of. They are determined to spend every cent they have on a hilarious holiday. They take possession of the saloon which seems, somehow, sadly changed, with signs of unfamiliar beverages plastered on the walls and a bartender in the last stages of melancholia. Arizona has gone dry.

When this painful fact has impressed itself on the crowd they proceed to smash everything in sight and the law and order league descends upon them. After a free-for-all fight the cowboys, who are in the minority, are defeated and their ringleader, Bob, is securely bound hand and foot and thrown into the baggage car of a train headed for the East.

When Bob recovers he picks up a paper and sees an advertisement inserted by a well known railroad magnate, offering a good position to anyone who has sufficient physical and mental power to keep his only son from getting into mischief. Bob decides to continue his journey to New York and nail the job.

Arriving at the Empire City, Bob applies to Harrington for the position, explaining fully his many achievements in taming men and horses. The father introduces him to his son, Larry Harrington, and Bob starts in to make good. Larry is of the wild type of man about town and the terror of the Wild West and its sojourners.

Bob is introduced to the night life of Broadway and after demonstrating his ability to lick the bunch, including the young millionaire, gains a sort of ascendancy over his charge. In keeping watch over his son it has come to the father's knowledge that certain incriminating love letters have passed between Larry and the little proprietress of an uptown restaurant. Larry and his friends are in the habit of dropping in there to chat with the girl and are quite well aware that she has no use for any of them.

The father is determined to recover the notes from Mary, and Bob is deputized to undertake the delicate mission. Unfortunately, Bob falls in love with Larry's supposed sweetheart. This is painful to him as a sense of duty impels him to act loyally toward his employer and to further the suit in any way possible. While thinking how he can force Larry to marry the girl, he conceives the idea to kidnap Larry, tie him up in his (Bob's) room and hold him there until he is prepared to go through with the marriage ceremony. This undertaking is successfully accomplished and Bob soon has the enraged Larry under lock and key in his room, which overlooks Mary's restaurant.

In the meantime, Harrington, Sr., has put the matter in the hands of a private detective—one Horn, of unsavory reputation. One night he steals into her room in search of the letters. He finds the letter in a desk, when Mary enters and a desperate struggle ensues.

Bob manages to reach Mary's room in time to rescue her and throw Horn to the bottom of the stairway.

In a hurried interview with Mary Bob discovers that Horn has escaped with the letters. An exciting chase takes place, with Horn speeding in a taxi and Bob in hot pursuit on the back of a horse he has annexed without permission from a mounted policeman.

Bob recovers the letters and after releasing Larry, the two appear before Mary. An explanation follows. Larry has his letters and will be able to reconcile his father, and Bob and Mary plan to start soon for Arizona, where Bob owns a nice little ranch, and he and Mary can "raise a lot of cows an' geese n'everything."
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Showing of
An Arctraft Picture.

“Big Bill” Hart Hits the Trail for the Big City in His
Great New Photoplay “Branding Broadway”

Picture Which is Quite Different From His Usual Vehicles, Has Delightful Story which
Proves Most Acceptable to big Audience at Its Premier Presentation Here.

SOMEONE once wrote a poem about a home-
sick cowpuncher in Manhattan, who sat be-
neth the shade of a rubber plant and bemoaned
his fate, longingly sighing for the plains and
mountains of his beloved West.

“Big Bill” Hart—it seems unnatural to refer to
him as William S.—is pretty well identified
with the West by his famous Arctraft pictures, and it
is conceivable that if he were to be stranded in
the metropolis he might feel just like that.

However, Bill was once
a Broadway actor—yes, he even played Romeo.
And he can be perfectly at
home on the pavements and
under the incandes-
cent glow of the now
more or less darkened
“White Way.” But not
from choice will Bill hit
the trail for the big city.
He prefers the untamed
West and the open lands,
even if he does drive an
auto these days and has
put his Pinto into private
life on a pension.

Still, a change is always
welcome and in his latest
Arctraft picture, “Branding
Broadway,” which
was presented with bril-
liant success at the . . . .
theatre yesterday. Mr.
Hart travels to New York
and we actually see him in a dress suit. This is
the result of the trip made by Bob Sands, a cow-
boy, with some of his boon companions, to Whet-
stone, Ariz., one day. They all want a good time
and when they find the only saloon in the town
practically closed, the town having gone dry, the
punchers wax wroth and proceed to tear things
wide apart.

But the members of the Law and Order League
get busy, put the cowboys to flight and capture
Sands, whom they place on a train going East-
ward, as the best means of getting rid of him.
He sees an advertisement in a newspaper insert-
ed by Harrington, a railroad magnate, offering a
job to a strong minded man to keep his son out
of mischief. Sands goes to New York, applies to
Harrington for the job and gets it.

Larry Harrington, the son, is a wild lad and when
Sands starts in to tame him he has a hard time
of it along the Great White Way. Larry has
written some letters to Mary Lee, keeper of a re-

taurant, and Harrington hires a detective to wrest
them from her. Sands has met and loved Mary and
to be near her, he rents a room next door to her
apartment. The detective enters Mary’s room and
after ransacking it finds the letters and is secreting
them in his pocket when Mary surprises him. She
gives him battle and the sounds of the struggle
reach Sands, who goes to her rescue and throws the
detective bodily down stairs.

When he learns that
the man has stolen the
letters, he appropriates a
policeman’s horse and
chasers the detective, who
is riding in a taxi. He
takes the letters from the
man and explanations with Larry and his father
follow. Sands declares his love for Mary and
they plan to go to Arizona, where Sands has a
deine ranch and where they may raise cows, an
geese, ‘n everything.

Mr. Hart’s portrayal was artistic as usual,
while the work of Seena Owen as Mary Lee was
eminently artistic. The support was adequate
throughout, and the picture as a whole reflects
great credit upon C. Gardner Sullivan, the author,
and William S. Hart as director.
by

'99

"She wasn't interested in a rounder!"

THE pretty waitress has met his sort before. Or thinks she has! Some big job, too, to change this woman's mind. In fact, it takes him through the hottest "rough and tumbles" Bill Hart ever fought.

Thomas S. Ince presents

William S. Hart

in

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Flagg Comedy, "Independence, B'Gosh"
Latest News Weeklies

"Bill Hart in evening clothes!"

Looks strange, doesn’t he, in that rig? Wait till you see him in action! Still the same old wallop! Ask the Broadway bruisers who taste Bill Hart’s medicine in this whirlwind picture!

Thomas H. Ince presents

William S. Hart

in

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

STREND

Broadway at Main Street

LUNCH

"She wasn't interested in a rounder!"

Also

Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Flagg Comedy, "Independence, B'Gosh"
Latest News Weeklies

STREND

THEATRE

Also

Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Flagg Comedy, "Independence, B'Gosh"
Latest News Weeklies

Fruits of Conquest held up to troops

Emperor Charles said to be making an appeal to Italy.

Army deserters tell of working as spy
New York or New Mexico, you are dead sure of one thing in every William S. Hart picture. FIGHTS!

This time, the husky Westerner tears right into Broadway's roughest. Watch him!

THOMAS S. INCE presents

WILLIAM S. HART

in

"Branding Broadway"

An ARTCRAFT Picture

By C. Gordon Sullivan Directed by William S. Hart
Photographed by Joe August, Supervised by Thos. H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Flagg Comedy, "Independence, B'Cosh"

Latest News Weeklies

Advertising Cuts And Mats
ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of William S. Hart's Latest Photoplay, "Branding Broadway."
An Arcraft Picture.

WHAT CHANCE HAD BOB SANDS WHEN MARY LEE SMILED?

Splendid New Role for W. S. Hart in His Big Photoplay "Branding Broadway."

BOB SANDS, recently from Arizona—Whetstone is the town—came to New York recently to take a job that is unique—the taming of a young highflyer—Larry Harrington, son of the well-known railroad magnate. Larry had got into some sort of tangle over letters written to a pretty waitress, but Bob found she was all to the good and that the young waster hadn't a chance with her.

And so he promptly fell in love with her himself and was as helpless as a tenderfoot when she looked at him. So he shifted his allegiance to the lady's side and Harrington, Sr., hired a detective to get the "papers." He got them, but Bob followed on a borrowed horse and recovered the documents. It was some chase, they say—as wild as that of Tam O'Shanter from the witches. And now Bob and the Lady Mary are going back, back, to Whetstone—to grind out their future beneath the stars of the big Southwest.

The whole story may be found at the ...............Theatre, where William S. Hart's latest Arcraft picture will be exhibited next ............... It is called "Branding Broadway" and it is the newest idea in the films that has happened along in some time—also, it is decidedly different from the Hart pictures we have seen in the past. Full of comedy, excitement and thrill but minus tears—it is real entertainment for the million.

Dainty Seena Owen is Mr. Hart's leading woman, and others in the support are Arthur Shirley, Lewis W. Short and Andrew Roberson.

ARIZONA COWBOY BRANDS BROADWAY IN WESTERN STYLE

"Big Bill" Hart Does Exciting Stunts in "Branding Broadway."

BOB SANDS is a puncher from the Southwest. He got into Manhattan a few days ago and was employed by Mr. Harrington, the millionaire railroad man, to undertake to tame young Larry Harrington, his son. The brightly lighted districts of the metropolis have known Larry for some time past as a spender who has no regard for his father's millions, and who can fight like a demon.

But Bob started in by licking his charge and then tried to help him collect some letters foolishly written to a pretty little waitress. But Bob fell for the lady himself and then Harrington, Sr., called in a private detective to get the evidence. The latter got away with the papers, but Bob borrowed a mounted policeman's horse and followed the fleeing taxicab.

Overtaking it, he got the letters and returned with the young millionaire to the girl. Then he learned that she didn't care a bit for Larry, but was strong for himself. Now they are going back to Arizona, where Bob says he has room to yell when he wants to and where there is space to ride without bumping into cars and policemen every ten feet.

Above is the outline of William S. Hart's new Arcraft picture, "Branding Broadway," which will be presented at the ............... Theatre next ............... C. Gardner Sullivan wrote it and Hart did the directing. They say it is a different Hart picture—and the public will agree when they see it. Seena Owen is Mr. Hart's leading woman in this production.

GEE WHIZ! "BIG BILL" HART IN DRESS SUIT! PREFERENCES OVERALLS.

Arctraft Star's New Photoplay, "Branding Broadway" Is Notable Picture

They put "Big Bill" Hart in a dress suit at the studio where he was engaged on his new Arcraft picture, "Branding Broadway," and thereby rendered him as uncomfortable as a man can be under ordinary conditions.

"It made me downright unhappy," confided the Thomas H. Ince star to one of his associates, "to be rigged out in one of these boiled shirt outfits. The collar binds like a bridle bit on a mustang, and I feel as awkward as a cayuse in harness for the first time. Of course, if art demands that I wear the thing, I'm game, but give me a soft shirt, a pair of overalls and chaps and I'm contented as a Comanche with a bottle of snake-bite."

"Bill" looks well enough in his rig, but he is manifestly uncomfortable. To make the slight concession to his Western temperament, he wore his Stetson sombrero when he wasn't working and the combination was decidedly incongruous. Mr. Hart has accomplished wonders with the picture, which has much of its action in little old New York. It will be shown at the ............... Theatre next ............... Seena Owen, Mr. Hart's leading woman in the new photoplay, had to acquire the difficult art of flipping pancakes in order to appear to the manor born in a restaurant scene. "Just the same," declared Miss Owen, "my appetite for flapjacks is destroyed. I never want to look another one in the face."

Tom Brierly, Art Director at the studio, had to rack his brains to find a way of clearing the stage for a set representing a fashionable New York cabaret, which required all the floor space. But he did it. The set is said to be great, as are all of the scenes in this unusual photoplay.
C. GARDNER SULLIVAN, the exuberant and trenchant Thomas H. Ince scenario writer, has again rung the bullseye with "Branding Broadway," William S. Hart's latest Artcraft picture, which will be shown at the Theatre next. And it is as different from Sullivan's usual stories as day from night—and every whit as good as his best. Whether it be comedy, tragedy, comedy drama, or what not—C. Gardner Sullivan seems equally at home. His is a rare genius—the sort one marvels at and finds difficult to define.

Dainty Seena Owen, who appears as leading woman for William S. Hart in "Branding Broadway," is one of the most pleasing of the younger actresses, with beauty, talent and personality to spare. She has had a wide screen experience, has appeared in Paramount pictures as well as with other productions, and is always to be relied upon for a satisfactory performance of a given role. As the little waitress in "Branding Broadway," she is said to give one of her best portrayals, ingenious, demure and wholly charming.

A Novel Photoplay.

W. S. HART filmed some of his most important scenes for "Branding Broadway" on that historic thoroughfare of New York. The picture, which is being shown at the Theatre this week, was started in Hollywood and finished in Manhattan. And it is an absolute novelty with a wealth of comedy and much drama as well.

COWBOY FIANCE? WHAT A NOVELTY!

W. S. Hart's Leading Woman Talks of "Branding Broadway."

JUST imagine," observed pretty Seena Owen, leading woman for William S. Hart in "Branding Broadway," his new Artcraft picture, "how a waitress in a New York cafe would feel if a big cow puncher from the southwest came in and made love to her. She would probably lose her head and forget whether the last party ordered 'one up and a stack o' dry' or 'thousand and one on a plate.'

"She'd get all fussed up and punch ten cents on the check instead of a quarter. Maybe she'd slip on a piece of banana somebody dropped and skid half way across the room with the butter cakes playing billiards ahead of her. I can just imagine. You see, I have to play that waitress and Mr. Hart is the puncher from the west. Yes, it is a great story—I'm delighted with my role and I think the public is going to love the picture—it is so different."

That is the concensus of opinion among those who have seen the picture at the studio. It will be shown at the Theatre on next.

Can Flip Flapjacks.

SEENA OWEN, the pretty leading woman for William S. Hart in his new Artcraft picture, "Branding Broadway," which is on view at the Theatre this week, had to acquire the difficult art of flipping flapjacks for her part in the production. There is a celebrated restaurant in Los Angeles, and the company, repaired thither and put in some hot and busy hours at the big gas stove until Miss Owen felt at home with the festive pancake.

SHIRLEY IS FINE JUVENILE PLAYER

Actor Has Strong Role in W. S. Hart's "Branding Broadway."

ARTHUR SHIRLEY, who plays a strong role in "Branding Broadway," William S. Hart's new Artcraft offering, which comes to the Theatre next, is a well-known juvenile actor, with a fine record for consistent good work. In this picture he appears as the spendthrift son of a millionaire, whom Mr. Hart, who personates a puncher from out west, seeks to tame. He gives a sterling performance, marked by its verisimilitude and convincing qualities. One may say it doesn't require a great deal of skill to play the part of a young ronder—but anyone with this opinion should try it and see for himself. Shirley gives a clean-cut interpretation.

Andrew Robeson has a splendid character part as the father of the young waster, that of an old gentleman who is afraid that his son will make a misalliance. His work is also characterized by forcefulness and naturalness. Lewis W. Short does excellent work as a detective.

Hart Remarkable Shot.

A WHOLE "saloon-ful" of cowpunchers was imported from the ranges of California to take part in "Branding Broadway," William S. Hart's new Artcraft picture by C. Gardner Sullivan, which is being shown at the Theatre this week. The bunch was considerably startled when Mr. Hart shot at the sign "Arizona Bar" and dotted the "I" perfectly. "He's a wonder at the draw and he can shoot as straight as an arrow," declared one puncher with immense respect. "He's the real thing—not just an actor, but a downright westerner in the bargain. I'm sure admiring his prowess with the six-shooter."
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"BRANDING BROADWAY"

An ARTCRAFT Picture

OBTAINABLE

AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Branding Broadway"

Arctraft Theatre
SHERMAN SQUARE
LENOXTOWN MO
TEL LENOX 209

Dear Madam:—

It affords us great pleasure to announce that William S. Hart, the popular Thomas H. Ince star in Artcraft pictures, will be seen in his latest photoplay, "Branding Broadway," at our theatre next ......... This is one of the finest photoplays in which Mr. Hart has been seen this season and we assure you, a treat is in store for our patrons.

Mr. Hart is a cowboy in this picture who accepts a job to keep the ne'er-do-well son of a New York millionaire out of mischief. "Big Bill" has a big contract on his hands, but he carries it through successfully, after meeting with thrilling and unusual adventures. Of course, there is a charming love story, a wild ride through the streets of New York, where many of the scenes are laid, and lastly, "Big Bill" wears a dress suit! This is a novelty none of Mr. Hart's admirers will ignore.

Mr. Hart is finely supported, his leading woman being Seena Owen, a charming actress. We do not hesitate to recommend this picture to you and urge you to witness its premier at our theatre.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Branding Broadway"

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE ________

DEAR MADAM:

Dear Madam:—

Doubtless it will interest you to know that William S. Hart's new Arccraft photoplay, "Branding Broadway" will be shown at our theatre next ....... Mr. Hart is one of the most popular of motion picture stars, and any picture in which he appears is distinctly worth while.

Yours sincerely,

Manager ___________

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE ________

DEAR MADAM:

Dear Madam:—

Unusual interest has been aroused here by the announcement that William S. Hart, will be seen in "Branding Broadway," his latest Arccraft photoplay, at our theatre next ....... We heartily recommend this splendid picture to you and hope you will find time to see it.

Yours sincerely,

Manager ___________

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE ________

DEAR MADAM:

Dear Madam:—

We beg to remind you that William S. Hart's splendid Arccraft photoplay, "Branding Broadway," will be displayed at our theatre today. (....) The demand for this picture already is enormous, and we warn you to come early if you desire to secure good seats.

Yours sincerely,

Manager ___________

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS AND SLIDE
FOR
“BRANDING BROADWAY”
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures
in the Order of Their Release

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Thomas H. Ince presents

WILLIAM S. HART

in

"THE BORDER WIRELESS"

Supervised By Thomas H. Ince

An ARTCRAFT Picture
PRODUCTION CUTS AND MATS

"THE BORDER WIRELESS"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
Notes on William S. Hart’s Splendid New Artcraft Picture
“The Border Wireless”

WILLIAM S. HART, STAR

T he name of William S. Hart, the popular Thomas H. Ince-Artcraft star, is emblazoned high in the motion picture firmament. As a stellar attraction, “Big Bill” stands in the first rank and he has gained his popularity by hard work, sincerity of purpose, honesty of effort and genius as a portrayer of the quaint characters of the romantic west which in the march of civilization and progress is fast passing into oblivion. But the fascination these characters exert upon old and young alike, never will die away, so that so long as there are artists of the capabilities of “Big Bill” to portray them, they will indefinitely continue to hold their sway over the hearts and minds of those in whom the romance of youth refuses to perish. Once in a while Mr. Hart tries to break away from his accustomed path, as for instance in “Shark Monroe,” when he was seen as the skipper of a trading schooner in Alaskan waters, but he soon returned to the portrayals with which his name and fame are indelibly associated—those of the rugged Western types of character, of which he seems the veritable reincarnation in each new characterization he essays. As the bandit in “The Border Wireless” who does his country a great service by destroying a wireless station operated by a band of Hun spies and later finds love and happiness, he has drawn a new portrait which will add greatly to his reputation for versatility.

THE DIRECTOR

I n “The Border Wireless,” as in many of his famous picture successes, Mr. Hart directed himself and his supporting company. Mr. Hart is as capable of directing a big production as he is of portraying a difficult and arduous role. That he is improving with each new attempt is evidenced by his work in this splendid picture

AUTHOR AND SCENARIST

T he author of “The Border Wireless” is Howard E. Morton, while the screen adaptation is the work of C. Gardner Sullivan. Mr. Sullivan has written many photoplays showing a remarkably facile touch and an imagination that is exceptional. The patriotic note has been well sustained by Mr. Sullivan in his adaptation of Mr. Morton’s splendid story.

A PATRIOTIC STORY

S teve Ransom, a brave Westerner, becomes a bandit in revenge for the death of his aged parents who die of grief when they are deprived of their ranch through the dishonesty of a railroad corporation in Wyoming. He commits several daring robberies at railroad stations and soon is an outlaw with a price upon his head. He assumes the name of Allen and goes to Yellow Dog, near the Mexican border, where he rescues Elsa Miller, a telegraph operator, from a band of Mexican bandits who attack her as she is delivering a message to the Magdalena Mines. Their love is mutual. Steve is intensely patriotic and when the United States declares war against Germany he decides to go to Fort Scott and enlist. He meets Herman Brandt and Frederick Schloss, two Hun spies whose headquarters are located at the abandoned Magdalena Mines, and when Brandt makes disparaging remarks against the United States, Steve forces him to kiss the flag. Brandt causes Steve’s shack to be searched and evidence is found revealing Steve’s identity and the fact that he is a fugitive from justice. Brandt learns that Steve has gone to Fort Scott and he telegraphs the facts to the Commandant of the fort with the request that Steve be arrested. Steve escapes and learns that a code message has been received by Brandt informing him that General Pershing is about to sail for France with his officers, and to relay the message to Berlin by wireless. He resolves to prevent the transmission of the message to Germany. He has a desperate battle with the spies and succeeds in sending a wireless message to Fort Scott for help, after which the apparatus is destroyed. The spies are killed or captured and the charge of outlawry against Steve is dismissed as a reward for his patriotic services. Steve and Elsa speak their vows of love as the troops line up for sundown dress parade.

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TheWireless
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Articles on William S. Hart or on "The Border Wireless"

AN ARTCRAFT PICTURE

Romantic West and its Quaint Characters Live in the Virile Screen Portrayals of William S. Hart

Versatile and Popular Artcraft Star who is Peerless in His Especial Line, a Brave Westerner Who Does His Bit for his Country in "The Border Wireless"

WILLIAM S. HART is the man who, more than any other, has brought the fading West back to the memories of those who are now old and given it a realistic presentation on the screen for the newer generation which knows it only through books or by word of mouth in the form of reminiscence. The West lives again in the pictures in which Mr. Hart is starred by Artcraft. He has been badman, woodsman, plainsman, puncher, gambler—everything in a procession of characterizations, each perfect in itself, pictures as faithful to the types as, for example, are the drawings of Frederick Remington.

Now he will come to the . . . . . . . Theater next . . . . . . . in a new type of picture—new, yet old. For he is still a Westerner, and for a time, a bandit. But the story is modern. It deals with German spy plots on the Mexican border and Mr. Hart saves the day by a splendid piece of bravery and daring. Patriotically speaking, the film is one to make every true American thrill, there is a wholesome love story and a mystery of concealed wireless to add piquancy. This is one of the best Hart films in the entire range of his offerings. Wanda Hawley, a genuine beauty, is his leading woman.

And the story of "The Border Wireless" is some story. C. Gardner Sullivan wrote the play from a story by Howard E. Morton. And that means a lot—if you have been following Paramount and Artcraft (as, of course, you have). For Sullivan's name has appeared at the masthead of many a screen drama that has pleased, entertained and thrilled. And that's just what this is going to do. It is a story with enough action to keep you busy watching the twists and turns. And the patriotic flavor is genuine—not just dragged in. It is a story to make you cheer—for example, where Mr. Hart as Steve Ransom, makes a German kiss the American flag, or where he saves the pretty telegraph operator from the Huns or the Bandits. It is a real yarn—the kind you'd choose if you had to sit up all night. And you'd never go to sleep till it was finished. That's the kind of story—or picture—it is.

"Big Bill" Hart? They say he is immense in the role of Steve Ransom. First a bandit—then a rescuer of pretty girls—then a savior of Governmental secrets—and last, but best of all, a soldier for Uncle Sam.

The personal attraction that William S. Hart exerts upon audiences by means of his reflected self upon the screen is one of the most potent that can be imagined. He is the hero of thousands upon thousands, for he always proves before he finishes that wrong-doing brings only suffering. The old, triumphant note of good over evil is sounded without preaching. Red blooded action is the thing.

With his craggy face, his set jaw and stern eyes Mr. Hart is a "man's man," but he is, oddly enough, a "woman's man" also. That is to say, women admire him for his rugged strength and his virility of manner; men like him because he is so thoroughly a man, using a man's weapons, his fists or his revolvers. A man to be reckoned with and to win in the face of odds. A real American, so to speak. And Mr. Hart wins the children because they can read the innate kindness in his eyes. They, as well as animals, love him sincerely. Quiet and unassuming, "Bib Bill" Hart is a genuine American—a man among men.
CAST AND STORY OF
"THE BORDER WIRELESS"
For Use of Exhibitors in Their House Organs or for General Publicity
AN ARTCRAFT PICTURE

William S. Hart Has Realistic Patriotic and Intensely
Dramatic Photoplay in "The Border Wireless"

Popular Artcraft Star Plays Role of Bandit who Later Does His Bit by Running Down
Daring German Spies Who Operate Wireless Station near the Mexican Border

STEVE RANSOM, a typical
Westerner, who has been
reared on a ranch in Wyoming
which was wrested from his par-
ents by a railroad company, be-
comes embittered and revengeful,
and taking the law into his own
hands, develops into a bandit,
committing several daring robb-
eries at stations belonging to
the railroad company which had
despoiled him and brought his
aged parents to death. He event-
ually becomes a fugitive with a
price upon his head and drifts to
Yellow Dog, Arizona, near the
Mexican border.

Elsa Miller is a telegraph op-
erator at Yellow Dog, and the
wardian of her younger brother,
Carl. Elsa is on her way to de-
liver a message to Herman Brandt
at the Magdalena Mines and is
attacked by Mexican bandits.
Steve rescues and falls in love
with her and decides to remain
at Yellow Dog. Frederick Brandt
loves Elsa, but she is unaware
that the Magdalena Mines have
been converted into the headquar-
ters for German spies with a
cleverly concealed wireless ap-
paratus by which messages are
transmitted to Mexico and from
there to Honduras and then to
Berlin. Brandt is in direct com-
munication with Von Helm, head
of the German Secret Service in
New York City.

Steve becomes suspicious of
Brandt, when he and his assist-
ant Frederick Schloss, express
contempt for the American flag
and the fighting abilities of the
United States, Steve forces
Brandt to kiss the American flag.
War with Germany is declared,
and Steve determines to enlist.

"THE BORDER WIRELESS"

THE CAST

Steve Ransom, a Bandit. . .
Elsa Miller, a Telegrapher . .
Herman Brandt, a Hun Spy .
Carl Miller, Elsa’s Brother . .
Frederick Schloss. . . E. von Ritzen
Von Helm. . . Berthold Sprotte
Esther Meier . . . . Marcia Manon

He calls on Elsa, determined to
reveal his past life to her, and in-
vites her to ride part of the way
with him to Fort Scott; she plain-
y evinces her love for Steve.
During their absence Steve’s
shack is ransacked by Brandt
and Schloss; photographs of Steve’s
father with an inscription on the
back, reveals the fact that Steve’s
real name is Ransom, and not
Allen—which name he assumed
while in Yellow Dog. Brandt
sends a telegram to the Sheriff at
Willow Springs, asking for infor-
mation regarding Steve and thus
learns that Steve is a fugitive
from justice. Carl reveals the fact
that Steve is on his way to Fort
Scott to enlist, and Brandt forces
the boy to telegraph the com-
manding officer at Fort Scott the
facts he has discovered regarding
Steve.

While awaiting examination at
Fort Scott, Steve overhears the
conversation between the com-
manding officer and the telegraph
operator, and makes his escape
through a window. He is pur-
sued by the soldiers but eludes
them and takes refuge in a wooded
canyon. Elsa learns of the occur-
rence, but this does not shake
her faith in him. A day or two
later, a code message comes for
Brandt, and Carl starts with it for
the Magdalena Mines. He is
thrown from his horse and is lying
unconscious, when Brandt and
Schloss and another spy ride by.
They go through his clothes and
find the message, which is trans-
lated with the aid of a code book
Carl, who has regained conscious-
ness, overhears the translation of
the message, the purport of which
is that General Pershing is on his
way to Europe and the Germans
are planning to sink the vessel on
which he has sailed. The two
men take their departure, leaving
their man to watch Carl.

Elsa now appears and Carl
whispers to her the nature of the
message. The German, hiding be-
hind the bushes, overhears Carl
and is about to shoot him, when
Steve, who has been hiding in the
bushes all the time and witnessed
the entire proceeding, kills the
German. Carl is moved to a com-
fortable position, and Steve and
Elsa ride to the Mine to prevent
the sending of the message, which
would mean the death of General
Pershing, surprise the Germans,
and after a fierce battle, take
possession of the wireless appara-
tus and succeed in sending out a
call for help to Fort Scott, after
which they destroy the wireless.
The soldiers arrive and make the
Germans their prisoners. The
charge against Steve is dismissed
and the story ends happily with
Steve and Elsa watching the sol-
diers lined up for the sundown
dress parade.
PRESS REVIEWS
To Be Sent Out Immediately After the First Showing of “The Border Wireless”
AN ARTCRAFT PICTURE


With a thrill in every foot of film, a smashing climax and a love story that is delightfully convincing, “The Border Wireless,” the new William S. Hart picture, which was shown at the Theatre yesterday, is one of the best in which that virile Western actor has ever appeared. It is an Artcraft photoplay and was directed by Mr. Hart himself, under the supervision of Thomas H. Ince. The story was written by Howard E. Morton and C. Gardner Sullivan did the scenario.

By linking Mr. Hart’s Western type of characterization with a distinctly modern situation resultant from the war, involving a wireless plot on the border engineered by German spies, and bringing in a most exquisite little telegraph operator, the authors have succeeded in bringing the drama up to the minute without sacrificing any of that picturesqueness that every admirer of Mr. Hart demands.

The story deals with the fortunes of Steve Ransom, the role portrayed by Mr. Hart, who is the son of a Civil War veteran and intensely patriotic, but when his father is swindled out of his ranch in Wyoming by a powerful railroad company and both his parents die shortly afterward. Steve becomes a vengeful man and a bandit, wreaking havoc upon the railroad that caused his father's last days to be spent in grief.

Steve meets Elsa, the operator, on her way to the Magdalena Mines with a message for a man named Brandt. Steve rescues her from Mexican bandits and their friendship grows into love. Brandt is a German spy and the mine is the headquarters for a wireless outfit secretly used to convey messages to Mexico, which are then relayed to Honduras and finally reach Berlin.

By a series of complications a message conveying the information of the steaming date of General Pershing's steamship to Europe is recovered by Steve, while he is in hiding after having been exposed as the one-time bandit by Brandt and hunted by the American troops of whom he has tried vainly to become one. The commander of the forces secures Steve’s pardon and he is left with the prospect of going “Over There” with the army and, on his return, of finding Elsa waiting for him.

The story is consistently developed, is full of logical if exciting action and is wonderfully well played. Wanda Hawley is the leading woman and a good cast supports the star.

This is a different Hart picture, yet it retains enough of the familiar quality to make it pleasing to those who are insistent upon the Western film star remaining a Westerner. The patriotic flavor, the splendid military scenes, the rapid fire action all render this picture the most delightful and inspiring entertainment.

“Big Bill” Hart, Popular Artcraft Star, Makes Big Hit as Patriotic Bandit in New Picture “The Border Wireless”

William S. Hart, peerless portrayer of strong virile Western roles, made a distinct hit in his new Artcraft photoplay, “The Border Wireless,” at the Theatre yesterday. The picture, which was directed by Mr. Hart under the supervision of Thomas H. Ince, is intensely dramatic and of that Hart type which is bound to attract widespread and favorable comment.

Steve Ransom, a brave Westerner, becomes a bandit in revenge for the death of his aged parents who die of grief when they are deprived of their ranch through the dishonesty of a railroad corporation in Wyoming. He commits several daring robberies at railroad stations and soon is an outlaw with a price upon his head. He assumes the name of Allen and goes to Yellow Dog near the Mexican border, where he rescues Elsa Miller, a telegraph operator, from a band of Mexican bandits who attack her as she is delivering a message to the Magdalena Mines.

Their love is mutual. Steve is intensely patriotic and when the United States declares war against Germany, he decides to go to Fort Scott and enlist. He meets Herman Brandt and Frederick Schloss, two Hun spies, whose headquarters are located at the abandoned Magdalena Mines and when Brandt makes disparaging remarks against the United States, Steve forces him to kiss the American flag.

Brandt causes Steve's shack to be searched and evidence is found revealing Steve’s identity and the fact that he is a fugitive from justice. Brandt learns that Steve has gone to Fort Scott and he telegraphs the facts to the Commandant of the fort with the request that Steve be arrested. Steve escapes and with the aid of Elsa runs down the spies, destroys the wireless plant, and for his services he is pardoned. He and Elsa then plight their troth. The support is excellent, the portrayal of Elsa by Wanda Hawley being most artistic.
In reply to a question by Senator Norths, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.
THOMAS H. INCE PRESENTS

Wm. S. HART

in

"THE BORDER WIRELESS"

An ARTCRAFT Picture

Scenario by C. GARDNER SULLIVAN Directed by WM. S. HART
Supervised by THOMAS H. INCE

By Howard E. Morton
Photographed by Joe August

Deadly Work at the Wireless Station!

Now and again in a William S. Hart picture the friction gets too close even for gun-play, and it’s then that you see this great Western actor at work with his bare fists.

In “The Border Wireless” he shows one way of canning the Kaiser, or at least those who do the Kaiser’s dirty work.

A picture that will GET YOU.

“Foremost stars, superbly directed in clean motion pictures”

ARTCRAFT THEATRE
Broadway and Fifth Avenue Continuous 11 to 11
**ADVANCE PRESS STORIES**
**To Be Sent to the Newspapers Prior to and During the Display of**
**“The Border Wireless”**
**AN ARTCRAFT PICTURE**

**WILLIAM S. HART’S NEW PHOTOPLAY IS QUITE DRAMATIC**

“The Border Wireless” Affords Popular Artcraft Star Splendid Role

WILLIAM S. HART'S new Artcraft picture, “The Border Wireless,” which will be shown at the .......... Theater next .......... has been designated by those who have had previsions of the production as a picture “with a real thrill.” Of course, every Hart picture has a thrill, a consistent story with action in every foot, but the fact that this one is concerned largely with the machinations of a band of Hun plotters in America, on the borders of Mexico, gives added interest and enables the star to depict certain phases of the war at home which are not only timely, but decidedly fascinating.

It gives Hart a chance to wear khaki; presents him first as a bandit, depicts his reform when patriotic inspiration arouses him to the fact that he is at heart a man of honor; shows his effort to enter the army, temporarily frustrated by his record which is exposed by a German, and his final pardon and acceptance when he uncovers a dastardly plot and exposes the wireless operations of the spies, whose instruments are hidden in an old mine.

Howard E. Morton wrote the story and C. Gardner Sullivan the scenario. Mr. Hart directed the picture and Joe August did the photographic work. Many of the scenes were actually taken on the borders of the Mexican republic. Wanda Hawley is Mr. Hart’s leading woman.

**REAL WIRELESS OUTFIT USED IN HART PHOTOPLAY**

Morse Code Employed in New Artcraft Picture, “The Border Wireless”

IN the William S. Hart studio at Hollywood, a complete and practical wireless outfit was erected for use in scenes of his new Artcraft picture, “The Border Wireless,” which will be shown at the .......... Theater next .......... Of course, there is no possibility of messages being sent outside the radius of the studio itself, but to all intents and purposes, it is the real thing, and, to make the scenes absolutely correct, Wanda Hawley, who plays the feminine lead opposite Mr. Hart, was compelled to learn the code in its entirety.

This was no small task for the beautiful little actress, but she accomplished it in an astonishingly short time, and probably with as great or greater facility than many actual operators, when they are beginning. In order to insure those in the audiences who may be familiar with the wireless code from finding flaws in the film, Mr. Hart, who directed the production under the supervision of Thomas H. Ince, insisted that all the dots and dashes be correctly interpreted. Thus when the spark flashes the message in the picture, it will be the actual message that is required by the exigencies of the plot.

This picture bids fair to out rival anything previously presented by the virile actor, for it is in a new vein, with a war angle, and deals with illicit use of the wireless by Hun spies along the Mexican border. The supporting players, headed by Wanda Hawley, are excellent.

**“BIG BILL” HART IN A KHAKI UNIFORM! JUST THINK OF IT**

Famous Artcraft Star Enlists in His Latest Photoplay, “The Border Wireless”

THE noted Thomas H. Ince star, William S. Hart, in khaki! That in itself is something worthy of note. True, he only dons the uniform of Uncle Sam at the close of the new picture, “The Border Wireless,” because from the start until the close, he has striven valiantly to gain that position of honor, striven against odds, branded as a bandit, the victim of Hun plotters—but finally he triumphs, wins his pardon, the girl of his choice, foils the spies and prepares to go “Over There” in the defense of Democracy.

Howard E. Morton wrote the story and C. Gardner Sullivan’s facile pen is responsible for the scenario. The plot of “The Border Wireless,” which will be shown at the .......... Theater next .........., is concerned with German spies along the borders of Mexico, a hidden wireless, and a desperate attempt to notify the Hun leaders of the sailing dates of transports. A beautiful telegraph operator, played by Wanda Hawley, is the heroine, and is an admirable foil for the cold, stern, rugged Westerner. The support generally is excellent.

This picture should be one of the most successful of the long list of splendid dramatic offerings in which Hart has appeared.
HART HAS STRONG LEADING WOMAN

Wanda Hawley Supports Star in "The Border Wireless"

PRETTY Wanda Hawley, who has been seen in many excellent pictures, most notable of which has been C. B. de Mille's "We Can't Have Everything," is leading lady for William S. Hart in "The Border Wireless," his newest Thomas H. Ince-Artcraft picture. Miss Hawley possesses exceptional beauty as well as personality and histrionic ability.

This is a patriotic story by Howard E. Morton, the playop being by C. Gardner Sullivan. It deals with an attempt by German spies on the border to send wireless messages to Berlin via Mexico and South America and shows how their nefarious schemes were frustrated by the bravery of one man, Steve Ransom, portrayed by William S. Hart.

Strong Support

A FINE cast supports William S. Hart in his new picture, "The Border Wireless," which is now being exhibited at the ...... Theater. Wanda Hawley, one of filmdom's prettiest actresses, is another well-known film beauty leading woman. Marcia Manon, has an important role. Others in the cast are Charles Arling, James Mason, E. von Ritzen, Berthold Sprotte, etc. The story is a modern one, dealing with the work of Hun spies on the Mexican border and Hart has one of the most vivid roles of his career.

WILLIAM S. HART IS GOING "OVER THERE"

Meaning, He Will in His New Film "The Border Wireless"

WILLIAM S. HART is going "Over There"—at least in the Artcraft picture, "The Border Wireless," which will be seen at the ............... Theater on .................. Becoming a bandit by a desire for revenge against a railroad that has taken his father's ranch, Mr. Hart, as Steve Ransom, finally reforms and succeeds in defeating the plans of German spies on the border to send a wireless message to Berlin telling when General Pershing will sail for France.

He seeks to enter the army, but his bandit past is exposed and only after his great service is he pardoned and accepted for service. A love story is introduced with pleasing results and indeed, the entire picture is entertaining, lacking none of the virile quality that is identified with a Hart film, yet having an entirely different flavor and an intense patriotic note. The support is excellent.

Talented Actress

MARCIA MANON, who appeared to advantage with Mary Pickford in "Stella Maris," playing the drug-using wife; and with C. B. de Mille's picture, "Old Wives For New," is seen in "The Border Wireless," William S. Hart's newest Artcraft film in the role of Esther Meier, at the ...... Theater this week. She is a talented actress, with a striking face and Junoesque form. She possesses an exotic quality that is exceptionally suited to heavy parts or roles of the semi-vampire order.

C. G. SULLIVAN HAS ANOTHER BIG HIT

Is Adaptor of New Hart Picture "The Border Wireless"

C. GARDNER SULLIVAN wrote the scenario for "The Border Wireless," William S. Hart's newest Artcraft picture, and he has achieved a remarkable work, according to report. The picture will be shown at the ...... Theater on ............... The original story was written by Howard E. Morton.

C. Gardner Sullivan has written many photoplays showing a remarkably facile touch and an imagination that is exceptional. This picture is decidedly "red-blooded," yet sufficiently different from the Hart pictures that have preceded it to have the merit of distinct novelty.

The patriotic note is impressive and the love interest well sustained. Wanda Hawley, beautiful and clever, is leading woman and Mr. Hart himself directed the production. The support includes Charles Arling, James Mason, E. von Ritzen, Barthold Sprotte and Marcia Manon.

Splendid Photography

JOSEPH AUGUST did the photographic work in "The Border Wireless," William S. Hart's new Artcraft picture. And it is wonderful photography, too, as anyone who has seen it at the ............... Theater this week will tell you. Mr. Hart directed the photoplay and it is a real humdinger. Lots of action, love—and patriotism that rings true—what more do you want? The supporting players are among the best seen here in many months.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"THE BORDER WIRELESS"
An ARTCRAFT Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos
8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
  8x10 photos of star

Cuts and Mats on
Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats
of Star
Five one-column
Three two-column
Two three-column

Series of Advertising
Layouts
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
DEAR MADAM:

We take pleasure to announce that William S. Hart, the popular Thomas H. Ince-Artcraft star, will be seen in his latest photoplay, "The Border Wireless," at our theatre next . . . . . . This doubtless will delight our patrons, and the indications for record-breaking audiences are excellent.

This fine picture was directed by Mr. Hart himself under the supervision of Thomas H. Ince and the story deals with a bandit who enlists in the United States army and who, after dispersing a band of Hun spies engaged in sending information to Berlin by wireless, is pardoned and finds happiness in the love of a charming woman.

There is a strong love element in the picture which, viewed from every standpoint, is one of the finest photoplays in which Mr. Hart has ever appeared. That it will amply repay all who attend the premier display of the photoplay at our theatre, seems to us a certainty.

Thanking you for past favors, we beg to remain,

Yours sincerely,

Manager,
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of
"THE BORDER WIRELESS"

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

It may interest you to know that William S. Hart's new Artcraft photoplay, "The Border Wireless" will be shown at our theatre next

.........

Mr. Hart is one of the most popular motion picture stars in the world, and any picture in which he appears is distinctly worthwhile.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

Unusual interest has been aroused here by the announcement that William S. Hart, will be seen in "The Border Wireless," his latest Artcraft photoplay at our theatre next........

We recommend this splendid picture to your careful attention, and hope you will find time to see it.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE

DEAR MADAM:

We beg to remind you that William S. Hart's splendid Artcraft photoplay, "The Border Wireless," will be displayed at our theatre today. (........)

The public demand for this picture already is enormous, and we warn you to come early if you hope to secure good seats.

Yours sincerely,

Manager

Manager
ADVERTISING POSTERS AND SLIDE
FOR
"THE BORDER WIRELESS"

Twenty-four Sheet

Slide

One Sheet

Six Sheet

One Sheet

Three Sheet
Current Paramount and Artcraft Pictures in the Order of Their Release

CHARLES RAY.................A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS..........BOUND IN MOROCCO
GRIFFITH'S....................THE GREAT LOVE
PAULINE FREDERICK..........FEDORA
WILLIAM S. HART...............RIDDLE GAWNE
BILLIE BURKE..................IN PURSUIT OF POLLY
DOROTHY DALTON...............GREEN EYES
DE MILLE'S....................TILL I COME BACK TO YOU
ENID BENNETT..................THE MARRIAGE RING

J. BARRYMORE....................ON THE QUIET
E. FERGUSON....................HEART OF THE WILDS
WALLACE REID...................THE SOURCE
E. CLAYTON.............THE GIRL WHO CAME BACK
PARAMOUNT-ARTCRAFT SPECIAL...THE HUN WITHIN
LILA LEE...........THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS..................HE COMES UP SMILING
M. CLARK........................OUT OF A CLEAR SKY
D. DALTON......................VIVE LA FRANCE
FRED STONE.............THE GOAT
SHIRLEY MASON.............COME ON IN
VIVIAN MARTIN.............HER COUNTRY FIRST
M. PICKFORD.......................JOHNNY ENLISTS
CHARLES RAY...................THE LAW OF THE NORTH
ENID BENNET....................COALS OF FIRE

Success Series (Re-Issues) for September

MARY PICKFORD........THE EAGLE'S MATE
M. CLARK........................WILDFLOWER SPECIAL...........THE GIRL OF THE GOLDEN WEST
P. FREDERICK....................ZAZA
G. FARRAR.......................CARMEN
This is the "How Book" that tells you, exactly, how to get more people to come to see

**William S. Hart**

in

**"Breed of Men"**

Presented and Supervised by Thomas H. Ince

An ARTCRAFT Picture

By means of

**ADVERTISING THAT PULLS,**

**POSTERS THAT PAY,**

**GOOD PRODUCTION CUTS,**

and

**PUBLICITY WITH A PUNCH**
William S. Hart in "Breed of Men"

Actual cuts are about three times the size of the illustrations.

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included. This will print well on any kind of paper.

O to remind a motion picture exhibitor that Thomas H. Ince-Artcraft pictures starring William S. Hart, who is affectionately known to film fans as “Big Bill,” are money makers, is equivalent in wisdom to establishing ice-making plants at the North Pole. However, it may be said that “Bill” Hart is an attraction of superlative merit, and every exhibitor who hopes to be in right at the close of his season, should announce all Artcraft photoplays starring him and thereby enjoy the golden returns that are sure to come to the managerial coffers.

William S. Hart, Star and Director

W HY is William S. Hart one of the greatest drawing cards in the silent drama? First, he is the ablest exponent of the romantic characters of the rapidly passing frontier, ever seen on the screen. Second, he is an actor whose individuality is submerged in every character he portrays. Third, all of his characterizations bear the imprint of his genius as student of many types — red-blooded, brave men of an almost bygone age whose lives were the embodiment of virile romance. Fourth, by his art, Mr. Hart has brought to the screen a series of portraits which, once seen, will ever live in the memory of spectators. I might go on ad infinitum, but it will perhaps be sufficient to add that his unique portrayals are unequalled, much less surpassed in artistry and naturalness by any other motion picture player. Every picture in which he appears is superior in conception, treatment and finish to its predecessor, so that when “Breed of Men,” his latest photoplay directed by himself under the supervision of Thomas H. Ince, is displayed, it will be unhesitatingly asserted by his admirers to be the best in which he has been seen.

A Powerful Story

I NTO the town of Chloride, Ariz., there rides one day “Careless” Carmody, a boss cowpuncher, with a coterie of choice spirits from Bar Double O ranch. The town is owned and controlled by Wesley B. Prentice, a land shark from the East, who is foisting land to which he has no clear title, upon unsuspecting settlers. Among these is Ruth Fellows, a young woman who has settled upon a section and who is farming it with her little brother Bobby, quite unconscious of the fact that the land in which her last penny is invested has been illegally sold to her by Prentice. When “Careless” appears on the scene, Prentice gives orders to his creature, Farley, the proprietor of a gambling den, to fleece him and set him afoot with horse or bridle. “Careless” is deprived of everything he owns at faro and when he is broke, he accepts the offer of Prentice to act as Sheriff. “Careless” thus unwittingly becomes the tool of the land shark. A Mexican stabs a man and seeks refuge in Ruth’s shack and here “Careless” finds him and releases Ruth, who has been made prisoner by the desperado. “Careless” is obliged by virtue of his office to serve dispossess papers on Ruth, who barricades herself in her shack and shoots him in the shoulder when he breaks in. This act wins for Ruth the undying love of “Careless.” Prentice disappears one day and “Careless” learns the truth — his benefactor is a rascal. He follows the man to Chicago and captures him, returning him to Chloride. Meanwhile, Prentice and “Careless” have been tried by a vigilance committee and sentenced to death. When “Careless” appears with his prisoner, justice is done. Prentice is made to disgorge while “Careless” becomes the hero of the hour. “Careless” and Ruth, who love each other, come to an understanding and affairs end happily for all concerned.

Supporting Players

T HE players chosen to support Mr. Hart in this picture are of the best. Seena Owen, a beautiful and experienced actress, is the leading woman and she is ideally cast for the role of Ruth Fellows. Bert Sprotte is the land shark and little Buster Irving is Bobby. Others in the cast include several of the most talented players on the Ince-Artcraft roster.

Joe August, Cameraman

J OE AUGUST, who is responsible for the photography of “Breed of Men,” is perhaps the most talented cameraman on the Ince staff. Mr. August has photographed many of Mr. Ince’s most notable picture successes, and his artistry is amply displayed in his latest production.

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J. G. Hawks, Author and Scenarist

O NE of the most widely known photoplaywrights attached to the Thomas H. Ince scenario staff is J. G. Hawks, author of numerous successful photoplays. Mr. Hawks wrote and adapted the story of “Breed of Men” and in none of his previous pictures has his skill been displayed to finer advantage than in this sterling production.
“BIG BILL” HART A DEAD SHOT

Remarkable Exhibition of Marksmanship During the Filming of His New Artcraft Photoplay, “Breed of Men"

WILLIAM S. HART, star supreme in Western dramas, whose latest picture, “Breed of Men,” will be seen at the theatre on .............., has the reputation of being a dead shot with the revolver, or any sort of firearm. But he surprised himself recently during the filming of that production in California.

The scene was the interior of a rude shack where Seena Owen, his leading woman, and her little brother were desperately resisting eviction by the Sheriff, played by Mr. Hart. In rushing the shack, a revolver bullet penetrates the door and lands in the shoulder of the officer. He quickly returns the fire, not realizing that the girl and child are within. One of the shots is supposed to strike the former in the hand and the other to break her gunstock.

Mr. Hart was directing himself and so ordered “Sheriff Bill” to stand about ten feet away and fire two shots at the door of the cabin, as close to each other as possible.

Of course, there was no one behind the door. Then the doughty Sheriff fired once. Then he fired a second time.

The whole crew of actors, cowpunchers, studio hands and others let out a yell of amazement.

“You missed the whole door that second shot,” someone cried.

“Impossible,” said the star. They investigated. There was only one hole in the door sure enough, but inside were two bullets almost overlapping. He had fired the second bullet directly through the first hole.

“I couldn’t do that again in a thousand years,” was the comment of the star as he pocketed the six-shooter.

It is a known fact that there are few players for the screen who are more indefatigable in keeping themselves in trim for their work than Mr. Hart. He rides, ropes and shoots whenever he has time and opportunity. Thus he is always in the best of physical condition and his prowess with the implements and weapons of the frontier and the cow country is never lessened.

Anybody who has seen Bill Hart leap from a window on a horse’s back and lope away at breakneck pace, or rope a man while dashing by at full speed, or do a trick with a gun like that alluded to, must realize that only incessant practice after years of schooling in the arts of the range could so perfect a man in the work.

Besides all this, however, the famous Artcraft star finds time to read and even write scenarios for himself, and to supervise much of the actual work, as well as to direct his films, which are produced under the supervision of Thomas H. Ince.

Mr. Hart is an indefatigable worker. He is seemingly tireless and amidst the great amount of detail resultant from his productional activities, he has found opportunity to serve the Government in the Liberty Loan campaigns and to raise large sums for the cause of humanity.

A lover of animals, children and nature, he keeps himself mentally in good shape by his freedom from the lesser anxieties of life. His aim is to make pictures that are human and which reflect the great life of the West that is fading before the encroachments of modern civilization.
LYING like a green ribbon on the drab mesas of Arizona, twenty miles of fertile bottom lands have been opened to settlers by the Arizona Ranch Lands Company, of which Wesley B. Prentice is the president. Among these settlers is Ruth Fellows, who, with her little brother Bobby, is doing her best to cultivate her land and make the payments due thereon.

Into Chloride, a town founded by the land company, rides "Careless" Carmody and his fellow punchers from the Bar Double O. He is known as "Careless" because he holds his life cheap, but he is a good friend and a bad enemy. Prentice hears much about "Careless" and he saunters into the hotel with Barry Kennedy, the Sheriff, his tool and adherent. "Careless" is anxious to play faro and as he takes his seat, Prentice whispers to Farley, the proprietor, that he wants "Careless" to be broken smoothly and set afoot without a dollar. "Careless" is amazed at his ill-luck and at midnight he is penniless.

Farley offers to bet a stack of blue chips against "Careless's" horse, and presently he has lost the animal and is, indeed, broke and afoot.

Prentice sends for "Careless" the next morning and offers him the post of Sheriff which he accepts. He is grateful to Prentice whose tool he now unwittingly has become. A bad Mexican stabs the dealer of the faro game and the new Sheriff starts in pursuit. Ruth Fellows is plowing in a field when the Mexican swoops down upon her and makes her his prisoner with the design of using her as a pawn in his battle with the Sheriff. "Careless" burrows his way beneath the shack where Ruth is confined and frees her. He hitches the Mexican to the plow and he and Ruth watch him as he plows the entire field.

Ruth informs "Careless" that things are not going right in her business relations with Prentice, and he assures her that Prentice is a thoroughly reliable man. "Careless" pays devoted attentions to Ruth in the weeks that follow. Suddenly the rumor spreads that Prentice is a land shark and that he has swindled numerous settlers, among them Ruth. When "Careless" rides to her ranch one day, he finds her barricaded in her shack with her brother, holding off several strangers who claim the ranch by virtue of deeds issued to them by Prentice. Being Sheriff, "Careless" is forced to serve legal process upon Ruth, who, reviling him as a thief and tool, shoots him in the shoulder.

When "Careless" learns from Judge Bledsoe that Prentice has gone to Chicago after having dealt unfairly with women, he goes to Chicago as cow hand on a live stock train. "Careless" ascertains the address of Prentice and calling to his aid several cowboys employed at the stock yards, he goes to Prentice's home on the lake front and makes the land shark his prisoner. Prentice's daughter sends for the police, but before they arrive, "Careless" and his prisoner are in an empty box car on their way westward. Meanwhile, the Vigilance Committee of Chloride takes Ruth's testimony with the result that both "Careless" and Prentice are sentenced to death. A rider reports that Prentice and "Careless" are returning to town and the committee, after getting ropes, go to meet them.

The meeting turns into a jollification when "Careless" turns his prisoner over to the committee and makes his explanation. Prentice is obliged to make restitution to his victims and then permitted to return to Chicago a sadder and poorer man. "Careless" and Ruth then agree that they ought to send a notice of their wedding to Prentice, and both are happy in their mutual love.
A BIG gambling scene in a setting that is the last word in Western realism engrossed the attention of William S. Hart and his company during the filming of Hart's new Artcraft picture, "Breed of Men" which will be presented at the . . . . . . theatre next . . . .

In the story there is an episode of a crooked land dealer, who to get Hart, as "Careless' Comedy, under his control, causes a professional faro play to fleece the boss puncher out of all he possesses, even to his "slip along haws." The man who portrays the gambler is one who actually had seen such service in the West in early days. What he doesn't know about cards isn't worth telling. In the big set are roulette tables, and wheels, faro layouts and all the paraphernalia of the gambling dens of the frontier.

The scenes taken in Chicago at the stock yards are excellent in every respect and that this will be one of Mr. Hart's most thrilling dramas of the frontier country is the belief of those who have seen it in the making. Seena Owen is the leading woman.

* * *

Wm. S. Hart has done it again. That is to say, the Artcraft star has given us "Breed of Men" one of those thrilling melodramas of the southwest that abound in action and teem with human interest, a picture that cannot fail to win applause everywhere. It tells the story of a crooked land shark in Arizona who gets settlers to part with their coin for land to which he has no clear title. Hart, as Sheriff, is an innocent party to his schemes, but when learns the truth, goes to Chicago after the crook and brings him back to justice. Beautiful Seena Owen is the girl and Bert Sprotte has the heavy role.

"Big Bill" Hart was never more convincing, never more active or likable than as the Sheriff in his new photoplay, "Breed of Men." In the role of a man who is deceived and who discovers the fact in time to save himself from disgrace and his friends from ruin, his portrayal stands out with a vividness that is all-compelling. The story is by J. G. Hawks and Mr. Hart directed it himself. The production was staged under the supervision of Thos. H. Ince.

* * *

Now and then a carefully rehearsed stunt in a motion picture turns out to be the real thing. At least this proved to be the case in the fight scene staged during the filming of "Breed of Men," the new Artcraft picture in which William S. Hart, the Thomas H. Ince star, will make his appearance at this theatre shortly. In one scene Bill had to fight a bunch of real tough rowdies and he chose the toughest looking one in the lot. It was framed that at the word "go" Bill's opponent would fall to the ground after receiving a well placed uppercut. After a hot preliminary skirmish during which the camera had taken enough footage to insure a good scene, Bill yelled "go," but the tough kept right on fighting and refused to be downed. Three well-timed blows were required to lay the fellow out on the floor.

"Why didn't he stop when I said 'go'"? Bill queried at the close of the mill.

"Aw," one of the gang replied, "he couldn't hear a word you said."

The next time he stages a fight scene Bill plans to use the telephone system instead of the word-of-mouth system.

Dainty Little Marguerite Clark has begun work upon a new Paramount picture, the working title of which is "A Honeymoon for Three." John Robertson, who has directed the last three pictures in which Miss Clark has starred, was ill when the time came to start the new picture and Hugh Ford directed a number of the scenes in order that no time might be lost.

* * *

Frank Condon, one of the most popular fiction writers of the day, has been engaged by Douglas Fairbanks, Artcraft star, as a special scenario writer. He is now at work upon an original story that is said to promise the fastest-stepping comedy-dramas in which the athletic star has ever appeared.

* * *

In her newest Paramount picture, "Hard Boiled," Dorthy Dalton, the beautiful Thomas H. Ince star, is said to play one of the greatest roles of her career. She poses as a vampire as a means of getting the best of an old skinflint who is persecuting an old lady over whose home he holds a mortgage.

* * *

As a means of encouraging interest in motion pictures and in discovering possible motion picture talent, the Toronto, Canada, Daily News, has inaugurated a unique prize contest in which the winners will receive free trips to California and an opportunity to work in the Famous Players-Lasky Corporation studios for the period of one month. Each winner will be paid $25 during the try-outs and in case they make good will receive six month contracts at that salary plus an unusual opportunity for steady advancement.
YOU never knew that "Bill" could be a bashful beau, did you? You can hardly reconcile your idea of this hell-bent-for-election Westerner with that of a romantic cow-puncher, could you? Well, it's a fact! "Bill" proposes. After going through some of the greatest thrills and fights ever shown on the screen, you can see "Breed of Men" today.

EXTRA
"Fatty Arbuckle"
in "The Pullman Porter"
A Paramount-Aruckle Comedy

WHO said "Bill" Hart's blood was cold? "Breed of Men" proves that this doughty Westerner has a heart through which flows a flood of romance as warm as any man's. See what chances he takes for a girl in "Breed of Men" and, above all things, see the last chance he takes, when the blood runs to his face, and he asks THE BIG QUESTION!

There are a hundred scenes to make "Breed of Men" worth while—but that climax!!! See it today!

Thomas H. Ince—presents
WILLIAM S. HART in "Breed of Men"
An ARTCRAFT Picture

By J. G. Hawks
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

"Rip & Stitch-Tailors"
The Latest Paramount-Mack-Sennett Comedy

STRAOND
Theatre
Broadway at Main Street
There is love and romance in William S. Hart's bosom, although most people thought it was as extinct as a glacial-age volcano!

But like the ages-old volcano it bursts forth in "Breed of Men" and overwhelms him, when he meets the girl.

Thrills come thick and fast in this newest Hart picture. A whirlwind trip to Chicago after his man. A terrible fight in a cellar. A dozen other hair-raisers and then—

"Bill" Hart proposes! See it, above all things! See it today.

Extra

Mr. & Mrs. Sydney Drew

In "Romance and Rings"

A Paramount-Drew Comedy

Rivoli

Monument Square
Advance Press Stories on “Breed of Men”
For Use of Exhibitors in their House Organs or for General Publicity in the

An Artcraft Picture

WILLIAM S. HART IN “BREED OF MEN” HAS MOST UNUSUAL ROLE
Popular Artcraft Star at His Best in His Latest Ince Photoplay.

WHAT William S. Hart himself believes to be one of the best stories he has had for some time and which certainly presents the popular Artcraft star at his very best, is “Breed of Men,” the scenes of which are laid in the fertile bottom lands of Arizona, and which will be shown at the . . . . . theatre next . . . . In brief, it details the exploits of Wesley B. Prentice, a land shark who succeeds in hoodwinking the westerners to their financial loss.

“Careless” Carmody, a bosh puncher, rides into the new town of Chloride and realizing he will make either a dangerous enemy or powerful friend, Prentice succeeds in getting him in a gambling game from which he emerges “broke and afoot.” Then, by giving him back his horse and offering him the job of sheriff, the trickster gets Carmody on his side.

A love story enters when Carmody rescues a girl from a Mexican bad man. Later it is discovered that the land deal was a fraud and that the settlers have no claim to the property. In short, they have been bilked by Prentice. Carmody has been singing his praises, but when he learns the truth and finds that the schemer has escaped, he goes after him to revenge and redeem himself. He is believed to be in league with Prentice but when he captures the rascal in Chicago and brings him back to justice, he is hailed as a real man. Seena Owen is leading woman.

SEEENA OWEN HART’S LEADING WOMAN IN HIS NEW PHOTOPLAY
Famous Artcraft Star’s Latest Picture, “Breed of Men,” is Powerful Drama.

SEEENA OWEN, who supported William S. Hart, the Artcraft star, in his recent success, “Branding Broadway” will again appear as his leading woman in his new production, “Breed of Men.” This is the film for which Mr. Hart made some striking scenes in the Chicago stock-yards and it will be shown at the . . . . theatre next . . . .

There are many interesting features about this picture, which are declared to be real novelties. One particularly effective scene is that wherein “Bill” Hart, in the role of a westerner who has a passion for gambling loses his roll and his horse and is, in the parlance of the cow country, “broke and afoot.” This spells literal ruin for a westerner. How the hero of the story succeeds in righting wrongs to which he has been an innocent accomplice, a tool in the hands of a sharper, and wins the love of a worthy girl form, it is asserted, one of the strongest plots that the virile star has ever had.

Mr. Hart was interrupted in the filming of one scene by the arrival of a beautiful leather picture of Fred Stone, the famous comedian who recently made three pictures for Artcraft: Bill and Fred are old time pals. When the former was in Chicago he saw Stone who was playing in “Jack O’Lantern” at the Colonial Theatre and he was the guest with his party at a performance of that musical comedy. While Fred Stone was on the coast working at the Lasky Studio, he and Mr. Hart had plenty of opportunity for reminding and enjoyed it immensely.

Wonderful scenic shots, Chicago stock yard scenes and so on were secured for this picture by Joe August, one of the most artistic cameramen in the profession.

LAND SWINDLES ARE EXPOSED IN HART’S FILM “BREED OF MEN”
Favorite Artcraft Star Seen as Bad Man in Picture of Unusual Beauty.

WILLIAM S. HART’S new Artcraft picture “Breed of Men” is a story of a land development scheme in Arizona and the unprincipled methods of a land shark are exhibited in all their bald and heartless details. Mr. Hart appears as a bad man who becomes sheriff and finally rounds up the individual who has swindled all kinds of people out of their money. The picture will be shown at . . . theatre next . . . .

Many of the big scenes were filmed in Chicago at the stock yards while the Thomas H. Ince Artcraft star and his party were in the midwest on their way home from the star’s wonderfully successful Liberty Loan tour. The picture was completed in Hollywood and in Los Angeles. There is some wild riding and plenty of thrilling action, and from all appearances the story will be one of the breeziest the favorite Western actor has yet figured in.

Mr. Hart always excels in a role wherein he is seen as a daredevil of the open country and this is described as just such a part—one with plenty of speed, red-blood and that desirable quality known as “pep.” The star is his own director and is sparing himself nothing that will make the picture most effective.

Some elaborate sets were constructed for the new picture. The cast is exceptionally fine. Seena Owen being the leading woman. Others in the cast are Bert Sprotte and Buster Irving. J. G. Hawks wrote the scenario for Mr. Hart.

It is one of the best things that Mr. Hawks has ever produced and that is saying much, for he is a prolific as well as successful scenarist.
TALENTED PLAYER IS PRETTY SEENA OWEN

Chief Support of W. S. Hart in "Breed of Men."

SEENA OWEN, who plays the leading feminine role of Ruth Fellows in "Breed of Men," William S. Hart's newest Arcraft picture of the far West, which will be displayed at the theatre, is one of the most accomplished as well as attractive of screen actresses.

Miss Owen was born in Spokane, Wash., and educated there and in Copenhagen, Denmark. She worked for a brief period in stock upon the legitimate stage and then entered the silent drama. She appeared with various leading film concerns and has always given a good account of herself.

The charm of her ingenious manner and her consummate artistry places her in the preferred lists of leading women. Her role in Mr. Hart's new picture is an extremely effective one and fully as attractive as the part she played in "Branding Broadway," his previous Arcraft offering.

Sprotte Talented Actor

THE heavy role in "Breed of Men," William S. Hart's newest Arcraft picture, which is on view at the theatre this week, is played by Bert Sprotte, a talented actor with forceful personality, who has appeared in many pictures with the great Western star and in other notable productions. As the oily Prentice in this picture he is highly effective. The support generally is excellent.

"BILL" HART EXCELS AS BAD MAN OF WEST

Star's Accomplishments Shown in "Breed of Men"

To see "Big Bill" Hart ride, shoot and rope steers in a Western photoplay, is a delight. There are few cow punchers in the West who have William S. Hart's skill in these accomplishments and when they are seen in a motion picture play, the real thing is reproduced. In his new picture, "Breed of Men," which will be shown at the theatre next, Mr. Hart discloses his ability to ride, shoot and rope as few men are able to do.

Many of the scenes were made at the world-famous stockyards in Chicago. Others were filmed in California where a complete Western street was erected and a completely fitted gambling den and other accoutrements have been provided.

The action centers about the efforts of a land shark to swindle the settlers in Arizona bottomlands. How he is brought to book by the Sheriff, played by William S. Hart, is shown graphically in the denouement of the startling story of life as it is lived in the far Southwest.

Hart Directs Himself

WILLIAM S. HART directs himself in his Arcraft pictures. That he is as successful a director as he is an actor, is exemplified in "Breed of Men," which is on view at the theatre this week, and in which he plays the role of a Sheriff who brings a swindler to book. The love element is charming.

FILM FANS ADMIRE HART'S QUALITIES

These Are Well Displayed in Picture, "Breed of Men"

VIRILITY, the breeziness of the West, the qualities of manhood that inspire admiration, are the strongest traits of William S. Hart, whose latest Arcraft picture, "Breed of Men," will be shown at the theatre next.

During his screen career, Mr. Hart has depicted Western types of every description—bad men, punchers, woodsmen, ranchers, etc. His remarkably forceful personality imparts a realism to his acting that lifts it out of the commonplace and renders it distinctly superior and convincing.

His new picture offers great opportunities for the famous star, for the role he portrays is that of a positive daredevil among cowpunchers, a man who is afraid of nothing. He is involved innocently in a great wrong which he rights, finally after some strenuous work. Seena Owen is his leading woman.

Remarkable Photoplay

WILLIAM S. HART'S new Arcraft photoplay, "Breed of Men," is a remarkable one in every respect and it is attracting large audiences to the theatre this week. The story is full of incident and human nature. It has as well a delightful love element and plenty of the wild riding that has made the Hart pictures so attractive to those who like action. Seena Owen is the leading woman. She was seen with Mr. Hart in "Branding Broadway," his recent Arcraft success.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"BREED OF MEN"

ARTCRAFT Pictures

OBTAINABLE

AT YOUR EXCHANGE

Paper
Two One-sheets
Two Three-sheets
One Six-sheets
One Twenty-four Sheet Stand
Rotogravure, one-sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
Dear Miss Bishop:

When "Big Bill" Hart donned evening clothes for that rip-roaring Artcraft picture, "Branding Broadway," all his admirers marveled at his versatility.

But though everyone was pleased, there were some who mourned. "It's a fine picture," they said, "but—gee! we hope it doesn't mean 'Bill' is going to drop the Western stuff for good and all."

And that did scare us. For though we liked "Bill" to show he could do other things, after all, he was our idol because he was the spirit of the West to us; the West that tradition held was the real West.

And now comes "Bill's: latest picture, which you can view at this theatre beginning next ........

And it's the same old "Bill" in a brand new bill! A Western picture it is—and "Bill" is a cowboy and a sheriff, too. We know you'll be glad to welcome him back.

Yours sincerely,

Manager.
MAIL CAMPAIGN

Post Cards suggested for the Exploitation of “Breed of Men”

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DEAR MADAM:

We are glad to announce that William S. Hart, the famous Artcraft star, will appear in his latest Ince photoplay, "Breed of Men," at our theatre next ..........

Of course, this announcement will interest you. "Big Bill" is a prime favorite with our clientele and any picture of his is worth while. Please come early.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DEAR MADAM:

Bill Hart comes here next ............ in his latest Artcraft picture, "Breed of Men."

We think that simple announcement is insure your presence. We don't have to tell you how good he is. You know!

Yours sincerely,

Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DEAR MADAM:

Bill Hart comes here to-day in one of his Western pictures, "Breed of Men," a powerful story of Arizona.

It's a man's yarn about a man's man—but we have a vivid hunch that that's a woman's yarn, too.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patrons
ADVERTISING POSTERS FOR "BREED OF MEN"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS .................................................. "ARIZONA"
D. W. GRIFFITH'S .................................................. "THE GREATEST THING IN LIFE"
WILLIAM S. HART .................................................. "BRANDING BROADWAY"
CECIL B. DE MILLE'S .................................................. "THE SQUAW MAN"
CECIL B. DE MILLE'S .................................................. "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S .................................................. "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON .................................................. "HIS PARISIAN WIFE"
LILA LEE .................................................. "THE SECRET GARDEN"
FRED STONE .................................................. "UNDER THE TOP"

Paramount Pictures

WALLACE REID .................................................. "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS .................................. "GOOD-BYE, BILL"
CHARLES RAY .................................................. "STRING BEANS"
ETHEL CLAYTON .................................................. "THE MYSTERY GIRL"
DOROTHY DALTON .................................................. "QUICKSAND"
MARGUERITE CLARK .................................................. "THREE MEN AND A GIRL"
DOROTHY GISH .................................................. "THE HOPE CHEST"
BRYANT WASHBURN .................................................. "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK .................................................. "OUT OF THE SHADOW"
WALLACE REID .................................................. "THE DUB"
JOHN BARRYMORE .................................................. "HERE COMES THE BRIDE"
BRYANT WASHBURN .................................................. "VENUS IN THE EAST"
VIVIAN MARTIN .................................................. "JANE GOES A-WOOING"
PAULINE FREDERICK .................................................. "OUT OF THE SHADOWS"
ENID BENNET .................................................. "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM .................................................. "THE SILVER KING"
WILLIAM A. BRADY'S .................................................. "LITTLE WOMEN"
MAURICE TOURENUR'S .................................................. "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD .................................................. "CAPRICE"
MARGUERITE CLARK .................................................. "THE GOOSE GIRL"
PAULINE FREDERICK .................................................. "THE ETERNAL CITY"
SPECIAL .................................................. "THE OLD HOMESTEAD"
DUSTIN FARNUM .................................................. "THE VIRGINIAN"
SPECIAL .................................................. "THE TRAVELING SALESMAN"
WILLIAM FARNUM .................................................. "THE SIGN OF THE CROSS"
DUSTIN FARNUM .................................................. "CAPTAIN COURTESY"
MARY PICKFORD .................................................. "THE DAWN OF A TOMORROW"
HELPS THAT REALLY HELP YOU TO PUT ACROSS

WILLIAM S. HART

IN

"THE POPPY GIRL'S HUSBAND"

PRESENTED AND SUPERVISED BY THOMAS H. INCE

An ARTCRAFT Picture

ADVERTISING LAYOUTS
BILLBOARDS & POSTERS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY & REVIEWS
PRODUCTION SCENE CUTS
MATERIAL FOR YOUR PROGRAM
NEWSPAPER STORY MATS
STILLS, SLIDES, STAR CUTS
ETC.

FAMOUS PLAYERS—LASKY CORPORATION

NEW YORK.
How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you’re in for indigestion.

Pick here and there in a press book without a definite campaign in mind and the result—well, it won’t give you business indigestion, but your exploitation repast won’t be very appetizing.

So before you use any part of the wealth of material in this book of helps, consider your plan from "soup to nuts." On your bill of fare you have advertising, publicity, posters, letters, post-cards, program material, etc. Select them with care, use them in their proper order and you’ll have an advertising repast fit for a king.

YOUR NEWSPAPERS

WHICH and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found there.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities it should be easy for you to decide what percentage of that revenue can be turned to making them bigger revenue producers.

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulder over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends, of course, upon which experience had taught you is the most profitable in your locality.

WHICH "ADS" TO USE

WHEN you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On "The Poppy Girl’s Husband" it would be well to distribute your appropriation so that a "The Poppy Girl’s Husband" advertisement will appear in the papers you select, over a period of several days preceding the showing. There are enough ad-cuts illustrated in the press book to carry you through three days’ advertising.

It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on your opening day.

AT the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his pages. Don’t send him stories picked at random; he’s human and naturally would like to select his stories—the same way you select your pictures.

Don’t fail to point out to him the fact that the press book contains material to be printed in advance of the picture’s showing, material to be printed while the picture is being shown and reviews to be published immediately after the first showing. Don’t overlook this feature of the book yourself, and take full advantage of it.

THE PRODUCTION CUTS

IF you get publicity in a fixed ratio to the amount you spend for advertising you’ll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full size reproductions on pages 1-2-3-4 of this book. He can then select what he thinks will look best in his paper.

PART of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of showing, properly sniped. One suggestion, however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your boards are going to keep. Then consult your press book and select those posters that are in sharp contrast with those that are about them. By making your paper stand out from that about it you will secure a decided advantage.

THE MAIL CAMPAIGN

NOW for your mailing list. The way you handle this depends, of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to all classes. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend.

That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town. And remember, no matter how complicated or extensive your plan may be, the press book lists the material to make it a successful plan.
Interesting Facts Regarding William S. Hart and His New Artcraft Photoplay, "The Poppy Girl's Husband"

The value of William S. Hart's name in the exploitation of any picture in which that virile actor is starred, has been proved on many occasions to the entire satisfaction of exhibitors. To add more to that statement seems superfluous, and it is sufficient to add that any exhibitor who fails to avail himself of Mr. Hart's latest photoplay, "The Poppy Girl's Husband," injures not only himself but risks the alienation of his clientele.

William S. Hart. Star

Why is William S. Hart, familiarly known as "Big Bill," so popular with motion picture fans? Because he is the most artistic exponent of the Western type of character, made famous in song and story, on the screen. Mr. Hart is one of the most natural actors in motion pictures, first, because his mimetic talent is in-born and not acquired, second, because he has lived in the great West, studied the various character types which he portrays and lastly, because he combines most fascinatingly, in all of his characterizations those strong personal qualities which men and women the world over, admire. In his latest picture, Mr. Hart doffs the sombrero and chaps of the Westerner and dons the striped suit of a convict, and I am impelled to predict that his portrayal of the role of Hairpin Harry Dutton in this admirable photoplay will be acclaimed a work of art of a high quality seldom seen and never surpassed, by any other player of the silver sheet.

Jack Boyle, Author

Did you ever read the famous "Boston Blackie" stories published during the last two years or so? If you haven't, you have missed much. They were written by Jack Boyle, one of the best known fiction writers of the realistic school. Mr. Boyle is author of "The Poppy Girl's Husband," which was published recently in the Red Book Magazine, and it was one of his best creations.

C. Gardner Sullivan, Scenarist

Recognized as one of the most capable scenarists in the country, C. Gardner Sullivan adapted "The Poppy Girl's Husband" for the screen. He has done excellent work in this picturization of a strong and virile story and every essential feature of the narrative has been translated to the screen with fascinating results.

A Dramatic Story

Hairpin Harry Dutton, a favorite in the flashy underworld of the San Francisco Barbary Coast, marries Polly, the Poppy Girl, who is really a faithless creature, but wonderfully beautiful. He loves her with all his heart and soul. Then comes a day when Big Mike McCafferty is instrumental in sending Harry to prison for a fourteen year term. To his pal, Boston Blackie, Harry confides his wife and little son and goes to serve his term. In ten years he is paroled. He longs for the girl wife but learns that she has married McCafferty. His sole thought now is revenge. He finds his little boy but does not tell him who he is. They play games together—the haggard prison victim and the child. Gradually the desire for revenge is melted by love. Harry has been drawing on a copper plate the picture of a woman pushing a man into a grave. He stops his work finally. Then comes a time when he learns that Polly has given him away to McCafferty, who is framing to send him back to prison. He eludes the frame up and goes at night to wreak revenge on the faithless wife. He finds and tells her he will destroy her beauty by branding her cheek with the copper plate which he has completed. Then he hears his little son crying. He has chloroformed the woman, but now takes the boy and leaves her unharmed. Later the ex-convict and his son are found living together up in the mountains—happy in their mutual love.

The Directors

With the collaboration of Lambert Hillyer, this picture was directed by William S. Hart himself. Needless to say the combination worked wonders and technically as well as artistically, the production stands out as an exceptional photoplay with an unusual plot and a character role for Mr. Hart which is beyond question one of the strongest characterizations in which he has thus far been seen.

Joe August, Photographer

When it is announced that Joe August photographed the scenes of any photoplay, everything that is worth while has been said. Mr. August is responsible for the superior photography evidenced in "The Poppy Girl's Husband," as he has been for that in many another picture success.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8819, illustrated on page 2 of 'The Poppy Girl's Husband' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
THE many admirers of William S. Hart will discover in "The Poppy Girl's Husband," his newest Artcraft picture, that he has temporarily doffed chaps and sombrero to play the role of a convict and denizen of the underworld. Yet every bit of the innate strength of character that has made Hart a world-favorite on the screen, is retained in this new picture which deals with underworld life in San Francisco—the famous—or infamous—Barbary Coast.

The story was written by Jack Boyle and adapted to the screen by C. Gardner Sullivan. Mr. Boyle has become noted for his "Boston Blackie" stories and this famous character appears in the picture.

When "Bill Hart" cut his hair close and went up to San Francisco from Los Angeles, to make certain scenes, no one knew him. He was dressed like any other citizen and for once in his life traveled without being surrounded by admirers. But finally someone did discover that it was the Artcraft star and then the crowd grew with lightning-like rapidity.

Returning to the studio, the company made a replica of Mother McGinnis' old time hotel on the Barbary Coast, the Mecca of the slummers and the haunt of the unreclaimed. They also erected prison cells and obtained some wonderful scenes therein.

This picture, from all accounts, is one of the strongest ever supplied for the virile westerner. It presents a love that is as true as steel for a woman who is weak and faithless. The love changes to hate but a child redeems the man whose best years have been wasted in solitary confinement.

The tragic life of the notorious Coast of the Bay City is depicted with startling fidelity in this story which has, nevertheless, a strangely powerful motif—an uplift that lightens the dark places and makes it a remarkable argument for faithfulness and the greater joy that comes from love as opposed to hate and the craving for revenge.

The plot concerns a man who is jailed for ten years but who never loses his love for the wife he left behind. He emerges from prison to find she has married another. He seeks his little son and without letting the child suspect his identity, plays with him in a park and learns to forget the hatred he has conceived in his new found love.

Then he learns he is being framed by the man who sent him to prison before and afterward married his wife. He escapes and goes to punish the faithless woman. He plans to brand her indelibly and mar her beauty forever. But the boy cries out in the night and the love surges back. Silently he takes the child and leaves the woman unharmed. And in the far off hills he finds a home for himself and his little son—and, happiness.

William S. Hart does wonderful work throughout the picture. Juanita Hansen, as the Poppy Girl, is beautiful and gives a finished performance. George Stone as the child is excellent. The other members of the cast are all well chosen and do splendid work. The picture is one that will not soon be erased from memory once it is seen, and despite the depths of emotion it reaches, it is nevertheless a story that leaves a feeling of satisfac-
Thos. H. Ince presents Win. S. Hart in "The Poppy Girl's Husband"
An ARTCRAFT Picture

When you order this illustration for your news columns
tell your Exchange that you want "Production Cut No.
8811, illustrated on page 4 of 'The Poppy Girl's Husband'
press book." Specify whether you want an electro or a
mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
CAST AND STORY OF “THE POPPY GIRL'S HUSBAND”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of William S. Hart’s New Photoplay
AN ARTCRAFT PICTURE

William S. Hart a Convict in His Latest Artcraft Photoplay,
“The Poppy Girl’s Husband”

Story Deals With The Great Love of a Man for HisErring Wife Which Turns to Revengeful
Hatred and Which is Curbed by the Convict’s Love for His Son.

HAIRPIN HARRY DUTTON, in the tenth year of a
fourteen year sentence for burglary, sits despondently in his
“solitary” cell. This prematurely gray prisoner is spending most
of his time in “solitary” because of his unshakable faith in the
constancy of his wife.

In his prison reverie, Hairpin Harry sees once again a banquet
in her wrapped table in a certain flashy underworld hotel in San Francisco. He
is in evening dress, and beside him sits the girl of his heart—the
Poppy Girl. Hairpin Harry
is wrapped up in this pretty, shallow creature, and announces his faith in her to his crook
friends, and says he will play square with her. And then his
memories drift to a criminal
court. He stands before the
judge. Polly, with her year-old baby in her arms, accompanied by
Boston Blackie, nervously awaits results. Nearby, Mike McCafferty, a detective
ervines much interest as the
judge pronounces the sentence—
fourteen years. After a scene
with his wife and baby, Hairpin
Harry turns them over to Bos-

to Boston Blackie, his pal, for safe keeping.

The Pardon Board paroles
Hairpin Harry, but the only per-
son who waits near the prison
gate is Boston Blackie. Where
is Polly, the Poppy Girl—his wife? Boston Blackie finally tells
him that he is not going to find
Polly waiting for him when he
goes to Frisco, as she had married
big Mike McCafferty the year after
he was sent to prison.

The stricken man is dazed. Slowly his heart is filled with a
savageness which presages a ter-
rrible vengeance. Nightfall at
Mother McGinnis’ hotel, the Fris-
coco Mecca of West Coast crooks.

<table>
<thead>
<tr>
<th>“THE POPPY GIRL’S HUSBAND”</th>
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<tbody>
<tr>
<td>The Cast</td>
</tr>
<tr>
<td>Hairpin Harry Dutton, a convict</td>
</tr>
<tr>
<td>William S. Hart</td>
</tr>
<tr>
<td>Polly, the Poppy Girl, his wife</td>
</tr>
<tr>
<td>Juanita Hansen</td>
</tr>
<tr>
<td>Boston Blackie, Harry’s Pal</td>
</tr>
<tr>
<td>Walter Long</td>
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<tr>
<td>Big Mike McCafferty, a detective</td>
</tr>
<tr>
<td>Fred Starr</td>
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<tr>
<td>Montana Kid, a convict</td>
</tr>
<tr>
<td>David Kirby</td>
</tr>
<tr>
<td>Donald Dutton, Harry’s son</td>
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<tr>
<td>Georgie Stone</td>
</tr>
</tbody>
</table>

Boston Blackie has his hands full
restraining the ex-convict from
killing big Mike McCafferty, the
man who sent him up and stole
his wife.

At the home of the Poppy Girl
now Mrs. Mike McCafferty, a
great and growing fear dominates
the heart of the guilty woman.
Hairpin Harry’s son, Donald, en-
joys little love in the home of his
step-father. As the days trail by,
Hairpin Harry spends most of his
time in his room, working on a
jail plate.

Hairpin Harry spends his days
near the public school. The only
joy left to him is to feast his eyes
on the boy he knows to be his
son. The father and son are
drawn to each other. The little
chap has an Indian cave in the
park, and he wants the big fellow
to play Indian with him, and so
every day Hairpin Harry goes to
the little cave to meet the “big
chief”—his son. Meantime, the
guilty Poppy Girl suffers the
fear of vengeance.

She persuades her cop husband
to frame the man she fears, and

big Mike fixes it with his part-
ner. Little Donald overhears the
conversation and asks his moth-
er embarrassing questions. At
the cave the father and son have
a talk, and little Donald reveals
that the bad man from jail who
has been worrying his mama, is
going to be sent back to prison
that night. Hairpin Harry, heart-
broken, bids his little son good-
bye. The Poppy Girl has betray-
ed him again. Cold, reckless, sin-
ister purpose pervades his soul.

At mother McGinnis’ hotel, the
crooks inform Harry that a “leak”
at headquarters has informed
them of big Mike’s frame to be
pulled that night. Hairpin Harry
resumes work on the copper
plate. Big Mike and his fellow
“bull” await Hairpin Harry’s
coming, but he escapes to attend
to his one last duty. Polly, the
Poppy Girl, dolls herself up in
her boudoir. Framed in the door-
way stands Hairpin Harry Dutt-
on—the man she has betrayed.

The picture of a convict being
pushed into an open grave by a
woman—this is the copper plate
he has fashioned. In exchange
for what she has taken from him
he proposes to take her beauty.
He is going to brand her pretty
cheek for all the world to see.
He laughs at her desperate strug-
gles as he chlorosomes her.

Little Donald has learned that
Hairpin Harry is his father, and
when the man goes to him, pleads
to be taken away. Vengeance is
gone. The little boy kisses his
unconscious mama good bye, and
the copper plate is cheated of its
victim. The father and son make
their home in a cabin in the
mountains, and both play base-
ball.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8812, illustrated on page 6 of 'The Poppy Girl's Husband' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8813, illustrated on page 6 of 'The Poppy Girl's Husband' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8810, illustrated on page 6 of 'The Poppy Girl's Husband' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

| You'll find ready-to-clip news—all the big stories as they break—in Progress Advance each week. |

<table>
<thead>
<tr>
<th>Exclusive Stories For Photoplay Editor From Theatre</th>
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</thead>
<tbody>
<tr>
<td>GASTON GLASS has been engaged by the Famous Players-Lasky Corporation to play a juvenile part in the new Paramount production, &quot;A Honeymoon for Three,&quot; with Margarette Clark. Mr. Glass is twenty-three years old and was born in France. He came to America with Mme. Bernhardt in 1916 and played in her repertoire. Then he served in the French army, and since then has come back to motion picture acting. For this is not Mr. Glass's first experience by any means, as he played in the pictures of Pathé, Gaumont and Eclair several years.</td>
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<tr>
<td>* * *</td>
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<tr>
<td>The scenic artists built a real theatre for the taking of the Paramount-Sennett comedy, &quot;East Lynne with Variations.&quot; In the old time gallery gods is still alive, he will go insane with rapture and delight at this howlingly funny version of one of the old time melodramas. There is a real stage, real boxes with real people in them, a real orchestra pit and all the rest of it that happens behind the footlights and what happens in front of them is guaranteed to tickle the funny bone.</td>
</tr>
<tr>
<td>* * *</td>
</tr>
<tr>
<td>Dorothy Gish is resting preparatory to starting on her next Paramount pictures. This is her way of resting: for four days she has remained at home reading the written scenarios that had been culled for her selection. There were thirty-one in all, and she hopes to land one good one out of the bunch. She is having her meals sent to her room evening her &quot;vacation.&quot;</td>
</tr>
<tr>
<td>* * *</td>
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<tr>
<td>Monte Blue, one of the most popular of the younger actors who have appeared in Paramount and Artcraft pictures, has been engaged by the Famous Players-Lasky Corporation under a contract for play leading and other roles. Mr. Blue has an exceedingly pleasing personality and a physique which renders him available for many varieties of characterization. Among his recent appearances are in Cecil B. De Mille's Artcraft picture, &quot;Filly Come Back to You,&quot; and still more recently as Pettigrew in &quot;Pettigrew's Girl,&quot; a Paramount picture starring Ethel Clayton.</td>
</tr>
<tr>
<td>THe first of Burton Holmes' &quot;Yanks&quot; series, pictures of our soldier boys passing through the various phases of their training and fighting on the other side, is incorporated in a recent Paramount-Burton Holmes Travelogue, the subject being &quot;With the American Y. M. C. A. in London.&quot; If one wants to find a &quot;Yank&quot; he can at least get on his trail by going to Eagle Hut, just off the Strand in London, where the Y. M. C. A. keeps open house for all kinds of soldiers, past especially for our boys. Here one will find soldiers and all the Allied nations, under the hospitable roof of Eagle Hut where there are thousands of comfortable, clean beds, good things to eat, billiards, motion pictures and all kinds of relaxation and rest, especially for our boys.</td>
</tr>
<tr>
<td>* * *</td>
</tr>
<tr>
<td>Gloucester Inez opened his new $250,000 studio at Culver City, Culver City responded by opening the town, wide open, too. The entire day was filled with celebrations and festivals and the hilarity lasted till long after the midnight sun had set. The kids had a great time, because the schools were closed. The mayors of Culver City, Los Angeles, Ocean Park and Venice, all visited the studio and presented Mr. Ince with several fitting &quot;tokens of esteem&quot; from the citizens of their respective municipalities.</td>
</tr>
<tr>
<td>The street which runs on the north side of the studio was officially named Ince Boulevard, with appropriate christening ceremonies. Mr. Ince has threatened to name the sound-effects man who names a stogie after him.</td>
</tr>
<tr>
<td>The plant is located on Washington Boulevard, the main thoroughfare running from Los Angeles through Culver City and on the ocean resort towns, Venice and Santa Monica. The administration building occupies an imposing site and in architecture is in the style of a Southern mansion. It practically hides from view the great stages and incidental buildings of the plant. The building was open for inspection the entire day. Dancing and a general carnival occupied the evening's entertainment.</td>
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<tr>
<td>* * *</td>
</tr>
<tr>
<td>Douglas Fairbanks, the Artcraft star, is making a series of photoplays for the new Morale Division recently created by the government. The Division is headed by Brigadier-General Raynal B. Bolling and Raymond B. Redick, chairman of the Committee on Training Camp Activities, is next in command.</td>
</tr>
<tr>
<td>Doug was requested to make a series of pictures to help the demobilization cause. It is more than that. They &quot;laid down four principles for my guidance,&quot; Doug said, &quot;and told me to get busy. The principles were 'Purity of Purpose,' 'Cheerfulness,' 'Steadfastness' and 'Willingness to Sacrifice.' That's what they gave to work on, and it's all they gave me to work on. But the first picture has already been completed.&quot;</td>
</tr>
</tbody>
</table>
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8816, illustrated on page 8 of 'The Poppy Girl's Husband' press book. Specify whether you want an electro or a mat.

The convict as he once was

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
He bitterly hated this woman who had betrayed him. He resolved to brand her so all would know that she was faithless. What surged over him and halted his thirst for revenge? Come to see this sensational "Boston Blackie" story.

Week beginning Sunday
RIVOLI
Monument Square

Week beginning Sunday

The woman on the couch is "The Poppy Girl." He was her husband. He hates her with all the hatred that has smouldered and mounted in his breast during the fourteen long years that he spent behind cold, grey walls.

The bag holds the tools of his revenge; tools that will make it impossible for her to betray another man as she betrayed him.

But the bag was never opened; the tools were never used.

Come to see "Bill" Hart in this new type of character—in this startlingly sensational "Boston Blackie" story.

Other Attractions

Thomas H. Ince presents

Wm. S. Hart
WILLIAM S. HART
in
"The Poppy Girl's Husband"
An ARTCRAFT Picture

"Bill" Hart in an entirely new kind of role
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8815, illustrated on page 12 of 'The Poppy Girl's Husband' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
BARBARY COAST WAS \* \* \* THE UNDERWORLD OF OLD SAN FRANCISCO
In famous Resort of Criminals
Pictured in "The Poppy Girl's Husband"

WHAT and where is the Barbary Coast? To be exact, there are two. The original was the "Coast of the High Barbaree" of old piratical days. The other and more modern, is the underworld of San Francisco. Today it is more of a name than anything else, for cleaning up days in the Golden Gate City have been frequent and the denizens thereof have mostly been scattered to the four winds of heaven.

The Barbary Coast of San Francisco is comparable only with the old Five Points in New York or Whitechapel in London. It is, or was—though it is still there as a shadow of its former self—the resort of the worst element of the city. Yet some of it was outward show and the horrified slumber sometimes saw things that were really only there for his especial benefit. Yet there were tragedies in the district and it was never a pleasant place to find oneself in after dark.

The new William S. Hart picture, "The Poppy Girl's Husband," which will be shown at the . Theatre next . is laid partly in this section of San Francisco. It is said to be one of the most dramatic stories ever supplied the star. Juanita Hansen is the leading woman, and in the cast will be found Walter Long, a famous character actor of the screen, recently released from service in the army, as Captain Long. Jack Boyle wrote the story and it was adapted by C. Gardner Sullivan.

PRISON SCENE IN NEW HART PICTURE MOST ELABORATE
Splendid Sets Provided for "The Poppy Girl's Husband"

ONE of the most elaborate sets ever constructed at the William S. Hart studio was built for "The Poppy Girl's Husband," a new Artcraft production, which will be shown at the . Theatre next . It shows three tiers of cells in a State's prison. The gloomy corridors of the prison are admirably represented with stone flagged passages, the "iron" gratings and platforms rising above to the roof of the studio structure.

Each cell contains a white iron bed, and when a hundred or more extras dressed as convicts did the lock-step down the corridor, the effect was highly realistic and painfully reminiscent to those who have visited some of the penal institutions in the country.

This picture is said to differ materially from anything in which Mr. Hart has hitherto made his appearance. Juanita Hansen in the role of the "Poppy Girl," is declared to have a part that suits her well and to which she has done full justice. Among others in the cast appear Capt. Long, late of the U. S. Artillery, and one of the best known "heavy" actors in the business.

San Francisco, the Barbary Coast and the prison are all features of the picture which was written by Jack Boyle for The Red Book and scenarioized by C. Gardner Sullivan. Many of the scenes were taken in San Francisco and its environs. Those presenting the Barbary Coast, the underworld resort of the city, are highly realistic.

NOTABLE PLAYERS SUPPORT W. S. HART \* \* \* IN NEW PHOTOPLAY
Juanita Hansen Leading Lady in "The Poppy Girl's Husband"

IN "The Poppy Girl's Husband," his latest Artcraft offering, which will be displayed at the . Theatre next ., W. S. Hart, star in pictures produced under the supervision of Thos. H. Ince, is supported by a most notable cast of players. Juanita Hansen, known as one of the most beautiful women of the screen, appears in the leading feminine role, while Capt. Walter Long, late of the U. S. Army, has the part of Boston Blackie.

Little Georgie Stone, who was so successful in the part of the little Belgian boy in C. B. DeMille's Artcraft picture, "Till I Come Back to You," will be seen as the son of the star, who has the role of a convict, part of his wife and child to serve ten years in prison.

Fred Starr in the heavy part gives a fine performance, and David Kirby, who once inhabited the Barbary Coast of San Francisco, where the scenes are mostly laid, has the role of Montana Kid. Jack Boyle wrote the original magazine story from which C. Gardner Sullivan adapted the screen drama. The direction is by Mr. Hart and Lambert Hillyer. Joe August was the cameraman.

Power and novelty are the two big features of the picture. It differs from most Hart pictures, yet it has all the dramatic strength and emotional quality of his best work. The scenes are laid in San Quentin prison and in the infamous Barbary Coast of San Francisco, which for decades has been the resort of the denizens of the underworld.
W. S. HART IN PRISON STRIPES IN NEW FILM

Star is Convict in Photoplay, "The Poppy Girl's Husband"

They have put Bill Hart in stripes running horizontally for his new Artcraft picture, "The Poppy Girl's Husband," which will be seen at the Theatre next. Bill isn't averse to wearing stripes as long as it is only in pursuit of his art. Also, he does not mind sitting in a cell so long as he knows it is made of wood instead of steel.

He did hate to sacrifice his hair—but it had to be, and he went to the barber's cheerfully and had a close trim. Juanita Hansen, who is known far and wide for her excellent screen work, is leading woman. Capt. Walter Long, late of the U. S. Army, has a fine role, and the others in the cast are all well known players.

The Barbary Coast affords a colorful background for the story—the underworld of San Francisco. Yet there is a splendid moral to the plot and the story in its entirety is said to be one of the best ever produced with William S. Hart as star. It was written by Jack Boyle and adapted to the screen by C. Gardner Sullivan.

A Famous Photographer

Joe August, one of the screen's most expert cameramen did the photographic work on "The Poppy Girl's Husband," which is the bill at the Theatre this week, and he did it with consummate skill. He has photographed all of Bill Hart's pictures of late and anyone who has seen them will recall his splendid camera work.

JUANITA HANSEN IN HART PICTURE

She Heads Supporting Cast in "The Poppy Girl's Husband"

Juanita Hansen, one of the most beautiful and accomplished leading women of the screen, will be seen in the leading support of William S. Hart in "The Poppy Girl's Husband," which will be shown at the Theatre next. Miss Hansen is an Iowa girl and was educated in California. She has played with many well known picture companies, but this is her first appearance opposite Mr. Hart.

Her role in this powerful picture is that of the Poppy Girl—a denizen of the underworld of San Francisco, a beautiful but faithless creature who breaks her convict husband's heart with as little compunction as she would crack a walnut. How he is redeemed by the love of his little son makes an appealing story that is vibrant with human interest.

Jack Boyle wrote the story and C. Gardner Sullivan translated it into screen terms. The direction was by William S. Hart and Lambert Hillyer, while Joe August did the camera work.

Long Capable Actor

Walter Long, who will be remembered principally, perhaps, for his work as Gus, the brutal negro in "The Birth of a Nation," the D. W. Griffith masterpiece, is seen as Boston Blackie in William S. Hart's new Artcraft picture, "The Poppy Girl's Husband," which is on view at the Theatre this week. Mr. Long is an actor with many fine creations to his credit and his physique and appearance make him readily adaptable to character roles of force and power. He is rightfully Capt. Long, recently having been released from service with the United States Army.

GEORGIE STONE

JUVENILE ACTOR

Little Chap Has Fine Role in "The Poppy Girl's Husband"

Little Georgie Stone, who did such effective acting in "Till I Come Back to You," a Cecil B. DeMille Artcraft picture, appears as the son of William S. Hart in "The Poppy Girl's Husband," which will be shown at the Theatre next.

He has a difficult role which he does with the ability of a grown person. Time promises to bring many laurels to this young disciple of Thespius, whose excellent work is displayed to the finest advantage in this captivating picture.

Fred Starr is a well known screen player who has a heavy role in the picture. David Kirby as the "Montana Kid" is a character himself and once inhabited the Barbary Coast as "Charity Red."

In this photoplay Mr. Hart is seen as a convict whose heart is broken by his faithless wife whom he loved with rare devotion, and whose terrible revenge upon her is balked by love for his son. The situations are said to be unusually effective and heart appealing.

Hart Scores Hit

As thrill after thrill is reflected upon the silver sheet at the Theatre where "The Poppy Girl's Husband," a new Artcraft picture with William S. Hart as star, is being shown this week, spectators are daily impressed by the versatility and artistry of the famous actor. In this offering Mr. Hart rises to new heights, carrying the audience with him—taking the spectators out of themselves and transporting them to the very scenes depicted so graphically in the story.

15
MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Both Members of This Club

T

HOUGH the two gentlemen shown above have reputations as fighters, the business of shaking hands is not a preliminary to a bloody battle of fists. It is merely that they have met for the first time and are darned glad to see each other.

Reading from left to right, the face under the cap belongs to William S. Hart, the Arctraft star, whose latest picture is "The Poppy Girl's Husband," while the man in the uniform is none other than "Private Peat," the famous little Canadian who was one of the heroes of the war and whose experiences have been put on the screen in the Paramount-Arctraft Special, "Private Peat," based on his well-known book.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY IT IS FREE!
Dear Miss Britton:

You've seen Bill Hart as a bad man; you've seen him as a sheriff; you've seen him on a bucking broncho; and you've seen him in evening clothes.

Now you are going to see Bill as a convict. Oh, yes, you've seen Bill land in prison before, but you've never seen him in a picture that revolves around that theme.

Bill is going to make you get into the soul of a fourteen-year termer, who has spent ten long years behind the bars: years that have left their mark, and taken everything from him but his great faith in the woman he loves: his wife.

At the expiration of his tenth year, he is paroled and walks once more into the world of living men. He knows that he will find his wife and his pal ready to welcome him.

His pal is waiting with outstretched hand; but the wife—the wife has married the man who sent him up.

And then comes the big motive—that of revenge.

You'll want to see this photoplay. It comes here next ......................... It's an Artcraft picture, and its name is "The Poppy Girl's Husband."

Sincerely yours,

Manager.

Post Cards on "The Poppy Girl's Husband"

Exhibitors will be wise to mail at least one of these Cards to their patrons

1919.

Dear Madam:

Big Bill Hart comes here in his latest Artcraft film, "The Poppy Girl's Husband," next ......................... and will play till .........................

It's a new role that Bill tackles, but he handles it masterfully.

Sincerely yours,

Manager.

1919.

Dear Madam:

Bill Hart! To-day!

It's an Artcraft!

It's called "The Poppy Girl's Husband."

Some picture! Some yarn!

Some crowds!

Come early!

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE POPPY GIRL'S HUSBAND"

An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

<table>
<thead>
<tr>
<th>LITHOGRAPHS:</th>
<th>STOCK CUTS OF STAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:</td>
<td>For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:</td>
</tr>
<tr>
<td>One SHEET .......................... 10 cents each</td>
<td>One column .......................... 25 cents each</td>
</tr>
<tr>
<td>Three SHEETS ......................... 30 cents each</td>
<td>Two column ......................... 40 cents each</td>
</tr>
<tr>
<td>Six SHEETS ........................... 60 cents each</td>
<td>Three column ........................ 90 cents each</td>
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<tr>
<td>A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ....................... 12 cents each</td>
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PHOTOGRAPHS:

For your lobby—they will help create interest in the production. Be sure to order them:

<table>
<thead>
<tr>
<th>Cut Size</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>8x10 black &amp; white, 8 in set</td>
<td>60 cents</td>
</tr>
<tr>
<td>11x14 Sepia, 8 in set</td>
<td>60 cents</td>
</tr>
<tr>
<td>22x28 Sepia, scene or star</td>
<td>40 cents</td>
</tr>
<tr>
<td>22x28 Colored female star</td>
<td>60 cents</td>
</tr>
<tr>
<td>22x28 Black &amp; White star</td>
<td>75 cents</td>
</tr>
<tr>
<td>8x10 photo. of star, can be used for all other productions of this same star</td>
<td>10 cents each</td>
</tr>
</tbody>
</table>

Newspaper photographs free.

CUTS ON PRODUCTION:

These are made coarse screen so they can be used for newspapers:

<table>
<thead>
<tr>
<th>Cut Style</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Five 1-column cuts</td>
<td>25 cents each</td>
</tr>
<tr>
<td>Three 2-column cuts</td>
<td>50 cents each</td>
</tr>
<tr>
<td>Two 3-column cuts</td>
<td>75 cents each</td>
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</table>

MATS:

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:

Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

EXCHANGE IDEAS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
FOR
"THE POPPY GIRL'S HUSBAND"

Always Obtainable at Your Exchange

THREE SHEET

SIX SHEET

SLIDE

ONE SHEET

THREE SHEET

TWENTY-FOUR SHEET

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

- A Bedroom Blunder
- Roping Her Romeo
- A Pullman Bride
- Are Waitresses Safe?
- An International Sneak
- That Night
- Taming Target Center
- The Kitchen Lady
- His Hidden Purpose
- Watch Your Neighbor
- It Pays to Exercise
- Sheriff Nell's Tussle
- Those Athletic Girls
- Friend Husband
- Saucy Madeline
- His Smothered Love
- Battle Royal
- Love Loops the Loop
- Two Tough Tenderfeet
- Her Screen Idol
- Ladies First
- Her Blighted Love
- She Loved Him Plenty
- The Summer Girls
- His Wife's Friend
- Sleuths
- Beware of Boarders
- Whose Little Wife Are You?
- Her First Mistake
- Hide & Seek, Detectives
- The Village Chestnut
- Cupid's Day Off

Paramount-Arbuckle Comedies

- The Butcher Boy
- A Reckless Romeo
- The Rough House
- His Wedding Night
- Oh, Doctor
- Fatty in Coney Island
- A Country Hero
- Out West
- The Bell Boy
- Moonshine
- Good Night, Nurse
- Good Night, Nurse
- The Sheriff
- Camping Out
- Love

Paramount-Drew Comedies

- Romance and Rings
- Once a Mason

Paramount-Flagg Comedies

- Hick Manhattan
- Romance and Brass Tacks
- Tell That to the Marines
- Independence B'Gosh
- Perfectly Fiendish Flannagan, or
- The Hart of the Dreadful West
- Impropaganda
- One Every Minute
Helps That Really Help You To Put Over

THOMAS H. INCE presents

WILLIAM S. HART

in

"THE MONEY CORRAL"

Written and Directed by Lambert Hillyer and William S. Hart, Photographed by Joe August, Supervised by Thomas H. Ince

An ARTCRAFT Picture

SPECIAL FEATURES OF THIS BOOK

❖ A Publicity Story That Is Sure To Pack Them In On The Day Of Opening

❖ A Startling 3-Column Advertising Cut

❖ A Particularly Good Poster

The contents of this book are copyrighted by

FAMOUS PLAYERS-LASKY CORPORATION

NEW YORK
Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)

EVER popular with motion picture fans, William S. Hart is one of the strongest drawing cards identified with the screen. Exhibitors, as well as their clientele, know that every picture in which Mr. Hart appears, is a man of men's picture and distinctly worth while. That is why they have an imperishable vogue and why, as box office attractions, they are unsurpassed.

William S. Hart, Star

In addition to being the foremost delineator of Western characters on the screen, William S. Hart, is a photoplaywright and director of excellent qualities as well. Here is a triple combination of talent not often embraced in a single individual, but to Mr. Hart, it is all in the day's work. Mr. Hart knows screen work thoroughly and little of value escapes his vigilant eye as the completeness of all of his picture spectacles amply proves. For several years one of Thomas H. Ince's most celebrated stars, Mr. Hart does his direction under Mr. Ince's supervision. That is an additional reason why the Hart pictures stand in a class by themselves.

In his new photoplay, “The Money Corral,” Mr. Hart is a cowpuncher, different in many essential details from those he has portrayed heretofore, and an unusually artistic characterization of the hero is a distinctive feature of the production.

William S. Hart, Author

To friends and interviewers, Mr. Hart has often confided his determination to write a strong, virile story of the Western cowpuncher, not as the average novelist pictures that individual, but true to life as Mr. Hart has lived him. Well, “Big Bill” created Lem Beeson, a real cowpuncher and afforded him a suitable environment in his story of “The Money Corral” as the story district, attends the rodeo with his indisputably evidences. Lambert Hillyer collaborated with Mr. Hart.

William S. Hart, Director

In order that no important point of “The Money Corral” might be lost, Mr. Hart himself directed the picture with the competent assistance of Lambert Hillyer and to say that they have made a good job of it, goes without saying. “Big Bill” is as capable a director as he is a player and scenarist, and if this superb photoplay does not rouse the enthusiasm of his admirers to the highest pitch, then they are lacking in that appreciation which artistry in every field of human endeavor demands as its due.

William S. Hart's Story

LEM BEEeson, a big good natured and brave cowpuncher, is anxious to attend a rodeo of wild riders, crackshots, ropers, broncho busters, Indians and others at Frazier Point, Mont., but when he asks his boss for leave to go, he is chagrined at the man's curt refusal. Lem decides to go anyway, because he proposes to take part in a shooting contest. Gregory Collins, president of the only railroad in the daughter Janet, and receives news that his vault in Chicago has been robbed for the second time and a watchman slain. When Lem Beeeson wins the prize for shooting, Collins offers him the job of watching his vault in Chicago, but Lem refuses until he learns that Rose, a poor relation of the Collins' lives with the Collins family. He therefore accepts the position and goes East. Carl Bruler, manager of the Collins Trust Company, informs Lem that rival interests are implicated in the robbery of the Collins vault, as they desire to obtain possession of certain valuable papers. Lem guards the vault and gets a mysterious death threat. He tells Bruler about it and arranges a frame-up by which Lem is led to a notorious cafe where he beats a bunch of ruffians to a pulp and returns. A party is in progress at the Collins' home and Janet, to make Lem ridiculous, drags him onto the ball floor. Rose aids him to escape and Lem decides to quit and take Rose back with him to Montana. Bruler laughs at Lem for quitting and that night there is a new watchman at the vault. But Lem, who can drill a hole through a dime in mid-air, is on watch and when the attack on the vault is staged, Lem kills one robber, wounds another and makes Bruler his prisoner. Collins is delighted with Lem's work and gives him a farm in Montana whither he takes Rose as his bride.

William S. Hart's Support

MR. HART is excellently supported in this picture. Jane Novak is his leading woman and Herschel Mayall, a well known actor, has a strong role. Winter Hall, Rhea Mitchell and Patricia Palmer also have roles which they portray with cleverness.

William S. Hart's Cameraman

JOE AUGUST, who is responsible for the photography of “The Money Corral,” is one of the most talented cameramen on the Ince staff. Mr. August has photographed many notable picture successes, and his artistry is amply displayed in his latest production.
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

Thos. H. Ince presents WM. S. HART in "The Money Corral"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 870, illustrated on page 2 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
ALLOW me to present our Bill—that is, your Bill. I mean just Bill Hart.

After one has talked to the real Bill Hart as I have one can never return to the formal 'Mr. Hart'—hence I straightway and without formality present to you the good Bill Hart—for there's nothing at all of the 'bad man' about him except in make believe.

I went down the hill to the Hart studio in Hollywood on one day recently in fear and trembling. I expected at the very least to be greeted by a salvo of shots or to be trampled beneath the hoofs of a wild cayuse or perhaps have a rope descend about my shoulders, pinioning me like a trussed turkey. But none of these things happened.

"May I see Mr. William S. Hart?" Sure, I was ceremoniously led into a nicely furnished office where the star, with a sombrero on his head and wearing a Western rig, was industriously working at a huge littered desk. I noticed that a huge Jacqueline rose nodded in a slim vase on it.

He turned as I entered and rose with the greatest cordiality, doffing the broad brimmed hat. Pulling out a chair for me, he bade me be seated and we chatted for a while about Hollywood doings—the latest pictures, mutual friends and a number of things.

The conversation veered and shifted, blown by the subtle will of Mr. Hart at last toward the subject nearest his heart—his work. There are, I regret to say, too many movie people who regard their work as a sort of joke—a very good one it is true, because it brings them in quite substantial returns—but a joke for all that. Not so 'Bill.'

"I'm workin' on a script," he began—pointing to the littered desk before us. "You see, I'm tryin' to write a story for myself which some day I hope to have produced. I've got a good runnin' start, any how."

This was amazing. I had known he often directed his own pictures—but to write 'em also! (Since this was written, Mr. Hart finished his photoplay, "The Money Corral" and produced it himself.)

"A lot of folks ask me if I like Western parts best because I play more of them than anythin' else. Now what I like to play is just human bein's. I mean real folks that live life as it is and not as some novelist writes it. I believe those who think and live wrong get their deserts in this life and I've been tryin' to show it in my pictures. It's in the West that men have to face desperate situations and become fine and chivalrous—praps that's why I play so many Westerns."

I laughed as he finished his extraordinarily long speech. Fancy Bill Hart speaking three long minutes on a stretch. "You must have been all primed for my comin'," I said.

He smiled in turn. "No," he replied, "It just came to me that I could, as the sayin' goes, set the stage. Of course, I want to make pictures that will please the most of the folks—make 'em want more. That's what I'm always aimin' at. But there's somethin' even bigger than that. It's just the sort of natural pride I take in the thing, you see. I want to do on the screen about what Frederick Remington did on canvass. Get away from the frills and fixin's and show the real Westerner as he is. That's all."

"That's the very thing you're doing," I said enthusiastically. "By the way, how do you succeed in keeping so fit—I mean in the matter of riding and so on. You're not working in pictures all the time."

"No," he replied, "but you see, when a man learns to ride the real way—that is, the way Westerners ride, he doesn't soon forget. I venture to say he never forgets—but of course he might get sort o' stiffened up. I ride whenever I get a chance. It took me a long time to get used to a car. I sure preferred my horse and still do—but I have to admit the car gets me around a whole lot quicker! There's a whole lot of runnin' around to do in this business too. You see, I always pick out the 'location' for my pictures myself. Some of those places that make people sit up and take notice weren't found by just ridin' around in a limousine either. I mostly take a horse—an' that's how I keep in trim. Then, too, we boys practice ropin' and shootin' over at the ranch every time we're over there takin' a picture. It's almost second nature to me now."

He went on to tell me about the ranch—this hobby dearest his heart except his horses. He had bought it from a rancher about to fail for general inefficiency and had made it at last one of the most prosperous ranches in the vicinity. His fine stern face softened and beamed with pleasure as he spoke of it. And then, from speaking of his tables, we came to the subject of Fritz—the pinto with a reputation next to Bill's own.

"A horse is sure one of the finest pals a man can have" he said. "Of course everybody knows my pinto—Fritz—the one that I've pensioned, is my favorite. But some of the others are runnin' a pretty close second. Somehow I think a horse is pretty near human, if you treat him right. Same with dogs,—animals and children are pretty much that way too. Children seem to take to me—I always like a picture with a lot of 'em in it."

Unconsciously Mr. Hart was giving me a wonderful picture of himself. No one who had met him could help liking him. Although his face is lined and stern and his eyes bore a hole through you, he has one of the nicest smiles I ever knew. As an old man I used to know in New England would have said, "He is one of the human race whom the milk of human kindness hasn't turned to buttermilk."
Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 875, illustrated on page 4 of the ‘The Money Corral’ press book.” Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 876, illustrated on page 4 of the ‘The Money Corral’ press book.” Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 873, illustrated on page 4 of the ‘The Money Corral’ press book.” Specify whether you want an electro or a mat.
A BIG rodeo is being held at Fraley Point, Montana—a gathering of the clans, the wild riders, crack-shots, ropers, broncho busters, Indians, punchers, and others—revival of the good old days. Lem Beeson, a puncher of real mettle, is anxious to get there, but his boss refuses. Lem goes anyway, to take part in a shooting contest, held in connection with the other events.

Gregory Collins, president of the one railroad in the district, is at the rodeo with his only daughter, Janet, who is decidedly ‘up-stage.’ Collins receives word that his vault in Chicago has been the goal of thieves for a second time, and that a watchdog has been slain.

Beeson wins the shooting contest, and Collins is interested to the extent of offering Lem a job in Chicago to take care of his property. The puncher refuses. Janet is sorry because he would be ‘such fun’.

With Collins’ party is a pretty girl, a poor relation named Rose. Lem meets her and finding she lives with the family, decides to accept the offer and go East.

Carl Bruler is confidential manager of the Collins Trust Co. He informs Mr. Collins on his return with Lem, that powerful rival interests are back of the vault attacks. Certain papers are later, if obtained by them, will wreck the Collins Trust Company.

Lem takes the job of guarding the vaults and is warned away in a mysterious note. Bruler, informed of the threat, arranges a frame-up so that Lem will be led to a notorious cafe on a false clew. The puncher licks the gang and returns.

A party is in progress at the Collins’ home and Janet, to make Lem the butt of the evening, drag him to the dance floor. His embarrassment is pitiful, so much so, that Rose aids him to escape. Furious at being balked, Janet upbraids Rose savagely, and she decides to leave. She meets Lem and tells him. He tells her he is also sick of this life and is going back to the mesas of the West. They are almost confessing their mutual love, when Janet appears, and tells Lem her father wishes to see him. Lem says he is going to quit, but agrees to come to the offices in the morning.

The papers of such great value are intrusted to Bruler, who locks them in the vault. The latter laughs at Lem for quitting. The puncher says nothing. There is a new watchdog that night.

The attack is staged. The watchdog is overpowered, but when the crooks get busy, they find someone who can shoot the center out of a dime in mid-air, waiting for them. When the police come and open the vault, they find Lem with Bruler a prisoner, and two crooks, one wounded, the other dead.

Collins offers Lem anything he wishes; he asks for Rose, and gets her. Janet apologizes, and the couple receive the finest ranch in Montana as a gift from the railroad president.
Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your exchange that you want "Production Cut No. 871, illustrated on page 6 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
M R. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

EXCLUSIVE STORIES
For Photoplay Editor
From ........ Theatre

THE WINNING GIRL” marked Shirley Mason’s first appearance as a star in Paramount pictures, although she has been seen under the Paramount banner as co-star with Er- nest Truex in the John Emerson-Anita Loos productions, “Come On In” and “Good-Bye, Bill.”

“Alias Mike Moran,” Wally Reid’s Paramount picture, depicts the regeneration of a slacker through the realization of the self-sacrifice of another. It is powerful dramatically as well as supplying Reid with what is said to be one of the finest roles he has ever had.

Fred Stone’s third Artcraft picture, “Johnny, Get Your Gun,” is made from the famous play which made such a splendid stage vehicle for Louis Ben- nison.

“Poor Booby,” Bryant Washburn’s Paramount vehicle, warns one that the slim lass of seventeen may develop into the two-hundred-twenty-five-pounder of twenty-five.

Lila Lee appears for the first time in a picture that has a Western locale in Paramount’s “Rustling a Bride,” which was directed by Irvin Willat. Monte Blue has the leading male role.

“Fatty” Arbuckle is hard at work planning his next Paramount comedy, which, he says, will partake of a differ- ent atmosphere and represent a really unique phase of life and action.

“Fires of Faith” is a Paramount-Art- craft Special made in cooperation with the Salvation Army, under the direction of Edward Jose. Commander Evangeline Booth, head of the Salvation Army in North America, takes an active part in a number of the scenes.

Mack Sennett has a queer hunch about his comedies. When the actors laugh at a comedy in the making, the “business” that brought the laugh will not register on the screen, he believes. On the other hand, if they look gloomy when told to go through cer- tain stunts, Mack says the result is sure to be one of the best Paramount-Sennett comedies ever made. Of late, ghouges are being worn considerably around the studio.

WILLIAM S. HART, the Thomas H. Ince star, has completed his new Artcraft picture, “Breed of Men,” which exposes the machinations of a land baron. Hart has the role of a dare devil sheriff who is duped by the smooth crook. The latter invites swift revenge, however, and he gets it from the sheriff. Seena Owen, who appeared Hart in “Branding Broad- way,” his latest Artcraft picture, again appears opposite the star.

Perhaps there are a few who wonder why the successful screen star doesn’t have more time for autographing photos, writing letters and acknowledging requests for information from fans. Ample explanation can be found in the case of Elsie Fer- guson, the beautiful star of Artcraft fame, who for months has been more busier than the proverbial bee of anti- loading fame. There has been no rest between productions for Miss Fer- guson of late, as she no sooner com- pletes a picture than another is wait- ing her attention. The noted star has demonstrated her great versatil- ity by stepping from one role into another without the slightest hesitat- ency. In this fashion she has com- pleted her fourth picture of the new year and has just begun work upon another. “Under the Greenwood Tree,” “His Norwegian Wife,” and “The Marriage Price” were made without rest intermissions and, scarcely stop- ping for Christmas, the star began packing her trunks for a journey to the South, where she worked in a screen version of George Westen’s Saturday Evening Post story, “The Salt of the Earth.”

Shh! While he is not a bit more Italian than his name indicates, it is whispered about that Douglas MacLean, leading man in Paramount films, knows how to cook spaghetti in a fashion that would make an Italian chef turn green with envy. He also knows forty-seven ways of eating it properly and is think- ing of publishing them in a book to be called “Spaghettiquette.” How about it, Douglas?

Marguerite Clark went to Pass Christ- ian to take some scenes for “Come Out of the Kitchen,” a Paramount picture based on Alice Duer Miller’s celebrated play.

CHESTER CONKLIN, one of the Paramount-Sennett stars, has taken a whole orphan asylum under his wing. Near Los Angeles is a very beautifully equipped children’s home, maintained by the Sennetts. It has tiled bathing baths and lovely semi-tropic gardens. Chester goes out once a week and gives some kind of an impromptu show for the children. Usually he takes a Para- mount-Sennett comedy film.

Louise Fazenda of the Paramount-Sennett Comedies has just had her annual social soiree. Miss Fazenda was a real society girl in Los Angeles before she went into the movies. Going out with her old friends don’t count. About once a year she steps out socially in the capacity of movie queen. “I put on a million dollars worth of kalsomine; have someone build me an emotional gown and make my triumphal appearance.”

“I pose all evening with an air of haughty languor. I say eyether and neyether and say cain’t and generally make myself insufferable. Then I’ve got it out of my system.”

The other three hundred and sixtyfour days of the year, Louise is a glo- riously vigorous, witty, out-of-doors girl—typical of California.

Charlie Murray, having finished a special Lasky picture with Lila Lee is back on the Sennett “lot” again working in new Paramount-Sennett comedies.

Charles Ray is “The Girl Dodger” in his Paramount picture of that name. It sounds interesting, and should have some instructive points for bachelors. What we should like to see, however, is a picture called “The Bill Dodger.”

Shirley Mason appears as “The Winning Girl” in the first of her new series of Paramount pictures, made on the Western coast. The picture was adapted by Will M. Ritchev from George Weston’s story, “Jem of the Old Rock” and was directed by Robert Vignola.

Gloria Swanson wears twenty-five different gowns in Cecil B. De Mille’s Artcraft production, “For Better, For Worse.”
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 878, on page 8 of the 'The Money Corral' press book." Specify whether you want an electro or a mat.

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Your printer can easily saw off the lettering and substitute type therefor if you want him to.
"Bill" did a little job that earned a reward for him.

They asked him what he wanted and what do you suppose he asked for?

Risked his life, saved a million dollars and then — just IMAGINE what he asked for!

Monday and All Week

**STRAND THEATRE**

HOW he got into the vault was a mystery, but when the gang got there to "clean up" they found him waiting — waiting with his "gat" and an eagle eye that could direct a bullet to points the average eye couldn't see.

Then the "Big Works" came in and asked Bill what he wanted. What do you suppose he DID want? Come to see. It's great!

**EXTRA!!!**

"THE LAST BOTTLE"

Paramount-Flagg Comedy

Beginning Monday - Continuing All Week

**STRAND**

Broadway at Main Street
He's a wonderful mixture in "Square Deal Sanderson"; wild, woolly and inflexible in his fight for the right; but tender and almost cowed by the presence of the woman he loves.

No man ever shielded a woman the way Bill Hart shelters this one. He goes to the limit—and over—for her. But he always lives up to his name for the "square deal."


ADDED FEATURE
MR. and MRS.
Sidney Drew
in
"SQUARED"
A Paramount-Drew Comedy

PARAMOUNT-PRINCESS
Advance Press Stories on “The Money Corral”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of William S. Hart’s New Photoplay
An Arctraft Picture

“THE MONEY CORRAL”
NEW HART PICTURE
HAS MANY THRILLS
Rodeo is Finely Reproduced and
Shows the West as it
Actually Was

WILLIAM S. HART’S new
Arctraft picture, “The Money
Corral,” which comes to the ......
...... Theatre next ............
is one of the best photoplays in
which Mr. Hart has been seen in
many a day. It is announced that
in the making of the big rodeo
scenes for this film, all the cow-
girls, punchers, Indians and Mexi-
cans within a hundred miles came
to take part in the episodes that
required fast riding, shooting, rop-
ing, etc.

Bill Hart is prominent in these
scenes himself. Later the story
takes the principal characters to
Chicago and the western hero is
introduced to the under world
crooks. He bests them, saves a trust
company, wins a charming girl for
his wife and is presented with a
ranch in Montana by his grateful
employer, the president of a trust
company.

Mr. Hart collaborated with Lam-
bert Hillyer in writing and directing
this picture and this combina-
tion assures the acme of thrill and
human interest for both men are
famous for their capable work.

Mr. Hart declares that the pro-
duction comes up to his expecta-
tions. “The rodeo scenes will only
occupy a few hundred feet of the
film,” he observes, “but they are
worth all the trouble and time, for
they mirror faithfully the real life
of the West.”

A lot of the wild horses brought
in from the ranges were too much
for even some of the crack riders
and a few bad spills occurred. But
the excitement is said to be intense
as a result of this genuine replica
of a frontier week in the open
country.

“THE MONEY CORRAL;”
AN OLD TIME RODEO;
“BILL” HART IS HERO;
Unusually Captivating Scenes
Pictured in Arctraft Star’s
New Photoplay

YEARS ago the rodeo was the
biggest thing in the West. It
was the occasion when all the wild
riders, broncho busters and sure
shots of the West assembled to
display their prowess. Such a scene
is revived in “The Money Corral,”
a new Arctraft picture starring
William S. Hart which will be
shown at the ............. Theatre
next ............ It was written
by Mr. Hart and Lambert Hillyer
and they also collaborated in its di-
rection. Jane Novak is the leading
woman, heading an excellent sup-
porting cast.

The rodeo scene of this picture
was expensive and took lots of
time, but it justified the effort for
it gives a touch of realism that
could not otherwise have been se-
cured. Many punchers, Indians,
Mexicans, cowgirls and others
came to Hollywood to make the
rodeo scenes and over a thousand
persons appeared therein.

“The Money Corral” is said to be
the most exciting film that has been
produced in months.

Excellent Photography

JOE AUGUST has done some of
his best work as the cameraman
of “The Money Corral,” William
S. Hart’s newest Arctraft picture,
which comes to the .............
Theatre next ............., par-
ticularly in the rodeo scenes which
required expert work to get the fast
action of the broncho busting, rop-
ing, shooting, etc. There are also
some splendid interior shots and a
fine series of scenes in Chicago—all
of which are most interesting.

TAKES GOOD MAN TO
FACE BRACE OF GUNS
WITHOUT FLINCHING

William S. Hart Shows How It’s
Done in His New Photoplay
“The Money Corral”

IT takes a pretty good man to
stand up before a brace of six-
shooters and not flinch. In “The
Money Corral,” a new Arctraft
picture starring the inimitable Wil-
liam S. Hart, which will be seen at
the ............. Theatre next
............., this is proved when
the star encounters some under-
world crooks in Chicago and bests
them at their own game. He also
saves a trust company by prevent-
ing the theft of important proxies.
The opening scenes are of a great
rodeo in the frontier town of Fra-
ley Point, Montana. There takes
place the wild riding and shooting,
all the sports of the cow country.

A charming love story runs
through the picture which was writ-
ten by Mr. Hart and Lambert
Hillyer, who also directed the pro-
duction.

Jane Novak is leading woman.
Herschel Mayall is the heavy;
Winter Hall, Rhea Mitchell and
Patricia Palmer are among the
other players who will be seen in
the picture.

It is said that for sheer thrill and
the qualities of human interest, the
triumph of right over evil, the per-
fection of scenic investiture, this
picture is one of the most notable
ever offered starring William S.
Hart.

Wonderful Hart Picture

WILLIAM S. HART’S new
Arctraft picture, “The Money
Corral,” which is the feature of the
hill at the ............. Theatre
this week, is in many respects a
wonderful photoplay. It is a ratt-
tling romance of the West and East
and both the production and
the players supporting Mr. Hart
are most satisfactory.
B E A U T I F U L J A N E N O V A K, who has appeared in support of Charles Ray and other stars, is leading woman for William S. Hart in "The Money Corral," his new Arctraft picture, produced under the supervision of Thomas H. Ince, which will be displayed at the Theatre The next

Miss Novak is one of the most beautiful of the younger leading women. She has, moreover, genuine acting ability and a personal charm that is most captivating.

There is more than the ordinary quota of women in this new Hart picture. Rhea Mitchell, Patricia Palmer and Molly McConnell have good roles. Herschel Mayall, one-time favorite of the stage, is cast for one of the most important parts and Winter Hall, a sterling actor, will be seen in a dignified characterization.

The action takes place partly in the Far West and partly in the Middle West. There are many exterior and interior scenes and a big rodeo, wherein wild riders from the ranges will be seen in all their best stunts, is a big feature. This story was written by Mr. Hart and Lambert Hillyer and is said to be dramatic and picturesque with a powerful motif and a fine thread of love running throughout.

A Thrilling Hart Fight

N William S. Hart's newest Arctraft picture, "The Money Corral," which is on view at the Theatre this week there is one of the most thrilling fights ever staged for the screen. It takes place in an underworld cafe in Chicago's tenderloin district and Mr. Hart bests a lot of strongarm men with ease. The fight is a thriller and is only one of a number of salient features that go to make this one of the best pictures in which the star has been seen.

Famous Figures in Picture

MANY well known cowpunchers, with records as ropers, crack shots, busters and bulldoggers, appear in Wm. S. Hart's new Arctraft picture, "The Money Corral," which is the bill at the Theatre this week. One interesting figure who appears in the rodeo scenes is Chief Silver, a famous Indian and in addition there are cowgirls and others galore. This picture has many novel features, but the one that is outstanding is the rodeo—a galaxy of real men and women of the cattle ranges.

W. S. Hart Accomplished

WILLIAM S. HART is a man of many accomplishments. He can act, shoot, ride, fight; he can also write—and he proves it in "The Money Corral," his newest Arctraft picture which is on view at the Theatre this week.

In the preparation of this photodrama he collaborated with Lambert Hillyer. Together they have evolved one of the most exciting and convincing stories that has ever been produced at the Hart studios.
Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. **THE MAT COSTS YOU NOTHING!** Get it from your exchange and send it to the photoplay editors of your newspapers.

**It Took a Woman to Do It!**

---

We didn't think there was a man living could beat Bill Hart on the trigger—and apparently we were right. But there is a woman. However, it wasn't an ordinary woman. Theatrical goers will recognize her as Julia Arthur, who first brought popular acclaim through her Shakespearean interpretations. William Shakespeare Hart—which is his real name, by the way—also broke in by acting in plays written by his almost-as-well-known namesake. Bill's next vehicle, however, is an Artcraft picture, "The Money Corral."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

**SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!**
LITHOGRAPHIS:
These are beautifully colored; there are two
different styles of one and three sheets, the
kind that increases business:
One SHEET ............. 10 cents each
Three SHEETS ........... 30 cents each
Six SHEETS ............. 60 cents each

A beautiful one sheet rotogravure is fur-
nished on this production showing star's
head and four scenes ........... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create in-
terest in the production. Be sure to order
them:
8x10, black & white, 8 in set ....... 60 cents
11x14, Sepia, 8 in a set ...... per set 60 cents
22x28 Sepia, scene or star ....... 40 cents
22x28 Colored female star ........ 60 cents
22x28 Black & White star ........ 75 cents
8x10 photo. of star, can be used for
all other productions of this same
star ........................................ each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be
used for newspapers:
Five 1-column cuts .......... 25 cents each
Three 2-column cuts .......... 50 cents each
Two 3-column cuts .......... 75 cents each

MATS:
Mats of the above cuts are free. Newspapers
must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get
these music cues in advance—they help the
production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock
cuts, these cuts can be used over and over
again every time you use the star's produc-
tion. They are in three sizes:
One column .................. 25 cents each
Two column ................... 40 cents each
Three column .................. 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished
by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good ad-
vertising copy for your newspaper:
One-column layout cut ........ 25 cents each
Two-column layout cut ....... 50 cents each
Three-column layout cut ...... 75 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished
by your exchange for those who can use
them—FREE.

SLIDES
Slides will increase the interest in this pro-
duction if you use them in advance of play
date ........... 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of
the stars on hand; they come in both coarse
and fine screen ........... 15 cents each
Also line drawings ........... 20 cents each

Paramount & Arcraft trade mark cuts are
furnished in All sizes and are FREE. Script
lines, both Paramount and Arcraft.
Film Trailers ...................... 3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Money Corral”

Dear Miss Jenkins:

Big Bill Hart comes here next .......... for a run of .......... It's an Artcraft picture, of course, and it's called "The Money Corral."

Lambert Hillyer and Bill Hart himself wrote the picture, and the same combination directed it. Which means it was built around Bill's personality.

It's a made-to-order film. Bill has two of the prettiest girls in films playing opposite him: Jane Novak and Rhea Mitchell. But he was embarrassed to death with two girls like that around!

But he wasn't half as embarrassed as the gang of rowdies that tried to put something over on him. First they tried to beat him up. Some chance! Then they tried to frame him! More chance! When Bill gets through with them, there isn't enough of them left to make a plot for even a musical comedy. The only plot they could fill is one in a quiet little graveyard, where they should proceed after dying of shame. R.I.P.

It's a lot of fun, this picture. Do come.

Cordially yours,

Manager

Post Cards on “The Money Corral”
Exhibitors will be wise to mail at least one of these Cards to their patrons

Date ........................

Dear Miss Jenkins:

Bill Hart's newest Artcraft picture, "The Money Corral," comes here on ...... for a run of ........

It's the peppiest Bill Hart film we've shown for many a day. High praise, but wait till you see it.

Yours sincerely,

Manager

Date ........................

Dear Miss Jenkins:

Bill Hart's latest Artcraft picture is called "The Money Corral." Sounds interesting, doesn't it? But here's more interesting news: it comes here to-day for a run of...... You'll like it, we know.

Yours sincerely,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
TO OUR CUSTOMERS:

To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Send your order as far as possible in advance of play date.

ADDRESS (Address)

NAME OF EXHIBITOR (Name of Exhibitor)

MSS (Specify A.D. scene or star and give No. of sets wanted)

Music Cues

Press Books

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EXHIBITORS' ADVERTISING ACCESSORY ORDER BANK

To Famous Players Lasky Corp (Address Branch Office)

City

Exchange

Street
Look at the 24 sheet at the top of this page

Then look at the other posters—1-s, 3-s and 6.

All strong, seat-selling paper. The kind that arouses interest in the production, and awakens desire to see it.

Use twice as much as you do ordinarily—it’s good for your bank account.
AN ARTCRAFT PICTURE

THOMAS H. INCE PRESENTS

WILLIAM S. HART IN "THE MONEY CORRAL"

Written and Directed by
LAMBERT HILLYER
and
WILLIAM S. HART

Photographed by
JOE AUGUST
Supervised by
THOMAS H. INCE

Roto, One-Sheet - - - - Price .12
HELPS THAT REALLY HELP YOU TO PUT OVER

WILLIAM S. HART
in
"Square Deal Sanderson"

By Charles Alden Seltzer in Argosy  Scenario by Lambert Hillyer  Directed by Lambert Hillyer and William S. Hart
Photographed by Joe August  Presented and Supervised by Thomas H. Ince

An ARTCRAFT Picture

SPECIAL FEATURES
OF THIS BOOK

Advance Publicity That Is Sure To Pack Them In On The Day of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Six-Sheet Poster

Advertising Cuts and Mats
Scene Cuts and Mats
Lithographs
Advance Publicity Stories
Current Publicity Stories
Reviews
Material For Programs
Promotional Ideas
List Of Other Accessories
Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give him your space in his reading columns to present and convince him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's going on in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean an extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes and Live-wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)
Several Worth While Facts Relating to William S. Hart and His New Artcraft Picture, “Square Deal Sanderson”

THERE is no need of introducing William S. Hart to exhibitors. He is as well known as any many who steps in shoe leather and whenever he is seen in person or on the screen he is welcomed. Why? Because he represents a character of photodramatic work that is unique; because he is making the west of the past a thing of the living present, and because he is human, red-blooded, virile, powerful, convincing, artistic and genuine.

William S. Hart, Star

THERE are many fixed stars in the firmament of Filmland. One of these is William S. Hart. But he is more—he is a star whose brilliancy is of the first order and which never has been dimmed; never will be, while he occupies a place in the galaxy. In “Square Deal Sanderson,” Mr. Hart represents once more the living spirit of the far west; the west of gunsmoke, bankers, buckaroos, Indians and Mexicans, the west where men shoot quickly and straight; where honesty is the best policy and where its opposite usually means a quick jump into Eternity, where men love with all the strength of their courageous manhood and where honor is above rubies. The picture is said to be one of “Bill” Hart’s best, which, any one will admit, is saying a great deal.

Charles A. Seltzer, Author

CHARLES ALDEN SELTZER knows how to write stories that set the blood tingling. His work is full of color, and of the romance of the west. His magazine stories are always popular and “Square Deal Sanderson” is undoubtedly one of his best efforts.

Lambert Hillyer, Scenarist

LAMBERT HILLYER, a technical expert in photoplay work, wrote the continuity for “Square Deal Sanderson.” Mr. Hillyer is a young man but his knowledge of screen affairs is almost profound. He possesses no small literary skill as well. The combination insures a perfect script in every instance.

A Compelling Story

SQUARE DEAL SANDERSON is on the track of a horse thief out in Arizona. As he comes in sight of the fugitive another pursuer shoots the man in the back and he falls. But the dying culprit shoots his assailant who is in the act of rifling the other’s pockets. A letter and a role of bills are found by Sanderson, the former from a sister, apparently, of the fugitive, telling that she is expecting her brother to return to their ranch in New Mexico. She begs him to hurry because Alva Dale, a powerful enemy is trying to take the ranch from her. Square Deal decides to go to the girl’s rescue.

He finds Mary Bransford striving to save her property from Dale. A poor drifter, Barney Owen, has been befriended by Mary because Dale and his gang are after him. On the occasion of a “necktie party” planned by Dale with Barney as the principal, Sanderson arrives and says he is Mary’s brother. He secures Barney’s release and wins Mary’s gratitude. She has not seen her brother since he was a child and cannot understand when Square Deal Sanderson afterward tries to make her understand he is not really her brother.

Dale and his henchman, Maison, try to frame up Square Deal, but he beats them at every turn. A big irrigation project is on foot and Sanderson takes charge of Mary’s interests, again opposing Dale. Dale gets Sanderson arrested finally, but he escapes. Dale poisons the water holes to wipe out the cattle. Also, while Square Deal is in prison, Dale goes to Mary and tells her who the former really is. Then he attacks her just as Sanderson bursts in. Mary pleads for Dale’s life and Sanderson lets him go till they meet in the open.

The water holes have done their devastating work. Men and cattle are poisoned. Sanderson waylays Dale and makes him pay for the cattle. Dale is finally punished; Barney proves to be Mary’s brother and Square Deal begins learning to call Miss Bransford—“Mary.”

Hart and Hillyer, Co-directors

LAMBERT HILLYER and William S. Hart collaborated in the direction of “Square Deal Sanderson.” With such a team at work it is not to be wondered that the result is a success. They have collaborated before, with like results.

Capable Support

CHARMING Ann Little is leading woman for Mr. Hart in “Square Deal Sanderson.” In the cast also are Frank Whitson, Edwin Wallock, and Lloyd Bacon, son of Frank Bacon.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 900, illustrated on page 2 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 903, illustrated on page 2 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

*Your printer can easily saw off the lettering and substitute type therefor if you want him to.*
“Seeing Oneself on the Screen”

By William S. Hart

Famous Artcraft Star in

“Square Deal Sanderson”

Laughed of the Idea of Doing Picture Work Because he Believed His Face Would Insure Failure, But Strangely Enough It Proved His Fortune.

BEFORE I began acting I had spent a good many seasons on the legitimate, playing leading roles in “The Christian,” “Ben Hur,” “The Squaw Man,” “The Virginian,” “The Trail of the Lonesome Pine,” “Romeo and Juliet,” “Macbeth” and “Lady of Lyons”—in the latter three with Julia Arthur.

And I often wondered in those days, how I looked to the people out in front. Yes, I was genuinely curious to see myself as others saw me, but then it didn't seem at all likely I would ever have the opportunity.

Then came the motion pictures and with them a desire on my part to visualize the characters of the great West, the types of rugged men I had known and admired as a child, and which I knew were fast passing away.

I looked at myself in the mirror and I said: “No, my son, you'll never do; that face of yours will look worse on the screen than it does in the looking glass.”

Why, even when Mr. Ince first wanted me to do picture work I laughed at the idea. “With this face?” I asked. He wired back to me something to the effect that my face would prove my fortune.

By some means I was enticed and I did my first picture. With more nervousness than if I'd been facing a brace of guns in the hands of a sure shot from the western cowtowns, I saw myself on the screen. Oh no, I wasn't happy. I imagined that people would throw things at my picture face. But somehow they didn't, and then I began to get notices and criticisms which said that my rugged features, determined aspect, and so on, were just the things for the characters I was portraying. Then I felt better.

So time has gone on and I've been doing my best to improve my work. I've studied my own physiognomy till I know every line and expression. And I can control them all. Nowdays I don't feel quite so dissatisfied when I see myself as others see me. Perhaps I am the type—at least the people seem to be satisfied. And after all is said and done, that is what counts. And I feel that in a way I am doing a service by perpetuating in the celluloid the figures of the old West—the men who went through experiences that fall to the lot of all trail-blazers and path-finders.

And I'm thankful too, that what I've tried and am trying to do, is appreciated by the public. That's the recompense for the work and study and everything that goes with it. It means more than money, let me tell you.

No, I'm not satisfied yet. I feel I can keep on improving my work and giving better and more artistic contributions to the screen.

In “Square Deal Sanderson,” my latest Artcraft picture, I believe that I have done some of my most artistic work. I put into the part of Square Deal all the vim and energy there is in me and. I believe, my friends will indorse my belief that the character fits me like a glove.

You see, Square Deal is a Westerner who is brave and daring. I like such characterizations because they appeal to me as a man, and my friends like them as well. When Square Deal, who is a rough cowboy, learns after a tragedy of the plains that a defenseless girl is battling to save her ranch from a powerful and influential scoundrel, he does what any brave man would do in the circumstances—go to her aid.

Of course, to accomplish his work, Square Deal is obliged to impersonate the girl's dead brother, but this is a trifling thing for him until he learns to love the girl, and then he finds it a stupendous task to expose his imposture, because he fears he may lose her love. But she does not believe his avowals, for she cannot understand the situation in which he finds himself.

When Square Deal finds the scoundrels are doing their utmost to ruin the girl he loves, his fighting soul asserts itself and naturally, there are things doing every minute. I think the screen public will like the way he gets the better of his enemies. The story is logical and I have done my best to make the picture artistically a success. It ought to be a winner and I heartily believe it will satisfy the public as it does me.
Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 908, illustrated on page 4 of the 'Square Deal Sanderson' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
While Square Deal Sanderson, a cowpuncher of Lazy R ranch in Arizona, is riding the range on the trail of a "borrowed horse," he discovers that the man he has been trailing, has been shot in the back by another man. The latter is rifling his victim's pockets when the supposedly dead man revives and shoots his assailant in the back. Both men die and when Sanderson reaches them there is little left for him to do except read a letter, evidently the property of the horse thief, written by a woman in New Mexico to her brother.

In this letter, the woman begs her brother, whom she has not seen since infancy, to hurry to her aid and protect her from Alva Dale who is trying to wrest her ranch from her. Sanderson decides to answer her appeal in person and a few days later, he reaches the Okar Valley where Mary Bransford is bravely facing a struggle for the possession of her lands which are coveted by Dale, a rather unscrupulous chap even for that wild country. He has a band of followers and with their aid he holds the country and inhabitants in a state of terror and subjection.

Assuming the name of Bill Bransford, the murdered brother of Mary, Sanderson rides into the Valley just in time to save Barney Owen, a drifter, who had incurred Dale's anger, from being lynched on a false charge of rustling cattle. Finding himself up against a real man, Dale is infuriated and plans vengeance. Mary is overjoyed at the arrival of her supposed brother and she smiles her assent when the latter orders Dale and his outfit to pull their freight as he and his sister purpose to have a family reunion.

"Square Deal Sanderson"

The Cast

Square Deal Sanderson  William S. Hart
Mary Bransford   Ann Little
Alva Dale       Frank Whiston
Barney Owen     Lloyd Bacon

In Okar where Dale is king, Mais- son, a banker, who is Dale's prime minister in crime, discovers that the man they sent to slay Bransford has disappeared and that Mary's supposed brother had none of the earmarks of the Bransfords. Dale wants Mary's ranch because of its water which he hopes to confine in a reservoir. Dale and Maison hope to trap Sanderson into a confession that he is an impostor, but by the aid of Owen, they are frustrated. Sanderson seeks in vain to explain to Mary that he is not her brother, but she refuses to listen to him.

Sanderson goes to Okar in response to a call from Dale and he gets what money he has for the purpose of building a reservoir on Mary's ranch. One of Dale's killers attempts to shoot him, but Sanderson is too speedy at the draw for the man who dies in his tracks. Dale seeks in vain by getting Owen drunk, to have him admit before a notary that Sanderson is an imposer, but the plan fails. When Dale learns that Sanderson is building a reservoir, he sends his men to poison the water holes and wipe out the cattle. Owen, who is a prisoner in jail, is released by Sanderson who pulls the iron bars out of their sockets with the aid of a cable and mule team. Both quit the valley in a hurry to outwit the Dale plotters.

Meanwhile Dale has gone to Mary and told her that Sanderson is not her brother which she readily believes for her love for Sanderson has already given her an inkling of the truth. Dale attacks her, but at that instant Sanderson breaks through the door. He cannot kill Dale in Mary's presence, so he tells the man to go and await the inevitable meeting in the open. He confesses all to Mary and tells another white lie when he gives a heroic picture of her brother's death.

In the morning, Sanderson learns that three men have been killed and three thousand head of cattle poisoned by Dale. He starts away alone on his mission of vengeance. He waylays Maison in the dark and forces him to pay $90,000 for the poisoned cattle and then obliges him to confess the truth before Judge Graney and other law abiding citizens. Dale's men again try to kill Sanderson, who kills them and the next day Owen confesses that he is her brother. Caught napping, Sanderson and Mary are kidnapped by Dale. To save Sanderson's life, Mary gives the $90,000 he had given her to Dale. While Dale is attacking Mary, Sanderson burns the rope that holds his hands, by holding his hands over the fire in the stove. Sanderson then makes Dale his prisoner and turns him over to the law for punishment.

And after all this, Sanderson, looking into Mary's eyes, tells her that he is going to learn to call her "Mary," a statement that brings happiness to her soul.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 901, illustrated on page 6 of the ‘Square Deal Sanderson’ Press Book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell you Exchange that you want “Production Cut No. 902, illustrated on page 6 of the ‘Square Deal Sanderson’ Press Book.” Specify whether you want a mat or an electro.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF “Square Deal Sanderson”
An ARTCRAFT Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET ................. 10 cents each
Three SHEETS ............. 30 cents each
Six SHEETS ................ 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star’s head and four scenes ........ 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10, black & white, 8 in set .................. 60 cents
11x14, Sepia, 8 in a set ........ per set 60 cents
22x28 Sepia, scene or star ............... 40 cents
22x28 Colored female star .............. 60 cents
22x28 Black & White star ............. 75 cents
8x10 photo. of star, can be used for all other productions of this same star ................ each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts .............. 15 cents each
Three 2-column cuts .......... 25 cents each
Two 3-column cuts ........... 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star’s production. They are in three sizes:
One column .................... 25 cents each
Two column ..................... 40 cents each
Three column ................... 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut ........ 15 cents each
Two-column layout cut .......... 25 cents each
Three-column layout cut ........ 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date .................. 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ............... 15 cents each
Also line drawings ............. 20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft.
Film Trailers ..................... 3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
465 FIFTH AVENUE, NEW YORK
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 906, illustrated on page 8 of the ‘Square Deal Sanderson’ Press Book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any William S. Hart picture.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 905, illustrated on page 8 of the ‘Square Deal Sanderson’ Press Book.” Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
TENDER as a new born babe with a woman, with a heart as big as himself, he’s ready to fight with insane fury for the woman he loves. You never saw Bill Hart as he is in “Square Deal Sanderson.” He couldn’t be better.
HE'S a wonderful mixture in "Square Deal Sanderson": Wild, woolly and inflexible in his fight for the right; but tender and almost cowed by the presence of the woman he loves.

No man ever shielded a woman the way Bill Hart shields this one. He goes to the limit—and over!—for her. But he always lives up to his name for the "square deal."


ADDED FEATURE
MR. and MRS.
Sidney Drew
in
"SQUARED"
A Paramount-Drew Comedy

PARAMOUNT-PRINCESS
ON the square, but bad as ever when he is aroused. They get him red under the collar when they mistreat a helpless girl and then he wraps the infernal regions around their ears.

ADDED FEATURE

J. Montgomery Flagg's Satirical Comedy
"WELCOME, LITTLE STRANGER"
Paramount-Flagg Comedy
Advance Press Stories on "Square Deal Sanderson"
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of William S. Hart's New Photoplay
An Arctraft Picture

DAINTY ANN LITTLE SUPPORTS BILL HART IN WESTERN PICTURE
Celebrated Actress Has Leading Role in "Square Deal Sanderson"

A N N Little always wanted to support William S. Hart, she being herself a fine delineator of western roles. But the chance never came till recently when Jesse L. Lasky loaned her to Mr. Hart for "Square Deal Sanderson," his latest Arctraft picture which will be shown at the . . . . . theatre next . . . .

Miss Little is a westerner in fact and in her work. She is an outdoor girl, a fine rider, a quick shot, talented and charming—her prowess as an actress is too well known through her many Paramount and Arctraft pictures to need much amplification here.

"I've always admired Mr. Hart and his work," she confessed the other day. "I wanted to work opposite him but I never seemed to have the opportunity till now. Needless to say, I was delighted."

It may be added that Mr. Hart was equally pleased. So the company migrated to a location some hundred and fifty miles from Hollywood, near Victoriaville, Calif., where there is a wonderful bit of desert land and there the company made camp for two weeks and lived the life they were portraying for the screen. Miss Little is the only woman in the cast. She says she never spent a more enjoyable fortnight of work in pictures.

Charles Alden Seltzer wrote the story for the Argosy. It was picturized by Lambert Hillyer. Mr. Hillyer and Mr. Hart were co-directors.

GIVE ALL SQUARE DEAL CODE STILL OBTAINS IN WEST
Theory is Exemplified in Bill Hart's Big Picture, "Square Deal Sanderson"

T O be fair, above all—to give the other fellow a chance, no matter what his character—is a code that obtains in the West today as it did long ago. In William S. Hart's new Arctraft picture, "Square Deal Sanderson," it is seen how a pursuer shoots a horse thief in the back. This so angers the watcher that he is almost gratified when the dying culprit manages to revenge himself by shooting his assailant.

This new picture will be seen at the . . . . . theatre on . . . . and it will be found as thrilling as any in which the western star has ever appeared. There is a lovely girl—Ann Little plays the part—who owns a ranch in New Mexico. She is beset by scoundrels who are trying to get her property. She is rescued by the hero, "Square Deal Sanderson," played by Bill Hart, and of course they fall in love.

There is hard riding, fighting and gunplay aplenty. There is romance and the breesiness of the West in every foot of film. It is a picture to see and see again and to remember because it is so graphic and withal so wholesome. The supporting company is of the highest grade.

Red-Blooded Story

A real, red-blooded story of ranch life in Arizona and New Mexico, it abounds in thrilling situations, in suspenseful moments and affords the star a wonderful opportunity for fast riding, shooting and roping. Such is William S. Hart's new Arctraft picture "Square Deal Sanderson," which is on view at the . . . . . theatre this week.

Forty-eight people, including a lot of real punchers from the ranges of the west, appear in the scenes.

REAL BILL HART RED-BLOODED HERO IS IN CHAPS AGAIN
Popular Arctraft Star in Big Western Picture, "Square Deal Sanderson"

T HE real Bill Hart—hero of every small boy from Maine to California and from Canada to the gulf—beloved of all who care for red-blooded action on the screen—will be seen in the new Arctraft picture "Square Deal Sanderson," which will be shown at the . . . . . theatre, next . . . .

In several of his recent films, Mr. Hart has doffed chaps and six-shooters, appearing as a convict in one, and in another leaving the western plains for the asphalt of the city streets. But now he's back in harness, astride a trusty horse and with his wide-brimmed Stetson atop his head. He rides through a picture that is full to the brim of action, excitement and heroic deeds. There are lively scraps, quick shooting, all the characteristic incidents of life as it was lived in the yesterday of the Southwest.

Those who care for action piled on action, true love and the code of honor of the far west; who revel in scenes which show the everlasting hills and the deserts that stretch into miles in every direction; for the strange and strenuous life of the cowtowns, the communities where men live and die hard and are either very honest or very evil—will find it all in "Square Deal Sanderson."

Ann Little is leading woman and the only woman in the cast. Lambert Hillyer wrote the scenario from Charles Alden Seltzer's story in Argosy. He and Mr. Hart directed.
HART'S NEW PICTURE
HAS STRONG THEME

“Square Deal Sanderson” is Fine
Western Photoplay

IN “Square Deal Sanderson,” Wm. S. Hart’s newest Artcraft picture, which will be shown at the . . . . theatre next . . . . , will be found one of the strongest stories ever employed for a scenario. It was written by Chas. A. Seltzer and picturized by Lambert Hillyer.

It tells about a Westerner who sees a horsethief shot in the back, who afterwards kills his assailant. A letter tells Square Deal Sanderson that the thief is a brother of Mary Bransford, owner of a ranch in New Mexico, who writes that she is beset by a man who is trying to steal her property. Square Deal goes to her rescue and poses as her brother, whom she had not seen from childhood. He saves her, gets into and out of many bad scrapes, but finally bests the villain and his band and wins the girl as his reward.

Ann Little plays the girl and of course Bill Hart is the westerner whose “handle” typifies his character.

This picture is said to be one of Bill Hart’s best photoplays, which in the parlance of the day may be said to be “going some.”

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Ann Little in Hart Film

Ann Little wanted to be William S. Hart’s leading woman and finally she got the chance—in “Square Deal Sanderson,” a new Artcraft picture which is the attraction at the . . . . theatre this week. She was loaned through courtesy of Jesse L. Lasky to Mr. Hart for this production and her work in the picture is delightful.

---

Bacon Supports Hart

LOYD Bacon, son of Frank Bacon who has made a phenomenal hit in “Lightnin’,” the New York stage success, appears in “Square Deal Sanderson,” Wm. S. Hart’s newest Artcraft picture which is on view at the . . . . theatre this week. The photoplay is one of Mr. Hart’s best productions and has scored a decisive hit.

---

TREMENDOUS SET IN
NEW HART PHOTOPLAY

Great Bar Room Finely Shown
in “Square Deal Sanderson”

A SET that occupied fully three-quarters of the big stage of the William S. Hart Studios in Hollywood, was erected to represent a barroom and resort in New Mexico, for “Square Deal Sanderson,” Mr. Hart’s new Artcraft picture which will be presented at the . . . . theatre next . . . .

The set is complete in every detail. It shows the long bar with its formidable array of bottles and glasses; the immense room with card tables and chairs—all the paraphernalia of the South-western haunt of the untamed. But there is no dance hall—there is only one woman in the story—Ann Little who plays the role of a young ranch owner beset by men determined to steal her land and herself as well.

Much of the picture is exterior in character and Mr. Hart and Lambert Hillyer, co-directors, took the company to a place near Victorville, Calif., for desert scenes and spent two weeks in the open.

This picture story was written by Charles Alden Seltzer and it appeared in the Argosy magazine, and was picturized by Lambert Hillyer. It was photographed by Joe August who is cameraman for all the Hart productions.

---

POISON WATER HOLE?
SCOUNDRELLY WORK!

Bill Hart Punishes Villain In
“Square Deal Sanderson”

THE man who poisons a water hole in the arid country and brings death and suffering to men and beasts, is perhaps the most dastardly scoundrel that could be imagined. There is such a man in “Square Deal Sanderson,” William S. Hart’s new Artcraft picture which comes to the . . . . theatre on . . . . He is punished finally by the hero, who wins the love of Mary, the girl who owns a ranch in New Mexico and who is hounded by the same despicable wretch.

Charles Alden Seltzer wrote the story and Lambert Hillyer put it into screen form. It is one of those stories that holds the spectator tensely till the last foot of film is unwound.

The artistic work of William S. Hart in his delineations of western types often has been commented upon by critics as perfect in every respect. Not only is Mr. Hart an actor, but he knows the life of the West and puts it on the screen with a vividness that cannot be surpassed. Ann Little is his leading woman in the cast.

---

Hart Fine Rider

SOME of the finest riding ever seen in a film is to be found in William S. Hart’s new Artcraft picture, “Square Deal Sanderson,” picturized by Lambert Hillyer from the story by Chas. Alden Seltzer, which is attracting capacity audiences at every showing at the . . . . theatre this week. Mr. Hart presents one of the finest portrayals of his screen career and his support headed by Ann Little is eminently satisfactory.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

SAFETY SECOND!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchangs and send it to the photoplay editors of your newspapers.

Everybody's healthy as long as the rope holds out. But observation of the boiled-six-minutes expression on Bill Hart's face gives rise to belief that anybody in the locality will presently be safe as a millionaire in Russia. "Victory Without Peace" is Hart's slogan in his fighting pictures which make a peace conference look like a church social. Yet despite the scores of battles in which this fighting man takes part each month, his one unbroken rule is that he shall never appear in a scene where a foul blow is struck or an unfair advantage taken. Perhaps this accounts for the title of his next Arcturus picture "Square Deal Sanderson."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Square Deal Sanderson"

Dear Mrs. Clark;

When we tell you that William S. Hart, the most artistic portrayer of Western roles on the screen, is to be seen at our theatre next .......... in "Square Deal Sanderson", his latest Artcraft picture, we are sure you will be intensely interested.

That we are playing the game square when we say "Square Deal Sanderson" is one of the strongest photoplays in which Mr. Hart has been seen thus far this season, will be proved by the results when the picture is presented at our theatre.

"Big Bill" Hart is a man's man and his artistry as a player is his main tour de force. In this picture he is seen in chaps again, but oh, what a man he proves to be! How he goes to the rescue of a defenceless but brave girl and put a band of ruffians to rout, is a spectacle that will live long in the memory.

Incidentally, Mr. Hart's leading woman is dainty Ann Little. She is The Girl in every sense of the word and if you saw her as Naturich, the Indian girl in "The Squaw Man", you will look forward to her appearance in this picture with highly pleasurable anticipation.

Yours sincerely,

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

Post Cards on "Square Deal Sanderson"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

Dear Mrs. Clark:

We beg to inform you that William S. Hart, foremost portrayer of Western roles, will be seen at our theatre next .......... in his latest Artcraft photoplay, "Square Deal Sanderson".

This is a photoplay of such intense heart appeal that we refrain from doing more than mention its coming to you. Ann Little, a stering actress, is his leading woman.

Yours sincerely,

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

Dear Mrs. Clark:

Beginning to-day (..........)

William S. Hart, the eminent Artcraft star, will appear at our theatre in his latest Western photoplay, "Square Deal Sanderson".

The story is one of intense interest and the action is rapid from start to finish. The scenes are located in Arizona and all who know Mr. Hart know that there is not a dreary moment in it. Ann Little is the leading woman.

Yours sincerely,

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

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
How will You Advertise
WILLIAM S. HART
in
“Square Deal Sanderson”
BIG!
How Big?
POSTERS!!!
1 sheets—3 sheets—6 sheets
Allover town! Everywhere!
That’s the way to turn ’em away—every show.
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal

Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero

Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out

Paramount-Drew Comedies

Romance And Rings

Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh

Perfectly Fiendish Flanagan, Or The
Hart Of The Dreadful West
Impropaganda
One Every Minute
How To "Put Across"
WILLIAM S. HART
in
"WAGON TRACKS"
An ARTCRAFT Picture

Noteworthy Features

A Corking Good Advance Publicity Story

A 3-Column Ad-Cut That Will Get More Than Ordinary Attention

A 3-Sheet Poster That Will Stop The Crowd

Notes for Your Program

A 1-Column Scene Cut That Any Editor Will Print

Advertising Cuts and Mats
Advance Publicity Stories
Current Publicity Stories
Reviews of Picture
Material For Programs
Newspaper Scene Cuts
Lithographs Promotional Ideas
Newspaper "Star" Cuts
Stills, Slides, Gelatins, Etc.
Handing of Mats Explained by Expert

William Brogan of American Press Association
Tells How to Eliminate Difficulties in Casting

(Show This to Your Local Printers)

Who is going to be the next President of the United States? How old is Ann? And—

How do you make mats work?

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for the advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn't an attempt at a joke either!

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, “blow up”; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast—and blisters will be raised on the surface.

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.
VALUABLE DATA FOR EXHIBITORS REGARDING WILLIAM S. HART AND HIS LATEST ARTCRAFT PICTURE, "WAGON TRACKS"

WILLIAM S. HART is the foremost delineator of western characters identified with motion pictures. A powerful actor, genial and in every sense of the word a man's man, he is deservedly popular and all of his western pictures are attractions which exhibitors invariably welcome as the finest of their class.

William S. Hart, Star

In the portrayal of western roles—especially those of the romantic period of the winning of the great west from savagery—Mr. Hart has no superior. Reared on the plains, a close observer of the romantic characters now passing into history, and remarkably gifted histrionically, Mr. Hart is amply qualified to visualize the various western personages he knows so well how to portray. Each of his characterizations is clear cut as a cameo and collectively, his screen portraits may be accepted as the finest artistic achievements of the silent drama.

C. Gardner Sullivan, Author

C. GARDNER SULLIVAN, one of the most talented and prolific playwritehs in the country, is author of "Wagon Tracks." He also wrote the scenario, which guarantees the excellence of the picture.

Lambert Hillyer, Director

LAMBERT HILLYER, who directed Mr. Hart in this production, is a director whose work is as polished as a French mirror. It is Mr. Hillyer’s practice to be careful of details and he has been exceptionally cautious to make "Wagon Tracks," a western picture of the gold rush days of 1849-50, historically correct.

BUCKSKIN HAMILTON, a desert guide on the old Santa Fe trail in the gold rush days, rides to Westport Landing to meet the steamer from St. Louis on which his younger brother, who has graduated as a physician through Buckskin's sacrifices is a passenger. When the steamer arrives, he is informed that his brother was killed by Jane Washburn, a beautiful girl who is travelling with her brother Donald, a gambler, she doing the shooting in the belief that young Hamilton was about to kill her brother. The truth is that the boy was shot in a gambling quarrel by Washburn, the girl appearing just as her brother has drawn his revolver, which Hamilton seizes. Believing he intends to shoot her brother, Jane grapples with him and in the struggle the weapon is discharged by Washburn who easily convinces his horrified sister that she killed the youth. Buckskin cannot believe the story told by Jane and later, when the emigrant train is crossing the desert, Jane makes certain admissions which convince Buckskin that either Washburn or Merton, his henchman, are guilty. Buckskin makes both his prisoners, and marches them off into the desert vowing that the murderer must confess his guilt or both would die. Merton gives in and accuses Washburn of the crime. Buckskin is marching them back to just retribution when he learns that the wagon train has been halted by Indians because one of the braves was killed by an emigrant. The Indians demand a life for a life, and the emigrants are given until the dawn to choose the sacrifice. Buckskin decides that Washburn shall be the victim, but Jane makes tearful protest whereupon Buckskin agrees to permit Washburn to commit suicide while he himself gives up his life for the others.

Washburn accepts a pistol and, in the air runs away directly into the arms of the Indians who had changed their camp preparatory to attacking the train. Buckskin finds the deserted Indian camp and turning, witnesses the slaying of Washburn who has been accepted as the sacrifice. Jane loves Buckskin, but the shadow of the slain brother stands between them and he rides away moody, admitting to Jane that he may come back to her some day.

Brilliant Support.

Supporting Mr. Hart in "WAGON TRACKS" is a splendid cast of players. Pretty and talented Jane Novak is the leading woman. In addition there are Robert McKim, Lloyd Bacon, Leo Pierson, Bert Sprote and Charles Arling.

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Paramount Comedy Releases
Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any of his pictures.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) (illustrated on page 2 of the 'Wagon Tracks' press book."

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
THE MOTION Picture, is, in America, what formerly the Comedy of Art was in France. The popularity of W. S. Hart reminds me of the harlequins and celebrated mimics of the “Boulevard du Crime.” In these two types of art, as different as they are, the actor is everything. The success of a film depends above all on the value of the player, who is no longer only an interpreter, but a creator.

Certainly the Motion Picture has not given all that it can give—all that it will give. It still uses constantly the old principles of the theatre, and of a poor theatre. It is only by breaking entirely away from the theatre, and trusting to its own resources, that the Motion Pictures will attain real perfection.

The screen player has this superiority over the actor on the stage, that, in the first place, he is not troubled by a text to learn, and in the second, he is able to see himself at work, to criticize and correct himself. On the screen, far from being blinded by vanity, the actor is obliged to recognize his faults, and if he loves his art, he will do his utmost to correct them.

Whereas the actor on the speaking stage wears himself out for negative results, and the most celebrated leaves but a name soon forgotten, the screen player of the future will leave after him a recorded work. Without doubt, we would be delighted if suddenly, having talked so much of them, we could attend a pantomine of Debureau, or Ricobini.

These reasons, and many others, despite our attachment to the real theatre, cause the cinema to interest us. And it will interest us even more, when it shall raise itself above the platitudes and vulgarities which one unfortunately finds too often in the innumerable films turned out every day throughout the world. This is one more proof that it is not scenic effects and old stage tricks which can elevate the motion picture, but rather the personality of the actor who invents the details and creates the character on the screen. That is why the names of Chaplin, Fairbanks, Hart and Mary Pickford will certainly live.

Like the ancient mimes, the parts William S. Hart represents, are always the same. The foundation of his characters is uprightness, kindness and generosity. Most of the time he is the adventurous cowboy, the “beau-cavalier,” who comes to you with kindly manner, frank look and open hands. He has the tenderness and simplicity of the hero who is always surprised at the evil intentions of men. He does not hate his enemy because of the harm he has done to him, which lies and treason inspire him. These generous traits are found in almost all of his roles. He never uses the artifice of theatrical “make up” to create his various roles, but searches within himself for the psychological traits which differentiate his characters, and depicts in “The Ayran” and “The Tiger Man” two opposite types. Lack of words might lead him to an exaggeration of mimicry and gesture; but few actors of the spoken drama are as natural and unaffected as he. Whether Hart is a calculator of effects, or a born actor matters little; I consider only the results obtained—the image which the screen presents to me.

I am persuaded that there is a great deal of craftsmanship in all he does, but since it is well done, one is seldom aware of it. He has the calm and sang froid of a great actor, who even in the transport of passion keeps an eye on himself.

On this mask of an honest man which he has adopted, emotion appears at the desired time, although it has the effect of springing spontaneously from circumstances. He is never on his guard against the blow he will receive, and plays as though absolutely ignorant of what will happen to him. He knows how to contain himself, and to burst forth at the right moment, and this outburst is superb, because it is profoundly human.

The art of William S. Hart has the flavor of the unaffected artistry of our inimitable Joadlet, and it is refreshing to see an actor on the screen return to the tradition of ancient comedy.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 938, illustrated on page 4 of 'Wagon Tracks' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
**Cast and Story of “WAGON TRACKS”**

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of William S. Hart’s New Artcraft Photoplay

A *Artcraft* Picture

**William S. Hart a Desert Guide With a Mission of Revenge in His Latest Artcraft Picture, “Wagon Tracks”**

Graphic Story of the Days of the Gold Rush and Emigrant Trains Provides Star With Unusually Dramatic and Appealing Photoplay

BUCKSKIN HAMILTON, son of the new Empire, a desert guide, is waiting to meet at Westport Landing, his brother who has graduated as a doctor through Buckskin’s sacrifices. Billy is to arrive on the St. Louis boat. On the vessel he meets Jane Washburn who is traveling to the landing with her brother, a gambler, and his henchman, Merton.

Billy gets into a game and wins Washburn is cheating. He accuses the gambler and there is a struggle over the possession of the gun that Washburn has pulled. Merton is of no help and Billy is getting the best of it when Jane enters and grapples with the youth thinking he is trying to kill her brother. Washburn seizes the revolver and shoots Billy dead. She is crazed, thinking she shot him. The gambler presses this on her mind and when she comes out of a swoon, tells her she must say she did it in defending herself from Billy Hamilton.

Buckskin comes aboard looking for his loved brother and his grief at the dooument is pathetic. The girl accuses herself, but he will not believe that the youth attacked her and thinks there is a mistake somewhere.

From Council Grove, Kansas, the wagon trains are preparing to start for Sante Fe via the old trail. This is in 1850. The Washburns and Merton are in the train which Buckskin is to captain. On the desert two of the water wagons tumble over a precipice and they are in a serious predicament. Finally Jane confesses that Billy had not annoyed her and Buckskin is finally certain that she did not do the shooting—that her brother or Merton is guilty. He captures the two men at dead of night and lashing them together marches them without water across the desert. He tells them that when they have suffered enough the innocent one will speak.

Meanwhile the train is going on in search of a water hole. A band of Indians inclined to be friendly halts the caravan. But in a moment of madness over a fancied slight to his wife one of the ten-foot shoots a brave. The upshot of this is that the chief demands a life for a life. He gives the travelers till dawn to decide or be wiped out.

Buckskin finally has wrung a confession from Merton that Washburn killed Billy. He is marching them back to just retribution, but when he reaches the wagon train and learns the situation with the Indians, he decides Washburn must be the sacrifice. But Jane pleads and Buckskin decides to let her brother kill himself and gives him a pistol. Buckskin figures to sacrifice his own life to the Indians.

Washburn fires a shot in the air at night and runs away. Buckskin starts walking toward the Indian camp. But the redskins have moved during the night and Washburn walks into their arms. They believe he is the sacrifice and accept him as such. Buckskin finds the deserted camp and then sees the actual happening.

Jane has learned to love Buckskin, but between them is always the shadow of the slain brother.

“Maybe you’ll come back some day,” she says wistfully as he rides away.

“Mebbe,” he says sadly and vanishes into the spreading dawn.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

WILLIAM S. HART in "Wagon Tracks"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 934, illustrated on page 6 of the 'Wagon Tracks' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart, in electro or mat form, suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 935, illustrated on page 6 of the 'Wagon Tracks' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefore if you want him to.
**PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS**

*For Newspapers and House Programmes*

**MR. EXHIBITOR:**—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it have, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

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**WALLACE REID** is afforded excellent support in his latest Paramount picture, "You're Fired," which was adapted from O. Henry's story, "The Halfbreed." Playing the leading feminine role opposite Mr. Reid is Wanda Hawley, acknowledged to be one of the most beautiful leading women in pictures. Miss Hawley has played leading parts opposite some of the biggest stars in Hollywood; her most notable recent work was in the role of Betty Hoyt, in Cecil B. DeMille's Artcraft production, "For Better, For Worse.*

* * *

What promises to be one of the most thoroughly delightful and wholesome pictures yet released, while Vivian Martin, who has appeared in "An Innocent Adventuress," written by Clara Kennedy and directed by Robert Vignola.

* * *

"The Love Burglar," Wallace Reid's new Paramount picture, is an adaptation of the play by Jack Lat, entitled, "One of Us." The original play had its premiere in Los Angeles at the Morosco Theatre and scored a decisive hit.

* * *

Togo, a dog with astonishing intelligence, makes his Paramount debut, in "An Innocent Adventuress," starring Vivian Martin. He has an important part to play, and does his stunts without a hitch. Far from the screen going to the dogs, it looks as if the bow-wows were coming to the screen.

* * *

"A Very Good Young Man," Bryant Washburn's latest offering to Paramount patrons, was originally a three-act stage play and was written by Martin Brown. The play was very successful on the spoken stage and is expected to "keep up the good work" as a picture.

* * *

Ann Little, famed for her delineation of the character of Naturich in Cecil B. DeMille's Artcraft production of "The Squaw Man" and an appealing woman for Wallace Reid, Bryant Washburn and other Paramount stars, appears opposite William S. Hart in the latter's recent Artcraft picture, "Square Deal Sanderson." 4

**WHEN** Jesse L. Lasky returned to Hollywood from New York he found a suite of three handsome new offices which he has occupied at the Famous Players-Lasky studio. The First Vice President's desk and office furnishings have been removed to a spacious new apartment, panelled throughout, with art glass windows and skylight. Next to this is a waiting room for his secretaries, while adjoining is the office of Milton E. Hoffman, Studio General Manager, which also is handsomely finished in dark wood.

* * *

Lambert Hillyer, who directed William S. Hart in "Wagon Tracks" is said to have given photoplay-goers something out of the ordinary in every respect. With a fine story and a wonderful star and cast, he was almost everywhere sold with ideal material, but the direction was no small part of the task of production and Mr. Hillyer roved to every occasion with the greatest ease. His work in this photoplay is excellent and makes this drama quite compelling. Much credit is due Mr. Hillyer for his direction of this picture.

* * *

Suffering from a nervous breakdown and under the constant care of a special nurse in a diet sanitarium, Elliott Dexter, Famous Players-Lasky screen star, recently was reported to be considerably improved. While he was a stage and film actor for years, Mr. Dexter has been largely for his performance, in "Don't Change Your Husband," "Old Wives for New," "For Better, for Worse," Cecil B. DeMille Artcraft productions.

The announcement was made recently that Mr. Dexter had been created a star in his sight and then followed the information that he had been taken seriously ill. It is denied that his illness will force his retirement from the screen for many months.

* * *

Pretty Jane Novak is leading woman for Wm. S. Hart in "Wagon Tracks," his latest from Artcraft. Miss Novak has been seen in several Hart pictures in the past and is just the type for the role assigned to her.

**DOROTHY DALTON** plays a rather unique and extraordinary role in her new Paramount picture, "Other Men's Wives," which was produced under the guidance of Thomas H. Ince from a story by C. Gardner Sullivan. In this picture Miss Dalton portrays the life of a beautiful girl who was left an orphan among social parasites with no funds and not even a knowledge of any profession by which she might support herself. Her only assets are her beauty and her gorgeous gown and for the latter she is constantly hounded by fashionable modistes and dressmakers to whom she is indebted.

* * *

Doris Lee, who as Doris May, according to a recent announcement, is henceforth to be co-starred with Douglas Maclean in Thomas H. Ince productions for Paramount, appears in support of Charles Ray, the noted star in his new Paramount picture, "Hay Foot, Straw Foot."

* * *

William S. Hart, Artcraft star and delineator of Western types after years of study of Indian life, has been made a member of the Tipi Order of Ameriaca. This Order was founded by Indians on the principles of patriotism, belief in the Great Spirit, and promotion of the interests of the American Indian. Mr. Hart received notice of his election to this famous Indian society from Chief Red Fox Minaheu (Blackfoot), Tappensh, Wash., in a letter ending, "Sincerely yours in the Mystery of the Universe."

* * *

To Cecil B. DeMille goes the honor of being the first civilian aerial forest fire observer. Under the recent system worked out by the Forest Service, aerial observers will patrol the mountain regions of the State of California, to report all forest fires. Army aviators from March Field and the Balloon School at Arcadia care for the districts in their vicinity and Mr. DeMille has been assigned the mountains from Hollywood to Santa Monica, the Verdugo Mountains and the northern and eastern ranges of the San Fernando Valley.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

When you order this illustration for your news columns tell your Exchange that you want Production Cut No. 937, illustrated on page 8 of the "Wagon Tracks' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of William S. Hart (in electro or mat form) that are suitable for use with any of his pictures.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

WILLIAM S. HAR'T in 'Wagon Tracks
An ARTCRAFT Picture
"Teaser" No. 1
This layout and the one below will excite public curiosity about "Wagon Tracks". Use them for ads or in your house organ before you run the picture.

"Teaser" No. 2
This second layout in the "teaser" series prepares the reader for the formal announcement of "Wagon Tracks" in the one-column ad on the right. Get these mats free from your Famous Players-Lasky Exchange.

LITTLE he knew where those tracks would lead! But some one had slain his brother, and grimly he followed the trail—to vengeance—to death—to love. A picture big with the West, strong with the power of the man’s man who plays it. Come!

(Other Attractions)

THEATRE
NAME HERE
All Week - 11 A. M. to 11 P. M.
No Trifling Here!

A plain and honest tale of Buckskin Hamilton, m'an, and of the brother he loved. Of another man, too, upon whose head was that brother's blood. And of a woman.

Far into the vast open spaces, the wagon tracks lead, until—the great adventure! startling! tremendous! and the long trail turns.

You'll never forget William S. Hart in this big, human, soul-searching picture.

By C. Gardner Sullivan
Directed by Lambert Hillyer
Photographed by Joe August
Supervised by Thomas H. Ince

"WAGON TRACKS"
An ARTCRAFT Picture
Thos. H. Ince Presents
William S. Hart
in
"WAGON TRACKS"
An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by Lambert Hillyer
Photographed by Joe August
Produced by Thomas H. Ince

Who killed Billy Hamilton?

MOUNTAIN and plain
and his horses, and long
wagon trains crawling over the trail. Such
had been his life, until one day they brought
his brother home—murdered!
After that he was Hamilton the Avenger.
But when at last he found his man, he
found the brother of a woman he loved.
Then a strange ordeal of the desert, and a
roving Indian band, seeking—and taking—an eye for an eye.
The end of the trail? You would never
guess. Find it with William S. Hart in this
powerful romance of human souls.

(Mention other attractions here)
# ADVANCE PRESS STORIES OF “WAGON TRACKS”

To be Sent to the Newspapers Immediately Prior to and During the Display of William S. Hart’s Latest Photoplay

An Artcraft Picture

## BILL HART IDEAL SCREEN HERO WHO HAS NO SUPERIOR

Star Has Role of Exceptional Power in New Picture “Wagon Tracks”

Where will you find a greater screen hero than “Bill” Hart, the famous motion picture star? Echo answers, where? In his newest Artcraft picture “Wagon Tracks,” which will be shown at the . . . . . . . Theatre next . . . . . . . . he portrays a guide in the fifties, leading a wagon train across the deserts and mountains toward the golden west by way of the historic old Santa Fe trail.

There are battles with Indians, a struggle with gamblers, a revenge motive, and love and adventure galore. Withal it is an accurate historical record of a period of American life that is romantic to the last degree—that period when men and women of every walk of life trekked to the sunset across the wild lands, peopled by hostile Indians, herds of buffalo and threatened with every possible danger.

The role selected for the star is a great one—that of a typical plainsman—of the Kit Carson type of frontiersman. He is a man who fears nothing, who is quick to champion a just cause and as quick to punish those he deems guilty of wrong. Jane Novak makes a charming heroine and there is a fine supporting cast. Lambert Hillyer directed the picture which was written expressly for Mr. Hart by C. Gardner Sullivan. Joe August did the camera work. It is a proof of his undoubted skill that he got some of the most remarkable scenes ever shown on the screen.

No one who sees this picture will soon forget it. It will be a vivid memory for months afterward.

## C. GARDNER SULLIVAN FAMOUS SCENARIOIST WRITES WITH PUNCH

He Has Provided William S. Hart With Capital Story in “Wagon Tracks”

Among the scenario writers of the country there is none with greater technical or artistic skill, probably, than C. Gardner Sullivan, head of the Thomas Ince scenario staff in California, who wrote “Wagon Tracks” the new Artcraft picture in which Wm. S. Hart will be starred and which comes to the . . . . . . theatre next . . . . .

Mr. Sullivan is a master of plot and his imagination seems unlimited. He never duplicates an idea though he has written hundreds of plays. His stories are invariably red-blooded, virile, dramatic and full of that quality known as “punch.”

In “Wagon Tracks” he has achieved a masterpiece. It is full of historical interest, having to do with the experiences of a leader of the vast caravans of folk who plodded across the prairie via the old Santa Fe trail in the fifties.

Mr. Hart is the central figure, a scout and plainsman, like Kit Carson and his ilk. There is a strong thread of romance, Jane Novak being the girl in the case. There are Indians and pioneers, all the strange figures of that early western period when men had to be strong in mind and muscle to win out against the tides that swept westward.

The picture is accurate in every detail and thrilling to the last degree. It is a tremendously powerful story and was directed with great skill by Lambert Hillyer. Lloyd Bacon, son of Frank Bacon, the famous legitimate actor, appears in an excellent role. Leo Pierson, Bert Sprotte and Charles Arlin are also in the cast. Robert McKim has an unusually heavy role.

## DRAMA THRILL AND CHARM FEATURES OF HART’S NEW PICTURE

Real Indians Support Artcraft Star in Big Photoplay “Wagon Tracks”

What is said to be perhaps the most effective picture in which William S. Hart has ever appeared, is “Wagon Tracks,” his latest Artcraft picture which will be shown at the . . . . . . theatre next . . . . .

It is accurate historically and will afford delightful entertainment to “Big Bill’s” admirers. C. Gardner Sullivan wrote and adapted the story and Lambert Hillyer directed the production.

In one of the scenes, a band of real Indians is used, in an attack on a caravan of Prairie schooners making their arduous way across the desert toward the sunset, via the old Santa Fe trail. There is drama in every foot of the film, charm as well as thrill. Jane Novak is leading woman and Robert McKim, the most realistic villain in the screen world, has the heavy role. The remainder of the cast is powerful.

Mr. Hart plays the part of a guide whose experiences are one series of sensational adventures in a day when adventure was every real man’s middle name. The picture is believed by Mr. Hart to be one of his best and certainly if time and effort are of any consequence in a picture his judgment is well based for there has been no stinting in either respect.

The public will see Bill Hart as it loves to see him—as a real, red-blooded and relentless character with honor as his greatest ideal and bravery his second nature. The real west of fifty years ago is shown. It starts in Kansas and ends up somewhere along the Santa Fe trail.
“WAGON TRACKS” NEW W. S. HART PICTURE

Western Film Said to be One of Best of Star’s Career

WILLIAM S. Hart, hero of a hundred thrilling dramatic situations, star of some of the finest photodramas that have ever reached the screen, and one of the most virile and popular delineators of western characters, will be seen in “Wagon Tracks,” an Artcraft picture, at the theatre next...... This photoplay promises to eclipse even his best previous offerings by reason of its exceptional quality and historic interest.

To men, women and children in every section of the country “Bill” Hart is typical of the western spirit—breezy, resourceful, forceful, skilled in every sport and necessary accomplishment of the plains. His face is the synonym for power and manliness; his ability as an actor is admitted by all; his naturalness, restraint, quiet ease in even the most trying moments stamp him as a finished artist.

“Wagon Tracks” was written by C. Gardner Sullivan and that is a guarantee of its dramatic strength, Lambert Hillyer was the director. Jane Novak is the leading woman and heads a capable cast including such players as Robert McKim, Lloyd Bacon, Leo Pierson and others.

McKim Great Villain

ROBERT McKIM, the worst villain in the films, the man you instinctively hate from the moment he appears, has the heavy role of a gambler in “Wagon Tracks.” Wm. S. Hart’s new Artcraft picture, which is attracting large audiences to the theatre this week. Mr. McKim is a real artist, and sinks his own pleasant personality perfectly in the hateful role he is assigned to play in this capital picture. Jane Novak is the leading woman.

“WAGON TRACKS” HAS HISTORIC INTEREST

William S. Hart’s Latest Western Picture Most Dramatic

GREAT historic interest centers about William S. Hart’s new Artcraft picture, produced under the supervision of Thomas H. Ince and entitled “Wagon Tracks.” It is a C. Gardner Sullivan picture and will be seen at the theatre next...... Mr. Sullivan took the old Santa Fe Trail from Kansas to Santa Fe as the locale of his picture and the period is about 1850. The experiences of the early pioneers bent on reaching the lands of plenty have been accurately depicted in this story in which Mr. Hart appears as a scout or leader of the caravans, such as were Kit Carson and similar figures of frontier history.

A romantic love interest is involved, but the thrills of the desert struggles against privation and marauders will prove most fascinating no doubt. Lambert Hillyer directed the picture and Jane Novak is leading woman.

She heads an unusually clever supporting company. Robert McKim plays the heavy role, that of a gambler.

Real Indians in Picture

A BAND of real Indians appears in “Wagon Tracks,” the new William S. Hart Artcraft picture which is on view at the theatre this week. They attack a wagon train in the most thrilling manner but are only restrained from butchering the emigrants as a result of the bravery of one man and the forced sacrifice of a coward. The picture is well worth seeing.

EXCELLENT PLAYERS IN “WAGON TRACKS”

William S. Hart Strongly Supported in New Photoplay

WHEN Bill Hart, premier of Western character actors, is seen in “Wagon Tracks,” his newest Artcraft picture, which will be shown at the theatre next...... it will be found that he is supported by a cast of exceptional strength with Jane Novak as his leading woman and Robert McKim worst of all villains (on the screen) in the heavy role.

In addition Mr. Hart has many other notable players including Lloyd Bacon, Leo Pierson, Bert Sprotte and Charles Arling. The story of “Wagon Tracks” was written by C. Gardner Sullivan, and he also wrote the scenario. In fact, this is the strongest story Mr. Hart has had in a long time.

It is historical in character, dating in the fifties, and dealing with those hardy pioneers who braved the unknown terrors of the desert to reach the Golden West, via the old Santa Fe trail. Mr. Hart plays the part of a guide or scout on the order of Kit Carson, whom every schoolboy knows by name and reputation and has made a hero of.

Joe August photographed the film; Thos. Brierly was art director and Irving J. Martin did the titles. The direction by Lambert Hillyer is said to be above the average.

W. S. Hart Scores Bullseye

WILLIAM S. Hart, popular Artcraft star, has scored another bullseye in his latest western picture “Wagon Tracks” which is doing large business at the theatre this week. As Buckskin Hamilton, a desert guide, Mr. Hart has one of the strongest roles he has essayed in many months and his supporting company headed by Jane Novak and Robert McKim is excellent.
MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Gun and the Girl

SOMEONE, as the drawing suggests, is going to get shot, but it isn’t as easy to tell who is going to do the shooting except that you know the revolver will. But whoever does will have to answer to Bill Hart, that’s certain. For Bill can track them by their footprints or their “Wagon Tracks,” which is the name of his latest Artcraft picture.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY IT IS FREE!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "WAGON TRACKS"

An ARTCRAFT Picture

FILM TRAILERS .................. $3.00 each

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One Sheet ..................... 10 cents each
Three Sheets ................... 30 cents each
Six Sheets ..................... 60 cents each
Twenty-four Sheets ............. $1.00 each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ...................... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10 black & white, 8 in set .......... 60 cents
11x14 Sepia, 8 in set ............. per set 60 cents
22x28 Sepia, scene or star .......... 40 cents
22x28 colored photos of women stars .. 60 cents
22x28 Black & White star .......... 75 cents
8x10 photo. of star, can be used for all other productions of this same star .......... each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts .................. 15 cents each
Three 2-column cuts ............... 25 cents each
Two 3-column cuts ................ 35 cents each

MATS:
Mats of the above cuts are FREE. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One-Column ..................... 25 cents each
Two-column ...................... 40 cents each
Three-column .................... 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut ........... 15 cents each
Two-column layout cut .......... 25 cents each
Three-column layout cut ........ 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date ....................... 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ............... 15 cents each
Also line drawings ............... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

38
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “WAGON TRACKS”

Dear Miss Roth:

Bill Hart has a new Artcraft picture, and it comes here for a run of days.

That's enough for a Bill Hart fan. And what patron isn't a Bill Hart fan?

Bill's latest picture is called "Wagon Tracks" and it's a story about the early '50s

Playing opposite Bill is an old favorite whom you've seen with him before: Jane Novak. Isn't that good news?

And no Bill Hart story is complete without a villain. Well, this one has the most villainous--on the screen, that is; in real life, they say he's very lovable--villain there is. You know Robert McKim!

Some cast! And some story!

Come early is our advice!

Yours cordially,

Manager.

Post Cards on “WAGON TRACKS”

Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Roth:

"Wagon Tracks," Bill Hart's latest Artcraft story, comes here for a run of Jane Novak is again playing opposite Mr. Hart, and, as you know, they make a wonderful combination. Mayn't we expect you?

Sincerely yours,

Manager.

Dear Miss Roth:

Bill Hart's latest Artcraft picture comes here today for a run of It's called "Wagon Tracks," and is as unusual as its name. Do come early! It is a great photoplay which you will enjoy.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
### Exhibitors' Advertising Accessory Order Blank

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**Gratis Material**

Press Books  Music Cues  (Publicity mat Picture & Type)

Mats. (Specify Adv—Scene or Star and give No. of Sets wanted)

Advertising layouts. Same price as Scene cuts.

**TO OUR CUSTOMERS:**

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

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$_$
ADVERTISING POSTERS
FOR
“WAGON TRACKS”

How will you advertise
William S. Hart
in
“Wagon Tracks”

Big!
How Big?

POSTERS!

1 sheet—3 sheets—6 sheets
All over town! Everywhere!
That’s the way to turn ’em away—every show
# Two-Reel Comedies To Make Your Program 100% Efficient

## Paramount-Mack Sennett Comedies

- A Bedroom Blunder
- Roping Her Romeo
- A Pullman Bride
- Are Waitresses Safe?
- An International Sneak
- That Night
- Taming Target Center
- The Kitchen Lady
- His Hidden Purpose
- Watch Your Neighbor
- It Pays to Exercise
- Sheriff Nell's Tussle
- Those Athletic Girls
- Friend Husband
- Saucy Madeline
- His Smothered Love
- Battle Royal
- Love Loops the Loop
- Two Tough Tenderfeet
- Her Screen Idol
- Ladies First
- Her Blighted Love
- She Loved Him Plenty
- The Summer Girls
- His Wife's Friend
- Sleuths
- Beware of Boarders
- Whose Little Wife Are You?
- Her First Mistake
- Hide & Seek, Detectives
- The Village Chestnut
- Cupid's Day Off
- Never Too Old
- Rip & Stitch, Tailors
- East Lynne, With Variations
- The Village Smithy
- Reilly's Wash Day
- The Foolish Age
- The Little Widow
- When Love Is Blind
- Trying to Get Along
- Treating 'Em Rough
- No Mother to Guide Him
- Hearts and Flowers
- Love's False Faces
- Among Those Present

## Paramount-Ar buckle Comedies

- The Butcher Boy
- A Reckless Romeo
- The Rough House
- His Wedding Night
- Oh, Doctor
- Fatty in Coney Island
- A Country Hero
- Love
- Out West
- The Bell Boy
- Moonshine
- Good Night, Nurse
- Good Night, Nurse
- The Sheriff
- Camping Out
- A Desert Hero

## Paramount-Drew Comedies

- Romance and Rings
- Once a Mason
- The Amateur Liar
- Squared
- Harold, the Last of the Saxons
- Bunkered

## Paramount-Flagg Comedies

- Hick Manhattan
- Romance and Brass Tacks
- Tell That to the Marines
- Independence B'Gosh
- Beresford of the Baboons
- Perfectly Fiendish Flannagan, or
  The Hart of the Dreadful West
- Impropaganda
- One Every Minute
- The Last Battle
- The Last Bottle
- The “Con” in Economy
- The Immovable Guest
- Beresford of the Baboons
- Welcome, Little Stranger
Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

LILA LEE
in
"The Cruise of the Make-Believes"
A Paramount Picture

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vco Pres. CECIL B. DE MILLE Director General
NEW YORK
STOCK PRODUCTION CUTS AND MATS

Lila Lee in "The Cruise of the Make-Believes"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and mats.

Reduced as Shown Above Always Obtainable at Your Exchange
News Notes on Dainty Lila Lee and Her First Paramount Picture

LILA LEE, A NEW STAR

ONLY sixteen years old, Lila Lee, widely known as "Cuddles," a child phenomenon in vaudeville, makes her debut in motion pictures as the star in "The Cruise of the Make-Believes," a Paramount picture, based upon the famous novel of the same name by Tom Gallon. The toy wonder child of yesterday has suddenly dawned upon the motion picture world as a star of the first magnitude, with a future radiant with the promises of brilliant artistic success.

Her artistry, so often manifested in vaudeville, backed by her youth, beauty and magnetic charm, will find its finest expression, perhaps, in her new environment. Her history offers little to the biographer to dwell upon, except that she was discovered by Gus Edwards when she was seven years old, playing in the streets of Union Hill, N. J. He instantly recognized the girl's genius and with the consent of her mother, engaged her for vaudeville work, in which she scored enormous success. Then Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who was searching for a new girl star, saw her with the result that her engagement followed. So it happens that Lila Lee is a Paramount star and if her work in her initial picture is a criterion, the millions of admirers of the best the field of the silent drama has to offer, will welcome her entrance therein with open arms.

TOM GALLON, AUTHOR

THE late Tom Gallon, author of "The Cruise of the Make-Believes," was one of the best known novelists of England a decade ago. He wrote a score of "best sellers" many of which were quite successful in this country. His inventive and dramatic talents are displayed to excellent advantage in the story which serves as Lila Lee's introduction to the motion picture public.

THE SCENARIST

EDITH KENNEDY, who wrote the scenario of "The Cruise of the Make-Believes," is a highly talented and successful writer for the screen. She is author of "The Bravest Way," starring Susie Hayakawa, and "Her Country First," starring Vivian Martin, both of which are excellent specimens of her skilled craftsmanship.

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THE DIRECTOR

GEORGE MELFORD, who directed Lila Lee in her first motion picture, is a capable director as his numerous picture successes attest. He has the rare faculty of making the most of a humorous, fanciful and delicate story, and he has performed extraordinary feats in blending the sparkle and youthfulness of Lila Lee's acting and personality with the exceptional beauty of the theme of "The Cruise of the Make-Believes."

A BEAUTIFUL STORY

BESSIE MEGGISON, the sixteen-year-old daughter of Daniel Meggison, a shiftless man addicted to drink, lives with her parents and her brother, Aubrey, a ne'er-do-well, in the tenement district of New York. In her back yard, Bes- sie has rigged up an odd ship of make believe, provided with old chairs, bits of canvas and the like, and it is her custom periodically to make fanciful voyages in this ship to distant and beautiful countries, she thus escaping the rather drab existence that is her lot. She is assisted in her voyages by Gilbert Byfield, a millionaire young man who is studying the smuts for the purpose of writing a book on social conditions in the tenement quarters. He resolves to take Bes- sie out of her environment and with the aid of her father, he sends her to his beautiful country home in Dream Valley. Her father keeps Byfield in the background and tells Bes- sie that he has purchased the place from his profits in lucky speculations. The truth is finally revealed to her by Mrs. Crane, a society woman, who plans to marry her daughter to Byfield and, her dreams shattered, she returns in despair to her home where Byfield finds her in her ship of make believe, sad and lonely. He declares his love for Bes- sie and nestling in his arms she realizes that her ship has brought her into a delightful port at last.

SPLendid SUPPORT

MISS LEE is excellently supported in her initial photoplay. Her leading man is Harrison Ford, an actor of strong and engaging personality. Ray- mon Hatton, one of the best-known motion picture actors in the country, has a splendid role. Other notable screen players are Spottiswoode Aitken, Parks Jones, William Brunton, Bud Duncan, Mrs. Eunice Moore, Maym Kelso, Nina Byron, Jane Wolff, William McLaughlin and John McKinnon.
LIKE a breath from the verdant meadows of the Sunny South, redolent of spring; Lila Lee trips into the devious ways of filmland, to search its highways and byways, frolic with its denizens, learn its arts and graces and cast for a time her fortunes with those of the Shadow World.

Nor has there ever, in the whole history of that mimic world entered one fitted by nature and education the better to grapple with its problems, adopt its ways or seize upon the hearts of those who follow its doings upon the silver sheet.

Youth, beauty, charm, enthusiasm—was ever a more wonderful equipment for the screen? And Lila Lee has all of these and more. Vivacious, sprightly, a mood for every moment and every one gracious and delightful; intelligence, the result of an extraordinary careful upbringing; ingenuousness, tempered ever so slightly by a little manner of wisdom and an inherent ability to grasp an idea, receive an impression, benefit by a suggestion; imagination, range of vision, generous and philosophic outlook upon the world—a characteristic seldom the concomitant of youth; a winsome charm, an insouciance, modesty that is never diffidence and withal the unspoiled sweetness of a child—such are the physical and mental qualities that Lila Lee brings to motion picture. With them how can she fail to establish for herself a position tenable only to those who are similarly equipped? And how few, after all, there are of these fortunate ones.

Yes, Lila Lee has all that any one could possibly wish for or hope for. Seeing her at work under George Melford in her first picture—a Paramount—one readily understands why the real successes among aspirants for screen honors are comparatively few. For how many young girls possess these attributes and essentials in their entirety?

Fortunate, indeed, it is that one so gifted by nature should have had the training that has been accorded her by Mr. and Mrs. Gus Edwards. For while developing in her those latent talents that early gave evidence of their presence, her mentors were careful that they should be developed gradually and that no trace of self-consciousness or that unfortunate fault in so many children of the stage—preconsciousness—should gain ground in her mentality and influence her however imperceptibly.

The result has been—what has just been described; all the virtues with none of the vices of youth; all the sweetness with none of the spoiling faults; the freshness of outlook, the generous spirit, the purity of thought, the keenness of vision, the enthusiasm, strength, vivacity and indelible charm.

Nor will Lila Lee ever become less than she is, only, as years go on she will develop those inevitable qualities of maturity in thought and presence, adding always to her catalogue of good traits and increasing her understanding along the right channels.

Indeed, Lila Lee has much to be grateful for. She is beginning an auspicious career while still young enough to seize upon those first invaluable impressions of youth and adopt them into her edifice of Life. She is bringing to the world of shadows a substance that is very real and genuine and desirable, charms like those described by the poet who likened them to—

"new-mown meadows, when the grass exhales
Sweet fragrance—"

a charm that is wholly individual, refreshing and in every way delectable.
SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Lila Lee or "The Cruise of the Make-Believes"
A Paramount Picture

HOW JESSE L. LASKY'S HUNT FOR NEW STAR RESULTED IN THE DISCOVERY OF LILA LEE

Little Actress Known in Vaudeville as "Cuddles" will Soon Be Famous for Her Beauty and Talent

ABOUT a year ago, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation began a search for a new star; a girl possessed of undeniable beauty, youth and ability, or at least as much of ability as would indicate future possibilities on the screen. It was a long search; until a few weeks ago, a futile one; and then Mr. Lasky happened to see "Cuddles," a sixteen year old girl who was playing on the vaudeville stage in one of Gus Edward's "Kid Reviews." The search was ended, for shortly after that, "Cuddles" was signed as a moving picture star with the Famous Players Company.

Her history is an unusual one. She was discovered by Gus Edwards when she was seven years old, playing "Ring Around Rosie" in the streets of Union Hill, N. J. Mr. Edwards saw an attractive type in this child, which led to his immediately engaging her, with the consent of her mother, for vaudeville work which she has been doing ever since. Today she comes into her real name, Lila Lee and she is supported by a company of screen stars whose fame has spread all over the world.

She is still a child in years, but a superbly physical and temperamental exception, tall, faultlessly built, vigorous and athletic. As someone has said, "It is a wonder David Belasco has not acquired her because of her tender loveliness and that look of deep tragedy in her profile." And here is Lila Lee's first greeting to the thousands of film fans all over the country who will see her for the first time in the Paramount photoplay "The Ship of Make Believes."

"To those of you who have seen me on the stage as 'Cuddles' there will not be much to say," said Miss Lee, "You know how I love fun and adventure, and above all, pretty clothes. Being in pictures is going to mean lots of all three. And it's going to mean meeting such famous stars as Billie Burke, Elsie Ferguson, Mary Pickford, Julian Eltinge, 'Bill' Hart, Douglas Fairbanks and many others, for I shall be working in Paramount and Artcraft pictures exclusively now."

"I met Miss Clark and Miss Pauline Frederick the other day at the studio where I was taken for my first taste of screen life. Everything seemed so queer, and upside down from stage ways, but I liked it all just the same. For instance, the rehearsals—perhaps an hour or so on each scene and then it was taken and finished forever and ever. On the stage, you see, we have to rehearse each scene so many times that sometimes I used to get very very tired before I ever got a chance to go through it before the footlights.

"Miss Clark took me to her lovely dressing room—how I hope I'll get one as pretty—and showed me how to makeup. It has to be put on ever so carefully—much more so than for the stage, and is mostly white or yellow instead of pink. There were fascinating dresses lying all around and her maid showed me many others while Miss Clark was taking a scene. Of course, I can not tell very much about my first picture, but this I shall say, that I hope I will be allowed to wear dresses like Miss Ferguson, Miss Clark and the others.

"And I hope they will give me parts taken from stories of everyday American life. I want to be just a typical everyday American girl in my pictures and try to bring pleasure to the school girls and girls who work as well. Because I believe all girls like to see stories about themselves. They love fairy tales and adventurous stories, of course, but judging from my own tastes at least, the American girl likes best of all to see stories about things that might have happened to her—simple stories with perhaps a love theme worked in and lots of fun and pretty clothes (there I go talking about clothes some more!)

"So now I have told you what I hope to do and how I like being in movies—that question that I hear so many times each day. There's not much more to tell you—all, as my southern mammy used to say, except that I'm pretty happy at being able to come to you,—so many more of you than I used to see from the stage—and that I shall do my best to make you like me quite as much in motion pictures as you did me as 'Cuddles,' on the speaking stage."

Patrons of the .......... Theatre will be interested to learn that this charming prodigy will be seen at the playhouse next ............. in her initial photoplay, "The Cruise of the Make-Believes," a picturization of Tom Gallon's famous novel and produced under the direction of George Melford.
BEAUTIFUL LILA LEE HAS
A DELIGHTFUL PHOTOPLAY
FOR HER PARAMOUNT DEBUT

"The Cruise of the Make Believes" Superb
Starring Vehicle for Brilliant and
Charming Young Actress

"THE CRUISE OF THE MAKE-BELIEVES"

The Cast
Bessie Meggison, a poor girl ............ Lila Lee
Gilbert Byfield, a wealthy author .......... Harrison Ford
Daniel Meggison, Bessie's father .... Raymond Hatton
Aubrey Meggison, Bessie's brother .... William Brunton
Jordan Tant ................ Parks Jones
Simon Quarele ................ Spottiswoode Aitken
Uncle Ed .................... Bud Duncan
Aunt Julia .................... Eunice Moore
Mrs. Ewart Crane ............ Maym Kelso
Enid Crane, her daughter .... Nina Byron
Proprietor of Saloon ........ William McLaughlin
Byfield's landlady ............ Jane Wolff
Butler of Dream Valley ........ John McKinnon

BESSIE MEGGISON, sixteen years old, pretty
and vivacious, lives with her father, Daniel
Meggison, who is a shiftless and lazy man addicted
to drink, and her brother, Aubrey, a ne'er-do-well,
in a poor section of New York. She takes in
roomers, scrubs the floors and works hard to keep
up her home. In the backyard of her humble home,
Bessie has rigged up an odd ship of make believe,
provided with old chairs, bits of canvas and spare
pieces of lumber. The wheel of the ship is taken
from a discarded express wagon.

It is Bessie's custom to make fanciful voyages
to distant and beautiful countries in this ship, whenever
she feels the necessity of escaping from the rather
drab existance which is her daily lot, and when
things go unpleasantly at home, which is rather fre-
cently. She is assisted in these whimsical voyages
by Gilbert Byfield, a wealthy young man who is
living in the slums while he is writing a book on
social conditions. He seeks to make Bessie happy,
and believing him to be the poor young man he
represents himself to be, Bessie falls in love with
him, especially as he is given to the habit of treat-
ing her to fifty cent table d'hote dinners after the
completion of their periodical voyages on the ship
of make believe.

Byfield is trying to lift Bessie's father and brother
out of their environment and he makes a secret bar-
gain with Meggison to take Bessie and Aubrey to
the beautiful Byfield country home in Dream Valley
for a vacation, the agreement being that Bessie must
not know that Byfield is connected with the transac-
tion in any way. He supplies Meggison with money
and the latter announces to Bessie that he has made
a large sum of money through judicious investments
and that he has bought a beautiful country home.
Bessie is charmed and after she has given up all
her furniture to the landlord in payment of back
rent, she and her father and brother start for Dream
Valley.

Meanwhile, Mrs. Ewart Crane and her daughter
Enid, have set their caps for Byfield and when they
hear of Byfield's project to give the Meggisons a
vacation, they start for Dream Valley to investigate.
As the vacation month is drawing to a close, Byfield
goes to the valley and Bessie, who is in complete
ignorance of his ownership of the place, shows him
the valley. Byfield learns from her that her father
has completed all his arrangements to make the valley
his permanent residence, and while
Byfield smiles, he nevertheless demands an explana-
tion from Meggison, who has invited people of his
own set to visit him at the Byfield home, and who
are drinking up his most expensive wines.

Meggison shrewdly guesses that Byfield loves
Bessie, and he points out that the girl, who has de-
developed into a real beauty, will become miserable
if she learns of the deception practiced upon her,
and that if she is compelled to return to the slums,
she will die. Byfield realizes that Meggison is a
rascal, though a good natured one, and he decides
to keep up the deception awhile longer.

Byfield has a talk with Bessie and soon discovers
that she loves him and when she tells him that love
is better than all the money in the world, he leaves
her reflectively. Mrs. Crane and her daughter ar-
rive after Byfield leaves and they cruelly disillu-
sion Bessie. When she realizes the truth, she weeps bit-
erly and returns to the slums. There is a "To Let" sign
on the door of her home, and she steals into the
back yard where the ship of make believe is lying
in a state of almost hopeless collapse. She climbs
aboard, but she cannot reconstruct her dreams and
she falls sobbing to the floor.

Then Byfield, who has learned everything and fol-
lowed her, comes through a hole in the fence and
tip toes to the ship. He stoops over Bessie and
finally takes her in his arms. She sees a look in his
face that reveals the story of his love to her and
she nestles in his embrace, happy and contented.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Display of
"The Cruise of the Make-Believes,"
A Paramount Picture

LILA LEE DAINTY PICTURE
STAR MAKES SCREEN DEBUT
IN BEAUTIFUL PHOTOPLAY

Delightful in Every Way She Proves a Revelation to Film Fans in "The Cruise of the Make-Believes"

The face of Lila Lee is a new and charming addition to the films. If her work in "The Cruise of the Make-Believes," her first Paramount picture, which was presented at the .......... Theatre yesterday, is fair evidence of the sort of acting she is to give us in later screen plays, it is safe to assume that she will soon find her way to the hearts of thousands of admirers, and will be known as one of the prettiest and most popular little actresses in animated pictures.

"The Cruise of the Make-Believes" is a charming and fanciful story that holds the interest of the spectator throughout, and little Miss Lee's beautiful and mobile face expresses the changes of emotions evoked by the characterization, in a thoroughly delightful way. It is doubtful if a more suitable first story for Miss Lee could have been found than this charming screen version of Tom Gallon's famous novel.

"The Cruise of the Make-Believes" is just the sort of story that is needed nowadays. It is clean, spirited and humorous, and it kept the audiences at the ............. Theatre in good humor throughout each showing. There is no doubt from the applause and expressions of approval heard, that the film fans like Lila Lee and her delightful acting, so expressive of sparkling youth. She has been given the best support that Paramount had at its disposal and the result is a beautifully rounded performance.

The story has to do with little Bessie Meggison, who lives on Arcadia street, in the poorer section of New York. Bessie has a ne'er-do-well father and a lazy brother, but she manages to keep the home together by renting out part of the house to lodgers. When she becomes unhappy she goes to the back yard of her home, where she has rigged up a ship of make believe out of old chairs, canvas and odd pieces of lumber.

She is often visited by Gilbert Byfield, a young man who lives next door, and together they go on long and wonderful imaginary trips to foreign lands. Byfield is apparently poor, but really he is wealthy and is living in the slums to write a book on social conditions. Wishing to make Bessie's life happier he arranges with her father to take her to his (Byfield's) country home in Dream Valley for a month's vacation.

Meggison is not to tell her that it is Byfield's home, according to the agreement and Meggison carries out this scheme with a vengeance by telling Bessie that Dream Valley is his and that he has suddenly become rich through wise investments. The deception is finally shown up, but Byfield and Bessie, who have fallen in love with each other, are reunited happily.

Lila Lee makes Bessie Meggison a humorous, imaginative and lovable figure and her acting is always sure and vivid. Raymond Hatton as Bessie's father, does some of the best comedy character acting of his career. His Meggison is always true to life, yet laughable all the way through. Harrison Ford gives a satisfactory interpretation of the role of Gilbert Byfield and Spottiswoode Aitken is excellent as Simon Quare.

Others who play important parts are William Brunton, Parks Jones, Bud Duncan, Eunice Moore, Maym Kelso, Nina Brown, H. M. O'Connor, Jane Wolff and John McKinnon. George Melford directed the picture with sympathy and a fine appreciation of its delicate values, and Paul Perry's photography was quite effective.
Lila Lee’s a darling in this Paramount Picture. She’s supposed to be a little slum girl who is simply yearning for romance and foreign lands. So what does she do?

Builds a ship in her back yard. Honest! Such a ship, and then Lila gets the finest young skipper aboard to help her sail.

Golly, the times they do have! Come and see them having them. Come and sail with them to the Cape of Adventure and the Land of Love. It will do your heart good.

PARAMOUNT THEATRE
Monument Square
Continuous 11-11
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France, for the American Army.

Jesse L. Lasky presents

Lila Lee

in

"The Cruise of the Make-Believes"

By Tom Gallon

Scenario by Edith Kennedy
Directed by George Melford

A Paramount Picture

Lila Lee Was Chosen From Thousands To Be Famous

LILA LEE is the lucky girl who was chosen from thousands of aspirants for motion picture fame. The experts say that this 16-year old girl is the coming star. They have started her steps on the paths that have been trod by the film players whose names are household words. Is she worthy of the honor? Will she made good? Come to see her in "The Cruise of the Make-Believes" and judge for yourself.

Paramount - Theatre -
To-day! To-day!

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
LILA LEE QUICK TO MASTER DETAILS OF SCREEN TECHNIQUE

Director George Melford Says Her Skill Is Little Short of Marvellous

GEORGE MELFORD, who directed "The Cruise of the Make-Believes," the new Paramount picture in which pretty Lila Lee makes her bow to the screen public, and which will be shown at the Theatre next , says on record as saying that the little star's quickness in learning the difficult aspects of screen acting is little short of marvellous.

"Although she is only sixteen years old," said Mr. Melford, "I have found Miss Lee the most intelligent novice in screen acting that has been brought to my attention in nine years of directing. I say novice, for although Lila had eight years of acting experience on the speaking stage when she came into the pictures, she knew nothing of screen technique until a few weeks ago.

"But in her test pictures she gave a splendid indication of the acting that was to follow. The tests revealed a beautiful little girl, with a mobile face, who passes swiftly and naturally from one expression to another, and who is absolutely devoid of self-consciousness.

"She has a nimble mind and a wonderful faculty for losing herself in her role. I consider her one of the big finds of the pictures."

Miss Lee is excellently supported in "The Cruise of the Make-Believes," according to Director Melford, who selected the players. Chief among these are Harrison Ford, who is a leading man of reputation, Raymond Hatton, one of the best known players of the screen, William Brunton, Parks Jones, Spottiswoode Aitken, Maym Kelso and Jane Wolff, all players of signal ability.

BUD DUNCAN FIRST FILM ACTOR LILA LEE SAW IN ACTION

Star of "The Cruise of the Make-Believes" has Novel Experience

HERE'S a little man by the name of Bud Duncan who plays a character role in "The Cruise of the Make-Believes" in support of Miss Lee. Bud is seen as Uncle Ed, the henpecked little husband of Aunt Julia, in that fanciful and humorous photoplay, the first starring vehicle of Miss Lee which will be presented at the Theatre next .

It is an interesting coincidence, Bud's appearing in Lila Lee's first Paramount picture, because he was the first moving picture actor she ever saw in action. The event happened seven years ago when Lila was a little tot. She was in vaudeville and was appearing at a Los Angeles theatre. She went out on location with a moving picture company for the first time and watched a scene being filmed. The stunt consisted in the dragging of Bud Duncan through the water in the wake of a swiftly moving motor boat.

Little Lila never forgot the stunt and the other day when she found Bud Duncan as one of the members of her company she said, "Why, I know you. You're the man that was pulled through the water seven years ago."

And Bud admitted it.

DAINTY LILA LEE QUITE AT HOME IN FIRST FILM ROLE

Plays Part of Big Hearted Girl in "The Cruise of the Make-Believes"

IT IS DOUBTFUL if any imaginary character and the actress portraying it ever had more in common than pretty Lila Lee, the diminutive screen actress, and the character of Bessie Meggison, which she assumes in her first Paramount picture, "The Cruise of the Make-Believes," and which will be shown at the Theatre next .

In this picture Bessie is shown as a big-hearted little girl, highly imaginative and sympathetic. In real life that describes Lila Lee. She is sixteen years old and she combines the charm of imaginative and sparkling youth with the acting ability of much older actresses.

She has already had eight years' experience on the speaking stage and, she has assimilated the technique of acting before the camera with astonishing quickness. It is doubtful if a better vehicle than "The Cruise of the Make-Believes" could have been selected for her first picture.

Melford's Best Work

DIRECTOR GEORGE MELFORD has done some of his best work in the directing of Lila Lee in "The Cruise of the Make-Believes," the first Paramount picture in which she is starred, and which is on view at the Theatre this week. Mr. Melford has a rare faculty for making the most of a humorous, fanciful and delicate story, and he has performed extraordinary feats in blending the sparkle and youthfulness of Lila Lee's acting and personality with the really beautiful story of "The Cruise of the Make-Believes."
HAS FEW EQUALS IN OLD MEN'S ROLES
Spottiswoode Aitken Supporting Lila Lee Is Famous Stage Player

SPOTTISWOODE AITKEN, who plays the role of Simon Quarle in “The Cruise of the Make-Believes” in support of Lila Lee, which will be presented at the ... Theater next ... is without a doubt the best known player of old men roles in motion pictures. He has played father to numerous feminine stars and his work under D. W. Griffith in “The Birth of a Nation,” and “Intolerance,” and in pictures where he was featured with Robert Harron and Mae Marsh, will be remembered by all lovers of good acting.

Recently Mr. Aitken was identified with pictures in which Mary Pickford was starred, and in which he played important roles. In fact Mr. Aitken’s benevolent old face is loved wherever pictures are shown.

An Excellent Cast

A DECIDEDLY strong cast supports Lila Lee in her first Paramount pictures. “The Cruise of the Make-Believes,” now on view at the ... Theatre. Headng the support are those three excellent actors Harrison Ford, Raymond Hatton, and Spottiswoode Aitken. Others who appear are Robert Bruntion, Parks Jones, Bud Duncan, Eunice Moore, Maym Kelso, Nina Byron, H. M. O’Connor, Jane Wolff and John McKinnon.

Excellent Cameraman

P AUL PERRY is responsible for the photography in “The Cruise of the Make-Believes,” the first Paramount picture starring Lila Lee, which is the picture at the ... Theatre this week, and he has done excellent work. Perry will be remembered for his excellent photography in “The City of Dim Faces,” “Hidden Pearls” and other famous Paramount pictures.

CHARMING SCENES IN LILA LEE'S PICTURE

“The Cruise of the Make-Believes” Delightful Photoplay

THERE IS ONE charming scene in “The Cruise of the Make-Believes,” the first Paramount picture starring Lila Lee, where the little heroine, Bessie Meggison, and Gilbert Byfield, the young-man-next-door, go forth to a fifty-cent table d’hote dinner.

“Can you afford it?” asks Bessie, wide-eyed, when Gilbert invites her.

“I think so,” he answers, smiling. Being a millionaire incognito, why worry about a dollar?

So they go to a cheap restaurant, and Bessie eats and is happy. As she goes through the courses she remarks to Gilbert, “I mustn’t leave anything. It would be awful to waste anything nowadays.”

“Quite right,” he assented approvingly.

So Bessie eats on, and when she has devoured all she can, the waitress brings pie and ice cream.

“Oh my!” sighed Bessie. And then, resolutely, “Well, I mustn’t leave it.” And she didn’t.

This is only one of many delightful scenes in “The Cruise of the Make-Believes,” which will be shown for the first time in this city at the ... Theatre next ... Record breaking business is assured.

Hatton Capable Actor

RAYMOND HATTON, who plays the role of Daniel Meggison in “The Cruise of the Make-Believes,” Lila Lee’s first Paramount picture, which is being shown at the ... Theatre this week, has one of the best character roles of his career in that picture. Daniel Meggison is a humorous old ne’er-do-well and Hatton’s work in bringing out the details of the old man’s character has won much praise. Lately this popular actor has demonstrated his versatility by his excellent playing of comedy character roles.

HARRISON FORD NOTABLE PLAYER

Is Lila Lee’s Leading Man in Her First Paramount Photoplay

HARRISON FORD, who plays the important role of Gilbert Byfield in Lila Lee’s first Paramount picture, “The Cruise of the Make-Believes,” which will be the attraction at the ... Theatre next ... is a leading man who is good looking, has charm of personality and possesses real skill in acting. Recently, screen fans have come to know him quite well through his excellent acting as leading man for Constance Talmadge and Vivian Martin. Before coming to the pictures Harrison Ford was well known on the speaking stage and he played leads in numerous Broadway productions.

In “The Cruise of the Make-Believes,” Mr. Ford portrays the role of a millionaire who lives in the slums of New York for the purpose of gathering data for a sociological article and in this way he enters into the life of Bessie Meggison, a charming girl in whose ship of make believe which she has rigged up in her back yard, he frequently makes fanciful voyages to distant and beautiful countries. How he wins her love is told in a series of the most delightful scenes.

Talented Scenarist

E DITH KENNEDY, who wrote the scenario of “The Cruise of the Make-Believes,” Lila Lee’s first Paramount picture, which is being shown at the ... Theatre this week, is a writer who has turned out numerous successful scenarios of late. She is the author of “The Bravest Way,” and “Her Country First,” pictures starring Sessue Hayakawa and Vivian Martin, respectively, and her work in picturing “The Cruise of the Make-Believes” has been done most skilfully.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE CRUISE OF THE MAKE-BELIEVES"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Cruise of the Make-Believes"

Paramount Theatre

200 MAINE AVE.
EDGECWOOD ILL.
TEL. EDGECWOOD 5361

Dear Madam:—

We beg to call to your attention the fact that Lila Lee, the dainty Paramount star, a young actress of remarkable ability, will be seen in her first photoplay, "The Cruise of the Make-Believes", at our theatre on...........next.

Miss Lee, beautiful and talented, sixteen years old, was for years a favorite in vaudeville and known as "Cuddles". She is a new star in the silent drama, but it is said that her abilities and personal charms are of that delectable quality as will soon make her name famous wherever motion pictures are exhibited.

In her premier vehicle Miss Lee has an ideal characterization, that of a girl of the slums of noble ideals who, after a series of unusually interesting experiences finds love and happiness. She is admirably supported by excellent screen players, and it is safe to say that "The Cruise of the Make-Believes" forms an entertainment which for originality and artistry seldom has been excelled.

We gladly recommend this picture attraction to you, confident that it will sustain every promise made for it. Hoping you will afford us the opportunity of extending our courtesies at some time during its display at our theatre, I remain,

Yours sincerely,

[Signature]

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "The Cruise of the Make-Believes"

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE ________

DEAR MADAM:

It affords us pleasure to announce that Lila Lee, the young, beautiful and talented Motion picture star, will be seen in her initial screen offering, "The Cruise of the Make-Believes", produced by Paramount, at our theatre next........ This is an event that should attract our clientele without exception.

Yours sincerely,
Manager

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE ________

DEAR MADAM:

Sweet Lila Lee, the new Paramount star, one of the youngest and most talented actresses in the silent drama, known for years in vaudeville as "Cuddles", will be seen in her first photoplay, "The Cruise of the Make-Believes" at our theatre next......... This is an unusual offering and should please our patrons immensely.

Yours sincerely,
Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE ________

DEAR MADAM:

We beg to remind you that "The Cruise of the Make-Believes", the superb Paramount photoplay which serves as the first starring vehicle for Lila Lee, the young and brilliant star, will be shown at our theatre today. It is perhaps needless to remind you that you will be wise to come early if you desire good seats.

Yours sincerely,
Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS AND SLIDE FOR
"THE CRUISE OF THE MAKE-BELIEVES"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA .................. "THE HONOR OF HIS HOUSE"
JACK PICKFORD .................. "HIS MAJESTY, BUNKER BEAN"
WALLACE REID .................. "THE HOUSE OF SILENCE"
MARGUERITE CLARK .................. "PRUNELLA"
VIVIAN MARTIN .................. "UNCLAIMED GOODS"
MARGUERITE CLARK .................. "RICH MAN, POOR MAN"
CHARLES RAY .................. "PLAYING THE GAME"
BILLIE BURKE .................. "LET'S GET A DIVORCE"
DOROTHY DALTON .................. "TYRANT FEAR"
WALLACE REID .................. "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK .................. "RESURRECTION"
ENID BENNETT .................. "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD .................. "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .................. "THE WHITE MAN'S LAW"
DOROTHY DALTON .................. "THE MATING OF MARCELLA"
CHARLES RAY .................. "HIS OWN HOME TOWN"

WM. S. HART .................. "THE TIGER MAN"
ELsie FERGUSON .................. "THE LIE"
DOUGLAS FAIRBANKS .................. "MR. FIX-IT"
MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
CECIL B. DE MILLE'S .................. "OLD WIVES FOR NEW"
HOW TO ADVERTISE

LILA LEE in
"Such a Little Pirate"
A Paramount Picture
STOCK PRODUCTION CUTS AND MATS

Lila Lee in "Such a Little Pirate"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
Interesting Facts Regarding Lila Lee’s Fine New Picture
“Such a Little Pirate”

LILA LEE, THE STAR

FOR her second Paramount starring vehicle following “The Cruise of the Make-Believes,” Lila Lee has a decidedly interesting treasure story, admirably produced. It is “Such a Little Pirate,” a picturization of James Oliver Curwood’s thrilling story, “Peggy, the Pirate.” My prediction that Lila Lee would create a furore as a motion picture star by her portrayal of the role of Bessie Meggison in “The Cruise of the Make-Believes,” has been more than verified since her name was flashed upon the screen in that magnificent production. Her radiant beauty, her precociousness, her magnetism and charm, not to speak of her ability as an actress, captivated all who beheld her in her first photoplay, and it is perhaps needless to add that they will see her again in her newest vehicle. That Lila Lee is at once the most youthful, beautiful and charming player in screen annals is generally conceded, and it is a safe prediction that within a brief period her name will be as familiar to motion picture theatre-goers as that of any feminine star now before the public. Beauty and talent, youth and vivacity, grace and charm are stellar assets which Lila Lee possesses in rich abundance, and these are qualities which, like beacon lights, will illuminate her roadway to cinema fame.

THE AUTHOR.

JAMES OLIVER CURWOOD, author of “Peggy, the Pirate,” the novel upon which “Such a Little Pirate” is based, is one of the best known of contemporaneous novelists and magazine writers. Mr. Curwood has written numerous romantic stories of the North woods, and his plots and character delineations are exceptionally clever. That their values have not been lost in this picturization of his novel, all who see the photoplay must agree.

THE DIRECTOR

THE success of Lila Lee’s first motion picture, “The Cruise of the Make-Believes,” was largely due to the able direction of George Melford, whose ability has been evidenced in many picture successes, notably those in which Sessue Hayakawa was the star. Mr. Melford has done excellent work in “Such a Little Pirate,” and it bids fair to be counted among his best directorial efforts.

THE SCENARIST

MONTE M. KATTERJOHN, whose fine hand was displayed in the screen adaptation of “The Source,” and “The Man From Funeral Range,” is an able scenarist whose talents are generally recognized. He is seen at his best in “Such a Little Pirate,” his latest adaptation.

A STRONG STORY

PATRICIA WOLF, a romantic minded young girl, lives with her grandfather, Captain Obadiah Wolf, an old seaman of Homeport, who is proud that one of his ancestors was a pirate of the Spanish Main. Patricia gets the pirate fever after listening to his stories and she demands to know what a certain tattooing on his arm and shoulder signifies. He tells her that this is the map of an island on which a great Spanish treasure lies buried and they decide to seek the treasure as soon as Obadiah has made his final payment on an old ship which lies in the harbor and which is in charge of Rory O’Malley, the sweetheart of Patricia. He makes this payment, but loses the receipt and Ellory Glendennings, the owner, who has a slacker son whom he wishes to rescue from the draft, decides to take possession of the vessel and go on a long voyage. “Bad-Eye,” a ruffian, seeks to get the map of the island, but Obadiah foils him by burning his arm so that the map is destroyed. Patricia has a copy, however, and when the Glendennings clear the ship for the voyage, Patricia and O’Malley are aboard. The ship is caught in a storm and the crew are on the verge of mutiny when Patricia and O’Malley bring them to terms with revolvers and make the Glendennings their prisoners. They reach the island and find the treasure just as “Bad-Eye” and his crew, with Obadiah as their prisoner, whom they threaten with death if he does not reveal the location of the treasure, appear on the scene. They are overcome by O’Malley and his men and forced to carry the treasure aboard the ship, after which Patricia, O’Malley and Obadiah sail for home, leaving “Bad-Eye” and his scoundrels on the island.

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Latest Releases
The Song of the Pirates of the Spanish Main Rings Clear in Lila Lee's Superb Paramount Photoplay "Such a Little Pirate."

Dainty Paramount Star, Youthful and Vivacious in her Newest Offering, Pays a Tribute to the Acting Powers of Sinbad, an Orang-Outang—
Filming Adventures on Catalina Island.

Who never has heard of the good old pirate song made familiar by Robert Louis Stevenson and other writers and chroniclers of the buccaneers of the Spanish Main? Who never has heard the refrain of that grand old pirate air, which runs thus:

"Fifteen men on the Dead Man's chest;
Yo-ho-ho and a bottle o' rum!"

This was the good old standard song of the pirates, the brave lads that used to scuttle ships on the ensanguined Spanish Main. One of these pirates was named "Bloody Wolf," and he was admired and feared wherever ships sought harbor.

But old "Bloody Wolf" did not know that two hundred years later a beautiful little girl, one Patricia Wolf, a direct descendant of his, would set out to find buried treasure, when she was fired by tales of her ancestor's daring. Yet such is the case, and the story, "Such a Little Pirate," based upon the novel written by James Oliver Curwood, and adapted for the screen by Monte M. Katterjohn, makes as jolly a story of adventure as you've ever seen, and serves Lila Lee, the charming little Paramount star, as an admirable vehicle for her second picture. It will be displayed at the ............ Theatre next .............

"Do you know I've just been having the time of my life acting opposite one of the most interesting actors I've ever seen?" said Lila Lee after the completion of "Such a Little Pirate" the other day. "And I don't mean that as an unkind reflection on the other actors, for Sinbad, you see, is a fine big orang-outang.

"He was born in Borneo and he came to this country when he was only six months old. He's seven years old now, and just as dear as he is ugly. He and I have just had some great times romping through the scenes of "Such a Little Pirate," my second Paramount picture, and Sinbad has taken the suggestions of Mr. Melford, my director, almost as well as a real actor.

"But he certainly did make a sensation the first day they brought him out to the studio to work in the picture with me. He was very fond of soda water, ice cream cones and carrots and when we wanted him to do a particularly difficult bit of acting we'd just give him something like that to eat and he'd go through with the scene in great shape.

"Then we took him to sea with the company, for some of the scenes in the story take place on board a ship. At first, he seemed rather frightened by the vast field of water and the tumbling of the ship, and he would moan piteously. But by the second day he was used to it and ready to frolic about with anybody who would play with him.

"You wouldn't think he was playful to look at him, for he has one of the gravest faces I've ever seen. He looks like a little old man or like a strange bearded fairy out of a book. But in reality he's quite jolly and fun-loving.

"A strange thing happened when we took him to the island just off the coast of California where some of the scenes in the picture were filmed. Sinbad had to climb a palm tree and meet another monkey that we had brought along. He did that without much urging and seemed to take quite a fancy to the other monkey, so much so that when we asked him to come down he refused.

"So we had to go away and leave him. But when night came he must have become frightened at the loneliness—you see he has lived in captivity so long—and he came back to the place where we were staying and begged to be let in. He had deserted the other monkey for his human friends.

"I'm sure you're going to like Sinbad when you see him in "Such a Little Pirate," and I hope you have as much fun watching his antics as I did while the picture was being made."

Harrison Ford, who plays the role of Rory O'Malley, the crippled hero of this photoplay, is one of the most popular young leading men in motion pictures. His characterization of the courageous and laughing Rory O'Malley is one of his best and with Lila Lee he gives a performance that will make many film fans visit the picture more than once. Before coming to the pictures Ford was well known on the speaking stage and played leads in numerous Broadway productions.
CAST AND STORY OF

“SUCH A LITTLE PIRATE”

For Use of Exhibitors in Their House Organs or For General Publicity

A Paramount Picture

Dainty Lila Lee Goes in Search of Pirate Treasure in Her New Paramount Picture “Such a Little Pirate”

Story has the Flavor of Piratical Days on the Spanish Main and Its Interest is Heightened by the Recovery of a Real Spanish Treasure of Great Value.

PATRICIA Wolf, a rather wild girl living with her “Gram-pum,” Captain Obadiah Wolf, in Homeport, is possessed of a romantic soul which is fired to action by the pirate stories of her grandfather, one of whose ancestors, “Bloody Wolf,” had sailed the Spanish Main. Patricia felt that she had inherited piratical tendencies from this ancestor and when she one day learns that a map tattooed on the arm and shoulder of Obadiah was that of an island where Spanish gold lies buried, she determines to seek the treasure at all hazards.

Captain Wolf is making regular payments upon an old vessel in the harbor and he informs Patricia that as soon as he has made the final payment thereon he purposes to make a voyage in search of the treasure. The vessel is in charge of Rory O’Malley, a young seaman, slightly crippled, who loves Patricia. Patricia’s playmate is an orang-outang named Sinbad, and she makes this animal her confidant.

Ellory Glendenning, from whom Obadiah has purchased the vessel, seeks to regain possession of the craft in order to sell it to the United States Government at three times its value. Obadiah makes the final payment one night, and celebrates the event, with the result that he loses his receipt. “Bad-Eye,” the rover who had tattooed the map on Obadiah’s arm, plans to copy the map, capture the vessel and start for the treasure island.

Breaking into Obadiah’s home, he begins copying the map when Patricia, who is a somnambulist, enters the room and stumbles over Sinbad, with the result that “Bad-Eye” and his confederates flee without having accomplished their evil design.

Obadiah hastens his preparations for going to sea, but unable to produce his receipt, he is thrust from the ship by Glendenning, who claims it according to the terms of his contract. Patricia has found a copy of the tattooed map made by “Bad-Eye,” which he had dropped in Obadiah’s home, and she has hidden this in the hollow of a whale’s tooth on the vessel. She induces O’Malley to pirate this and while she is awaiting O’Malley, “Bad-Eye” and his men capture Obadiah and after tying him hand and foot start to copy the tattooed map. He rolls into a fire and burns his arm so severely, that all trace of the tattooed map disappears.

Meanwhile, the Glendennings, who desire to prevent their slacker son, Harold, from being drafted into the army, decide to take the vessel, and just before they board the ship, Patricia finds the receipt her grandfather had lost, protruding from the hole in a cocoanut in the cabin, where it had been placed by the orang-outang. The vessel goes to sea and when caught in a tropical storm, the crew mutiny. O’Malley and Patricia make the Glendennings their prisoners and after subduing the crew at the point of revolvers, sail the vessel to the treasure island where after three days’ effort they find several Spanish chests filled to the brim with treasure galore.

Meanwhile “Bad-Eye,” with his confederates and Obadiah as his captive, reach the island and begin to dig. They threaten to shoot Obadiah if he does not reveal the whereabouts of the treasure, and they are about to carry out their purpose when O’Malley, Patricia and their crew get the drop on the buccaneers. Patricia shows the treasure to her grandfather and “Bad-Eye” and his men are not only compelled to carry the treasure to the ship, but they are left standing on the beach as the ship sails away for home with Patricia and Rory happy in their mutual love.
A Story of Pirates Bold and Buried Treasure Starring Dainty Lila Lee, Scores An Emphatic Success at Paramount Theatre

Beautiful and Youthful Star Gives Delightful Performance of the Romantic Granddaughter of a Seaman Whose Ancestor Was a Pirate and the Support Generally is of the Highest Class

A STORY of pirates bold, of buried treasure, of a slacker who tried to evade government service by stealing a ship from a fine old sea captain, and a beautiful and spirited little girl who saved the situation—these are the chief features of "Such a Little Pirate," Lila Lee's second Paramount picture, which was shown with emphatic success at the .......... Theatre yesterday. This remarkably fresh and fanciful story kept large audiences in good humor and demonstrated afresh the acting ability and charm of the beautiful little Miss Lee. She is ideally cast in this photoplay, and she more than fulfills the great promises vouchsafed for her first picture.

The story is unusual and dramatic in its development and it introduces Sinbad, an exceedingly clever orang-ou-tang actor, who shows great histrionic ability while acting with Lila Lee and Theodore Roberts. Mr. Roberts has one of the best roles of his career in the part of old Captain Obadiah Wolf, the lineal descendant of "Bloody Wolf," a notorious pirate of history. Captain Obadiah has the map indicating the spot where hidden treasure is buried tattooed on his arm, and this map leads to tremendous complications before the story comes to an end.

He is also the owner of an old sea tub, a vessel that the villagers call "Wolf's Folly." The Captain's daughter is pretty Patricia Wolf, who is in love with Rory O'Malley, a fine Irish boy of a sailor. When the vessel is stolen by a youth who is trying to escape the draft and when Peggy and Rory get it back and go in search of the treasure the story moves rapidly from one climax to another.

Lila Lee acquitted herself charmingly in the role of Patricia and Harrison Ford is excellent as Rory O'Malley. The story, which lends itself ideally to screen purposes, was adapted from James Oliver Curwood's famous story, "Peggy, the Pirate," by Monte M. Katterjohn, one of the cleverest manipulators of moving picture continuity now writing.

George Melford, who directed Miss Lee's successful first picture, "The Cruise of the Make-Believes," has done even better work in making her second picture the great success it is. The little star's supporting company is of the best and, in addition to those mentioned, Guy Oliver, Forrest Seabury, J. Parks-Jones, and Adele Farrington do excellent work. Guy Oliver's characterization of "Bad-Eye," the sailor, stood out with especial distinctness. Some splendid camerawork has been done by Paul Perry and an all round good production which pleases everybody alike evidences itself in this pleasing picture production.
The only chart of where the pirates buried their ill-gotten gold is on my shoulder!

ON his shoulder!—yes, and there's a pirate called Bad-Eye in this picture who is after that same human chart, and in order to outwit him, what does Grampun do

in

"SUCH A LITTLE PIRATE"
A Paramount Picture

—burns it off with a candle flame!!

And a little girl called Lila Lee avenges him at the head of a murderous crew!!!

A gentle little lass with a sea-captain grandfather who spins wild yarns of buccaneer days—that is Lila Lee at the opening of "Such a Little pirate." But, say, before it's over, she's become a regular old-fashioned pirate, hunting hidden treasure at the head of a gang who would freeze the heart in your mouth! Talk about excitement—this picture is some dynamo!!

"THE HOME OF PARAMOUNT AND ARTCRAFT PICTURES"
regular old-style pirate yarn, but with a very modern damsel right in the nub of it. There's a villain called Bad-Eye who tries to steal the map showing where the treasure is—but seeing that the map is tattooed on a human shoulder!—well, that's the plot, come and see it unravelled. And don't forget the youngsters!
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of
Lila Lee’s New Photoplay “Such A Little Pirate.”
A Paramount Picture.

LOVE ADVENTURE?
THEN SEE LILA LEE
IN NEW PHOTOLAY

“Such a Little Pirate” Charm-
ing Story for Dainty Young
Paramount Star.

Do you love adventure and
mysterious tales of buried
 treasure? Do you care for the
joy of youth and the roar of the
sea? If so, you will quite enjoy
“Such a Little Pirate,” Lila Lee’s
second Paramount picture which
will be displayed at the theatre
next . . . . . . . . It was
directed by George Melford, who
is responsible for “The Cruise of
the Make-Believes,” in which this
dainty little star made her cinema
debut with so much success.

In this charming photoplay,
Miss Lee is the granddaughter
of an old salt who is the descen-
tant of a pirate. On his arm is
tattooed a map of an island where
Spanish treasure lies buried. “Bad-
Eye,” a villainous seaman, at-
ttempts to copy the map, but the
old sailor sears his arm with fire
and destroys the marks, but Pat-
ricia, the girl, has a copy which
later comes in handy. The voy-
age is a thrilling one and
naturally, the treasure is found, but
nearly lost through the machina-
tions of “Bad-Eye.”

There is an intelligent orang-
outang in this photoplay, the
animal playing a role with remark-
able results, insofar as the de-
velopment of the story is concerned.
The colorful character of the
story, the beauty of the island
scenes, the situations aboard the
vessel which is caught in a tropi-
cal storm—all form a thrilling
background for the charming
work of Lila Lee and her sup-
porting company. Theodore Rob-
erts, a veteran player, whose
admirers is legion, plays the part
of the old sailor, while Harrison
Ford plays opposite to the star.
Others in the cast are Guy Oliver,
Forrest Seabury, J. Parks-Jones,
and Adele Farrington.

DAINTY LILA LEE IS
FINELY SUPPORTED
IN HER NEW PICTURE

Capable Screen Players Seen
in Film “Such a Little
Pirate”

There are few photoplay
stars who are so ably sup-
ported by talented screen players
as is Lila Lee in “Such a Little
Pirate,” her second Paramount
starring vehicle which will be
shown at the . . . . . . theatre
next . . . . The play was
directed by George Melford, and
the scenario was prepared by
Monte M. Katterjohn from the
story by James Oliver Curwood.

“Peggy, the Pirate.”
Theodore Roberts has one of
the most delightful roles imagin-
able, it is said, as the old salt
who is a descendant of some old
buccaneer of the days of the
Spanish Main. In make-up alone,
Mr. Roberts is the very spirit of
sailordom, with the fringe of
whiskers about his chin and his
nautical gait.

Lila Lee is declared to be even
more charming in her role as
granddaughter of the old tar than
in her first Paramount picture,
“The Cruise of the Make-Be-
lieves,” in which she scored so
great a success recently. Har-
rison Ford is leading man. His
previous work in Paramount pic-
tures has stamped him as one of
the most pleasing juveniles in the
screen world.

Guy Oliver is excellent as a
tough sailor with a startling phy-
siognomy and he achieves a tri-
umph in character make-up. For-
rest Seabury, J. Parks-Jones,
Adele Farrington and last, but by
no means least, Joe, the clever
simian who plays the part of Sin-
bad, the orang-outang, complete
the cast, admitted to be one of the
best ever assembled in any motion
picture.

LILA LEE’S NEWEST
PICTURE REVEALS
MANY CONTRASTS

“Such a Little Pirate” Filled
With Highly Dramatic
Incidents.

The remarkable contrasts, be-
tween the dainty sweetness
and youth of Lila Lee, and a rol-
licking old grey bearded salt, be-
tween the dreams of a young
girl and the bloody machinations
of a cutthroat crew who are no
less piratical in disposition be-
cause they are of present century
instead of the days of the bucan-
neers—such contrasts make of
“Such a Little Pirate,” it is assert-
ed, a most winning film subject.

This picture which will be
shown at the . . . theatre next . .
is the second starring Lila Lee
on the Paramount list, and is de-
clared by experts to surpass even
her first offering. The story is by
Monte M. Katterjohn, based on a
novel by James Oliver Curwood.
George Melford did the directing.
The marine scenes were taken at
Catalina Island, aboard an old
boat that has now been seized
by the United States Government.

An interesting scene is that in
which the old hooker is caught in
a tropical storm. A fine cast
surrounds the lovely little star
and there is every reason to be-
lieve that the production will cre-
ate a tremendous hit among those
who are the lookout for freshness,
beauty and originality, as well as
picturesqueness in plot and char-
acter. Paul Perry was photo-
grapher and Claude Mitchell as-
sisted Mr. Melford in the di-
rection.
FAMOUS PLAYER IS
THEODORE ROBERTS

Has Splendid Role in Picture
"Such a Little Pirate"

THEODORE ROBERTS is one of the most famous actors in America. All lovers of fine acting should see him in "Such a Little Pirate," the second picture in which Lila Lee is starred, and which will be shown at the theatre next. In that fanciful and adventurous story Mr. Roberts plays a great-hearted old sea-dog, one Obadiah Wolf, a direct descendant of "Bloody Wolf," an old-time pirate who used to sail the Spanish Main. Obadiah Wolf lives with his beautiful little grand-daughter, Patricia Wolf, in a small seaport town, and the two are great pals. The characterization of Obadiah Wolf stands out as one of the best in the long line of unique screen creations that Mr. Robert has given us recently.

Has Her Hands Full

BEAUTIFUL little Lila Lee certainly has her hands full in "Such a Little Pirate," the second Paramount Picture in which she appears at the theatre this week. Not only does she play a difficult part well, but she also commands a ship, leads an attack against men who are out to kill her grandfather, and she plays quite a number of scenes with Sinbad, a giant and fierce looking orang-outang, who has an important part in the picture.

FINE PLAYERS IN
THIS PHOTOPLAY

Lila Lee Splendidly Supported
in "Such a Little Pirate"

A decidedly strong cast supports Lila Lee in her next Paramount Picture. So great was the success of the beautiful little star in her first picture, "The Cruise of the Make-Believes," that it is certain that she will be given a great reception when she appears in her second screen vehicle at the theatre next. Theodore Roberts, Harrison Ford and Guy Oliver, head the supporting cast and others who do good work are Forrest Seabury, Park- Jones, Adele Farrington and Sinbad, the last mentioned being the cleverest orang-outang actor that ever appeared on the screen.

Skilled Director

THE skill of Director George Melford and his ability to bring out the humorous and human interest points of a story are well exemplified in "Such a Little Pirate," Lila Lee's new Paramount Picture, which is being shown at the theatre this week. It was Director Melford who directed Miss Lee's first starring vehicle "The Cruise of the Make-Believes," and the great success of that picture was due in no small part to his admirable handling of the story. In this new picture he has taken a story of even greater appeal, which was adapted for the screen by Monte M. Katterjohn from James Oliver Curwood's famous story, "Peggy, the Pirate," and the result is a picture that is bound to please the host of admirers who have come to know Lila Lee in the short time she has been before the screen public.

CURWOOD IS FAMOUS
AMERICAN WRITER

His Story Is Basis of Picture
"Such a Little Pirate"

AMES Oliver Curwood, who wrote "Peggy, the Pirate," from which Lila Lee's new starring vehicle, "Such a Little Pirate," has been adapted by Monte M. Katterjohn for screen use, is a writer who is well known to American readers. Mr. Curwood's many stories have won him a large following among the American magazine and book reading public, and the many readers of "Peggy, the Pirate," will welcome a chance to see Patricia Wolf, the charming heroine, portrayed on the screen by the beautiful little Lila Lee.

Miss Lee's sudden rise to fame has been one of the most extraordinary happenings of the year in the screen world, and she has fully lived up to the elaborate things that were predicted for her by her admirers. "Such a Little Pirate" will be shown at the theatre next.

Capable Photographer

PAUL Perry has achieved a camera triumph in the making of "Such a Little Pirate," Lila Lee's second Paramount Picture which is being shown at the theatre this week. The scenes aboard the pirate ship, and on the island where little Patricia Wolf and Rory O'Malley go to find the hidden treasure, are exceedingly well filmed. It was Paul Perry who photographed Lila Lee's successful first picture, "The Cruise of the Make-Believes." George Melford directed "Such a Little Pirate," and Claude Mitchell assisted him.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"SUCH A LITTLE PIRATE"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

---

Paper
- Two one-sheets
- Two Three-Sheets
- One Six-sheets
- 1 Star Stock, 24 sheet
- Rotogravure, one-sheet

Photos
- 8 8x10 black and white
- 8 11x14 sepia
- 1 22x28 sepia
- 8x10 photos of star

Cuts and Mats on Production
- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star
- Five one-column
- Three two-column
- Two three-column

Series of Advertising Layouts:
- Mats
- Slides
- Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
Dear Madam:

We beg to announce that Lila Lee, the beautiful Paramount star will be seen in her second photoplay "Such a Little Pirate," at our theatre on ........ next.

Miss Lee, beautiful and talented, sixteen years old, was for years a favorite in vaudeville and well known as "Cuddles." She is a new star in the silent drama, with abilities and personal charms of that delectable quality which will soon make her name famous wherever motion pictures are exhibited.

In this photoplay, Miss Lee plays the part of a romantic girl who goes treasure hunting with realistic and dramatic results. There is not an uninteresting moment in the picture, the story of which is unusually entertaining. All who saw this dainty star in "The Cruise of the Make-Believes," her initial starring vehicle, will find this picture most captivating.

We gladly recommend this attraction, confident that it will sustain every promise made for it. Hoping you will afford us the pleasure of extending our courtesies during its display at our theatre, I remain,

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "Such a Little Pirate"

**ADVANCE POST CARD NO. 1**
TO BE SENT 9 DAYS BEFORE SHOWING

**DATE**

**DEAR MADAM:**

We are delighted to announce that Lila Lee, the young, beautiful and talented motion picture star, will be seen in her second Paramount screen offering, "Such a Little Pirate," at our theatre next...... This should attract our clientele without exception.

Yours sincerely,

Manager

**ADVANCE POST CARD NO. 2**
TO BE SENT 6 DAYS BEFORE SHOWING

**DATE**

**DEAR MADAM:**

Dainty Lila Lee, one of the youngest and most talented actresses in the silent drama, known for years in vaudeville as "Cuddles," will be seen in her second photoplay, "Such a Little Pirate," at our theatre next...... This is a splendid offering and should please our patrons immensely.

Yours sincerely,

Manager

**ADVANCE POST CARD NO. 3**
TO BE SENT TO ARRIVE ON DATE OF SHOWING

**DATE**

**DEAR MADAM:**

We beg to remind you that "Such a Little Pirate" the superb Paramount photoplay which is the second starring vehicle for Lila Lee, the young and brilliant star, will be shown at our theatre today. It is needless to remind you that you will be wise to come early if you desire good seats.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS AND SLIDE
FOR
"SUCH A LITTLE PIRATE"
Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures
in the Order of Their Release

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How To Advertise
LILA LEE
in
"The Secret Garden"
A Paramount Picture
STOCK PRODUCTION CUTS AND MATS

Lila Lee in "The Secret Garden"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
Facts Exhibitors Should Know About Lila Lee and Her New Paramount Picture “The Secret Garden”

Dainty, youthful and vivacious Lila Lee is rapidly assuming her destined place in the front rank of motion picture stars. Exhibitors who displayed her two pictures, “The Cruise of the Make-Believes,” and “Such a Little Pirate,” in the first of which she made her screen debut as a Paramount star, need not be told of her capacity to draw, nor need they be reminded that her latest photoplay, “The Secret Garden,” exhibits her in a new and more delightful characterization.

Lila Lee, Youngest Star

Lila Lee is perhaps the youngest motion picture star now before the public. Widely known to vaudeville audiences in all parts of the country as “Cuddles,” she attained to a popularity which her entrance into the field of the silent drama has served only to enhance. Aside from possessing radiant beauty, winsomeness and personal charms that are exquisitely appealing, Lila Lee is an actress whose genius, as yet in the bud, gives promise of flowering into brilliant maturity within the next few years. Her screen characterizations are marked by pains-taking effort and artistry seldom exhibited by one so young in her art, and in “The Secret Garden” the story of which is essentially expressive of the hopes, dreams, aspirations and buoyancy of youth, she portrays the role of a slip of a girl, thoroughly en rapport with her engaging personality. In this picture Miss Lee marks her third milestone on the roadway to screen fame; and I will be mistaken if her admirers do not acclaim her work in this photoplay as a distinct advance upon anything she has done hitherto.

Frances H. Burnett, Author

Frances Hodgson Burnett is one of the most famous authors in the world. For more than twenty years her books have been popular wherever English is spoken. “The Secret Garden,” which was pictured for Lila Lee, was and is being read by millions, and it has been translated into several languages. Mrs. Burnett, who also wrote “Little Lord Fauntelroy,” and many other successes, deems “The Secret Garden” as among her best works, and none of its beauty has been lost in its adaptation to the screen.

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Marion Fairfax, Scenarist

Marion Fairfax, who pictured “The Secret Garden,” is one of the most famous of American writers for the screen. In her picturization of Mrs. Burnett’s famous novel, she brings a woman’s sympathy and understanding to bear on a story written by a woman, as well as a highly satisfying screen technique. She has written numerous screen successes, notably “Less Than Kin,” “The White Man’s Law,” “The Honor of His House,” and others equally well known.

A Delightful Story

Mary Lenox, the daughter of a British army officer in India, is reared amid sordid surroundings without knowing parental love. When her parents die in a cholera epidemic, she is sent to England, where her guardian, Archibald Craven, and his invalid son, Colin Craven, live in an old manor. The boy believes himself an incurable cripple and this belief is encouraged by Dr. Craven, his uncle, who is scheming to make himself heir to the manorial estate. Mary persuades Colin to discard his steel brace and walk alone, and ultimately restores him to health. Behind the manor is a secret garden and Mary succeeds in finding the key thereto and exploring it only to discover that it is a scene of dissolution. She arranges with the gardener to restore the garden and one day when she and Colin see Dr. Craven pour poison into Colin’s drinking water, Mary risks her life in a bog in her search for help to save the boy from his unscrupulous uncle. The spirit of love and helpfulness awakened in Mary’s soul transforms the gloomy Craven household and in the end Colin gets a commission as lieutenant in the British army and Mary, wearing her wedding gown, becomes his bride.

G. Butler Clonebaugh, Director

G. Butler Clonebaugh, who directed Lila Lee in “The Secret Garden,” is a trained stage director and screen player, who has brought to his work an artistic knowledge of acting gained through many years’ experience as director for the late Charles Frohman and Otis Skinner. He has made “The Secret Garden” not only an entertaining picture, but a keen psychological study.
MARY LENOX, daughter of Captain Lenox, a British army officer in India, lives a lonely life, without love for anything except a pet tiger kitten. She buys a love philtre from a snake charmer in the hope that her parents may learn to love her, but before the drug is given a chance to act, her father and mother, as well as her Ayah, or nurse, perish in a cholera epidemic.

She is sent to Misselthwaite Manor, in England, the property of Archibald Craven, a wealthy man with a crooked back, who has been named as her guardian. His heir is his son, Colin Craven, fifteen years old, who has been delicate since birth from the effects of spinal trouble, and who wears a torturing brace by command of Dr. Craven, his uncle, who cannot forget that if Colin should die, he (the physician) would inherit the manor.

Mary is placed in the tender care of Mrs. Medlock, a severe housekeeper, whose motto is “No nonsense!” When Mary arrives at the manor, Craven greets her coldly and leaves at once to spend the winter in Egypt, leaving Dr. Craven in charge of his invalid son, so that the physician is free to pursue his torturing tactics. Mary hates the big house and its cold mysteries. Her only friend is Martha, the house maid, who tells her of the secret garden behind the manor, which had been locked up by the master after his wife had died as the result of an accident which befell her there, and the key thrown away.

Mary is awakened one night by groans and putting on a dressing gown, she follows the sounds to Colin’s room, where she finds the lad suffering and exhausted by the brace. Mary takes the brace off and when she leaves him, she promises that he will have a good night’s rest. This actually happens, but when Dr. Craven learns of the incident, he angrily orders Colin to put the brace on again, and Mary is made to sit in Mrs. Medlock’s room and hem towels for punishment. When Mrs. Medlock nods, Mary creeps out of the manor and is lost in a bog where she meets Dickon, Martha’s brother, who guides her to his mother’s cottage. Mrs. Sowerby comforts the girl and tells her that the whole world is full of love—that it is in the fresh air, the sunshine, and best of all, in her heart.

Mary finds the key to the secret garden and with Dickon, she makes a tour of the place, but they find nothing. With the aid of an old servant, the garden is restored and the first thing they agree to do is to bury Colin’s brace. They then convince Colin that he can walk without the brace, and he manages to do so. When Dr. Craven discovers this, he resolves to poison Colin. Creeping to the boy’s room when he fancies, the lad is asleep, he drops poison in Colin’s drinking water. The act is observed by Colin, who is awake, and Mary, who is hiding behind a portiere. When they realize the enormity of Dr. Craven’s crime, Mary decides to cross the bog and seek Mrs. Sowerby’s help.

Mary is prevented from going that night by a fierce thunder storm, but three days later she makes the attempt. Dr. Craven, who learns that Mary knows of his guilt, directs her to the most perilous part of the bog, and she is caught in the grip of the mud. She is rescued by Colin and several others and then brought back to the manor where Craven, who has returned from Egypt, is questioning Dr. Craven. When Craven sees his boy, no longer a cripple, he embraces him and in the excitement Dr. Craven makes his escape. The children persuade him to enter the secret garden which is full of bloom and happiness now reigns in the manor.

Three years later, Colin is a lieutenant in the British army and by his side stands Mary, arrayed as a bride.
PRESS REVIEW OF “THE SECRET GARDEN”
To Be Sent to the Newspapers Immediately After the First Display of
Lila Lee’s New Photoplay
A Paramount Picture

Lila Lee’s New Photoplay, “The Secret Garden,”
A Beautiful Story Charmingly Told and Acted

Winsome Little Star Gives Artistic Touches to Unusual Role and The Production
Throughout is One of Exceptional Excellence.

SWEET, winsome Lila Lee scored a veritable triumph in “The Secret Garden,” her new photoplay based upon Frances Hodgson Burnett’s celebrated novel of the same name, which was presented before an enthusiastic audience at the . . . theatre yesterday. There is nothing that is commonplace about “The Secret Garden.” It is a beautiful story, told with distinction, directed by an artist, and played by an excellent company, with little Miss Lila easily carrying off the acting honors.

The picturization was made by Marion Fairfax from Frances Hodgson Burnett’s famous story. It shows how a little girl, who has been reared by parents who were unkind to her, is brought to an old English house. She is literally starving for love, and all the cruelty and worst side of her child nature have been brought out by her association with wild men and beasts.

In the English house curious conditions are brought to her notice. She finds a boy, who thinks himself a cripple, and who is made to think he is incurable by his uncle, a doctor, who hopes to inherit the large estate to which the boy is the logical heir. The little girl, Mary Lenox, gets this boy out into the sunshine and convinces him that he is not ill. The spirit of love and helpfulness are awakened in her. Gradually she brightens the cold, unattractive house, even weeding out and replanting the secret garden, which the owner of the house has kept locked since his young wife died there years ago. And in the end we find the apparently crippled boy made whole and wearing the uniform of an English army lieutenant, while Mary Lenox is about to become his bride.

The appeal of this story is tremendous, and its moral value is brought out to the full. But the story always takes precedence over the lesson, the picture is never preachy. It is entertaining throughout, and is enlivened with charming touches of comedy.

Miss Lee gives us her best piece of acting in the character of Mary Lenox. She shows the change in the child’s nature, bringing out the differences and the easy, gradual growth of Mary Lenox, as the little girl comes to recognize spiritual values. This characterization stamps Miss Lee as a screen actress of more than ordinary talent. There is something noteworthy in the way she can change from one character to another and make the whole performance an artistic picture.

Miss Lee is ably assisted by excellent support. Spottiswoode Aitken as Archibald Craven, Dick Rosson as Colin Craven, and Clarence Geldart as the scheming Dr. Craven do splendid work. And the characterization of Fay Holderness as Mrs. Medlock, the stern English housekeeper, is very well done. To the role of Mrs. Lenox, Mlle. Dion, a French actress, brings an easy and satisfying technique. Others who do good work are Ann Malone, Paul Willis, James Neill, Mae Wilson, Larry Steers, Forrest Seabury and Seymour Hastings.

The photoplay was directed by G. Butler Clonebaugh, who comes to the pictures known as one of the best stage producers in the country. He brings all the artistic handling that made him famous on the stage to bear on his screen direction and the result is a beautiful performance. Henry Kotani’s photography is excellent. Mr. Clonebaugh was assisted in the direction by Louis Howland.
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Lila Lee or “The Secret Garden.”
A Paramount Picture

Little Lila Lee Fast Developing into an Actress of Exquisite Charm, Sparkle and Dramatic Power

She Has Unusual Photoplay in Her New Starring Vehicle, The Secret Garden and Her Characterization Will Delight Her Armirers.

LILA LEE, newest of film stars and one of the youngest, has now been with us for several months and with “The Secret Garden,” which is to be shown at the . . . . theatre next . . . . . , she gives us her most finished and highly artistic screen performance so far. Little Miss Lila’s acting is exquisite; it has sparkle, dramatic power and a fine shading of emotional values.

It was a great deal to ask of Miss Lee, considering that she had only appeared in two pictures before “The Secret Garden,” but she rose to the occasion with fine reserve force, and the result is that she has given us the character of Mary Lenox from Frances Hodgson Burnett’s extraordinary story in a way that will satisfy the thousands of readers who love the book.

In the early part of the story we see her as the Mary Lenox of India, the unloved child, who has developed a streak of cruelty. Then Mary’s father and mother die and the little girl is brought to England to live in the big, mysterious house of Archibald Craven.

There new influences come into her life; she meets the boy, Colin Craven, who thinks he is a cripple. She feels love growing in her heart; she becomes gentle, and she takes the sick boy out in the open and convinces him that he is not ill. Then she discovers the secret garden, which Archibald Craven, the owner, has kept locked since the time his beautiful young wife was killed there. And Mary tears out the weeds in the garden and with the help of the gardener she plants it. The picture is a wonderful study in the healing power of love and helpfulness, and Miss Lee’s skill in showing the changes in the character of Mary Lenox stands out with the best acting being done on the screen today.

It is certain that this little actress is now firmly fixed among the successful stars of the film world. Her first Paramount picture, “The Cruise of the Make-Believes,” brought her to view in a charming and fanciful little comedy drama woven around the imaginative adventures of a little slug girl. Her second picture, “Such a Little Pirate,” showed her as a little girl who was the descendant of a famous old pirate, and who set out on extraordinary adventures of her own. In both pictures she did excellent work. Now comes “The Secret Garden” to establish her more firmly than ever in the public’s affections.

Miss Lee certainly has her troubles with animals in her film work and her courage earned her the unstinted praise of her director, J. Butler Clonebaugh. In “The Secret Garden,” she has to be friends with a leopard, a chameleon, a prairie dog and a snake.

The leopard was only a baby, but he was big enough to scratch and he proceeded to do so the first day that Lila worked with him. But later the two got to be such good friends that no further trouble was experienced on that score. The episodes in which the chameleon and the snake appeared were filmed without mishap and then the prairie dog was used.

There Lila was not so fortunate. The little tawny animal turned on her while was holding him before the cranking camera and sunk his sharp teeth through her forefinger. In spite of the pain, Lila held on to him, and when her wound was dressed she pluckily went throughout the scene again, this time without any trouble.

In her picture preceding “The Secret Garden,” called “Such a Little Pirate,” Miss Lila had two other animals near her during most of the picture. They were Sinbad, a giant orang-outang, and Bepo, a smaller monkey. Both were Lila’s good friends, and the only trouble they caused was the result of Bepo’s running away. This happened on Catalina Island, where the Lee company was filming scenes. When Bepo ran away Lila was the only one nearby and she pursued him. She went so far that she became lost herself. And she was finally discovered by the other members of the company, who organized a searching party, and found her after darkness had fallen, with Bepo in her arms.

But in spite of the animals Lila, who is a cheerful and optimistic little person, insists that life in the pictures is the most interesting existence she has encountered.

Before coming to the films Lila was famous on the vaudeville stage under the name of “Cuddles” Edwards, and her clever singing and dancing and mimetic skill won her thousands of admirers there. Her rise to fame is one of the truer romances of filmdom.
THE name of Frances Hodgson Burnett is an open sesame to the hearts of those who a generation ago read that wonderful story of child life, "Little Lord Fauntleroy."

The name of Lila Lee recalls to the motion picture patrons of the present day, some of the daintiest and prettiest acting they have seen on the screen, done by Lila Lee in her preceding Artcraft pictures.

The name of Artcraft on a picture causes every intelligent and observing person to think immediately of the highest standard of excellence attained in the making and presentation of motion pictures.

This is a splendid combination to suggest, or rather, to emphasize in all your exploitation.

You Know Lila

LILA "CUDDLES" LEE has achieved an unique position in motion pictures in a remarkably short time. After a remarkable career on the speaking stage, she became an Artcraft star, and has appeared in two unusually successful vehicles. These are—

"The Cruise of the Make-Believes" and

"Such a Little Pirate."

The success attained in these is even excelled by her charming artistry displayed in "The Secret Garden."

Catchlines for your Ads

THE blind groping of a little child for love and tenderness is the most pathetic thing in the world; but when an outlet is found for these feelings, they make a desert world bloom with the fairest blossoms of life. It was so in "The Secret Garden."

A little girl, deprived of the love and tenderness of a mother, sought expression of her feelings. She found that means of expression in caring for another child less fortunate than herself. How this worked to the emancipation of both is told in "The Secret Garden."

Suggestions to the Showman

PLAY the name of the star, Lila Lee, and the author, Frances Hodgson Burnett, the author heavily.

Remind your patrons that Mrs. Burnett is the author of "Little Lord Fauntleroy," which achieved popularity with them in their youth.

Display the Artcraft trademark in all your newspaper advertising. That is the guarantee of the quality of the picture.

Use the cuts and mats generously in your newspaper advertising. They are up to the usual high standard and have a powerful pull.

Don't neglect the posters. Fill your lobby with the ones and threes, and use plenty on the stands.

Introducing The Author

In reply to a question by Senator Norris, the Nebraskan said that just one machine equipped with a Liberty motor had been shipped to France for the American Army.

The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Why is "The Secret Garden" forever locked? What dark "secret" hidden within its walls eventually brings happiness to a bitter father, his ill-fated son and a friendless girl? This is one thrilling picture of love interwoven with mystery!

JESSE L. LASKY PRESENTS

LILA LEE

in "THE SECRET GARDEN"
A Paramount Picture

Story by Frances Hodgson Burnett
Scenario by Marion Fairfax
Directed by G. Butler Clonebaugh

Also

Paramount-Bray Photoboy, "Building The Eagle Boat"
Paramount-Arbuckle Comedy, "The Sheriff"

Latest News Weeklies

FRUITS OF CONQUEST
HEL'D UP TO TROOPS

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
It's midnight and the three are alone.
He's a trusted physician and will inherit the sick boy's fortune. She's only an innocent, unsuspecting girl. Surely, no unscrupulous villain ever had it easier?

JESSE L. LASKY PRESENTS

LILA LEE

in

"THE SECRET GARDEN"

A Paramount Picture

Story by Frances Hodgson Burnett
Scenario by Marion Fairfax
Directed by G. Butler Clowbaugh

ALSO

Paramount-Bray Pictograph,
"Building The Eagle Boat"
Paramount-Aruckle Comedy, "The Sheriff"
Latest News Weeklies
THE WORLD LOVES HAPPINESS AS IT LOVES THE LOVER

That is Why You Will Want to See Lila Lee in New Film “The Secret Garden.”

A Ll the world loves happiness and courage, just as all the world loves a lover, which may be the reason why “The Secret Garden,” by Frances Hodgson Burnett, ranks as one of the most popular English novels of modern times.

Certainly the picture version of this famous story, starring Lila Lee in her third Paramount picture, which will be shown at the theatre next, will be certain to find thousands of people who loved the story, all ready, eager and waiting to see the picturization. This fact, combined with the extraordinarily fine acting of the little star, and her great popularity, will make a direct appeal to exhibitors and public generally throughout the country. In addition a large cast, carefully chosen, helps to put the story over.

Lila Lee plays Mary Lenox, the heroine of the story. It is a subtle and difficult part, with many fine touches of comedy, and the producers announce confidently that it marks Miss Lila’s finest histrionic effort. G. Butler Clonebaugh, one of the big figures of the theatrical world, directed. Mr. Clonebaugh is famous for having produced “Chantecleer” and “l’Aiglon,” starring Maude Adams, on the speaking stage, and also the John Drew plays of the past few years.

Included in the cast are Spottiswoode Aitken, Clarence Geldart, Dick Rosson, Fay Holderness, James Neill, Mlle. Dion, Mae Wilson, Ann Malone, Larry Steers, Forrest Seabury, and Lucille Ward. The scenario version was written by Marion Fairfax and the photography was by Henry Kotani. Lou Howland assisted Mr. Clonebaugh with the direction.

LILA LEE LOVED TO PLAY IN MUD IN HER CHILDHOOD

So She Had No Fear of Mud Bath in Her Latest Photoplay, “The Secret Garden.”

O NE of the dramatic scenes in “The Secret Garden,” Lila Lee’s new Paramount picture which will be displayed at the theatre next, shows the little star up to her neck in mire. The scene occurs when Mary Lenox, the little heroine, played by Miss Lee, tries to cross a bog and becomes stuck in the mud. Miss Lee went through the scene without a qualm, in fact, she said she rather enjoyed it. To an early fondness for making mud pies, which was never completely satisfied, she attributes her fearlessness in entering the mire.

“You see,” said Lila, “I loved to play in the mud several years ago and I don’t think I ever entirely recovered from that longing. But my parents used to employ drastic methods to take the desire out of me. Their method generally consisted in the accurate manipulating of a hairbrush or a strap in my immediate vicinity.”

Lila Lee Weds in Film

A NEW experience has come into Lila Lee’s eventful life. The beautiful little star has just been married. No, not really, but in the closing scenes of “The Secret Garden,” her new Paramount picture, which is on view at the theatre this week. In her previous pictures, “The Cruise of the Make-Believes,” and “Such a Little Prince,” her love affairs did not go that far, but in “The Secret Garden” she is shown wearing one of those beautiful, shimmery white costumes known as bridal gowns, and carrying orange blossoms.

NEW TYPE OF STORY SELECTED FOR NEW LILA LEE PICTURE

Admirable Vehicle Chosen for Dainty Paramount Star in “The Secret Garden.”

A N entirely new type of story has been chosen for Lila Lee in “The Secret Garden,” which presents the charming little Paramount star at the theatre next, in a role unlike anything she has previously essayed. She appears in this picture as a little girl in far-off India who later is sent to England where, at an old-time home of wealth, she is involved in a despicable plot for the estate. An invalid stands in the way but through the ministrations of the little girl he recovers and is saved.

The Indian scenes, it is said, have been charmingly presented, even to the use of tropical animals, such as a leopard cub, which is one of the principal pets of the youthful heroine. Miss Lee is declared to have given a wonderfully pleasing performance in this charming photoplay.

G. Butler Clonebaugh directed the picture, the scenario was written by Marion Fairfax and the original novel was written by Frances Hodgson Burnett, author of “Little Lord Fauntleroy,” probably the best known juvenile story in existence except “Robinson Crusoe.”

A fine supporting cast adds much to what will prove, according to report, the most delightful of dramas, with particularly colorful scenic investiture and a story that is consistent though novel in every respect.
"THE SECRET GARDEN" WAS THE REAL THING

Shown in Three Stages in Lila Lee's New Picture.

The difficulty often experienced in translating a great literary work to the screen, was experienced by Director R. Butler Clonebaugh, when he filmed Lila Lee's new Paramount photoplay, "The Secret Garden," which is to be shown at the . . . . . theatre next . . . . . The picture was made in California, and one of the greatest difficulties encountered was to find a garden suitable for the purpose as outlined by Frances Hodgson Burnett, the author of the story.

Director Clonebaugh finally found a house occupied by English residents with precisely the garden required. The place was rank with weeds, and in this state it was photographed. Three operations were required but when the work was completed it was perfect from the standpoint of direction and photography. Miss Lee is well supported, Dick Rosson playing opposite to her.

An Excellent Cast

One of the strongest casts ever assembled for a picture interprets "The Secret Garden," Lila Lee's new Paramount picture which is being shown at the . . . . . theatre this week. Spottiswoode Aitken plays Archibald Craven, the elderly master of an English manor; Clarence Geldart is seen as Dr. Warren Craven, and Dick Rosson plays Colin Craven, the crippled boy. James Neill and Mlle. Dion, the latter of the Odeon in Paris, have important roles, and Larry Steers, Forrest Seabury, Seymour Hastings, Fay Holderness and Lucille Ward all do excellent acting. Still other members of the cast are Paul Willis, Ann Malone, Mae Wilson, Frederick Vroom and Miss Guwha.

MRS. BURNETT ONE OF BEST KNOWN AUTHORS


Frances Hodgson Burnett, who wrote "The Secret Garden," the new Paramount picture in which Lila Lee is to be seen at the . . . . . theatre next . . . . , has been one of the most popular of novelists wherever English is spoken, for thirty years. "The Secret Garden" is one of her most popular recent stories. It numbers its readers by the millions and it has been translated into several foreign languages. It is an entrancing story and its success in book form has been more than duplicated on the screen.

Mrs. Burnett, who also wrote "Little Lord Fauntleroy" and other successes, considers "The Secret Garden" her finest story. The picturization was made by Marion Fairfax, while G. Butler Clonebaugh directed. An excellent cast supports the star.

Clever Photographer

Henry Kotani, who did the camera work on "The Secret Garden," which is being shown at the . . . . . theatre this week, is a clever Japanese photographer whose pictures have been highly praised. Mr. Kotani was responsible for the photography in Fred Stone's Artcraft picture, "The Goat." He also photographed "The Firefly of France," "Believe Me, Xantippe," and others of the recent Wallace Reid successes.

Capable Assistant

Louis Howland, who was assistant director with G. Butler Clonebaugh in making Lila Lee's "The Secret Garden," which is now being displayed at the . . . . . theatre, also assisted in the making of "The Girl Who Came Back" and "Women's Weapons," starring Ethel Clayton. He is a capable director.

G. B. CLONEBAUGH FAMOUS AS DIRECTOR

Proved His Ability in Lila Lee's "The Secret Garden."

G. Butler Clonebaugh, who directed Lila Lee in her new Paramount picture, "The Secret Garden," which will be shown at the . . . . . theatre next . . . . , comes to the screen after winning a place for himself as one of the big producers of the speaking stage. For some years he was the mainstay of the late Charles Frohman companies, producing such successes as "L'Aiglon" and "Chantecler," starring Maude Adams, and also "Mister Antonio," starring Otis Skinner.

During the past year Mr. Clonebaugh has been studying the film art as a director and preparing himself to direct. He brings to the work an artistic knowledge of acting gained through many years' experience, and his first picture, "The Secret Garden," is not only an entertaining and beautifully directed picture, but it is also said to be a masterly psychological study.

Celebrated Scenarist

Marion Fairfax, who picturized "The Secret Garden," from Frances Hodgson Burnett's famous novel, which is the bill at the . . . . . theatre this week, brings a woman's sympathy and understanding to bear on this story written by a woman, as well as a far-reaching knowledge of screen technique. Marion Fairfax's screen stories and adaptations for the screen are well known everywhere. She is the author of such successes as "Less Than Kin," starring Wallace Reid, "The White Man's Law," "The Honor of His House," starring Sessue Hayakawa, and others equally well known to filmdom.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE SECRET GARDEN"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
January 13, 1918

Dear Miss White:

You remember how Lila Lee jumped into stardom overnight with her first moving picture, "The Cruise of the Make-Believes"?

And how she followed up her success with her second Paramount picture, "Such a Little Pirate," in which Theodore Roberts rendered her such excellent support?

Well Lila has finished her third picture. And we think you will like it even better than you did her other two. It is a Paramount production, of course, and is called "The Secret Garden."

Who do you think wrote it? Frances Hodgson Burnett, author of the famous "Little Lord Fauntleroy." Marion Fairfax, who scenarioized Wallace Reid's vehicle "Less Than Kin," wrote the screen version.

We don't think it fair to tell you the plot. But we can tell you you'll like it.

Yours cordially,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of “The Secret Garden”

ADVANCE POST CARD

No. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE

Dear Miss White:—

Lila Lee is coming here next .......... in her third Paramount Picture, "The Secret Garden." Frances Hodgson Burnett wrote the story, which was scenarioized by Marion Fairfax.

You'll not want to miss this.

Yours sincerely,

Manager

ADVANCE POST CARD

No. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE

Dear Miss White:—

That newest and brightest of film stars, Little Lila Lee, is coming to visit us again next .......... in her latest Paramount picture, "The Secret Garden," from the famous story by Mrs. Frances Hodgson Burnett.

We think you'll like it even better than you did her other pictures. And that, we know, is saying a great deal.

Yours sincerely,

Manager

ADVANCE POST CARD

No. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE

Dear Miss White:—

Who do you think we have with us tonight? LILA LEE!

The newest star in filmdom comes to us in her third Paramount picture, "The Secret Garden," from the famous story by Mrs. Frances Hodgson Burnett.

The earlier you come, the better your seat will be.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patrons.
ADVERTISING POSTERS
FOR
"THE SECRET GARDEN"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures
DOUGLAS FAIRBANKS .................. "ARIZONA"
D. W. GRIFFITH'S .................. "THE GREATEST THING IN LIFE"
WILLIAM S. HART .................. "BRANDING BROADWAY"
CECIL B. DEMILLE'S ................. "THE SQUAW MAN"
MARY PICKFORD .................. "CAPT. KIDD, JR."

Paramount Pictures
WALLACE REID .................. "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS .......... "GOOD BYE BILL"
CHARLES RAY .................. "STRING BEANS"
ETHEL CLAYTON .................. "THE MYSTERY GIRL"
DOROTHY DALTON ................. "QUICKSAND"
MARGUERITE CLARK ................. "THREE MEN AND A GIRL"
DOROTHY GISH .................. "THE HOPE CHEST"
BRYANT WASHBURN ................. "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK ................. "OUT OF THE SHADOW"
VIVIAN MARTIN .................. "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures
ENRICO CARUSO .................. "MY COUSIN"
ELSIE FERGUSON ................. "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special
MAURICE TOURNEUR'S .......... "SPORTING LIFE"

Paramount Pictures
BILLIE BURKE .................. "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN ................. "THE GYPSY TRAIL"
ETHEL CLAYTON ................. "WOMEN'S WEAPONS"
PAULINE FREDERICK ................. "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN .................. "MIRANDY SMILES"
ENID BENNETT .................. "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain
(And They Can Do It!)

MARGUERITE CLARK .................. "THE GOOSE GIRL"
PAULINE FREDERICK ................. "THE ETERNAL CITY"
SPECIAL .......................... "THE OLD HOMESTEAD"
How To Advertise

LILA LEE

in

"Puppy Love"

A Paramount Picture
The successful use of a press book can be properly likened to the selection of a delectable meal. You eat from “soup to nuts” according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you’re in for indigestion. Pick here and there in a press book without a definite campaign in mind and the result—well, you won’t get business indigestion, but your exploitation repast won’t be very satisfying.

YOUR PLAN

So before you use any part of the wealth of material in this book of helps, consider your plan from “soup to nuts.” On your bill-of-fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you’ll have an exploitation repast fit for a king.

Which and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found listed in its pages.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities, it should be easy for you to decide what percentage of that revenue can be turned to making them big revenue producers.

YOUR NEWSPAPERS

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulders over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends of course, upon which experience has taught you is the most profitable in your locality.

YOUR PUBLICITY

At the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his paper.. Don’t send him stories picked at random; he’s human and naturally would like to select his material, the way you select your pictures.

Don’t fail to point out to him the fact that the press book contains material to be printed in advance of the picture’s showing, material to be printed while the picture is being shown, and reviews to be published immediately after the first showing. Don’t overlook this feature of the book yourself, and take full advantage of it.

If you get publicity in a fixed ratio to the amount you spend for advertising you’ll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full-size reproductions on pages 2-4-6-8 of this book. He can then select those which he thinks will look best in his paper.

YOUR ADVERTISING

When you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On “Puppy Love” it would be well to distribute your appropriation so that a “Puppy Love” advertisement will appear in the papers you select over a period of several days preceding the showing. There are enough ad cuts illustrated in the press book to carry you through three days of advertising.

It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on the opening day.

YOUR POSTERS

Part of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of the day of showing, properly sniped. One suggestion however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your paper is going to keep. Then consult your press book and select those posters that are in sharp contrast to those that will be around them. By making your paper stand out from that about, you will secure a decided advantage.

DIRECT-BY-MAIL

Now for your mailing list. The way you handle this depends of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to every class. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing, and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town, and remember—whether that plan be economical or far-reaching you can find the material to make it successful within the pages of the press book.
Facts Exhibitors Should Know About Lila Lee and Her Latest Paramount Picture, “Puppy Love”

The success achieved by Lila Lee, the dainty, youthful and winsome Paramount star, in her brief cinema experience has placed her in the front rank of American screen celebrities. Her work in “The Cruise of the Make Believe,” “Such a Little Pirate” and “The Secret Garden,” proved indisputably that she is a stellar attraction of vast importance to exhibitors and her latest picture, “Puppy Love,” should prove a big winner.

Lila Lee, Dainty Star

LILA LEE has been declared by reviewers everywhere to be the embodiment of grace and beauty, and ingenuousness personified. There is none to deny this, but all agree that she has a quaint little air of sophistication which renders her adorable to her growing hosts of admirers. In addition to her personal charms, her youth and vivacity, she has mimetic talents of a high order. In her new play, “Puppy Love,” she is an ideal heroine, for while the story deals with the loves of a girl of sweet sixteen, Miss Lee, being just sixteen herself, fits the part to a nicety. The story of the picture is a romance of youth, a comedy of the springtime of life, and its sweetness, which is accentuated by the charm of the little star, will linger long in the memories of all who see it. Lila Lee’s work in her latest offering is convincing evidence that in due season she will be recognized perhaps as one of the foremost screen actresses of the world.

Monte M. Katterjohn, Author

Monte M. KATTERJOHN, author and scenarist of “Puppy Love,” is author of many picture stories. He wrote “The Man From Funeral Range,” “The Source” and “Such a Little Pirate,” all of which were eminently successful.

A Delightful Story

GLORIA O’CONNELL is the sixteen year old daughter of Shamus O’Connell, a hod carrier. She is romantic, pretty and filled with the joy of living. In the same village is James Gordon Oliver, a boy of her own age, who also possesses a romantic soul. He is the plump on his family tree, and just as their love has blossomed into a consuming flame, Gloria is torn away and sent to a village of seven hundred souls, two hundred of whom are old maids. Oliver becomes a reporter and is sent by his newspaper to the village to write up the afflicted burgh for the Sunday supplement of his journal. Gloria is loved fiercely by “Hippo” Harger, a fat youth and when she is sent away, he follows her to her new habitation. The town dude also learns to love Gloria, and because of her numerous sweetharts, several more or less serious misunderstandings occur. The girl tells Oliver she hates him and returns the presents he has given her. He finds in an old album photographs of many village belles when they were in their teens and uses them in illustrating his article. Meanwhile, Gloria, fairly dying from love of the fat boy, proposes that they elope. Then she writes to the other boy telling him what his cruelty has forced her to. The old maids wax indignant when Oliver’s article is printed and they set out to chastise him. They light upon the wrong boy just as he is eloping with Gloria. Finally Gloria and Oliver come to an agreement satisfactory to both, but whether this is ultimately to lead to their wedding, is not disclosed.

R. William Neill, Director

WILDELY known as a director of unusual ability and taste, R. William Neill has directed many successful Thomas H. Ince productions. He was engaged especially to direct Lila Lee in “Puppy Love,” the result being a most charming photoplay. Mr. Neill appreciates atmospheric values in the use of pleasing and convincing sets, and he is an adept at the direction of pictures wherein the comedy and dramatic elements are congruously blended.

A Noteworthy Cast

AN unusually clever cast has been provided for the support of Lila Lee in “Puppy Love.” Harold Goodwin plays opposite the star, while Charles Murray, a comedian well known in Paramount-Mack Sennett comedies, appears as a hod carrier. Lincoln Stedman, a well known actor, has an excellent comedy part. Others in the cast include Helen Dunbar, Josephine Crowell, Emma Gerdes and Alice Knowland, all players of ability.

Henry Kotani, Photographer

HENRY KOTANI, who is admittedly one of the ablest cameramen identified with motion pictures, “shot” the scenes of “Puppy Love” with marvelous results. Mr. Kotani has photographed numerous Paramount picture successes, but in none of them has his skill with the lens been displayed with such remarkable results as in this captivating photoplay.
If you want to use any of the illustrations on this page tell your Exchange to send you "Production Cut # (as indicated by number beside each illustration) as illustrated in the 'Puppy Love' press book." Specify whether you want an electro or a mat.

If you don’t like the lettering on any of these cuts your printer can easily saw it off, substituting anything that you want in type.
Love of sweet sixteen burden of a most delightful and quaint Picture story of the days of long ago.

Redolent of the spirit of youth and glad summer-time of life.

"Let us dream of the days that are gone, Maggie, when you and I were young"—Old Song.

RAW softly the curtain from the past, your own past, hiding the most intimate dreams that remain in memory; recall that period in your life which is subtly sweet in retrospect but which perchance, is revived in the mind by simply a bundle of faded letters, in childish handwriting, bound round with a bit of ribbon, or a pressed rose between the yellowing leaves of an old book.

This is what "Puppy Love," the new Paramount picture in which dainty Lila Lee is the star, does for those who see it upon the screen.

It is a romance of youth and summer time; of moonlight and the garden wall—of the tragedies and joys of young love before life in all its meaning opens before the vision.

Those who have already seen Paramount pictures with Lila Lee in the stellar roles, need not be told how gracefully she will fit into a frame of this description. For she, herself, though a star of real magnitude, has not as yet reached even that stage in life which forms the boundary line between childhood and womanhood. In fact she is not sixteen by quite a few months.

Monte M. Katterjohn, author of the photoplay, which will be seen at the …… theatre next ………, studied the little star carefully before he wrote "Puppy Love." He wanted to write something that held within it the sweetness and spell of youth-time. And he has accomplished his aim in "Puppy Love."

Miss Lee is splendidly supported by Charles Murray, the famous comedian, loaned for the occasion by Mack Sennett; Harold Goodwin, Helen Dunbar, Lincoln Steadman, Josephine Crowell, Emma Gerdes and Alice Knowland. R. William Neill directed the picture, with the assistance of Claude Mitchell, while Henry Kotani did the photography.

Lila Lee found it exactly the sort of story she could interpret without the least difficulty. She was simply herself—youthful, ingenuous, charming, delightful. She has given a performance of the role of Gloria O'Connell that is rare even in these days of finished screen portraiture.

The little star spent several months in New York, since finishing "Puppy Love," visiting her guardians, Mr. and Mrs. Gus Edwards of vaudeville fame. Prior to leaving she declared that she had never been happier in her life than since she had begun work in pictures.

"I love it," she said with child-like enthusiasm. "And everybody is so nice to me. I liked vaudeville work, too, but there is something even more fascinating about motion pictures. And I think 'Puppy Love' is just too sweet for anything.

"I'm sure all my friends will like it as much as I do. At least I hope so, because I tried my best to make the character I played very real. The company was fine, too, and I almost laughed myself sick at Charles Murray's comedy. So you see, there will be lots of humor in the story—and that's what everybody likes, don't you think?"

Briefly—for to tell much would be to rob the prospective spectator of his pleasure—"Puppy Love" is just the story of a girl and a boy who love—oh, so ardently—and who are torn asunder by the cruel hand of fate. "She goes to a village where old maids form the largest percentage of population. The boy follows as a cub reporter to write up the town.

He finds old pictures of the village "belles" when they were in their teens and uses them. Meanwhile the girl has become angry at the boy and decides to elope with a fat youth who loves her devotedly. The spinster seek the author of the scurrilous article and get the fat boy by mistake. The true lovers are united—do they grow up and marry? Frankly, we don't know. But of course, we hope so.
If you want to use any of the cuts illustrated on this page tell your Exchange that you want "Production Cuts # (as indicated by arrow beside each illustration) as illustrated on page 4 of the 'Puppy Love' press book." Specify whether you want an electro or a mat.
Delightful Romance of Sweet Sixteen is Lila Lee's Latest Paramount Photoplay "Puppy Love"
Dainty Star Has Role of Hod Carrier's Daughter Who has a Romantic Soul and Whose Puppy Love Affairs Keep Her in Hot Water.

PUPPY LOVE—a romance at the tender age of sixteen—just a boy and girl who meet, admire and suffer. Gloria O'Connell is the daughter of a wealthy hod-carrier, while James Gordon Oliver, the boy, is a plum on his family tree. When their love affair assumes the Romeo-Juliet stage and they have pledged to care for each other until death do them part, Gloria is torn from Oliver's side and sent away to a village of seven hundred souls, two hundred of which are old maids. Young and ambitious and being a newspaper reporter, Oliver goes to the afflicted village to write up a story for the Sunday edition.

There is another admirer along. "Hippo" Harger, a fat boy who suffers, even more than they do over the separation. Losing out, he goes to the village, determined to lead a hermit's life.

The town dude gets mixed up into the plot because he, too, likes the girl—an auto ride—more misunderstandings—a piqued fat boy and the girl tells Oliver that she hates him forever. He knows that no man had ever become truly great who had not cast love out of his life—so he writes his story of the village affliction, aided by an odd character, serving as a Justice of the Peace.

Gloria sends back her presents. He tries to make her take them back and accidentally stumbles on to an old album containing pictures of half the village belles when in their teens. He decides to illustrate his story with them and returns to the city.

Days of separation and suffering—and the girl becomes ill—while the boy contemplates ending it all. She dreams she died after a long life as an old maid and tries to enter Heaven, only to be told that no spinsters are welcome. Feeling she is doomed to die when she comes out of her dream, she decides to marry someone immediately. She knows she hates Oliver forever. She seeks "Hippo" and proposes, planning to run away from church the following Sunday and wed him, before death claims her. But she will first write the boy of her heart and tell him what he has driven her to.

Oliver's triumph as a great newspaper man is flat, even though he turns out a thoroughly readable story regarding Ardenvale, for when he learns that Gloria is going to wed another, black murder creeps into his heart. He steals away from his mother's home—spends his last cent for automobile hire and goes to the village where he seeks the aid of the Justice of the Peace, endeavoring to have it fixed so he will not be hanged for the crime he is about to commit.

But in writing up the spinster's village, he had apparently committed a greater crime, for armed with horse whips and clubs, they seek the city youth who had given the impression they were advertising for husbands.

Then, when Gloria and "Hippo" seek the aid of the Justice in making them one, the old Squire brings Oliver and Gloria together and the spinsters attack the wrong youth from the city.

All this while the father and mother of the boy and girl have been having a little romance all of their own. Together they hurry to the village to prevent a murder, but almost forget their purpose in their own love making. But they decide no crime could have been committed as they see their children flash by them in an automobile, going back home for a little more happiness—a little more suffering—a little more despair.

After which, WE know the boy and girl grow up and go through many affairs. Do they marry? Nobody knows.
Production Cuts and Mats, Actual Size and Screen, Just As They Will Appear in the Papers.

If you want to use any of the illustrations on this page in your publicity or advertising tell your exchange that you want "Production Cut # (as indicated by arrow beside each illustration) illustrated on page 6 of the 'Puppy Love' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts, your printer can easily saw it off, substituting whatever you want in type.
PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

WARBURTON GAMBLE who plays the part of the "Spider" in "The Silver King" production lived in a haunted house boat for several weeks. It is a novelty to live in a haunted house boat in the winter time anywhere, but to live in a haunted one, adds to the romance and sport of the thing. Mr. Gamble said that he dived off his house boat veranda every morning at eight o'clock and that under the chilly waters he gathered enough clams to fill his pockets.

He had not noticed any particular disturbance during the day around the house, but at night when he sat alone beside his reading lamp and with the dog curled up on the couch beside him, he observed queer looking faces peering in at him through the windows, and heard strange moans and sighs from the lower region of the boat. He said that his dog heard the sounds too, so there is no doubt of its certainty. Mr. Gamble has been playing villain's roles for so long that someone suggested that it might be his own subconsciousness bothering him.

The Chicago stockyards, which furnished Upton Sinclair with the inspiration for his "Breed of Men," have now found a veal for the screen in William S. Hart's new Artcraft picture, "Breed of Men." Joe August is responsible for the photography, and the famous star directed the picture himself.

The only thing "Hard Boiled" about Dorothy Dalton's new Paramount offering by that name is a deacon there in which it proves to be a bad egg. But Dorothy can make even a hard-boiled egg loosen up, and so she does.

Hugh Ford originally produced the play, "Mrs. Wiggs of the Cabbage Patch," both in this country and in England. Therefore when Paramount bought the screen rights to it, it was only natural that Mr. Ford should be chosen to direct it. Marguerite Clark appears as the irresistible Lovely Mary.

Charles Klein's famous play, "Maggie Pepper," has been transferred to the screen as a Paramount vehicle for Ethel Clayton. Miss Clayton appears as the Peppery Maggie, and has a notable cast supporting her: Elliott Dexter, Tully Marshall, Raymond Hatton, and Marcia Manon.

KALLAPASHIA, the Turkish wrestler, is working in a new Paramount-Mack Sennett comedy, "Bread of Men." Kallapashia is built on the same plan as a battleship, 1919 model, and no camouflage, either. The knocks and bumps that might put an ordinary man under for a moment to mean nothing in his young life. This is his first experience in the movies and his crop of ideas is very fertile. After he had worked for a couple of days out of his ideas sprouted. He came up to the director snickering so he could hardly talk.

"I know what'd be funny," he said. "I'm laying down and a couple of policemen are jumping on my face with their feet and two more jumps on my stomach and then they all begin to beat me with their clubs."

The director had been having a bad morning and he wasn't going to interfere with anybody's suicide, so he told them to go ahead and do it.

There was a wild melee that sounded like an earthquake in a powder factory. Kallapashia came waddling out of the debris.

He wore a hurt expression on his face, but outside of that seemed not to have suffered at all. Reproachfully he stared at the actor policemen. Then with the air of one who is tired of it all he said to "snitch," but who felt that he had a high and solemn duty to perform, Kallapashia pointed his thumb at the guilty one and said, "Dat guy went and spoiled all the whole scenes, he wouldn't kick me in the face like I told you."

Kallapashia has already discovered the sorrowful truth that the real artist is never given a chance.

Griffith's latest Artcraft offering, "A Romance of Happy Valley," contains the idea of a novel that there is practically no advertising publicity allowed to circulate. The master director thinks the public would rather wait and see for itself the surprise in store for it.

Although Thanksgiving is a good way off yet, "The False Faces" is coming screenwards as a Paramount-Artcraft Special. Henry B. Walthall appears as "The Long Whiff." This famous story by Louis Joseph Vance, which ran in the Saturday Evening Post, Irvin Willat directed the production, which is rated as one of Walthall's best efforts.

ONE day recently, while at work in a forthcoming picture, Elsie Ferguson, the Artcraft star, chanced upon a copy of the Saturday Evening Post containing a story by George Weston, "The Salt of the Earth." The portion of the story she managed to read between visits during the day so interested her that she took the magazine home for further reference. That night she read the entire story, and the first thing in the morning she called up the production department of the Famous Players-Lasky Corporation.

"Can you obtain the motion picture rights for "The Salt of the Earth" for me?" she asked.

"We have already purchased it and it is yours if you like it," was the reply.

The third day Eve Unsell, a well known scenarist, was at work preparing the script for the director, while Miss Ferguson and her maid hurriedly selected the costumes to be worn by her and packed them in trunks for shipment South. The story, which was filmed in the South, probably at Savannah, Ga., under the direction of Emile Chautard, who has directed Miss Ferguson in her recent Artcraft successes.

Douglas Fairbanks, star in Artcraft pictures, received the following cablegram the other day from Victor Fleming, his former cameraman, who accompanied the Presidential party to Europe:

"Your Artcraft picture 'He Comes Up Smiling' shown on board the George Washington. Mr. President looked to enjoy your performance. Asked to see more of your films. I consider this a tremendous compliment."

"You Never Saw Such a Girl," Vivian Martin's latest Paramount offering, is based on George Weston's story "The Kingdom of Heart's Desire." Marion Fairfax adapted it for the screen and Robert Vignola directed.

Eugene Walter's sensational stage success, "Paid in Full," has been scenarioized for Pauline Frederick's latest Paramount picture. It will be interesting to see what Miss Frederick does with the ample opportunities provided, inasmuch as the rumor that she will shortly return to the stage appears well-authenticated.
If you want to use any of the cuts illustrated on this page, tell your Exchange that you want to use "Production Cut # (as indicated by number beside each illustration) as illustrated in the 'Puppy Love' press book." Specify whether you want an electro or a mat.

If you do not like the lettering on any of these cuts it is easy for your printer to saw it off, using anything that you want in type.
Did you ever wonder how some girls get all their beaux? It is a funny thing—take Lila Lee, she's just a little country girl in gingham and a sunbonnet, and yet she has a string of sweethearts long enough to reach from her house to the crossroads. How does she do it? It's a secret! Want to know?

Also
- Paramount-Bray Pictograph
  "The Vanishing Skirt, Beans!"
- Paramount-Burton Holmes Travel Picture
  "Two Ends of the Rope"
- Latest News Weeklies

Love, comedy, and drama, all in one picture. And it's a wonder. So is Lila Lee. She shows you the problems of a juvenile village vamp and how to meet them. All the young hearts are at her feet—but one. And the captivating of him is the picture.

Also
- Paramount-Bray Pictograph
  "The Vanishing Skirt, Beans!"
- Paramount-Burton Holmes Travel Picture
  "Two Ends of the Rope"
- Latest News Weeklies
RIVOLI
Monument Square
Paramount-Bray Pictograph, "The Vanishing Skirt, Beans!"
Paramount-Burton Holmes Travel Picture, "Two Ends of the Rope"
Latest News Weeklies

JESSE L. LASKY presents
LILA LEE
in
"PUPPY LOVE"

A Paramount Picture
Story and Scenario by Monte M. Kahlejohn Directed by Roy Nelli

All young ladies who are in love, or think they are, should see this picture. Lila Lee gives some expert advice on "How to woo and how to be wooed," especially if your man has a faint heart. Lila Lee is the latest wonder-girl of the pictures. Don't miss her—she's simply great!
Advance Press Stories on “Puppy Love”
To Be Sent to the Newspapers Prior to and During the Display of
Lila Lee’s New Photoplay.
A Paramount Picture

A ROMANCE OF SWEET
16 IS LILA LEE’S NEW
PICTURE, ‘PUPPY LOVE’

Dainty Paramount Star Has
Delightful Role in Fine
Photoplay.

ROMANCE of sweet sixteen
—such is “Puppy Love.” Lila
Lee’s latest Paramount picture
which will be exhibited at the . . .
theatre next . . . . She is the
daughter of a hod carrier who has
inherited wealth. She is pretty and
full of the joy of life. Her sweet-
heart is romantic also. At the time
when their “love” has become a
tremendous passion, she is torn
ruthlessly from his side and sent
away to a town which is overrun
with old maids. He goes to the vil-
lage as a cub reporter to write up
the afflicted burg for the Sunday
section of his newspaper.

There is another admirer—a fat
youth who suffers fearfully from the
separation. He, too, goes to
the village, to become an anchorite.
The town dude also learns to like
the girl. There are misunder-
standings. The girl tells the boy she
hates him. She sends back his pres-
ents.

He finds an old album containing
pictures of half the village belles
when they were in their teens. He
uses these to illustrate the story of
the town. Meanwhile, dying of
love, the girl proposes to the fat
boy that they elope; then she writes
the other boy and tells him what
his cruelty has driven her to.

The old maids are indignant at
the article and set out to chastise
the author but light on the wrong
man—the lad who is eloping with
the girl. Finally the boy and girl
make it up—but whether they ever
get married, the author doesn’t pro-
fess to know. Harold Goodwin is
the leading man.

CHARLES MURRAY
FAMOUS COMEDIAN
IS IN “PUPPY LOVE”

Celebrated Irish Character Actor
Supports Lila Lee in New
Photoplay.

DO you recall the old team of
Murray and Mack? They
made us laugh a number of years
ago, when double Irish and double
Dutch comedy was one of the most
popular forms of entertainment.
Then Mr. Murray went into screen
work. His appearances in Para-
mount-Mack Sennett comedies
have stamped him as one of the
most brilliant burlesquers and legi-
timate comedians in the country.

Recently, when “Puppy Love,”
Lila Lee’s new Paramount picture
which will be shown at the . . .
theatre next . . . ., was being
made in the West, they needed a
comedian to play the role of her
father, a hod carrier risen to wealth.
Mr. Sennett was importuned and
he loaned Charles Murray for the
occasion. The latter enjoyed his
dip into legitimate photodrama im-
mensely. He kept everybody roari-
ning, from cameraman to star, and
did some of the funniest acting of
his career in the character.

Lila Lee is, of course, delightful
in this story of Youth and Summer-
time. The rest of the cast is also
fine, according to report. It is said
to be one of the pictures of the
year that you can’t afford to miss.

R. William Neill was especially
engaged to direct Lila Lee in this
picture and he has produced what
is declared to be a real gem among
films. Mr. Neill is known for many
fine pictures including a number of
Thos. H. Ince productions for Para-
mount, starring Dorothy Dal-
ton. He is an adept at the direc-
tion of pictures wherein the comedy
and dramatic elements are felici-
tously combined.

OH, DAYS OF YOUTH!
LOVE’S SWEET HOURS,
DAYS OF ‘PUPPY LOVE’

If You Want to Return to Them
For an Hour See Lila Lee
in “Puppy Love.”

IF you want to make an excursion
backward in time, just climb into
a seat at the . . . theatre next . . . ., pay your fare as you enter
and in a very short time, you’ll find
yourself back in the years when
‘love is young in springtime’ and
all the world is before you. Lila
Lee is the star of the Paramount
picture “Puppy Love” which is
guaranteed to transport you into
the past.

It is a story by Monte M. Katter-
john, directed by R. William Neill.
The latter calls “Puppy Love” a
story of Youth and Summertime,
and he has hit the nail on the head.
It is delightful—that’s the only
word to describe it. And as for
comedy—never anything better was
done by Mark Twain or his suc-
cessors. Charles Murray is the
comedian—you know, for you’ve
seen him in Paramount-Mack Sen-
nett comedies—and he is simply a
“scream.”

The entire cast is good. The story
is good. The star is wonderful,
and you’ll be simply carried
away by the sweetness and the
charm of the production.

In “Puppy Love,” which is de-
scribed as a genuine novelty in the
comedy-drama line, Miss Lee plays
another of her delicious youthful
roles, while Mr. Murray is seen as
her father, an Irish hodcarrier who
rises to wealth and fame and mar-
rries a lady of distinction. His at-
ttempts to “bust” into society are
said to afford many laughs. The
support headed by Harold Good-
win is unusually praiseworthy.
NIGHT MOTHS ATTACK ‘PUPPY LOVE’ PLAYERS
Lila Lee’s New Picture Filmed Under Difficulties

EVERYONE knows how moths are attracted by light. It is a symbol often used in song and story. The players in “Puppy Love,” a new Paramount picture starring Lila Lee, which will be seen at the theatre next, had a practical illustration of this strange infatuation on the part of the winged night travelers, during a series of scenes shot in the night at the Lasky studio in Hollywood.

No sooner had the director, R. William Neill, ordered the big spot lights and “kliegs” turned on than the players were beset by hordes of nightmoths. The scenes were out of doors, an old garden wall forming a beautiful background. The moths got in front of the lens, they landed “slap” in the face of the little star, clouded the atmosphere and caused much trouble. But they finally got the scenes and the ground was literally covered with the fallen voyagers of the darkness.

“Puppy Love” is said to be one of the most charming pictures of a decade. Monte M. Katterjohn wrote it and especially fitted the leading role to the star. Charles Murray supplies the comedy in no small measure.

Sweet Picture Story

LILA LEE’S new photoplay, “Puppy Love,” which is on view at the theatre this week, is a delightfully sweet story, the development of which recalls the days of youth, the springtime of love of most of us. Miss Lee has a charming role which she portrays convincingly, and she is splendidly supported by Charles Murray, the famous Irish comedian, and Harold Goodwin.

CHARLES MURRAY, COMEDIAN, IS SAD
After Playing With Lila Lee in “Puppy Love” Quits “Legit”

MUCH to his regret, Charles Murray, loaned by courtesy of Mack Sennett to play a character role in “Puppy Love” with Lila Lee, the Paramount star, which will be shown at the theatre next, was obliged to pack his kit bag and return to the Sennett studio when that picture was completed. Not that Charlie didn’t like his familiar quarters, but he did welcome the plunge into the “legit” as he calls it. The famous Irish comedian is full of the wonder of the Lasky plant and never tires of telling others about the great times he had while working there.

Incidentally, Murray’s work in the picture lends much clever comedy to this Lila Lee story. He has the role of the hod-carrying dad of Miss Lee, and his antics in the fashionable home of the wealthy lady who is his next-door neighbor are said to be ludicrous in the extreme. He gets in wrong at the start by asking the hostess if the assembled guests are all her boarders and has some trouble squaring himself.

Lila Lee has a dainty, youthful role and the element of young love is the basis of a plot that is full of charm and sentiment. R. William Neill directed. A fine cast supports the star, Harold Goodwin being the leading man.

“Puppy Love” Big Hit

LILA LEE, the charming Paramount star, has scored another big hit in her latest photoplay, “Puppy Love,” which is the attraction at the theatre this week. The story is a delightful one, the theme dealing with the days when most of us were sweet sixteen. Every one who has had his or her puppy love experience, will be fascinated with this splendidly reminiscent photoplay.

LILA LEE LOVELY IN PICTURE ‘PUPPY LOVE’
Paramount Star in Charming New Characterization

THE old saying, “all the world loves a lover, so it must love love,” sounds like the title of a popular song, doesn’t it? Well, it might well be, for it is inspired by Lila Lee, recently the “Cuddles” of vaudeville fame, who appears at the theatre next in “Puppy Love,” her latest Paramount picture. It is said the photoplay is as delightful as the star, whom no one can fail to recall with pleasure, who has ever seen her in a Gus Edwards review.

Charles Murray, the famous Paramount-Mack Sennett comedian, has an unctuous role in this picture story, and the cast is one of the best ever assembled. R. William Neill did the directing and Henry Kotani, a clever Oriental cameraman, shot the scenes.

The story is one of young love in a setting of the country town variety. It tells of the tragedies of youth and unrequited affection. It depicts the awful consequences of hearts that are shattered by the cruelties of sweet sixteen. And, withal, it is really charming, whimsical, redolent of the springtime fancies of those who are on the sunny side of sixteen.

Worth While Photoplay

DAMIRERS of sweet winsome Lila Lee, the dainty Paramount star, are turning out in force at every showing of her latest photoplay, “Puppy Love,” at the theatre this week. The picture has a charming theme, which deals with life’s springtime, the happy days of sweet sixteen, when love is young and hearts light. All those who have passed that momentous period of their career, will find this a decidedly worth while photoplay. The supporting cast is excellent.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

A Screen Star Pushes Her Past Into the Background

Here is the proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING.

Get it from your exchange and send it to the photoplay editors of your newspapers.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

READING from left to right in the above picture, we have Lila Lee and Lila Lee. Miss Lee, newest and brightest of our film stars, is already one of the best known personalities on the screen. But she remembers the days before the stage and the screen had made her famous—though she did get her name in electric lights when very, very young.

So she has dressed up as the picture on the right shows her to represent the old days; and on the left our camera man snapped her as she is today. She is trying to push the old days out of camera range, but they show clearly. Notice that the Lila of today remembers to keep her face toward the camera, even while busy with her past.

To be utterly frank, though, Lila, being only sixteen, hasn’t a past. All she has is a future—and a glorious future it should prove. Speaking of futures, her next Paramount picture is “Puppy Love,” which is not an animal story.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Puppy Love”

.................., 1919

Dear Mrs. Cunningham:

Remember your first love affair?

We don't know what color his eyes were, and even you may have forgotten; but he was still in his "short pants" and you still wore your hair down.

And—it's really none of our confounded business, we know—that day when you promised to love each other "forever and ever," just like people in books: oh, THAT day you will always remember.

Whatever did happen to him? Let's see, he moved from your neighborhood, didn't he? Or was it you who moved? And you wanted to die?

But then you found that that new boy across the street was awfully nice....though way down, you knew he wasn't as nice as that first beau.

Oh, puppy love is a funny thing for us now.
But it's real to the youngsters going through it—so real!

Come in this week and see Lila Lee in her latest Paramount picture.

The name of it? Oh, "Puppy Love."

Yours sincerely,

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

Post Cards on “Puppy Love”
Exhibitors will be wise to mail at least one of these Cards to their patrons.

.................., 1919

Dear Mrs. Cunningham:

Lila Lee's next Paramount picture is called "Puppy Love," and arrives here on ...........

Hoping you do the same—because you'll wish you had if you miss it—

Sincerely yours,

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

.................., 1919

Dear Mrs. Cunningham:

The pangs of "Puppy Love" are revealed in Lila Lee's latest Paramount picture by that name. The picture is here to-day.

It will remind you of the days when you wore your hair down your back.

Sincerely yours,

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

If Letter will not serve, use one of the Post Cards. *IT WILL PAY!*
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF “PUPPY LOVE”

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two
different styles of one and three sheets, the
kind that increases business:
One SHEET ....................10 cents each
Three SHEETS ..................30 cents each
Six SHEETS .....................60 cents each

A beautiful one sheet rotogravure is fur-
nished on this production showing star’s
head and four scenes...........12 cents each

PHOTOGRAPHS:
For your lobby—they will help create in-
terest in the production. Be sure to order
them:
8x10, black & white, 8 in set.......60 cents
11x14, Sepia, 8 in a set....per set 60 cents
22x28 Sepia, scene or star.........40 cents
22x28 Colored female star...........60 cents
22x28 Black & White star............75 cents
8x10 photo. of star, can be used for
all other productions of this same
star ................................each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be
used for newspapers:
Five 1-column cuts...........25 cents each
Three 2-column cuts...........50 cents each
Two 3-column cuts.............75 cents each

MATS:
Mats of the above cuts are free. Newspapers
must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get
these music cues in advance—they help the
production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock
cuts, these cuts can be used over and over
again every time you use the star’s produc-
tion. They are in three sizes:
One column .....................25 cents each
Two column ....................40 cents each
Three column ...................90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished
by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good ad-
vertising copy for your newspaper:
One-column layout cut...........25 cents each
Two-column layout cut........50 cents each
Three-column layout cut.......75 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished
by your exchange for those who can use
them—FREE.

SLIDES
Slides will increase the interest in this pro-
duction if you use them in advance of play
date .........................12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of
the stars on hand; they come in both coarse
and fine screen...............15 cents each
Also line drawings.............20 cents each

Paramount & Artcraft trade mark cuts are
furnished in all sizes and are FREE. Script
lines, both Paramount and Artcraft.
Film Trailers ...................3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
FOR
"PUPPY LOVE"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies
A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell’s Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife’s Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid’s Day Off
The Village Smithy
Reilly’s Wash Day

Paramount-Arbuckle Comedies
The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out

Love

Paramount-Drew Comedies
Romance And Rings
Once A Mason

Paramount-Flagg Comedies
Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B’Gosh
Perfectly Fiendish Flanagan, Or The
Hart Of The Dreadful West
Impropaganda
One Every Minute
Helps That Really Help You To Put Over

LILA LEE

in

"RUSTLING A BRIDE"

Story and Scenario by Edith Kennedy Directed by Irvin Willat

A Paramount Picture

SPECIAL FEATURES
OF THIS BOOK

- Advertising Cuts and Mats
- Scene Cuts and Mats
- Lithographs
- Advance Publicity Stories
- Current Publicity Stories
- Reviews
- Material For Programs
- Promotional Ideas
- List Of Other Accessories

Publicity That Is Sure To Pack Them In On The Day Of Opening

A Good 2-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRES. JESSIE LASKY Eth Pres. CECIL B. DE MILLE President

NEW YORK.
QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown on page 17. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed, in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)
Chats With Exhibitors on Lila Lee and Her New Paramount Photoplay, “Rustling a Bride”

One of the most charming and talented of the younger screen stars is Lila Lee. Known for years in vaudeville as “Cuddles,” the little star has since her entrance into the motion picture field less than a year ago, forged her way to the front rank by the sheer force of her beauty, winsomeness and talent. Her first two pictures, “The Cruise of the Make-Believes,” and “Such a Little Engineer,” instantly established her in popular favor and her subsequent photoplay, “The Secret Garden” and “Puppy Love,” enhanced her vogue.

Lila Lee, Star

It is an indisputable fact that youth, beauty, personal charm and magnetism are powerful assets in the struggle of a screen player for popularity. All of these attributes are possessed by Lila Lee to an astonishing degree. But in her case, they are reinforced by natural talents as actress, the whole forming an irresistible combination with the happiest results. Although she is the youngest screen star in the world, she is in her early twenties, Lila Lee has an extensive stage experience, most of her life having been spent before the footlights. Popular in vaudeville, she has created a furor as screen star, and numbers her clientele by thousands wherever motion pictures are shown.

Edith Kennedy, Author and Scenarioist

Edith Kennedy is a playwright with few, if any, superiors in her field. She has done much successful work in the past and in “Rustling a Bride” her creative talents manifest themselves in a most attractive form.

A Dramatic Story

Discovering a school book upon the fly leaf of which is written the inscription, “the prettiest girl in school” and to which is signed the name and address of Emily, Nick McCredie, a cowboy, tells his pals that it would be an excellent joke to write the girl and send along a photograph of Pen Walton, the handsomest man of the outfit. This is accordingly done, but Nick signs his own name to the communication. When Emily, a whip of a girl who lives with her aged grandmother and who has no girl companions, receives the letter and photograph, she sends a reply. Her grandmother dies suddenly, leaving the girl with a farm on her hands. An old man, Ezry, covets the farm and proposes marriage to Emily. She writes of her troubles to Nick who urges her to come to Coyote Junction and marry him. So Emily packs up and goes to the Junction. Meanwhile Nick discovers Walton stealing horses and he pleads with Nick not to expose him, which the latter agrees to do on condition that Walton go straight, which he promised. Nick meets Emily at the station and tells her he is “Mr. Andy” and that Nick had sent him to meet her. She seems disappointed, for Nick has instantly won her. Walton, who hates Nick, fakes evidence which incriminates Nick as a horse thief and the cowboys go in search of him. Walton goes out and holds up the stage on which Emily is proceeding to the ranch, after he makes Emily his prisoner and takes her to a deserted shack in the desert where he has corralled several stolen horses. Emily makes her escape, turns the horses loose and reaches the ranch, arriving there just in time to save Nick from lynching at the hands of the cowboys. Ezra, who has pursued Emily to the Junction arrives as she and Nick are being married.

Irvin Willat, Director

Irvin Willat, who directed Lila Lee in “Rustling a Bride,” is one of the ablest and best known men in his field. He has directed many picture successes notably “The False Faces” and his latest effort reflects much credit upon his ability.

Henry Kotani, Cameraman

Henry Kotani, a Japanese photographer of exceptional skill, who has photographed many Paramount pictures, was the man behind the lens when the scenes of “Rustling a Bride” were shot. His photography at all times is admirable.

Splendid Support

Lila Lee is supported by an excellent company of players in this picture. Monte Blue is her leading man. Other notables in the cast include L. J. Shumway, Manuel Ojeda, Ruby LaFayette, Guy Oliver, Alice Knowland and Jim Farley.
Your Exchange has ten stock heads of Lila Lee (in electro or mat form) that are suitable for use with any Lila Lee picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8891, illustrated on page 2 of the 'Rustling a Bride' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
WHILE Lila Lee and her company of players under the direction of Irvin Willat were in Arizona filming scenes for her new Paramount picture, "Rustling a Bride," life with them wasn't a bed of roses. They were subjected to some of the hardships that accompany life on the desert. Although one of the experiences which Miss Lee recounts placed them in a serious predicament, it is not without its humor.

"We had gone to a location far into the desert," said Miss Lee, in describing her adventure, "where there was an old deserted adobe shack. The shack was near a sort of oasis called a 'dry wash.' There was apparently no water there, but in digging down five or six feet we struck water in this ancient river bed, and it surely did taste good, too—so cold and pure—and right in the middle of the desert. A little further down the wash there was a sort of hollow where stood a pool of stagnant water, protected from the sun by the shade of some large Cottonwood trees.

"As it would have been impossible to reach this point by automobile, on account of the deep sandy road, we were compelled to use horses for the purpose of transportation. One of the teams was made up of two horses; the other of one horse and a mule. And the mule's name was 'Maud.' It was about forty miles across the desert from this spot to the nearest town.

"It was necessary to stay over until the next day to finish the required scenes. Towards night, Maud and the horses were hobbled and left to partake of what vegetation they could find in the vicinity of the stagnant pool.

"There are still lots of wild horses in Arizona and during the day we had noticed a whole herd of them come down to that pool to drink.

"The next day we finished 'shooting' the scenes about noon and began to make ready to return to the town, forty miles away. But when they went to look for the horses and Maud, they were nowhere to be seen. A broken hobble found near the pool proved what we had feared to believe. Our animals had broken their hobbles and escaped. But why had they wandered away?

"We spent the rest of the day wondering how we could get out of this fix. But we could arrive at only two avenues of escape and they were more or less a chance. We were stranded far in the interior of a vast expanse of desert and the nearest town was forty miles away. The water would last probably indefinitely, but how about the food? Our two chances were to either wait for some passing expedition, in which we were likely to be disapprovingly, or to fill up our canteens and start 'footing it.'

"Along towards dusk we were startled by a large cloud of dust which loomed up in the distance and gradually approached us. It looked like an approaching sandstorm but seemed to travel too slowly for that. Then I remembered that we had seen that same sight the day before when that herd of wild horses had come to water. They were on their way back for another drink.

"As they drew nearer we could see they had a leader—a long-eared animal which held its head higher than any of the rest and travelled some distance ahead of the main body. But soon we discovered that its wasn't a horse, but a mule—Ye Gods! It was old Maud herself, as wild as the wildest horse in the herd, and she had even elected herself to lead them!

"In a short time one of the men had put some oats in the corral. After the herd had drunk their fill, Maud and our other three horses bravely ventured into the corral to get those oats. The rest of the herd were shy and stayed back. We quickly closed the corral gate and trapped our elusive steeds. The herd started back across the desert and soon disappeared.

"Old Maud first snorted around and seemed to very haughtily disapprove of what we had done, then she gradually calmed down and looked longingly after the herd. She seemed to realize that she had lost her precious freedom."
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

Your Exchange has ten stock heads of Lila Lee (in electro or mat form) that are suitable for use with any Lila Lee picture.

LILA LEE
"Rustling A Bride"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8897, illustrated on page 4 of the 'Rustling a Bride' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
CAST AND STORY OF “RUSTLING A BRIDE”
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Lila Lee’s Latest Photoplay
A PARAMOUNT PICTURE

Beautiful Lila Lee’s Latest Paramount Photoplay Provides Her With Best Role of Her Screen Career

Dainty Star is a Little Western Girl Whose Love Romance is Shaped by Destiny! Among Cowboys and Horse Thieves in a Desert

Nick McCredie, a cowboy, who works on a desert ranch, while helping his fellow ranch hands to open up some boxes belonging to the new school mistress, discovers a book on the fly leaf of which are written the words, “The prettiest girl in school,” and also the name of the girl.

Nick and his pals think it would be a great joke to write to the girl and send along a picture of Pen Walton, who is one of the handsomest men in the outfit. Accordingly, Nick writes the letter and encloses Walton’s picture, but signs his own name.

Emily is a lonely little girl who lives with her aged grandmother and had no youthful companions. So it gives her much pleasure to receive the letter and she immediately answers it and places full confidence in her new friend.

Several horses have been stolen from the ranch and not long afterward, Nick, while riding home from Coyote Junction, runs across Walton and a Mexican in the act of stealing two horses belonging to the ranch. Nick stops them and is furious when he recognizes Walton as the thief. Walton pleads for him not to tell, if only for the sake of their good friendship. Nick promises not to divulge his guilt if Walton will promise to go straight in the future, which Walton does.

The picture he had sent her but was just “an ornery lookin’ cuss like him.” The girl makes it very plain that she would be decidedly disappointed in such an event, whereupon Nick loses his nerve, puts the girl on the stage and starts home alone.

While this is going on, Walton, who hates Nick because he has made it impossible for him to continue his horse thieving, fakes circumstantial evidence which incriminates Nick as a horse thief. The boys believe his story and start out in search of Nick.

Walton feels hilarious over the success of this venture and holds up the stage. He captures Emily and takes her to a deserted shack in the desert where he has corralled several stolen horses. Emily allows all the horses but one to escape from the corral, then mounts the one remaining horse and heads straight for the ranch.

Meanwhile, the boys have caught Nick and are about to lynch him. Emily’s arrival is just in time to save Nick and her story changes the course of events.

Ezra, finding part of a burned envelope from Nick as a clue to Emily’s whereabouts, follows her and arrives at Coyote Junction just in time to be present at the wedding of Nick and Emily. His disgust is only increased when the romantic elderly school mistress looks coyly down at him. Emily has learned that a man’s worth isn’t decided by the contour of his face.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

LILA LEE in "Rustling A Bride"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8890, illustrated on page 6 of the 'Rustling A Bride' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Lila Lee (in electro or mat form) that are suitable for use with any Lila Lee picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8892, illustrated on page 6 of the 'Rustling A Bride' press book." Specify whether you want an electro or a mat.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewhithe the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

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| AFTERT finishing four pictures with hardly a moment of rest between them, Lila Lee had begun to think life as a motion picture actress was all work and no play. After the fourth picture, however, she took a trip to New York, had a lovely time and then returned more than anxious to get back to work. Two or three times she was all ready to start and some unexpected event would hold her up. This time she began to think that she would never get to work again and she now craved to be before the camera again as much as she had hitherto longed for a vacation. After starting "Rustling a Bride," however, she was very happy and decided she had much rather be at work all the time as her long rest completely cured her of the vacation fever. * * * Monte Blue, well-known leading man, who has been placed under contract by Famous Players-Lasky Corporation, plays the leading male role in support of Lila Lee in "Rustling a Bride," a new Paramount picture. Mr. Blue will be recalled for his excellent work in "Pettigrew's Girl," a recent Paramount picture starring Ethel Clayton. * * * Irwin Willat, who directed Lila Lee in "Rustling a Bride," besides being one of the most able directors in the country, is also a master of the camera. Mr. Willat started his career as a cameraman and while in that branch of motion picture work devised many new and original ideas and tricks that have since been used throughout the industry. This knowledge is of great value to him in his work as a director, for besides getting the best results out of his players and his story, he can also supervise the mechanical work of his cameraman and thus insure in each of his pictures an artistic triumph. He also directed "The False Faces," produced as a Paramount-Arcaft Special by Thomas H. Ince. * * * Bill Hart has turned author, having written a scenario in collaboration with Lambert Hillyer, which he will use as an Arcaft vehicle for himself. THER cabaret custom seems to be a popular one in Japan, which is rapidly yielding to Western politics, business, customs and the League of Nations. Burton Holmes, in a recent Paramount Travelogue introduces to the American people via the screen a Japanese ladies' orchestra, which seems to be the popular agency for the dispensing of the music of these cabarets, although Mr. Holmes gives assurance that the Travelogue patron is lucky that he cannot hear it. All music lovers will find it highly interesting to study the queer instruments and the methods of playing them. Japanese dances, while very unusual—the expression of the dancer's feet being a necessary element of the art—are a joy to the eye, and the forgotten art of courtesy also plays an important part in the education of the public entertainers of Japan. Every cabaret must have a lovely landscape garden for the games of the guests and the geisha—veritable little human butterflies. * * * Appreciation of the excellence of the Paramount-Arcaft Special, "Little Women," is expressed in many letters received from day to day at the office of the Famous Players-Lasky Corporation. The following from Miss M. P. Pascal, of 114 West 86th Street, New York City, is an example:

Famous Players-Lasky Corp., 485 Fifth Avenue, New York City,
Sirs:

Recently I visited the Adelphi Theatre at 89th Street and Broadway, and saw the motion picture, "Little Women," which considered a wonderful success.

Such clean plays cannot fail in doing good, and I for one am glad that more of that stamp are constantly being introduced.

The above-mentioned play drew a full house of refined people on the evening of its opening.

Keep on! Give us more and more such plays, for the benefit of young and old.

Yours truly,
(Miss) M. P. Pascal

MACK SENNETT'S comedy meragerie has a new recruit. He is a little white bulldog with a caved-in map, something like that of the new German frontiers. He has a funny little tail that insists upon wagging him, and his middle name is Mike. The first day Mike—he is called by his middle name exclusively, inasmuch as nobody knows his first or last name—was on the lot, he had chased every cat in the place up on the roof; had a fight with the pelican, and half drowned himself in the tank. Then he found a smooth round can which excited his indignation because he could not be induced to get his teeth around it. Growling furiously he dove through two pieces of scenery after it and finally wound up the chase by upsetting a camera and a cameraman in the middle of a scene. Altogether, Mike may be said to have impressed himself upon the motion picture industry. * * * What is said to be one of the most novel mechanical sets ever built was constructed recently at the new Thomas H. Ince Paramount studio for use in a Paramount picture starring Enid Bennett. The set is described as a scene in an old chapel room in a Southern residence. At one end of the room is a massive organ. When a certain key or combination of keys on the organ is touched the organ swings on a pivot disclosing a secret stairway and a corridor that leads to a tomb. The construction of the organ so it would swing properly is considered a mechanical triumph for the small army of carpenters and mechanics required for the work. * * *

Lila Lee's fifth picture since starting her contract with Paramount is "Rustling a Bride," and it is one of her best. Her productions in the order of their release are "The Cruise of the Make-Believes," "Such a Little Pirate," "The Secret Garden," "Puppy Love," and "Rustling a Bride." Miss Lee, by her excellent work in these pictures is fast becoming one of the most popular stars of today.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8898" on page 8 of the 'Rustling a Bride' press book. Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Lila Lee (in electro or mat form) that are suitable for use with any Lila Lee picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8896" illustrated on page 8 of the 'Rustling a Bride' press book. Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8895" illustrated on page 8 of the 'Rustling a Bride' press book. Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
His Face Was Kind But—

He thought discretion lay in sending her a photograph of his good-looking friend!

So far, so good! But by the time the lady arrived the good-looking friend had developed a habit of stealing horses and holding up stages and even went so far as to try to steal—

Anyway, Nick was so badly out of luck that your funny-bone will be tickled when you see “Rustling a Bride”.

She Was Lonely, His Picture Looked Good And—

When he sent her a picture of his best friend, telling her that it was his own, he never thought of it as anything but a joke.

Then she wrote, saying how lonely she was, and he felt sorry for her and asked her to come to him, thinking he could explain away his “joke”.

But when the man of the picture held her up and imprisoned her—
And when she escaped to find the author of the joke about to take a little journey at the end of a rope—

Complicated fix to be in, isn’t it! You bet! Worth going miles to see, this Lila Lee Picture is!
She First Saw Her Fiance With A Rope Around His Neck—

A congenial crowd was about to send him on a little party where there would be flowers—flowers that he wouldn't smell.

Had she taken him at his real face value she'd have let him swing.

But she took him at the value of the picture he sent her and she stepped in just in time.

Would you have done it if you had been Emily? After you had been fooled as she was? We wonder! Come to see and answer, "Would you?"
"RUSTLING A BRIDE" CHARMING PICTURE FOR SWEET LILA LEE

Dainty Paramount Star Has Most Delightful Role in New Photoplay

A CHARMING story and a highly interesting role has been provided for Lila Lee in "Rustling a Bride," her next Paramount picture which will be presented at the............Theatre next...........

In this production, Miss Lee plays the role of a typical Western girl who receives a letter from a cowboy, Nick McCredie, who has accidentally found her name on the fly leaf of a school book. Living alone with her grandmother and not having any youthful companions, the letter is a godsend in the eyes of the girl, whose character name is Emily.

Her grandmother dies, leaving her the farm. An elderly neighbor named Ezry, with his eye on the farm, proposes marriage to the girl. She writes to Nick for his advice and he suggests that she come out and marry him. The girl is delighted, packs up and leaves for Coyote Junction.

But when Nick had first written her he had enclosed not his own picture but that of Pen Walton, one of his fellow cowboys, who is much handsomer than he. So when Nick meets her at the train he tells her Nick has sent him to meet her. This provokes interesting complications, but after a series of thrilling episodes, Emily and Nick are happily mated.

Miss Lee is admirably supported in this picture, Monte Blue being her leading man. The story was written by Edith Kennedy and the picture directed by Irvin Willat.

"RUSTLING A BRIDE" PROVES MAN'S BEAUTY IS ONLY SKIN DEEP!

Theme of Lila Lee's New Picture Provides Fine Role for Beautiful Star

That old saying, "Beauty is only skin deep," is generally supposed to refer to the feminine sex, but in Lila Lee's new Paramount picture "Rustling a Bride," which will be shown at the............theatre next...........it is demonstrated that that rule may also apply to man.

Emily, a little western girl, has been corresponding with Nick McCredie, a cowboy. But when Nick first writes to her he encloses not his own picture, but that of a handsome cowboy friend and left it to the girl's imagination as to whether the photograph was his own.

When the girl's grandmother dies she goes to Coyote Junction, taking the photo with her. Nick meets her under a fictitious name and seeing that she loves the man of the photograph, puts her on the stage and starts home alone.

But Walton, who is the subject of the photograph now holds a bitter hatred for Nick, who has caught him stealing horses. Walton concocts a story about Nick stealing horses, substantiates it with faked evidence and presents it to the boys, who go in search of Nick as a horse thief. Walton takes Emily to a deserted shack and gets drunk. She escapes on a stolen horse and she arrives at the ranch just in time to save Nick from being lynched. She weds Nick, and Ezry, following her, arrives too late.

The support includes Monte Blue L. J. Shumway, Guy Oliver and others.

"RUSTLING A BRIDE" PROVIDES LILA LEE WITH DRAMATIC ROLE

Star a Western Girl Who Saves Sweetheart From Lynching as Horse Thief

HOW a little western girl exposes the real miscreants in a horse-stealing scheme and saves an innocent cowboy from being lynched is realistically depicted in Lila Lee's latest Paramount picture "Rustling a Bride," which will be shown at the............theatre next...........

Emily, the character portrayed by the star, goes to Coyote Junction to be married to Nick McCredie, who has been corresponding with her by mail. But Nick in his first letter to the girl has sent her instead of his own photograph, that of a friend, Pen Walton, and when he meets her at the train, doesn't tell her who he is but puts her on the stage and starts home alone, determined to clear the matter up with her after she arrives at the ranch.

Pen Walton, who is horse thief, hates Nick and he contrives to convince the other cowboys that Nick has stolen a horse and they go in search of him. Walton holds up the stage, captures the girl and takes her to an old deserted shack where he has several stolen horses, and after an exciting experience the girl escapes. She arrives at the ranch just in time to save Nick from being lynched by the boys. When Nick tells her who he is and she realizes that the man whose photograph she has is the one from whom she just escaped, she readily agrees to marry Nick.

The cast includes Monte Blue, L. J. Shumway, Manuel Ojeda, Ruby LaFayette, Guy Oliver and Alice Knowland.
MONTE BLUE IDEAL AS LEADING PLAYER

Actor Plays Opposite Lila Lee in "Rustling a Bride"

TOO much can hardly be said in favor of Monte Blue as a leading man. His recent work opposite Ethel Clayton in "Petit grew's Girl" was one of the best opportunities he has had, and proved him not only talented, but possessed of great personal magnetism. He is cast opposite Lila Lee in "Rustling a Bride," her new Paramount picture which will be shown at the...... theatre next......... Mr. Blue interprets a big, good natured cowboy with a skill that amounts to genius.

Mr. Blue is an expert actor, but he has led a varied career in other fields of endeavor as well. He's served in the United States Navy and is, generally speaking, a man of experience and high ideals.

In his present picture portrayal, the character of a puncher is made lifelike because he knows the character, knows the west and knows how to dress and look as well as act the part.

The real cowboy is vastly different from the stage cowboy. He is human, full of fun, daring and original. And that's the kind of a puncher Monte Blue depicts in "Rustling a Bride" with Lila Lee as the attractive little star.

Realistic Settings

REALISTIC settings and atmosphere are features of "Rustling a Bride" a new Paramount picture starring Lila Lee which is attracting large audiences to the...... theatre this week. The Company spent several days in Arizona getting scenes for the pictures. An excellent company supports the star.

DOB GUARDS SHACK;
LILA LEE'S PET NOW

Star Makes Find During Filming of "Rustling a Bride"

WHILE on location in Arizona getting scenes for "Rustling a Bride," a new Paramount picture, starring Lila Lee which will be shown at the...... theatre next......... Lila Lee found a half-starved dog guarding to his last breath an old deserted adobe shack.

Judging from the looks of the place, the tenants had packed up and left weeks before and the dog had remained at his post of duty guarding his master's premises until death should end his vigil. His loyalty was rewarded by Miss Lee, who fed him bountifully and brought him back to Los Angeles with her. He is devoted to his new mistress and is constantly at her side.

Miss Lee has a charming part in her new picture, the story of which is dramatic and thrilling. Monte Blue heads a capable supporting cast. The story was written by Edith Kennedy and the picture directed by Irvin Willat.

Talented Scenarist

EDITH KENNEDY, well known scenarist, wrote the original story upon which is on view at the...... theatre this week, was based. She has produced a lively story which abound with interest and good, healthy humor, and which is relished by each succeeding audience. Miss Kennedy is reputed as one of the leading scenario writers of the day and has written many of the scripts upon which Paramount pictures have been built.

LILA LEE SEEN IN A DIFFERENT ROLE

Star is Excellently Cast in "Rustling a Bride"

LILA LEE, diminutive Paramount star, has an entirely different role from that of her preceding pictures in her latest picture "Rustling a Bride" which will be displayed at the...... theatre on...... next.

Although the public has only seen four of her pictures, she is already one of the most popular stars in the profession. In this, her latest production, Miss Lee portrays the role of a little girl of the West—a typical outdoor girl who is as much at home in a saddle as the modern society belle is in a limousine.

Miss Lee is an expert horsewoman and pronounces this picture one of the most enjoyable she has yet made. Her work in this characterization is excellent and it doubtless will outrank all her other efforts.

An excellent story and the most realistic atmosphere and settings have been provided to make this picture one of the best the star has yet appeared in. Monte Blue is her leading man.

Well Balanced Support

A WELL-BALANCED AND very capable cast supports Miss Lee in "Rustling a Bride" which is the bill at the...... theatre this week. Playing the leading male role is Monte Blue, who is well known as one of the best of leading men. In this picture he plays the part of a big honest good-hearted cowboy and is admirably suited to the part. L. J. Shumway also performs with unusual skill in the part of the heavy. Manuel Ojeda, Ruby Lafayette, Guy Oliver and Alice Knowland, play important parts.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

---

Keeping 'em Down on the Farm

YES, indeed, Lila Lee has a little farm of her own not far from the Lasky studios at Hollywood, where she makes her Paramount pictures. And as to the question, "How are you going to keep 'em down on the farm?" why, if it's turkeys you mean, Lila says, "It's easy to keep 'em if you keep 'em right." Even a turk must be kept in food and chicken feed, and Lila treats 'em like members of the family. Some of the Mussulmen were impressed into service and appear in Lila's latest film, "Rustling a Bride."

---

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY! IT IS FREE!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF “RUSTLING A BRIDE”
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET ........................................ 10 cents each
Three SHEETS ..................................... 30 cents each
Six SHEETS ....................................... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star’s head and four scenes ........................................ 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10 black & white, 8 in set .......... 60 cents
11x14 Sepia, 8 in set ....... per set 60 cents
22x28 Sepia, scene or star .......... 40 cents
22x28 Colored female star .......... 60 cents
22x28 Black & White star ........... 75 cents
8x10 photo. of star, can be used for all other productions of this same star .................. each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1 column cuts .................. 15 cents each
Three 2-column cuts .......... 25 cents each
Two 3-column cuts .......... 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star’s production. They are in three sizes:
One column .................................. 25 cents each
Two column .................................... 40 cents each
Three column .................................. 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
Three-column layout cut ............... 15 cents each
One-column layout cut .................. 25 cents each
Two-column layout cut .................. 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date .................................................. 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cut of the stars on hand; they come in both coarse and fine screen ....................... 15 cents each
Also line drawings ...................... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers .............................. $3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Rustling a Bride”

Dear Miss Robertson:

Lila Lee's latest Paramount picture is called "Rustling a Bride."

It's a wonderful vehicle for this newest and most charming of screen stars.

All about hearts and horsethieves and—happiness. A new triangle as far as screen triangles go, and a mighty interesting one.

Lila is "the prettiest girl in the school," you see. Of course, cowboys are too busy to go to school, but this one hears all about her.

He goes to school, too. Correspondence school. That is, he writes her. And she answers.

And Uncle Sam fosters a romance via the mails.

Considerable romance, too! Don't you want to be in at the finish—and the beginning, too?

You can easily enough. The picture will be shown here from.............next for........days.

Yours cordially,

Manager.

POST CARDS ON “RUSTLING A BRIDE”
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Robertson:

Lila Lee's latest Paramount picture, "Rustling a Bride," comes here ...........for a run of .......days.

It's like the other Lila Lee pictures--every one better than the previous ones.

yours sincerely,

Manager.

Dear Miss Robertson:

Lila Lee's latest Paramount vehicle, "Rustling a Bride," comes here to-day for a run of .......days.

It's a fascinating story of hearts and horsethieves, an interesting combination.

yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
How will you advertise

Lila Lee

in

"Rustling a Bride"

Big!

But How?

Posters

1 sheets—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—every show
# Two-Reel Comedies To Make Your Program 100% Efficient

## Paramount-Mack Sennett Comedies

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## Paramount-ArBUckle Comedies

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## Paramount-Drew Comedies

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## Paramount-Flagg Comedies

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Helps That Really Help You To Put Over

L I L A L E E

IN

"THE HEART OF YOUTH"

By Beulah Marie Dix

Directed by Robert G. Vignola

A Paramount Picture

SPECIAL FEATURES OF THIS BOOK

- A Special Story That Is Sure To Pack Them In On The Day Of Opening
- A Startling 3-Column Advertising Cut
- A Particularly Good Poster

The contents of this book are copyrighted by FAMOUS PLAYERS-LASKY CORPORATION
Handling of Mats Explained by Expert

William Brogan of American Press Association
Tells How to Eliminate Difficulties in Casting.

(Show This to Your Local Printers)

Who is going to be the next President of the United States? How old is Ann? And—

How do you make mats work?

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for the advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn't an attempt at a joke either!

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, "blow up"; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast—and blisters will be raised on the surface.

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.
Facts of Value Regarding Lila Lee and Her Latest Paramount Picture, "The Heart of Youth"

A YOUNG actress of demonstrated powers, dainty Lila Lee, the famous Paramount star, is one of the most popular of screen players in the country. Although in the stellar ranks little more than a year, Miss Lee is recognized as a drawing card of exceptional force, and exhibitors have found such vehicles as "A Daughter of the Wolf," "Rustling a Bride" and "Rose o' the River," in which she was seen to fine advantage, unusually effective money getters. Her latest photoplay, "The Heart of Youth," is a splendid picture which affords her a strong role, and it seems certain that it will duplicate, if it does not surpass, the success of its predecessors.

Lila Lee, Dainty Star

LILA LEE's talents as an actress enable her to portray with artistic results any role for which she is cast. Her beauty, magnetism, youth and winsomeness have made her especially prominent as one of the screen's foremost portrayals of sweet innocent girlhood characterizations. In "The Heart of Youth," written especially for her by Beulah Marie Dix, she has a charming role, that of a girl of the mountains, and which, although it is vastly different in conception and treatment, is reminiscent of the part she played in "A Daughter of the Wolf." It is as full of action as an egg is of meat, and has all those qualities of entertainment and appeal which are essential to the artistic and financial success of screen productions of the better class.

Beulah Marie Dix, Author

BEULAH MARIE DIX, is one of the most prolific writers in the profession. The story upon which "The Heart of Youth" was based was written especially for Miss Lee, and she also wrote the continuity. Some of her recent accomplishments are the adaptation of "Secret Service," and a picturization of "The Woman Thou Gavest Me," and "In Mizzoua," a forthcoming Paramount-Artcraft picture starring Robert Warwick.

Robert G. Vignola, Director

ROBERT G. VIGNOLA is one of the pioneers of the motion picture profession, and he has won fame as one of the best known and most talented of film directors, who has produced many notable successes for the silver sheet. Recently he directed Vivian Martin in Paramount-Artcraft pictures.

An Excellent Story

OS WHIPPLE and his family, including Josephine Darchat, a young grand-daughter, are in a feud with Calvin Prendergast, a wealthy city man, who, with his family, occupies a camp every summer at the foot of the mountain. Whipple lives up on the mountain side. Russ Prendergast, in spite of the eminence of the families, falls in love with Josephine but Evie, a cousin of Russ, jealously puts a hair switch, an old pair of stockings, and a note written by Russ, in a tree used by the sweethearts as a communicating post, substituting this trash for the wild flowers which Russ had left there. Josephine runs to the Spring, the bone of contention between the two families, and destroys a dam which holds back the water. The camp's water supply thus dries up. The Prendergast faction, aided by strikebreakers from the city, attack the Spring, which the Whipple family, aided by neighbors, defend. The Prendergast cook and children make a side attack on the Spring which Josephine defends with a shot-gun. The cook finds her switch near the Spring and accuses the children of stealing it. They confess why Evie wanted the switch and Russ is thus exonerrated. The cook pursues the two kids, one falls in the deep lake and Josephine dives in after him, but is unable to bring him to shore. The families, hearing of this stop their fighting and come to the scene. Meantime, Russ has rescued Josephine and the Prendergast youngsters. Sobered by the narrow escape of their youngsters, the two men repent and shake hands. The Prendergast kids produce the old Whipple cat unharmed and everything ends happily.

Strong Support

A LARGE cast has been provided for this production. Tom Forman is leading man. Charles Ogle and Guy Oliver have the leading character roles. Others in character parts are Fanny Midgley, Lydia Knott, Sylvia Ashton, Robert Brower and Ed. Alexander. Many notable juvenile players are also in the cast. They include Lewis Sargent, Buster Irving, Gertrude Short and Cameron Coffey.
Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspaper

How To Order These Cuts

Tell your Famous Players-Lasky Exchange that you want production cuts Nos. (indicating numbers on this and three following left-hand pages) in "The Heart of Youth" Press Book. Be sure to say whether you desire mats or electros.

LILA LEE in "The Heart of Youth" Paramount Picture

LILA LEE in "The Heart of Youth" Paramount Picture
LILA LEE who will soon be seen here in “The Heart of Youth,” her latest Paramount picture is just the simple, unaffected, unspoiled, little miss that her pictures make her out to be, only more so. Furthermore, she is quite as keen and clever as a girl barely sixteen years old might be expected to be who could do what Lila Lee has done. It will be remembered that in May, 1918 Lila Lee was translated bodily to the firmament like Elijah of old. Set down among the older stars, a total stranger to motion picture devotees, she scored a complete success in her first picture, repeated the success in her second picture, obliged with an encore in her third, and did it again in all that followed.

The moral of all this is that the girl who can do such things ought to be an entertaining talker. She is. She not only talks well, but she is observant and has ideas, which are not always associated with talk, you know. One of her ideas is that there is no place like home, meaning New York City. To be sure, she has a pretty cottage in Los Angeles with Japanese servants and a companion; still—

The time required to make four pictures represents the length of time it is possible for Miss Lee to stay away from New York. The moment the weary camera man folded his tripod and silently stole away after finishing that fourth picture Miss Lee started for the Metropolis to make sure that the old island hadn’t floated out to sea during her absence. Not that she doesn’t like California; oh, dear no! “Of course I had been in California before,” said Miss Lee as she snuggled down into an armchair in an apartment overlooking Central Park. “In fact, I have played in every State in the Union and all the Provinces of Canada, and in most of them a number of times; but these professional visits were necessarily hurried. It is a very different thing to go to a new place and stay until you feel privileged to call it by its first name.

“Los Angeles is such a beautiful place when you get to know it. I never tired of admiring the miles and miles of splendid homes and the truly wonderful luxuriance of flowers. I never thought there could be so many flowers in the world as there are in Los Angeles. And then there is the matchless climate, the brilliant sunshine, the ozone-laden air. Californians say anything will grow in that climate, and I believe them. I know I grew—grew two inches in four months. Just think! Two inches in four months! If I were to keep growing at that rate I should be taller in the course of time than anybody who was not as tall as I.

“The change in my habits of living was great. Stage folk, you know, are necessarily up late and of course sleep late o’ mornings. When I changed to motion pictures I was told to report at the studio at half past eight in the morning. That meant getting up at seven o’clock—something I had never done in my life. But we laid everything out the evening before, gave particular instructions about breakfast, wound the alarm clock and went to bed very soon after the chickens did.

“My, but wasn’t there a scramble in the morning. I rose at the first call, dressed, ate breakfast, almost got arrested for speeding on the way to the studio and arrived on time to the very second. And then we had to wait four minutes for Mr. Melford, the director. I suppose I should have been temperamental and stormed at Mr. Melford, but he was so nice I forgot to begin until it was too late. Mr. Melford was so considerate that I always felt sorry I couldn’t do more for him. Whenever he thought we were tired, for example, he would stop and have some tea or lemonade or something brought in.

“Why, let me tell you how considerate Mr. Melford was. After doing my first scene I stepped behind a screen and waited for the applause. You see I had forgotten I was not on the stage; so when there wasn’t a sound from the front of the house I thought I had made an awful failure and began to cry. Mr. Melford saw me and understood. Without a word to me he had the stage hands and everybody else who was not working at the time gather in front of the set. When I finished the next scene they applauded so hard I am sure they must have hurt their hands.

“It was my turn to understand then. I tripped back on the set and acknowledged the applause with my very best stage bow. Then I laughed so hard I cried again. After that I felt perfectly at home before the camera—forgot it was there, in fact.

“I had heard so much about the terrible two-gun man, Mr. Hart, that I ran and hid the first time he came to the studio. But do you know he is such a kindly, mild mannered person that butter wouldn’t melt in his mouth; I am sure it wouldn’t. Two guns! If people really knew what an amiable man M. Hart was, a whole battery of seventy-fives would be no protection for him. And there was Mr. Reid. Did you ever see Wallace Reid? Oh, he’s the handsomest man! I think he’s a-do-rable! But, of course, he isn’t as wise as Mr. Ince. I do believe Mr. Ince knows everything.”
PRODUCTION CUTS, ACTUAL SIZE AND SCREEN, JUST AS THEY WILL APPEAR IN YOUR NEWSPAPER

YOUR Famous Players-Lasky Exchange also has ten stock cuts of Lila Lee, which are good for any Lee production.

IF you do not wish to use the lettering at the bottom of these production cuts, your printer can easily remove it and substitute any type matter which you desire.
Joe Hoffman Darchat lives with her grandfather, Os Whipple, and his family on a farm at the foot of the mountains. On a neighboring plot of ground is located the camp belonging to Calvin Prendergast, a wealthy man from the city who spends the summer there. There is a feud of long standing between the two families, resulting from the dispute over the possession of a spring. Hostilities have been brewing for several years.

In spite of this fact, Russ, son of Mr. Prendergast, is in love with Josephine and places some wild flowers for her in the trunk of an old tree, which the sweethearts have been using as a communicating post. Evie, Russ's cousin, jealously substitutes a switch of false hair and an old pair of stockings for the flowers. Josephine finds the trash and thinks Russ is trifling with her affections. A few days later she goes walking with her male cousin, and Russ, seeing in the stranger a rival, takes it for granted Josephine no longer cares for him.

The feud breaks out among the younger generation. Two of the Prendergast children steal the Whipple cat and tell Josephine they have thrown it down the well. In retaliation, Josephine breaks the dam which supplies water to the spring, the bone of contention between the two families. The Prendergast's water supply at once is dried up. Prendergast and Whipple both return from the city at about the same time and are enraged at what has been going on in their absence. The Prendergasts, aided by strikebreakers from the city, attack for possession of the spring, which the Whipples and their neighbors defend. The Prendergast cook and children make a special onslaught of their own, which Josephine repels with a shot gun.

Seeing her switch near the spring, the cook accuses the children of stealing it. They confess the reason Evie, Russ's cousin, wanted the switch, and a light dawns on Josephine, who is listening. The cook, enraged, chases the youngsters, and one slips and falls into the water. Josephine dives in after him, but is unable to bring him to shore. Russ hurries to the rescue and hauls in the girl and the child. That brings Russ and Josephine to a realization of their real love for each other.

In the meantime, the Prendergasts and the Whipples, sobered by the narrow escape their children have had from drowning, agree to forget and forgive, and the feud is ended when they shake hands.

Lila Lee Scores Hit In New Picture, "The Heart of Youth"
LILA LEE in "The Heart of Youth"

A Paramount Picture

USE as many of these cuts as you can with free publicity stories. In your newspapers, they are almost as good as advertisements.
Theatre stunt reports few in California.

Mr. Exhibitor:—On this page are just the kind of news items the motion picture editors of your local newspapers want and will print at any time. Send a column of this page to each of your two or more important newspapers. If you prefer, it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories
For Photoplay Editor
From Theatres

ERECTON of studios on New York sites is causing redoubled activity in the building of motion picture theatres on city real estate. Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation, said recently, "A general trend is in the value of theatres already built is expected, while new sites are increasing in demand."

Motion picture exhibitors realize that the prospective erection of general studios in and about New York, after the pattern of Los Angeles and Hollywood, will cause increased interest in photoplays," said Mr. Lasky. "Such activity will affect real estate. Many new theatres are being planned, in accordance with these prospects. In any city where production of motion pictures is carried on in a large way, patronage of theatres is increased many times. Real estate values boom in just the same ratio. New York is on its way to becoming a center for the motion picture industry. In addition to the home offices in the financial districts for administration, but in actual production. Leasing of studios already built is being carried on at a great rate. Such activity will mean a substantial forecast of what is to come."

A Hearne Special, driven by Lambert Hillyer, won first place in the Australian pursuit race at Ascot Speedway, Los Angeles, California, recently. News of the victory came from the famous offices in New York through a telegram from William S. Hart, the famous Western actor, who entered the car for the Actor’s Benefit Fund. The telegram read:

"Won first in Australian pursuit race, second in twenty-five mile, and third in studio race."

Lila Lee is again appearing in Cecil B. De Mille’s company in "Why Change Your Wife?" a new Paramount-Arca picture directed by Robert G. Vignola.

Marguerite Clark has made another Paramount-Arca picture at the Lasky studia in California. It is called "A Girl Named Mary" and was directed by Walter Edwards. Kathryn Williams plays one of the important parts. Wallace MacDonald is leading man.

Dorothy Dalton, noted Paramount-Arca star, suffered recently from nervous prostration at the Hotel Touraine in Boston, following her narrow escape from annihilation by a falling airplane. Lieutenant Mark C. Hogue, a stunt flier at Nantasket, drove his plane into the sea ten feet from where Miss Dalton stood on the beach, after a fall of 2,000 feet. Miss Dalton was on location for her new Paramount-Arca picture, "The White Rook" when the crash occurred, according to reports wired to the Famous Players-Lasky offices in New York. She waded out into the shallow water and offered first aid to the injured man. After she had seen Lieutenant Hogue, with his head cut open, carried safely to the administration building, Miss Dalton suddenly fainted.

"I saw an airplane in the distance and the pilot went to watch it," explained Miss Dalton. "The machine was maneuvering over the grandstand of a nearby park. It sped directly over our heads and then suddenly started to whirl down. I ran down the beach towards the point where the plane was headed. I didn’t get a chance to run far, however. The pilot struggling to right his machine, struck the water in front of me a few feet away."

Work on "The White Rook" began again as soon as Miss Dalton recovered from the nervous shock. She received many letters from witnesses of the accident who desired to testify to her courage in risking her life to aid the pilot.

Noah Beery, one of the screen’s most noted character actors, takes the part of "Buff" in "Everywoman," a new Famous Players-Lasky production with beautiful Violet Heming in the title role. Other important male roles are taken by Monte Blue, Tully Marshall, Raymond Hatton, Irving Cummings and Theodore Roberts.

Wallace Reid recently enjoyed an extended vacation. His first picture under his new five year contract with Famous Players-Lasky is "Hawthorne of the U. S. A.," under the direction of James Cruze.

Exclusive Stories
For Photoplay Editor
From Theatres

Winsome Vivian Martin went to her dressing room one day to prepare for her part in "This Official Fiancée," her latest Famous Players-Lasky starring vehicle. There her maid met her. "More pay!" was the demand.

"Glady," was Miss Martin’s reply, for this maid was a good maid and had been with her many months. "Less work!" was the second demand.

"W-e-l-1-1," hesitated Miss Martin. "Oh, I’m quitting anyway;" came the ultimatum.

Hearing signals of distress, Marguerite Clark and other film stars loaned their personal maids to the dazed Miss Martin, and a hurry-up call was sent forth for assistance in the form of a new maid. The latest word from the searching party was advice that "Miss Martin better not be so particular."

A tame cat—not the kind meant by the slang expression, but a real feline, leads to one of the most charming romances imaginable in "Captain Dieppe," a new Paramount-Arca picture with Major Robert Warwick, the soldier-actor, as star. Everybody knows the writings of Anthony Hope. He created the unforgettable "Prisoner of Zenda" and started a craze for pseudo-historical romance that swept the country a few years ago. "Captain Dieppe" was one of the best he ever wrote.

Violet Heming, noted beauty of the stage who is playing the name part in "Everywoman," made her first appearance as an actress eleven years ago, when she was called to this country from England to be a member of a children’s company presenting "Peter Pan." Though she is English born and raised, Miss Heming never has appeared on an English stage. She has gone to that country nearly every summer, but only for a rest. So she is essentially an American actress, by training and by choice. "Everywoman," a Famous Players-Lasky production, is one of the most lavish creations in the history of motion pictures and Miss Heming is ideally suited for the title role because of her great beauty and natural charm.
ORDER these production cuts by number, mentioning "The Heart of Youth" Press Book and indicating whether you wish mats or electros. Mats free, electros at cost of manufacture.

If you want other cuts of Lila Lee, your Famous Players-Lasky Exchange has ten styles.

The lettering on these cuts can easily be removed by your printer and such type substituted as you desire.
THE SELECTIVE BOOKING PLAN

By Adolph Zukor

President of the Famous Players-Lasky Corporation

Inauguration of New System Will Eliminate Complaints, Insure Better Picture Productions and Benefit Exhibitor, Star, Director and Producer.

For some time I have realized that the star series plan of distribution has been easy to attack and difficult to defend. It was a breeder of complaints from exhibitors, who felt that at times they were forced to show pictures they did not want, and from stars and allied producers who felt that sometimes their product was being used to help sell the products of others.

Many of these complaints have been utterly unfounded. Investigation has shown that in nearly every way the star series of booking has been fair to all concerned. But this method made it possible for agitators to poison the minds of stars, producers and exhibitors as to the policy of the Famous Players-Lasky Corporation.

For a long time I have been working out the Selective Booking Plan in an effort to devise a system of booking that cannot be criticized—a plan absolutely proof against attack—fair to every individual concerned in its operation from studio to screen.

The Famous Players-Lasky Corporation has been trying conscientiously to eliminate all criticism, and we have devoted our energies for the last year to finding ways and means to obtain for exhibitors only the pictures they want and make it possible for stars, producers and authors to get the greatest circulation for their product and the best returns, without any encumbrance whatsoever.

I feel confident that the Selective plan, which will be put in effect beginning September 1st, will eliminate all the evils of former plans once and for all time. Every individual picture will be put on its own merit to succeed or fail by its own drawing power—and by nothing else.

The Famous Players-Lasky Corporation wants to assure every exhibitor of the co-operation and honest intention on its part to produce only such pictures as will bring him success and profit and good will—pictures that will make it possible for him to receive from the public at all times an admission charge commensurate with their entertainment value. The public is demanding consistently fine productions and is ready to do its part if it gets value received for the price it pays.

This new plan is devised to reward properly every able effort of exhibitor, star, director and producer. It will be a tremendous incentive to every person who takes part in it.
Love or Hate—Which?

SHE was a daughter of the mountains—fed on the fierce hatred of a feud, taught that between her family and his there could be only war.

Then love came! Love between foes. Love bravely laughing at old men's enmities, even at the conflict that followed: a struggle that throbs with good red blood, with surprise and adventure, with the striving of man against man, woman against woman, the heart of youth against the bitterness of years, until one eventful day—

But come! A story of young love in springtime, with tears and smiles like the showers and sun of April.

SPECIAL ADDED ATTRACTION

“The Dentist”—A Paramount-Mack Sennett Comedy

EXHIBITORS!

BOOST “The Heart of Youth” with the advertising layouts on this and two following pages. Mats are free at your Famous Players-Lasky Exchange and electroats at cost of manufacture. The little cut on the left is fine for a running ad or for insertion in larger copy.
Have You a Little Feud in Your Home?

Did you ever have a neighbor who built a spite fence, killed your chickens, lay in wait for your dog with a shotgun? And when you were in fine fighting fettle, did Cupid ever butt in with an exasperating love affair, and drown your hymn of hate with a song of love?

No? Well, then you are due for a huge evening's entertainment when you see this charming screen story of love and feud in the mountains of Tennessee.

It will touch your heart with its tenderness and humor, warm your blood with its conflict and stirring adventure. Come!

(Extend Space for Other Attractions)
Advance Press Stories of The Heart of Youth
To Be Sent to the Newspapers Immediately Prior to and During the Display of Lila Lee's Latest Photoplay
A Paramount Picture

LILA LEE CENTER OF FEUD IN "THE HEART OF YOUTH"
Paramount Star Has Ideal Role in Delightful Screen Romance

IN "The Heart of Youth," the new Paramount picture starring Lila Lee, which is coming to the theatre next, the dainty favorite again appears in the type of role in which she has scored her greatest success in the past. The story, which was written by Beulah Marie Dix, who adapted "Secret Service" to the screen and is the authoress of many original picture 'scripts, is laid in a rural community in the mountains. Miss Lee is Josephine Darchat, who lives with her relatives, the Whipples. A feud starts with a city family, the Prendergasts, who occupy a summer camp nearby, over the ownership of a spring. Matters are complicated by the love affair between Russ Prendergast and Josephine, which is broken off when open hostilities start between the families. An unexpected accident turns out fortunately for the two lovers, who are reunited again, and peace is established between their elders as well.

Tom Forman, who will be remembered chiefly for his fine work as the soldier in "For Better, For Worse," is Lila Lee’s leading man and is well suited to the part of the young city chap. Others in the cast are Charles Ogle, Guy Oliver, Buster Irving, Lewis Sargent, Gertrude Short, and Sylvia Ashton. Robert G. Vignola, who directed Vivian Martin in "The Third Kiss" and several other Paramount-Artcraft successes, supervised the screening. "The Heart of Youth" is said to be a rural romance of the finest type, with Lila Lee as a spirited and capable heroine.

LILA LEE ADVANCES NOVEL SUGGESTION FOR KEEPING PEACE
"The Heart of Youth" Makes Star Acquainted With Powerful Fighter

LILA LEE, the charming Paramount motion picture star, has an effective substitute for the League of Nations to prevent future wars, which should be brought to the attention of Congress.

"As an attacking force that has trench mortars and machine guns beaten to a frazzle," said Miss Lee recently, "I recommend goats. A herd of them could start an unbeatable offensive!"

Miss Lee’s experience with the animals was secured while making her new Paramount photoplay, "The Heart of Youth," which will be the attraction at the theatre next. According to the story, two families are engaged in a feud over the possession of a well. Their adherents gather to fight it out, when one of them suddenly injects an ancient billy goat into the fray. The goat sails into the opposing party and lowers their morale to zero. He is left in undisputed possession of the field. This is one of the humorous incidents in the rural romance, which is said to provide Lila Lee with an ideal starring vehicle.

The leading man in "The Heart of Youth" is Tom Forman, who scored an emphatic success in Cecil B. De Mille’s "For Better, For Worse" and has lately been appearing in pictures with Robert Warwick, Charles Ogle, Guy Oliver, Sylvia Ashton, and Gertrude Short are also included in the capable supporting cast. The picture was directed by Robert G. Vignola, well known for his good work in Vivian Martin pictures.

LILA LEE PICTURE GIVES NOVEL TWIST TO POPULAR THEME
True Love Survives Family Feud in Comedy, "The Heart of Youth"

LILA LEE’S latest Paramount picture, "The Heart of Youth," which will be seen at the theatre next, gives a novel comedy twist to the theme first made popular by Shakespeare in his immortal "Romeo and Juliet." It is the Whipples and the Prendergasts, instead of the Montagues and Capulets, who are engaged in a family feud, and "Romeo" Prendergast and "Juliet" Whipple are the sweethearts. (Though in this case they have the more prosaic names of Russ and Josephine.) The picture has a delightful rural setting, the Whipples living on a farm on the mountainside and disputing the possession of a spring with the Prendergasts, a city family, who occupy a camp at the base of the hill. The love affair of Josephine and Russ progresses along a rocky road, hampered by numerous mischievous brothers and sisters.

Hostilities commence between the families over the spring with many ludicrous incidents, until a near-tragedy is averted when Josephine and a Prendergast kiddie are rescued in the nick of time by Russ. That straightens matters out and ends the fray. Tom Forman lends a sprightly youthful air to his role as Russ, while Charles Ogle, Guy Oliver, Gertrude Short, Sylvia Ashton, Lewis Sargent, and others are excellent in character parts. The original story is by Beulah Marie Dix, who, among other screen successes, wrote the scenario for Robert Warwick’s "Secret Service." Robert G. Vignola, one of the most experienced directors on the Paramount-Artcraft staff, supervised the filming of the picture.
Advertising Illustrations, Furnished as Electro or Mat

Jesse L. Lasky Presents

LILA LEE

"The Heart of Youth"
 Directed by Robert G. Vignola.

WHAT though their families were at war—a bitter mountain feud that gave no quarter? What had youth and love to do with old folks' hatreds?

More than they ever dreamed! For when the clans clashed in that fierce final struggle, then this boy and girl learned at what a cost youth sometimes has its way.

Was the victory worth the battle? See it! You'll say so!

EXTRA FEATURE
"A Sisterly Scheme"
Paramount-Drew Comedy

THEATRE

Jesse L. Lasky Presents

LILA LEE

"The Heart of Youth"
 Directed by Robert G. Vignola.

"Playing with Fire"
IN their romance of love and youth, what did they care for feuds? What though the Whipples and Prendergasts shot on sight and made the mountains ring with their songs of hate? Fie on their feud!

So said love. But when Cupid fanned the flames of hate that had smouldered for years, then the heart of youth thumped and pounded with adventure.

A picture filled with laughs and thrills, with the rugged strength of the hills and the charm of young love in spring-time. Come!

ADDED ATTRACTION
"THE DENTIST"
Paramount-Mack Sennett Comedy

THEATRE NAME
## NOTED JUVENILES IN "THE HEART OF YOUTH"

**Youthful Actors Support Lila Lee In New Picture**

Several talented juvenile actors take part in "The Heart of Youth," the new Paramount picture starring Lila Lee, which is coming to the theatre on ... It is essentially a screen romance of young folks and the countryside, and the action is spirited and entertaining throughout. Beulah Marie Dix, a well known screen artist, is the authoress. Appearing in an important role is fifteen-year-old Lewis Sargent, who has already made a name for himself as the hero of "Huckleberry Finn," a new Paramount-Artcraft picture. Cameron Coffey, also cast in a child part, is an excellent swimmer as well as actor and performs some notable aquatic feats during the course of the action. Among the "grown-ups," Tom Forman, the well known leading man, plays the part opposite Miss Lee, and Charles Ogle, Guy Oliver, Gertrude Short, and Sylvia Ashton are also included in the cast. Robert G. Vignola was the director.

**Fine Lila Lee Picture**

"Pussy in the well" starts all the trouble in Lila Lee's latest Paramount picture, "The Heart of Youth," which is to be shown at the theatre for days beginning ....... The charming star is pictured as a country maiden, whose love affair with a neighboring city youth is troubled by a feud which exists between their families over the possession of a well. A near-tragic accident unites the lovers and brings the family quarrel to a happy ending. Tom Forman is the leading man, and the photoplay is said to be a wholesome rural romance, brimming over with humor and high spirits. Robert G. Vignola was the director.

## TOM FORMAN IN NEW LILA LEE PICTURE

**Player Has Fine Role in "The Heart of Youth"**

Tom Forman, one of the most popular leading men on the screen, plays opposite Lila Lee in her latest Paramount picture, "The Heart of Youth," which will be on view at the theatre all next week. Mr. Forman will be especially remembered by screen lovers for his fine work in Cecil B. De Mille's production, "For Better, For Worse," in which he played the role of the soldier. He has recently been appearing with Robert Warwick in the Paramount-Artcraft picture, "Told in the Hills." Though extremely youthful, Mr. Forman has had several years of motion picture experience and impersonates Miss Lee's city sweetheart with considerable finesse. The story is about a family feud over the possession of a spring. A delightful romance runs through the plot, which is full of comedy turns and a startling twist at the end.

**Lila Lee Coming**

Lila Lee, who has been rapidly foraging to the front as a screen star, is coming to the theatre on in "The Heart of Youth," a new Paramount picture. She is said to give a spirited and pleasing performance as a country maiden, whose love affair with a city chap is mingled in a feud between their respective families over the possession of a spring. A cast of considerable merit supports the star, including the well known leading man, Tom Forman.

**Spirited Screen Romance**

Screen lovers will welcome the news that "The Heart of Youth," the latest Paramount photoplay starring Lila Lee, is coming to the theatre on. Tom Forman is the leading man in this rural screen romance.

## LILA LEE SETTLES OLD FAMILY FEUD

**"The Heart of Youth" Full Of Laughs and Romance**

Feuds between neighbors are fairly common and usually abound in ludicrous comedy, though the feudists frequently fail to see the joke. One of these "spite fence" quarrels forms the basis for Lila Lee's new Paramount picture, "The Heart of Youth," which is to be the attraction at the theatre next ....... A farmer and the city man on the adjoining plot have a standing argument over the title to a spring, which provides the latter with his water supply. Lila Lee is the pretty granddaughter of the farmer who complicates matters by falling in love with his enemy's son. However, their love affair finally settles up the quarrel, though not until after some exciting scenes that are brimming over with laughs and the high spirits of youth. Tom Forman is the leading man, and the picture was directed by Robert G. Vignola.

**Strong Character Support**

Charles Ogle and Guy Oliver, two well known motion picture character actors, play the roles of the feuding neighbors in Lila Lee's new Paramount photoplay, "The Heart of Youth," which is on view at the theatre this week. It is a splendid little romance of country life, with Miss Lee as the pretty maiden whose love affair finally establishes peace in the neighborhood.

**Lila Lee's Latest**

The attraction at the theatre this week is "The Heart of Youth," a new Paramount picture featuring dainty Lila Lee. A pretty country romance is woven into the central theme, which concerns a laughable feud between two neighbors.
Lila Lee in Scornful Pose

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

Send This Mat To Your Newspaper Today! It Is Free!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "THE HEART OF YOUTH"
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET .......... 10 cents each
Three SHEETS ....... 30 cents each
Six SHEETS .......... 60 cents each
Twenty-four SHEETS ....... $1.00 each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes...... 15 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10, black & white, 8 in set........... 60 cents
11x14, Colored, 8 in a set............. 1.00 each
22x28, Colored, scene of star............ 40 cents
22x28 Colored female star.............. 60 cents
22x28 Black & White star............... 75 cents
8x10 photo. of star, can be used for all other productions of this same star ............ each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts........ 15 cents each
Three 2-column cuts...... 25 cents each
Two 3-column cuts........ 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column ........... 25 cents each
Two column ............ 40 cents each
Three column .......... 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut........ 15 cents each
Two-column layout cut....... 25 cents each
Three-column layout cut..... 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date, four to a set........ 15 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen........ 15 cents each
Also line drawings........ 20 cents each

Paramount & Artcraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Artcraft

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

18
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Heart of Youth"

Dear Mrs. Mott:

Everybody, young or old, enjoys a story of youth and romance and the great outdoors.

Add to that the funniest neighborhood feud in the world and you have "The Heart of Youth", the new Paramount picture which is coming to the .... theatre on ....

Dainty Lila Lee is the star. She's the spirited country maiden—the sort of part she plays so well—and Tom Forman is the city chap. They're "friendly enemies" until a startling twist of fortune, that you have to see to appreciate, brings them together.

You're sure to enjoy it.

Cordially yours,

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

Post Cards on "The Heart of Youth"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

Dear Mrs. Mott:

You'll forget the H. C. of L. when you see Lila Lee in "The Heart of Youth", a new Paramount screen romance, crowded with laughs.

It's coming here .... for a .... day's run. You'll enjoy it.

Cordially yours,

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

Dear Mrs. Mott:

Lila Lee is coming here ..... in a Paramount Picture called "The Heart of Youth". It's a spirited screen romance, brimming over with humor.

Mayn't we expect you?

Cordially yours,

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

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
Make "The Heart of Youth" a Winner with These Accessories. Posters That Will Draw The Crowds—2 One-Sheets, 2 Three-Sheets and 1 Six-Sheet. Also a Slide to Stir Up Interest Among Your Patrons. Use Them All Plentiful and in Good Time.
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell’s Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First

Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife’s Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid’s Day Off
The Village Smithy
Reilly’s Wash Day
The Foolish Age
The Little Widow
When Love Is Blind
Trying to Get Along
Treating ’Em Rough
No Mother to Guide Him
Hearts and Flowers
Love’s False Faces

Among Those Present

Paramount-Aruckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West

The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love
A Desert Hero

Paramount-Drew Comedies

Romance And Rings
Once A Mason
The Amateur Liar

Squared
Harold, the Last of the Saxons
Bunkered

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B’Gosh
Perfectly Fiendish Flanagan, Or The Hart Of The Dreadful West
Welcome, Little Stranger

Impropaganda
One Every Minute
The Last Bottle
The “Con” in Economy
The Immovable Guest
Beresford of the Baboons
Oh Judge, How Could You?
HELPs that really help you to put over

LILA LEE

in

"A DAUGHTER OF THE WOLF"

By HUGH FENDEXTer Scenario by MARION FAIRFAX Directed by IRVIN WILLAT

A Paramount Picture

SPECIAL FEATURES OF THIS BOOK

□

A Special Story That Is Sure To Pack Them In On The Day Of Opening

□

A Startling 3-Column Advertising Cut

□

A Particularly Good Poster

The contents of this book are copyrighted by
QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him on that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown on page 1. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures"? A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. What do you mean by "for general purposes"? A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)
Pertinent Facts Regarding Lila Lee and Her Latest Paramount Picture, “A Daughter of the Wolf”

BEAUTIFUL, young, charming and talented, Lila Lee is rapidly assuming her place in the front ranks of motion picture stars. Miss Lee’s recent picture successes have contributed vastly to her screen fame and her starring vehicles invariably insure handsome box office returns.

Lila Lee, Star

LILA LEE, star in “A Daughter of the Wolf,” is rapidly becoming one of the best known and most admired stars in the screen firmament. This is her sixth picture and in each she has played a different kind of role and has proved equally capable in each characterization, however much it varied from the preceding one. All this is proof of remarkable versatility as an actress.

Miss Lee is still in her “teens” and her youth, beauty and vivacity immediately appeal to all who view her productions. In each new picture she has seemed to outdo her efforts in the former and her application to and love for her work is rewarded with a constantly increasing popularity. Her role in this picture is a unique one—she is a little daughter of the far north—a little motherless girl whose father, a smuggler of furs, is known as the “Wolf.” But one day Wolf takes his little daughter to the big city on one of his smuggling expeditions and there starts one of the most thrilling and romantic stories ever screened.

Hugh Pendexter, Author

HUGH PENDEXTER is author of the excellent story on which this production is based. Mr. Pendexter has written many good short stories and this one was particularly adaptable to the screen because it is filled with action, suspense and human interest.

Irvin Willat, Director

THE production was directed by Irvin Willat, one of the foremost masters of his art. Mr. Willat also directed Miss Lee in her most recent picture, “Rustling a Bride,” which was accorded great praise throughout the country.

Marion Fairfax, Scenarist

THE scenario for the production was written by Marion Fairfax, who has made an enviable success in her profession, both as a continuity writer and a creator of original stories for screen presentation. Miss Fairfax is one of the most prominent members of the scenario staff of the Famous Players-Lasky Corporation and her name on a scenario or story is a splendid guarantee of its merits.

A Dramatic Story

DELIGHT Ainsworth, the motherless daughter of “Wolf” Ainsworth, a fur smuggler, is taken by her father on his Spring expedition to the city. Heretofore she has never been out of the snow-bound regions of the Canadian forests.

In the city she meets Robert Draly, whose sweetheart has just left him for a man of more wealth, and who, in this despondent mood, finds in the company of Delight, a balm for his sorrow. He gradually comes to love her. One night, when they are to dine together, Robert is compelled to leave town suddenly, because of his father’s sudden death. He sends Delight a telegram telling her why he left. But she never gets the wire, for at this time, “Wolf” has apprehended the presence of a revenue officer who is on his trail and bundles up his daughter and leaves hurriedly for his refuge in the wilderness.

At the end of a year, Draly goes to the north country and searches for Delight. Roe “Wolf’s” partner in their smuggling traffic, is jealous of Draly and he suspects Draly of being associated with the revenue officers. The two men meet at Brasco’s Camp and both start for “Wolf’s” camp. As they proceed on their way a storm comes up and Roe leads Draly off the road, and forces him into a fight. Draly, knocks Roe out, but himself sustains a sprained ankle. He is unable to find his way out of the forest. Next morning, Delight finds Draly, injured and unconscious, and helps him to the shack. “Wolf” suspects him of being a “revenoor” and when an Indian arrives bringing Roe with him, Roe accuses Draly. The men are about to kill Draly when the revenue officers arrive. In the fight that follows, “Wolf” is killed and the other smugglers taken prisoner. Draly takes Delight away and they find happiness in the land of the Cherry Blossom.

Splendid Support

AN excellent supporting cast was selected for Lila Lee. Elliott Dexter essays the leading role. Clarence Geldart, Raymond Hatton, Minnie Provost, Dick Wayne, James Mason, Jack Herbert, Marcia Manon, James Neill, Clyde Benson, and Roy Diem are in the cast.
If you want to use any of the illustrations on this page tell your Exchange to send you “Production Cut No. (as indicated by number beside each illustration) as illustrated in ‘A Daughter of the Wolf’ press book.” Specify whether you want an electro or a mat.

If you don’t like the lettering on any of these cuts your printer can easily saw it off, substituting anything that you want in type.
LILA LEE ON LOCATION

Dainty Paramount Star in

“A DAUGHTER OF THE WOLF”

Discusses Her Experiences in the Snow-clad Mountains of the Sierras With Enthusiastic Fervor—Fairly Revels in the Primitive and Loves to Romp in the Snow Which Makes Her Feel as If the World Is Her’s.

That she had a perfectly glorious time, was the statement of Lila Lee, the youthful Paramount star, as she made her new Paramount picture, "A Daughter of the Wolf," where the exterior scenes of the story were filmed. She placed an enthusiastic emphasis on the word "Glorious," and from the beautiful rosy color on her cheeks it can be safely said that that sort of a life certainly agrees with the little star.

"When we started on the trip," she said, "I was doubtful as to the sort of time we would have. I am nearly tickled out of my shoes when they tell me we are going on location, for I always have a world of fun. But Mr. Wallace Reid had just returned from his location trip up to the place where the big Redwoods grow, and he told me that they had a most terrible time. He said it rained nearly every day and night and that they had a real train wreck, and all came near being killed.

"So when we boarded the train, I was prepared to view my trip as a mission of duty and a sacrifice for art's sake, and I really wondered whether or not we would all get back.

"But I was delightfully surprised when I got up there and found that wonderful snow—Oh! ever so deep; and it didn't rain any to speak of.

"Of course, we didn't have luxurious steam-heated apartments and everything like that. We had to "rough it," but I just revelled in that. It seems that we human beings get to be slaves to comfort and easy living. And I really enjoy just getting out once in a while to a place where they haven't all those things, and living in a primitive way, just to satisfy myself that I can. I hate to think that I am a slave to anything. I want to be free. I want to know that I can stand anything that anybody else can, and I get a lot of satisfaction out of knowing that I can go up there and live just like the rest of those people who stay up there all the time and really thrive on their fare and their limited comforts and conveniences.

"The snow was just wonderful, and it was the first chance since coming to California that I have had to get out and romp in it and throw snowballs. You could look and see just miles and miles of it stretched away before you and it just made me feel like the whole world was mine and I could run out and do just what I wanted to.

"No, sir, I don't agree with Mr. Reid that you don't have fun on location. It is simply wonderful and I had the time of my life and always do. When I went to Arizona on my last picture, 'Rustling A Bride,' I thought there was no place like the desert. And now I have just been up to a place that is covered with snow and ice. I have seen both extremes and I like it all."

There was a vivacious sparkle in her eyes and a beautiful glow in her cheeks as she smiled her adieu and ran happily off towards the set where her director was preparing to film some of the interior scenes for "A Daughter of the Wolf."

Truly, she was youth, itself, at the very height of its power, in the very full of its bloom. Joyous, exultant youth, which finds joy and pleasure in everything, everywhere—whether it be in the lonesome stillness of the desert or the vast white expanses of the northern reaches of civilization.
Production Cuts, Actual Size and Screen Just As They Will Appear In Your Newspaper

LILA LEE in "A Daughter of the Wolf"
A Paramount Picture

If you want to use any of the cuts illustrated on this page tell your Exchange that you want "Production Cuts No. (as indicated by arrow beside each illustration) as illustrated on page 4 of 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.
CAST AND STORY OF “A DAUGHTER OF THE WOLF”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Lila Lee’s New Photoplay

A PARAMOUNT PICTURE

Dainty Lila Lee A Child of the Canadian Wilds in Her New
Photoplay, “A Daughter of the Wolf”

Paramount Star Has Role of Fur Smuggler’s Daughter Who Escapes From Her Environment
and After Many Thrilling Adventures Finds Love and Happiness

DELIGHT AINSWORTH is a little girl who lives in the wilderness of the far north. Her father, familiarly known as Wolf Ainsworth, is engaged in smuggling furs across the border and into the big cities.

Delight’s mother is dead and she has been brought up more like a boy than a girl. Her only companions are Roe, who is a member of the gang of smugglers headed by her father and who is jealous of her every action. “Doc,” a physician whose identity has been lost and Mrs. Beavertail, an Indian squaw and Delight’s closest friend.

The time draws near for Wolf to make his excursion to the city and after much persuasion on the part of Delight, who heretofore has never been out of the wilderness, Wolf takes her along with him to the city.

In the city is a rich young man named Robert Draly, whose sweetheart has just left him for a man of more wealth, it being wealth she was seeking and not love. Draly is broken up over this and it is while in this mood that he meets Delight, the little child of the wilderness. She loves him on sight, and Draly after a while discovers that he also loves her.

One night, Draly and Delight are to meet and dine together. Just before the appointed hour, Draly receives a message that his father has died suddenly and he, in his sorrow, leaves town hastily, wiring back to Delight why he had to leave without seeing her.

But Delight never gets the message. Roe apprehends the plans of some revenue officers to capture Wolf and his whole gang, and immedi-
ately warns Wolf. Wolf takes his gang and his daughter and leaves hurriedly, eluding the revenue officials and seeking refuge in his shack in the wilderness. A year goes by and during this time Delight is sad and her heart longs for the man she loves, but whom she believes she will never see again.

But Draly goes in search of Delight and soon arrives at a small camp some distance away from Wolf’s shack. It happens that Roe is at that camp getting ready for the Spring expedition and when he sees Draly he recognizes him and believes him to be a revenue officer. Also, he hates Draly because of his attention to Delight while they were in the city, and because he knows that Delight really cares for Draly.

He plans to do away with Draly. They leave the camp together, bound for Wolf’s shack. Just after their departure, a storm bursts forth and Roe leads Draly down from the road into the forest. There he forces him into a fight but Draly by his trained technique in the art of boxing knocks Roe out. Draly suffers a sprained ankle. He starts out to find his way to the road, but becomes hopelessly lost, then his ankle begins to pain him and he falls down in despair.

The next morning, Delight goes out into the forest to see if any little rabbits are freezing in the storm and in her search she comes upon Draly, lying cold and unconscious. By the aid of her dog, she drags him to the shack where he is soon revived. Wolf suspects him of being a revenue officer, but he produces the wire which he had sent Delight and which had been returned to him, and explains to the girl that he came to look for her.

Just at this time, an Indian enters, bringing Roe with him, who when he sees Draly, tells Wolf he is a revenue officer and that he tried to kill him (Roe,) Wolf now believes his suspicions confirmed and they start to kill Draly. But Delight pulls a large amount of money from Draly’s pocket and tries to reason with Wolf and Roe that if he was a revenue officer he wouldn’t carry so much money with him. But the men are about to proceed with their murderous plans when several revenue officers, having secured all their evidence, burst into the shack. A terrific fight ensues in which Wolf is killed and all the other smugglers arrested.

Draly recovers and tells Delight he loves her and would like to take her away from this land of woe and sorrow. She agrees and they depart for the land of the Cherry Blossom, where they find romance and happiness.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

If you want to use any of the illustrations on this page in your publicity or advertising tell your Exchange that you want "Production Cut No. (as indicated by arrow beside each illustration) illustrated on page 6 of 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts, your printer can easily saw it off, substituting whatever you want in type.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it have, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

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EXCLUSIVE STORIES FOR PHOTOPLAY EDITOR

From ... Theatre

TWO recent visitors to the Lasky Hollywood studio the other day, who obviously knew nothing of how motion pictures were made, watched with interest the taking of some scenes in “Secret Service,” Hugh Ford’s production of William Gillette’s famous play which is to be a Famous Players-Lasky Special.

The visitors, who were from the Middle West, were an elderly couple who had never been in a studio before. While they were watching, one of the big scenes of the play was taken. In this Robert Cain, playing the brother of the hero (Robert Warwick), is shot and killed. The visitors were greatly excited by the revolver shooting.

Then Cain got up, washed the blood off his arm, sprayed himself up a bit and got ready for another call. “He’s all finished now, ain’t he?” asked the woman visitor.

But when Ford said to Cain, “All ready now, Bob. We’ll take that entrance,” the couple were plainly perplexed. It didn’t occur to them that scenes didn’t have to be taken in chronological order. They looked at each other anxiously— as Cain ran through a scene. Finally a light broke on the man’s face.

“I know Julia,” he said. “I’ve heard about this here story. It’s called ‘The Living Corpse’ by Tolstoi. That there fellow’s killed and comes back to life.” And their complacency returned.

No matter how strenuous the rush of production, Mack Sennett, producer of the Paramount-Sennett comedies, never allows his physical condition to suffer. Every morning, dressed in his riding togs and a gray sweater, he goes a gallop through the hills with the other devils of a brood, who answers to the name of Jasper. Jasper has the disposition of an angry gorilla but he has surrendered at discretion to the extent of allowing Mr. Sennett to ride him; this concession doesn’t go far, however.

Joseph Boyle came from New York with Hugh Ford to act as assistant director on “The Woman Thou Gavest Me,” Hall Caine’s famous novel, produced for release as a Paramount-Artcraft special.

EULAH MARIE DIX, one of the most noted scenario writers in the west coast colony, is responsible for the continuation of “The Woman Thou Gavest Me.” The work of translating Hall Caine’s famous novel to the screen was no mean task but Miss Dix has been found equal to the emergency. She is really a talented woman who has written many original picture stories as well as novels and short stories, so that no more successful choice could have been made for a scenarist to handle the novel that has provoked worldwide discussion and which remains one of the biggest sellers in the country.

Hugh Ford directed the picture, with an all-star cast for Paramount-Artcraft special release.

“Chimie Fadden,” that popular story written years ago by E. W. Townsend, who at that time was a reporter on the staff of the New York Sun, is a Success Series release scheduled by the Famous Players-Lasky Corporation. Victor Moore is the star of this Paramount feature, which attained widespread popularity at the time of its original release. Camille Astor plays “The Duchess,” and the other leading parts are in the hands of Raymond Hatton, Mrs. Lewis Mccord, Ernest Joy, Anita King, Tom Forman and Harry de Roy.

Edward Burns, who played juvenile leads with Elsie Ferguson in three of her recent Artcraft pictures, “The Lie,” “The Danger Mark,” and “Under the Greenwood Tree,” will have an important role in Bryant Washburn’s new Paramount picture, which is under the direction of Donald Crisp. Mr. Burns left New York for California several months ago.

The location man had his hands full in “The Woman Thou Gavest Me,” Hall Caine’s latest, recently directed by Hugh Ford for Paramount-Artcraft. He had to find India, Africa, Egypt, England and the South Pole, all near Los Angeles. He did so and the results will be seen in the film. It is said to be one of the most effective productions ever attempted.

LOUISE FAZENDA has just finished one of her wild-woman walking trips. Louise insists that, in one of her incarnations, she was a big gray timber wolf. Every once in a while, when the moon is full (or isn’t full), anyhow once in a while, Louise begins to love nature and goes out for an all night walk through the mountain canyons near Los Angeles. She says the brooks are full of elves who sing to her and all the little wild people of the woods—the coyotes and the red foxes and the night owls—prowl around too. One night she took two lovely Mack Sennett girls with her to hear the night noises of the wilderness. They can all sing the never-again sign. They said they heard rats and rushed for a vacant ranger’s cabin for moral support and spent the night sitting on the departed ranger’s kitchen table with their skirts tucked up around them.

Katherine Griffith is an excellent character woman and makes Aunt Bridget, the unsympathetic sister of Daniel McNeil, in “The Woman Thou Gavest Me,” a very realistic figure. This great Hall Caine novel will make a contribution to the drama of the screen. Hugh Ford directed it.

School life today in far-away Manila and other towns of the Philippines shows the interest of Uncle Sam in bringing up our “Little Brown Brothers.” “Filipino School Days” is the name of a recent Paramount-Burton Holmes Travelogue, and it shows us high school cadets, girls baseball players, and a Field Day.

Hugh Ford, director of “The Woman Thou Gavest Me,” for Paramount-Artcraft, is a personal friend of Hall Caine, the author and has produced other of his works. Pictorial values have always been his strongest study and these are of paramount importance in motion pictures, of course.

Gene Rogers, the Mack Sennett comedian who died recently of heart failure was an old friend of Mr. Sennett’s. When the “comedy king” was first starting in his career, via comic opera, Gene Rogers was one of the principals in the company.

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PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

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"SECRET SERVICE" BY WILLIAM GILLETTE

HUGO FOX PRODUCES—one of the most important productions of the season will be Hugh Fox’s production of William Gillette’s “Secret Service.” This is the famous London play which has been a favorite with audiences on this side for years. The play has never been brought to the screen before, so the producer has taken considerable trouble to make it a big one. The cast is headed by Robert Cain, one of the most popular of the younger generation of film actors. He is playing the role of a detective who is out to catch a gang of criminals. The story is full of excitement and suspense and is sure to please the public.

"THE WOMAN THOU GAVEST ME" IS A HIT— Hall Caine’s latest novel has been made into a hit picture by Hugh Ford. “The Woman Thou Gavest Me” is a story of love and adventure which has captured the hearts of millions. The film is beautifully produced and directed and is sure to be a success.

"THE LIE"—Another hit picture by Hugh Ford is “The Lie.” This film is a love story which has captured the attention of the public. It is beautifully produced and directed and is sure to be a success.

"THE DANGER MARK"—Another hit picture by Hugh Ford is “The Danger Mark.” This film is a drama which has captured the attention of the public. It is beautifully produced and directed and is sure to be a success.

"UNDER THE GREENWOOD TREE"—Another hit picture by Hugh Ford is “Under the Greenwood Tree.” This film is a drama which has captured the attention of the public. It is beautifully produced and directed and is sure to be a success.

"AUNT BRIDGET"—Another hit picture by Hugh Ford is “Aunt Bridget.” This film is a comedy which has captured the attention of the public. It is beautifully produced and directed and is sure to be a success.

PUBLICITY ITEMS FOR THEATRES

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"SECRET SERVICE" PUBLICITY ITEMS

1. The play has never been brought to the screen before.
2. Hugh Fox is producing the film.
3. Robert Cain is playing the detective role.
4. The story is full of excitement and suspense.

"THE WOMAN THOU GAVEST ME" PUBLICITY ITEMS

1. Hall Caine’s latest novel is being made into a hit picture.
2. Hugh Ford is producing the film.
3. The film is beautifully produced and directed.
4. The story is a love and adventure story.

"THE LIE" PUBLICITY ITEMS

1. Another hit picture by Hugh Ford.
2. A love story which has captured the attention of the public.
3. Beautifully produced and directed.

"THE DANGER MARK" PUBLICITY ITEMS

1. Another hit picture by Hugh Ford.
2. A drama which has captured the attention of the public.
3. Beautifully produced and directed.

"UNDER THE GREENWOOD TREE" PUBLICITY ITEMS

1. Another hit picture by Hugh Ford.
2. A drama which has captured the attention of the public.
3. Beautifully produced and directed.

"AUNT BRIDGET" PUBLICITY ITEMS

1. Another hit picture by Hugh Ford.
2. A comedy which has captured the attention of the public.
3. Beautifully produced and directed.
If you want to use any of the cuts illustrated on this page tell your Exchange that you want to use "Production Cut No. (as indicated by number beside each illustration) as illustrated in 'A Daughter of the Wolf' press book." Specify whether you want an electro or a mat.

If you do not like the lettering on any of these cuts it is easy for your printer to saw it off, using anything that you want in type.
Strand Theatre

A Smashing Story of the Great Northwest
Also
"Fatty" Arbuckle in "A Desert Hero"
And a
Burton Holmes Travelogue

Jesse L. Lasky presents
LILA LEE
in
"A Daughter of the Wolf"
A Paramount Picture

Jesse L. Lasky presents
LILA LEE
in
"A Daughter of the Wolf"
A Paramount Picture
HUMAN WOLVES! And she had fallen among them! Then into her life came a man of a different sort.

Law against the lawless, love against hate—and the battle went to the death. Like a blast from the North, it will make your blood tingle.

*By Hugh Pendexter, Scenario by Marion Fairfax
Directed by Irvin Willat*
LILA LEE’S NEW FILM DEALS WITH SMUGGLING BAND

Scenes of “A Daughter of the Wolf” Are Laid in Wilds of Canada

The smuggling of furs from the far northern reaches of the Canadian wildernesses into the cities across the border, and the consequent punishment of the law-breakers, is graphically depicted in “A Daughter of the Wolf,” a new Paramount picture starring Lila Lee, which will be shown at the...... theatre next......

The story, which is filled with thrills and rapid-fire action of the greatest dramatic value, was written by Hugh Pendexter for the Woman’s World, issue of January, 1919. It is a story that is especially well adapted for screen purposes because of the thrilling action and colorful atmosphere. It is rich in suspense and finishes with a bang.

Miss Lee is presented in the role of the motherless daughter of Wolf Ainsworth, leader of the band of smugglers. On her first trip to the city across the border, she falls in love with a young man whom her father and his accomplices suspect as being a revenue spy.

How she later saves her sweetheart from death at their hands and then witnesses the slaying of her own father in a fight with revenue officers is well told and affords the star a remarkable opportunity for emotional acting.

The picture was produced under the direction of Irving Willat. J. O. Taylor is responsible for the superb photography and supporting the star in an unusually strong cast, chief among whom are Elliott Dexter, Clarence Geldart, Raymond Hatton, Dick Wayne, Minnie Provost, James Mason, Jack Herbert, Marcia Manon, James Neill, Clyde Benson and Roy Diem.

LILA LEE LITTLE GIRL OF THE WILDS IN NEW PHOToplay

Dainty Paramount Star has Fine Part in “A Daughter of the Wolf”

In her latest Paramount picture, “A Daughter of the Wolf,” Lila Lee comes to the theatre next...... in the role of a little motherless child of the North, whose father is a fur smuggler.

Her life has been spent in the vast wildernesses of the far north and she has never been to the city to which her father, known as Wolf Ainsworth, journeys every spring with his furs. This time, however, she prevails upon him to take her with him.

Arriving in the city, accompanied by her father and his smuggling gang, chief among which is Roe, who is jealous of her every action, she meets and falls in love with Robert Draly, who has just been disappointed in the love of another woman. They are separated, however, by the hand of fate and Wolf, to avoid revenue officers, hastens back to his shack in the wilderness, taking Delight, his daughter, with him.

One year later, Draly goes in search of the little girl, whom he realizes he loves. At a camp a short distance from Wolf’s habitation, Roe and Draly meet. Roe is jealous of Draly and besides, suspects him of being a revenue officer. Under the guise of friendship, he leads him out in the wilderness and injures him in a fight. Delight, finds Draly and takes him to her cabin. Wolf and Roe are about to kill him when the revenue officers arrive and Wolf is killed and all the smugglers captured.

Irving Willat directed and a powerful cast support the star.

LILA LEE’S NEWEST ROLE GREATEST OF HER SCREEN CAREER

Celebrated Paramount Star Well Cast in “A Daughter of the Wolf”

The producers of “A Daughter of the Wolf,” Lila Lee’s latest Paramount picture, which will be exhibited at the...... theatre next......, pronounce it the greatest achievement of her career as a motion picture star.

The story is unique and furnishes the delightful little star with one of the best vehicles yet afforded her for the display of her talents. In the role of the little child of the great North Woods, she is said to be excellent and gives a vivid and true-to-life portrayal.

The story itself abounds in thrills, fights and gripping situations and depicts the adventures of the little daughter of a rough fur smuggler known as Wolf Ainsworth. She goes with him to the city across the border where he disposes of his furs, and there she falls in love with a rich young man.

Their fateful separation, his search for her and the events leading up to their meeting; how her father and his gang who suspect her lover is a revenue officer are just on the point of killing him when the revenue officers break in upon them; the ensuing terrific fight and the death of the Wolf and capture of his gang; all this and more, is vividly enacted by the star and her splendid supporting cast, which includes such favorites as Elliott Dexter, Clarence Geldart, Raymond Hatton, Dick Wayne, Minnie Provost, James Mason, Jack Herbert, Marcia Manon, James Neill, Clyde Benson and Roy Diem.

The story was written by Hugh Pendexter, Mairon Fairfax wrote the scenario, Irving Willat directed and J. O. Taylor was cameraman.
FINE PHOTOGRAPHY
IN LILA LEE’S FILM
Splendid Snow Scenes Shown in
“A Daughter of the Wolf”

BEAUTIFUL photography by J. O. Taylor is a distinct feature of the Paramount production starring Lila Lee, “A Daughter of the Wolf,” which will be shown at the theatre next. As nearly all the exteriors for the picture were photographed up near Truckee, Cal., where a thick coat of snow lay on the ground, the most beautiful and pleasing photographic effects were obtained.

The snow reflects the light so strongly that it is said that scenes can be taken there even when the sun is entirely hidden by clouds and beautiful photography is obtained. J. O. Taylor, who “turned the crank,” is an artist in his line. Miss Lila Lee’s leading man is Elliott Dexter.

Lila Lee’s Picture Great

A DAUGHTER of the Wolf,” is one of the best pictures yet turned out by Lila Lee, of Paramount fame. It is filled with action, thrills and suspense and finishes with a bang. It deals with the fur smuggling traffic in the far northern reaches of the Canadian wilds and will be presented at the theatre next.

Hatton, Capable Actor

AMONG the most prominent members of the cast of “A Daughter of the Wolf,” which is on view at the theatre this week, is Raymond Hatton, who plays a very unique part therein. Mr. Hatton is recognized as one of the best character men on the screen if not the greatest, in his particular line of work.

IRVIN WILLAT WELL KNOWN AS DIRECTOR
He has Done Excellent Work in
“A Daughter of the Wolf”

IRVIN WILLAT, who directed Lila Lee in “A Daughter of the Wolf,” her latest picture which comes to the theatre next, is one of the best known directors of today. Before he took up the megaphone he was a camera expert and his remarkable knowledge of the camera, lighting effects, etc., is a valuable aid to him in his directorial work.

Mr. Willat also directed Miss Lee in her last production, “Rustling a Bride.” Perhaps his most notable work was the Paramount-Artcraft Special, “False Faces,” which was directed by Mr. Willat under the supervision of Thomas H. Ince, and starred Henry Walthall.

Lila Lee in Snow and Ice

LILA LEE, dainty little Paramount star, spent several weeks in the snow and ice regions near Truckee, California, taking exteriors for her new picture, “A Daughter of the Wolf,” which is being shown at the theatre this week. Truckee has become famous on account of the many location expeditions of motion picture companies which have gone up there from time to time to get snow scenes.

Marcia Manon Active

MARcia MANON, who plays an important part in “A Daughter of the Wolf,” Lila Lee’s newest Paramount vehicle, which is on view at the theatre this week, returned to the Pacific coast to play this role. She had been in New York several weeks, where she played opposite John Barrymore in “The Test of Honor.”

MINNIE PROVOST, 85,
SQUAW, SMOKE’S PIPE
Unique Character is Shown in
“A Daughter of the Wolf”

A UNIQUE character appears in Lila Lee’s latest Paramount picture, “A Daughter of the Wolf,” which comes to the theatre next, Minnie Provost is her name and she has been working in motion pictures ever since their beginning.

She is an Indian squaw and is still active and healthy at eighty-five and smokes her corn-cob pipe with more vigor than ever. Minnie has an excellent memory and can tell some things about her ancestors and her childhood days that would seem like ancient history to the most of us.

She attracted considerable attention by her work in Mack Sennett’s seven-reel production starring Mabel Normand, entitled “Mickey.”

Lila Lee Hits Extremes

LILA LEE is hitting the extremes in the roles which are being furnished her in her productions. In her picture, “Rustling a Bride,” she was a desert girl. In “The Daughter of the Wolf” which is the bill at the theatre this week, she is the daughter of a fur smuggler in the wilds of the Canadian northwest. From desert to ice and snow—that is going some—and she’s good in both roles which makes it still better. Irvin Willat directed both productions.

Elliot Dexter Delightful

ELLIOTT DEXTER, one of the best leading men under contract with the Famous Players-Lasky Corporation, plays the leading role opposite Lila Lee in her new production, “A Daughter of the Wolf,” which is on view at the theatre this week. Mr. Dexter’s work in this picture is delightful.
MR. EXHIBITOR: HERE IS AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

There's One Mighty Nice Thing About This Wolf Hound:
The Answer? Lila Lee.

A DOG'S life is not so hard. Take this big wolf-hound for example—being cuddled by pretty Lila Lee is just the order of the day with him, and not any particular day at that. The truth of it is that little Lila is never so happy as when on an intimate footing with pets ranging from fluffy pigeons right up to full fledged cows—and the pets all love Lila for the same reason that the lamb loved Mary. Dogs, barn yard fowl, country woods and meadows—that's what Lila loves; perhaps a childhood in Union Hill, New Jersey, where Gus Edwards first found her playing in the streets, may have something to do with this love for rural flora and fauna. Speaking of fauna, Lila Lee's next big Paramount picture bears the animalish title of "Daughter of the Wolf."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY IT IS FREE!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "A DAUGHTER OF THE WOLF"
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS... $3.00 each

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET .......................... 10 cents each
Three SHEETS .......................... 30 cents each
Six SHEETS .......................... 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes .......................... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10 Black & white, 8 in set .......................... 60 cents
11x14 Sepia, 8 in set .......................... per set 60 cents
9x28 Sepia, scene or star .......................... 40 cents
22x28 colored photos of women stars .......................... 60 cents
25x28 Black & White star .......................... 75 cents
8x10 photo. of star, can be used for all other productions of this same star .......................... each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts .......................... 15 cents each
Three 2-column cuts .......................... 25 cents each
Two 3-column cuts .......................... 35 cents each

MATS:
Mats of the above cuts are FREE. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column .......................... 25 cents each
Two column .......................... 40 cents each
Three column .......................... 50 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut .......................... 15 cents each
Two-column layout cut .......................... 25 cents each
Three-column layout cut .......................... 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date .......................... 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen .......................... 15 cents each
Also line drawings .......................... 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "A Daughter of the Wolf"

Dear Miss Stanton:—

Do you remember Lila Lee in "Puppy Love?"
Remember how her tender love affair stirred your heart and wrung tears from your eyes in pure sympathy?

Well, she's going to repeat that performance in her latest Paramount photoplay, "A Daughter of the Wolf" which comes to our theatre next ........

This is a thrilling picture of the Canadian wilds and deals with fur smugglers, revenue officers and other things. Oh, what thrills! Every scene is vibrant with fine dramatic action and heart interest.

And then Lila Lee as the little girl of the wilderness! She dominates the action throughout. Elliott Dexter, her leading man, will be seen in a splendid characterization.

Yours sincerely,

Manager.

Post Cards on "A Daughter of the Wolf"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Stanton:—
Beginning next ...., Lila Lee, the fascinating young Paramount star, will be seen at our theatre in her latest photoplay, "A Daughter of the Wolf", a photoplay of the Canadian northwest. What that means in the way of entertainment, we need not explain.

Yours sincerely

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
## Exhibitors' Advertising Accessory Order Blank

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<th>Order No.</th>
<th>Posters</th>
<th>Lobby Display Photos.</th>
<th>Slides</th>
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### Amount

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### Mats. (Specify Adv.—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

**TO OUR CUSTOMERS:**

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

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### Name of Exhibitor (Address)
How will you advertise

Lila Lee
in
"A Daughter of the Wolf"

BIG!!!
But how???

POSTERS!!!
1 sheets—3 sheets—6 sheets

All over town!
Everywhere!

That’s the way to turn ’em away—every show
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet

Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne, With Variations
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow

Paramount-Ar buckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A Country Hero

Out West
The Bell Boy
Moonshine
Good Night, Nurse
Good Night, Nurse
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
The Amateur Liar

Once a Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence B'Gosh
Beresford of the Baboons

Perfectly Fiendish Flannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Battle
Helps That Really Help You To Put Over

L I L A L E E

IN

"ROSE O' THE RIVER"

By Kate Douglas Wiggin

Scenario by Will M. Ritchey

Directed by Robert Thornby

A Paramount Picture

SPECIAL FEATURES OF THIS BOOK

- Advertising Cuts and Mats
- Scene Cuts and Mats
- Lithographs
- Advance Publicity Stories
- Current Publicity Stories
- Reviews
- Material For Programs
- Promotional Ideas
- List Of Other Accessories

A Special Story That Is Sure To Pack Them In On The Day Of Opening

A Startling 3-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR
PRO. JESSIE L. LASKY
C. B. DE MILLE
NEW YORK
Handling of Mats Explained by Expert

William Brogan of American Press Association
Tells How to Eliminate Difficulties in Casting

(Show This to Your Local Printers)

Who is going to be the next President of the United States? How old is Ann? And—

How do you make mats work?

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn't an attempt at a joke either!

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, “blow up”; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast—and blisters will be raised on the surface.

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.
HER mimetic powers developing with remarkable rapidity and her magnetism keeping pace therewith, it is no wonder that Lila Lee is rapidly forging to the front ranks of motion picture stars. All exhibitors who displayed "A Daughter of the Wolf" and "Rustling a Bride" have reason to know that she is a prime favorite and a drawing card of magnitude. If her latest photo-play, "Rose o' the River," doesn't prove a winner, I shall be greatly mistaken.

Lila Lee, Star

ILA LEE, one of the youngest of film stars, is proving with each new production that she is worthy of the support accorded her by her admirers. Miss Lee's popularity has increased by leaps and bounds until now her name is familiar to every film patron. She has played entirely different types of roles with great success. Her latest portrayal is that of a country belle—of sweet and innocent little girlhood—who, unacquainted to the suave ways of city folk, is deluded into believing that she loves a stranger from Boston, a circumstance which results in her denunciation by her country sweetheart. A trip to the city, where she sees her supposed sweetheart in the body colors of reality, disillusion's her regarding city men, and she returns to her country lance. This is a delightful theme and as the country maid Miss Lee presents a more than delightful characterization.

Kate Douglas Wiggin, Author

KATE DOUGLAS WIGGIN, author of the popular novel, "Rose o' the River," is a celebrated novelist. The book is classed as a "best seller." The story is an excellent one and exerts a powerful heart appeal.

Will M. Ritchey, Scenarist

WILL M. RITCHIE, one of the leading scenarists of today, adapted Mrs. Wiggin's novel for the screen. Mr. Ritchey's long record as scenarist is an assurance of the merits of every continuity he writes, and his adaptation of this story is said to have been exceptionally skillful.

Robert Thornby, Director

ROBERT THORNBY, a well known director, was engaged especially to direct Lila Lee in this production. Mr. Thornby has produced many notable pictures for some of the leading film companies and his work has always ranked among the best.

Strong Support

DARRELL FOSS plays the leading male role in support of Miss Lee in this picture. George Fischer has a unique part, while Robert Brower and Josephine Crowell play the roles of grandfather and grandmother to the heroine. Sylvia Ashton, who has appeared in many big productions, also is in the cast. Jack Bramhall portrays an exacting role.

An Absorbing Story

ROSE WILEY, the belle of the village, gives a party to celebrate her seventeenth birthday, and during a game of post-office, accepts the proposal of Steve, a young lumberman. After the game Claude Merrill is introduced and makes quite an impression upon Rose with his Boston manners. He registers great disappointment when the engagement is announced, but continues his attentions, nevertheless.

Later, at a barn dance, Claude tells Rose that he must return to Boston, declaring that a hopeless love is almost killing him, and in a note requests her to meet him for a final farewell. Rose meets Claude at the appointed time. But Steve, who has accidentally learned the contents of Claude's note, is also there, unknown to Rose and Claude, and after the latter's departure, makes his presence known to Rose and takes back his engagement ring, telling her she may have her liberty.

Claude's invalid aunt later decides to go to Boston, and takes Rose with her as her nurse. In Boston, sees Claude in a glove store under the dominance of an older woman, who permits no love-making between the two. Completely disillusioned, Rose goes back to her home town, determined to again hunt up her old sweetheart and ask his forgiveness. Rose's grandfather, acting as Cupid, falls into the river, and while he is supposed to be unconscious, overhears Steve's championship of Rose. He tells Rose that Steve is going back to the little love cottage which he had prepared in their happier days, and Rose leaves for the cottage and reaches it first. When Steve arrives he finds her there. All misunderstandings are cleared up, and Steve hurriedly sends Alcestis, the village half-wit, for the ring and license.

William Marshall, Cameraman

THERE are few better known photographers anywhere than William Marshall, the cameraman who photographed the scenes of "Rose o' the River" with charming results. Mr. Marshall has photographed numerous picture successes but he is at his best in his latest production.
Your Exchange has ten stock heads of Lila Lee (in electro or mat form) suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9188, illustrated on page 2 of the 'Rose O' The River' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
O VER on a big set at the Lasky studio where scenes were being filmed for a Paramount picture, there was much commotion and gaiety. Everyone was having the time of his life. The big set was dressed so realistically and the atmosphere and investiture so perfect that everyone entered into the spirit of the occasion with a vim and between scenes there was much merriment.

A regular, good old-fashioned barn dance was going on. There were the scattered cornhusks and all the usual farm grown decorations. The fiddlers were blithely sawing away at some ragtime tune, each keeping up an incessant and measured pat, pat, pat, with his left foot, in perfect accord. Their rhythm was infectious and everybody was dancing.

There was all the atmosphere of rural festivity. The characters were gaily dressed in costumes typifying an occasion of this kind.

To anyone who has spent any of his younger days in the country or a rural village and has attended these simple but enjoyable gatherings, this scene was will calculated to bring back the most pleasant memories.

Soon the music stopped and everybody started playing the romantic old game of post-office. A beautiful little girl with hair as black as the raven's wing and in whose eyes sparkled the spirit of youth and happiness, was going through a close-up.

“That’s Lila Lee,” someone was heard to say.

She too was playing this fascinating old game and Darrell Foss, who was playing the leading supporting role in this picture, which, by the way, was “Rose O’ the River” was her handsome partner. The camera was recording her every move and action. Each little smile or nod of the head was being reproduced.

In the action, her partner proposes after receiving one of the most delightful “letters” he could possibly have ever received and she accepts his proposal. The scene is over, the camera stops and the charming little bit of femininity comes over to the sidelines.

“You seem to really enjoy that game,” someone ventured.

“Oh, I do—I just think it’s lots of fun,” she said, clapping her hands with delight. “You see,” she continued, with a confidential air, “I started my professional work when I was a child and I never really had much time to play with other children. And besides,” she added, “little children don’t play games like this.”

Here was a little girl, just beginning to taste of the savor of romance, but who had already reached the highest and much prized pinnacle of fame and ability sought by the ambitious actor or actress—stardom.

“Rose O’ the River,” which is said to be one of the daintiest and most delightful portrayals of the star, will be shown at the theatre next . . . . . .

The Paramount production, which was directed by Robert Thornby, was based on the novel of the same title by Kate Douglas Wiggin. Will M. Richey was the scenarist.

The popular little star plays the role of a little country girl, who at a party given in honor of her seventeenth birthday, accepts the proposal of Steve, a young lumberman of the village. But just after his proposal, she is introduced to Claude Merrill, a suave and good looking young Bostonian, and is much impressed by his attentions, which he continues to shower upon her despite the announcement of her engagement to Steve.

Later, Claude pretends that his hopeless love for the girl is killing him, and sends her a note asking her to meet him secretly for a final farewell as he must leave for Boston. Rose thinking him in earnest and believing she is causing him a lot of misery, keeps the appointment. But Steve, who has innocently heard of the meeting is on hand and after Claude’s dramatic departure, confronts Rose and takes back his ring. Later, the girl accompanies Claude’s invalid aunt to Boston, acting as her nurse, and there she sees her would-be knight in his real light. How she goes back and wins back her former lover is said to make a delightful romance.

A well-balanced cast includes Darrell Foss, George Fisher, Robert Brower, Josephine Crowell, Sylvia Ashton, Jack Brammall and others.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9182, illustrated on page 4 of the 'Rose O' The River' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9183, illustrated on page 4 of the 'Rose O' The River' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9186, illustrated on page 4 of the 'Rose O' The River' press book." Specify whether you want an electro or a mat.

LILA LEE in "Rose O' the River"
A Paramount Picture

Your Exchange has ten stock heads of Lila Lee (in electro or mat form) suitable for use with any of her pictures.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of "Rose o' the River"
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Lila Lee's Latest Photoplay
A Paramount Picture

Beautiful Lila Lee Has Delightful Role of Country Girl in
Her Latest Paramount Picture, "Rose o' the River"

Story Based on Kate Douglas Wiggin's Famous Novel of the Same Name Affords
Star Unusual Opportunity for Effective Characterization.

ROSE WILEY, the belle of the countryside, is giving a party to celebrate her seventeenth birthday. The male guests are enthusiastic, the girls not so much so. During a game of the ever popular "Post Office," Steve, the young lumberman, proposes and is accepted. Upon their return to the festivities, however, Claude Merrill nephew of a chronic invalid, is introduced and makes a great impression with his courtly Bostonian manners. He affects a woebegone air when Rose's and Steve's engagement is announced, but continues his attentions in spite of that fact.

At a barn dance Claude intimates to Rose that a hopeless love is nearly killing him, and she is much distressed that she should cause so much unhappiness. She does all she can to lighten his gloom, even to meeting him for a last farewell when he returns to Boston. Owing to a mistake, Steve has opened Claude's note imploring Rose to see him, and is also at the rendezvous, unseen by the others. When Claude has torn himself recklessly away—and run blithely for the stage—Steve confronts Rose and gives her back her liberty, tossing away the little engagement ring.

Claude's aunt decides to go to Boston for treatment and takes Rose with her as nurse. Here Rose again sees her old lover—serving as a grocer clerk and completely under the domination of an older woman. He tries to impress Rose with the fact that she is still the only one he loves, but the other damsel puts a stop to any love-making and Rose returns home, disillusioned.

Wiley, her grandfather, acts as Cupid when he falls into the river and, while supposed to be unconscious, overhears Steve's championship of Rose. He imparts to his granddaughter the fact that Steve is going to the "love cottage" he had built in happier days—and there Steve finds her upon his arrival. All misunderstandings are cleared away and Alcestis, the half-witted boy of the village, is sent hurriedly for the ring and the license.

PRESS

APPEARING as a little rural belle, Lila Lee was seen in one of the most delightful roles of her screen career, in her new Paramount picture, "Rose o' the River," a beautiful romance by Kate Douglas Wiggin, which was presented at the . . . . . . theatre yesterday.

Rose Wiley, the title role, played by the star, is the leading belle of the village in which she lives. To celebrate her seventeenth birthday she gives a party, to which all the young people of the village are invited.

The ever-romantic game of post office is started. At an opportune moment in the game, Steve, a young lumberman, proposes to Rose, and is accepted. Claude Merrill, a polished young Bostonian, arrives. He makes quite an impression upon Rose and when the engagement of Rose and Steve is announced, his disappointment is keen, but this does not put a stop to the attentions which he continues to shower upon Rose.

At a barn dance Claude writes Rose a note asking her for a farewell meeting, as he must leave for Boston that night.

The girl believes in him and consents to meet him. But Steve learns the contents of the note, and is on hand at the meeting, but keeps his presence a secret from the pair. Claude tears himself away and runs for the stage. Steve then confronts Rose and takes back his ring.

Soon after this incident, Claude's invalid aunt decides to go back to Boston for treatment, and takes Rose along with her as nurse. Arriving in Boston Rose finds Claude and is completely disillusioned regarding polite city men and their affections. She returns home and ultimately becomes reconciled to Steve. The picture is delightful and the supporting cast all that can be asked for.

Lila Lee Scores Hit in "Rose o' the River"

REVIEW
Production Cuts, Actual Size and Screen, Just As They Will Appear in Your Newspapers

When you order this Illustration, tell your Exchange that you want the Rose O' the River, No. 908, illustrated on page 6 of Production, C. R. No. 4, which will be sent to you in your exchange. 

LILIA LEE in "Rose O' the River"

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

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<tr>
<th>Exclusive Stories For Photoplay Editor From . . . . . . . . . . . . . . Theatre</th>
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<td>AN ordinary five-reel picture, it may be interesting to learn, contains from 160 to 200 scenes. When &quot;The Teeth of the Tiger&quot; by Maurice LeBlanc was originally made into a scenario for Famous Players-Lasky by Roy Somerville, it was found that the total number of scenes was 501. That necessitated a revision of the script with the result that the number of scenes had been cut down to 300 and the action consequently speeded up.</td>
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<td>Dave Powell plays a dual role in the &quot;Teeth of the Tiger.&quot; The story is by Maurice LeBlanc, creator of the famous character Arsene Lupin, detective and adventurer. Dave Powell plays the part of Arsene Lupin and also that of Louis Perena, the assumed name of Arsene Lupin while he is hiding in the Foreign Legion.</td>
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<td>In &quot;The Firing Line,&quot; a Paramount-Artcraft Special production made from Robert W. Chambers' famous novel, Irene Castle comes back to the screen. In this production Miss Castle demonstrates her all-around athletic ability: she rides horse-back, swims in a dangerous fog, and acquires herself admirably. In addition, she shows a new dance step that will undoubtedly be the rage during the coming season.</td>
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<td>&quot;Louisiana,&quot; the new Paramount picture starring Vivian Martin, is the second photoplay produced by the same company and starring the same star to be adapted from novels by Frances Hodgson Burnett, the noted author. The first was &quot;The Fair Barbarian,&quot; which will be recalled by all admirers of Miss Martin. &quot;Louisiana&quot; promises to go even one better than the former picture.</td>
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<td>MISS BILLIE BURKE, the famous Paramount star, and her husband, Mr. Florenz Ziegfeld, were sitting on the verandas of their home, overlooking the Hudson at Hastings-on-the-Hudson. Patricia, their adorable daughter, was in her mother's lap. It was a still, humid evening, of the kind that bring the mosquitoes out and they were annoying Mr. Ziegfeld.</td>
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<td>Finally losing his patience he exclaimed: &quot;Oh, damn those mosquitoes!&quot; Patricia looked up into her mother's eyes and said, &quot;Oh, damn those things!&quot; Mr. Ziegfeld is never going to swear again.</td>
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<td>&quot;Louisiana,&quot; a new Paramount picture starring Vivian Martin, does not concern the locale of the story, as might be at first implied, but is the name of the heroine. The picture is an adaptation of the novel by Frances Hodgson Burnett, and is said to provide the dainty star with one of her best opportunities for vivid dramatic interpretation.</td>
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<td>A good old-fashioned barn dance, with corn husks and fiddlers and party dresses and everything, is a feature of the new Paramount picture starring the popular little actress, Lila Lee. The picture is entitled, &quot;Rose o' the River,&quot; and is said to be a dramatic triumph for the youthful star.</td>
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<td>Kate Douglas Wiggin, who is the author of many popular fiction novels, wrote the book from which Lila Lee's new Paramount picture, &quot;Rose o' the River&quot; was adapted. This book, which bears the same title as the picture, was considered among her best works and has been very widely read by lovers of good fiction.</td>
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<td>IT would not seem possible, would it that anyone—even the driver of a Hackensack, N. J., wagon—would doze while Marion Davies was making a rapid fire transition in clothes not three feet away? Yet this very thing happened in Hackensack the other day.</td>
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<td>Director Allen Dwan and his company left the Paragon Studio in Fort Lee soon after luncheon time and repaired to a two hundred year old farmhouse at Hackensack, to film the last scenes of &quot;The Dark Star.&quot; Then Miss Davies was clothed in hat, suit and boots. Three of four scenes were &quot;shot,&quot; and Mr. Dwan was of the opinion that more scenes could be made here and Miss Davies' costume, that of a simple country maiden in dress, sweater and braids was hastily sent for at the Paragon Studio.</td>
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<td>But where could the star change? The barn was inspected. But the barn was full of horses. &quot;Your car,&quot; suggested Norman Kerry. Frank Fawcett, the handsome Davies chauffeur, draped the machine with laprobes and coats and the star hastily withdrew under cover, to execute the change.</td>
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<td>A farm hand, atop a big wagon, adjoining the limousine of the star, grinned as he heard the preparations and the whispered admonitions. Then, with Marion Davies, former Ziegfeld beauty and screen star, changing in her car, protected by the flapping laprobes, three feet away, he—calmly threw his head on his hands, fell asleep, and—snored! Can you beat—Hackensack farm hands? We think not!</td>
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C. Gardner Sullivan never did a better thing than "Wagon Tracks," which he wrote for William S. Hart. The Artcraft star has in this play one of the strongest pictures he has ever produced.
Your Exchange has ten stock heads of Lila Lee (in electro or mat form) that are suitable for use with any of her pictures.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you “Production Cuts, No. (as indicated beside each illustration) illustrated on page 8 of the ‘Rose O’ The River’ press book.”

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
POOR little unsophisticated country girl! She took him at the value of his clothes—and she learned to rue the day.

Without question the best picture Lila Lee has yet appeared in. Full of the thrills, heart-throbs and joy that appeals to each of us. Try to come!

NAME OF YOUR THEATRE

HE was everything that a slick "city feller" should be. She was as unsophisticated as any sulking, lurking villain could ask.

But what she did to the "villyun"! Don't ask questions! Just come to see. You'll be glad you did! Today?

THEATRE NAME

Dainty Lila Lee in the cleverest picture she has made.

NAME OF YOUR THEATRE
WHETHER you demand thrills, heart-throbs or laughs in your pictures, you'll get just what you want in "Rose O' The River." It's the story of an unsophisticated little country girl whose life became wrapped in the tangled skeins spun by an arch-villain. "Green" and unsuspecting as she was she turned the tables on him and made him a laughing stock. You'll agree that it is the best picture this captivating little star has ever appeared in. When are you coming?
**Advance Press Stories on “Rose o’ the River”**

To Be Sent to the Newspapers Immediately Prior to and During the Display of Lila Lee’s Delightful Photoplay

A Paramount Picture

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**“ROSE O’ THE RIVER”**
**STARRING LILA LEE**
**A COLORFUL PICTURE**

Dainty Paramount Star in Role of Country Girl Does Splendid Work

---

**L**ILA **L**EE’S new Paramount picture, “Rose o’ the River,” which will be shown at the ... theatre next .........................., is a story which lends itself admirably to picturization because of the colorful nature of the settings and the locale.

The story, which is based on the novel of the same name by Kate Douglas Wiggin, transpires in a village and presents the charming little Paramount star as the belle of the countryside.

A rural birthday party at which the boys are much more enthusiastic over than the girls, and a good old-fashioned barn dance with the usual decorations and fixin’s with the guests in their best bibs and tuckers, are outstanding features of the production.

The story concerns a village belle and her country sweetheart, which is almost brought to disaster by a polite and good-looking young Bostonian, who makes a dramatic play for the affections of the girl. After taking a trip to Boston, however, and seeing the young heart-breaker in his true light—that of a glove clerk who is under the domination of an older woman in the store where he is employed—she decides to go back to her good-old-fashioned fiancé. Their reunion is brought about by a clever ruse on the part of the girl’s grandfather.

Will M. Ritchey wrote the scenario and Robert Thornby directed the production. Among the supporting cast are such well-known players as Darrell Foss, George Fischer, Robert Brower, Josephine Crowell, Sylvia Ashton and Jack Brammall.

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**“ROSE O’ THE RIVER”**
**ONE OF KATE DOUGLAS WIGGIN’S BEST BOOKS**

Lila Lee’s New Paramount Film Based Upon Widely Read Novel

---

**K**ATE **D**OUGLAS **W**IGGIN, one of the foremost American novelists, is author of the novel, “Rose o’ the River,” from which Lila Lee’s new Paramount starring vehicle of the same name, is an adaptation. The picture will show at the ................................ theatre next ..........................

The works of this author are widely read and “Rose o’ the River” is considered to be one of her best. It is excellently adapted to the talents of the little Paramount star who is well qualified, temperamentally, to play the title role.

Rose Wiley is a country lass who becomes engaged to Steve Waterman, a young lumberman, at a party given in celebration of her seventeenth birthday anniversary. After the bethrothal, however, Claude Merrill, a handsome young stranger from Boston, arrives with his invalid aunt and seeks to win the heart and hand of the village belle.

Failing to do this, he leads her to believe that his hopeless love for her is breaking his heart and sends her a note asking her for a farewell meeting, and she consents. But Steve learned the contents of the note and is on hand at the dramatic parting, concealing his presence until Claude has left. He then denounces his unfaithful sweetheart.

Later, Claude’s aunt returns to Boston for treatment, taking Rose with her as her nurse. Rose finds Claude working in a glove store and completely under the domination of an older woman. She returns to Steve and they are reconciled.

The picture was directed by Robert Thornby and photographed by William Marshall. An excellent cast was selected to play the supporting roles. Darrell Foss is the leading man.

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**SWEET ROMANCE OF VILLAGE BELLE IS “ROSE O’ THE RIVER”**

Dainty Lila Lee’s New Photoplay Presents Star in Most Delightful Role

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**L**ILA **L**EE, the dainty and popular screen star, will appear at the ................................ theatre next .......................... in a Paramount picturization of Kate Douglas Wiggin’s popular novel, “Rose o’ the River,” a delightful romance of a rural belle and her country sweetheart, that begins with a game of “Post-office” and ends, after many more or less vexatious misunderstandings, in the happy reconciliation of the lovers.

Rose Wiley, the title role, portrayed by Miss Lee, almost forgets Steve Waterman, her stalwart country fiancé, when a polite young man from Boston leads her to believe that he is desperately in love with her. His dramatic play of affection is too much for the simple girl, and she meets him secretly to bid him good-bye, a circumstance which results in a breaking of their engagement by Steve.

Later, when Rose goes to Boston, she chances to see Claude, her city Romeo, who although assuring her of his love, is completely under the domination of an older woman who will not permit him to make love to Rose.

Disillusioned, the girl returns home and seeks Steve. How they are again brought together and reconciled is said to form one of the most pleasing situations ever screened.

The picture was made under the direction of Robert Thornby. William Marshall was cameraman, and the supporting cast includes Darrell Foss, George Fischer, Robert Brower, Josephine Crowell, Sylvia Ashton and Jack Brammall.

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11
**REAL BARN DANCE IN “ROSE O’ THE RIVER”**

*Lila Lee’s Latest Picture Is Finely Produced*

In “Rose o’ the River,” Lila Lee’s new Paramount picture which comes to the theatre next, there is a scene depicting a barn dance of the real old-fashioned sort that should appeal to every person who has lived in the country town and indulged in the pleasures of youth under such circumstances.

The setting was erected on the big open stage and contains a two storied barn, with stalls occupied by horses. The floor is cleared though surrounded by hay and sacks of grain. The decorations are enormous pumpkins and boughs from trees with flowers interspersed. A large number of extra folk representing boys and girls of the village, with a typical country orchestra, render the scene most realistic. Considerable dramatic action ensues in this scene, however.

The picture is from a story by Kate Douglas Wiggin and is one of the most charming love stories ever transferred to the screen. Robert Thornby directed and Wm. Marshall did the camera work. Joseph Boyle was assistant director. Darrell Foss is the leading man and heads an excellent supporting cast.

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**“ROSE O’ THE RIVER” AUTHOR IS FAMOUS**

*Kate Douglas Wiggin’s Novel Is Filmed for Lila Lee*

Kate Douglas Wiggin, famous writer of innumerable clever stories and books which have had world wide circulation, wrote “Rose o’ the River,” the new Paramount starring vehicle of dainty Lila Lee which will be shown at the theatre next.

Will M. Ritchey did the scenario and Robert Thornby directed the production.

Miss Lee plays the part of a seventeen-year-old girl in a down East settlement and the famous old game of “postoffice” is the beginning of a romance which, after many vicissitudes, ends delightfully for the principals.

Beautiful character drawing, always a quality of the author’s work, is abundant in the story and is amply portrayed in the picture by a clever cast of screen players.

Darrell Foss is in the leading role opposite Miss Lee. Mr. Foss is from South Wisconsin and his screen career includes work in pictures produced by Kalem, Ince, Triangle, etc. He is an expert in make-up, a fine rider, an excellent shot, and plays five musical instruments. He is in the six foot class.

George Fisher has an important role and Sylvia Ashton is also in the cast.

It is said that this picture affords Lila Lee one of her daintiest parts, a distinct departure from those played in “Rustling a Bride” and “The Daughter of the Wolf,” recently released.

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**W. RITCHEY ADAPTED “ROSE O’ THE RIVER”**

*World Known Scenarist Did Good Work in Lila Lee Picture*

Will M. Ritchey, one of the staff writers for the Famous Players-Lasky Corporation and who has written numerous continuities for Paramount pictures, is a skilled literary and film technician and an expert in this branch of the work. His latest work is the continuity for “Rose o’ the River,” the new Paramount picture starring Lila Lee, which will be shown at the theatre next.

How a simple and unsophisticated little country belle is disillusioned regarding “swell” young city chaps and finds that one cannot judge the strength of a man’s character by his outward appearance and manner, is the theme of the picture. Darrell Foss is the leading man.

Joseph Boyle, who was assistant director for Hugh Ford in the production of the Paramount-Artcraft Special, “The Woman Thou Gavest Me,” assisted Robert Thornby in the direction of “Rose o’ the River.” Mr. Boyle also assisted Mr. Ford in the direction of “Secret Service.”

William Marshall, who photographed the scenes for both of the Specials mentioned was cameraman and he is responsible for the excellent photography which distinguishes the picture.

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**Sylvia Ashton Capable**

Sylvia Ashton, who is recognized as one of the leading interpreters of women character roles in the profession, has an excellent part in “Rose o’ the River.” a new Paramount picture starring Lila Lee, which is on view at the theatre this week. She will be recalled by her notable work as the fat wife in “Old Wives For New,” an Artcraft picture produced by C. B. DeMille. Miss Lee is charming as a country girl in her new picture.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

Can You See Through a Hole in a Doughnut?

EVIDENTLY Lila Lee can, using a fork and a "sinker." Doughnuts are apparently being worn a good bit higher this year than when the A. E. F. was busy consuming the Salvation Army variety of "sinker." Other startling social items are promised in her latest Paramount picture, "Rose of the River," made from Kate Douglas Wiggin's popular novel of the same name.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

Send This Mat to Your Newspaper Today! It Is Free!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "ROSE O' THE RIVER"
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

Film Trailers .............................3.00 each

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET ...........................10 cents each
Three SHEETS .........................30 cents each
Six SHEETS ...........................60 cents each
Twenty-four SHEETS ..................$1.00 each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes...........12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10, black & white, 8 in set ........60 cents
11x14, Sepia, 8 in a set . per set 60 cents
22x28 Sepia, scene or star ..........40 cents
22x28 Colored female star ..........60 cents
22x28 Black & White star ..........75 cents
8x10 photo. of star, can be used for all other productions of this same star ..................each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts ...........15 cents each
Three 2-column cuts ..........25 cents each
Two 3-column cuts ..........35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column ..........................25 cents each
Two column ..........................40 cents each
Three column ..........................90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut ...........15 cents each
Two-column layout cut ...........25 cents each
Three-column layout cut ...........35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date ..........12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ...........15 cents each
Also line drawings ...........20 cents each

Paramount & Arthcraft trade mark cuts are furnished in all sizes and are FREE. Script lines, both Paramount and Arthcraft.

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

17
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Rose o' the River"

1919

Dear Miss Nixon:

We needn't tell you anything about Kate Douglas Wiggin, we know. For some twenty-five years, she has been writing some of the most popular of our stories. You've read her fiction in the magazines and you've read it in novel form.

So that when we tell you that the Paramount picture which comes here ............... is called "Rose o' the River" and is based on Kate Douglas Wiggin's book of the same name, you know, whether or not you read the story, that it is a fine one.

And when we tell you further that the star is dainty Lila Lee—well, we don't have to add anything to that, do we?

Cordially yours,

................., Manager

Post Cards on "Rose o' the River"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

1919
Dear Miss Nixon:

Kate Douglas Wiggin's famous novel, "Rose o' the River" has been turned into a Paramount picture, with dainty Lila Lee as the star. It will be seen here from .......... to ...........

Mayn't we expect you?

Yours cordially,

................., Manager

1919
Dear Miss Nixon:

Lila Lee comes here to-day for a ........ day run in her latest Paramount picture, "Rose o' the River," made from Kate Douglas Wiggin's famous story by that name. Mayn't we expect you for this unusual combination?

Yours cordially,

................., Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
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**TO OUR CUSTOMERS:**

To eliminate correspondence resulting from handling numerous small
orders your order as far in advance of play date as possible is
wise. (Specify Advertisers' Name or Stock No. & give No. of sets wanted)

**Please note:**

- Payment must be accompanied with order.
- Please allow ample time for handling of orders.
- For rush orders, please contact our office directly.

**Payment terms:**

- For orders over $100, full payment is required.
- For orders under $100, payment is due upon receipt of order.

**Special notes:**

- For urgent orders, please indicate in the 'Special Instructions' field.
- For bulk orders, please contact our office for a quote.

**Contact information:**

- Phone: (555) 123-4567
- Email: orders@exhibitorsadvertising.com
- Address: 123 Main St, Anytown, USA 12345
How will You Advertise

LILA LEE

in

"ROSE O' THE RIVER"

BIG!

But How?

POSTERS!!

1 sheet—3 sheets—6 sheets

All over town! Everywhere!

That's the way to turn 'em away—every show.
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First

Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow
When Love Is Blind
Trying to Get Along
Treating 'Em Rough
No Mother to Guide Him
Hearts and Flowers
Love's False Faces

Among Those Present

Paramount-Arbutkle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero
Out West

The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love
A Desert Hero

Paramount-Drew Comedies

Romance And Rings
Once A Mason
The Amateur Liar

Squared
Harold, the Last of the Saxons
Bunkered

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh
Perfectly Fiendish Flanagan, Or The Hart Of The Dreadful West

Impropaganda
One Every Minute
The Last Bottle
The "Con" in Economy
The Immovable Guest
Beresford of the Baboons
Welcome, Little Stranger
How To Advertise
VIVIAN MARTIN
in
"Jane Goes A-Wooing"
A Paramount Picture
ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange
Important Facts Regarding Vivian Martin and Her New Paramount Picture, “Jane Goes a-Wooing”

**Vivian Martin, the Star**

VIVIAN MARTIN, beautiful and talented, undeniably is one of the most popular stars on the Paramount roster. Miss Martin is an actress of exceptional ability and charm, and her engaging and winsome personality has won for her a clientele of admirers so numerous as to excite the envy of less fortunate players in the populous field of the silent drama. An actress of rare powers who has many notable characterizations to her credit, Miss Martin's genius manifests itself with exquisite adaptability and forceful expression in every role she essays, be it that of a maid of high degree in a mansion or scrub lady in an opera house. Her versatility was amply manifested in “Mirandy Smiles,” her recent picture success, but in “Jane Goes a-Wooing” wherein she is seen as a courageous Irish girl stenographer who faces responsibilities of a most unusual character with splendid bravery and a resourcefulness, she presents another delightful portrait which displays her optimistic and buoyant spirit with refreshing effect. Miss Martin is one of the romantic figures of the screen world who has forged her way into the hearts and affections of motion picture fans by the irresistible force of her artistry and all those personal traits with which nature has so richly endowed her.

**The Author**

EDITH KENNEDY, a scenarist and screen author of ability and manifold accomplishments, wrote and adapted “Jane Goes a-Wooing” with the happiest results. Miss Kennedy also wrote “Mirandy Smiles” for Miss Martin, and Lila Lee's initial starring vehicle, “The Cruise of the Make-Believes.” She has written other plays of merit, all of which attest to her skill as a writer of exceptional ability.

**The Director**

GEORGE MELFORD, who directed Miss Martin in “Jane Goes a-Wooing” is a maker of stars as well as a director with a special gift for making a great spectacle out of a seemingly trifling theme. He directed Miss Martin in many of her picture subjects and his latest achievement is one of such engaging charm as to make the name of “Uncle George” more prominent than ever in his field.

**The Story**

JANE NEILL, a stenographer who chews gum, but who is spunky and high spirited, is loved by Mickey Donovan, who runs the “White House” lunch cart. But Jane secretly yearns for loftier game and she puts him off. When her father, a shiftless rascal, deserts her, leaving to her the care of twin sisters, she obtains employment as stenographer with David Lyman an eccentric millionaire who is writing a play. There she meets Monty Lyman, the old man’s heir, a happy-go-lucky young man, and instantly falls in love with him. Monty offends his relative and when the latter dies soon after, he leaves his wealth to Jane. She doesn’t want the money, but she is desirous of making a man out of Monty, so she arranges things with her lawyer with the result that Monty, believing himself penniless, goes to work. He proves fickle however and when he begins to marry Jane, she declines his offer. Her heart now turns to Micky whose manly qualities she has long admired. She burns up Lyman’s will thereby making Monty the heir to his relative’s estate, and convinced that the best things are not what you go after, but those which come to you when you need them most, she goes to the “White House” and makes Micky’s heart glad by accepting him as her partner for life.

**The Support**

Supporting players of unusual ability appear in this play. These include Niles Welch and Casson Ferguson, two young actors of more than average ability. Spottiswoode Aitken, one of the most famous interpreters of old men parts in motion pictures, Herbert Standing, Helen Dunbar, Byrdine Zuber, Clyde Benson and the Mackenzie twins.

**The Photographer**

PAUL PERRY, who contributes the excellent photography of “Jane Goes a-Wooing,” is considered one of the cleverest cameramen in the business. Some of his best work was done on “Hidden Pearls,” and “The City of Dim Faces,” starring Sessue Hayakawa, and “The Source,” starring Wallace Reid.
Dainty Vivian Martin an Irish Stenographer in Her Latest Paramount Photoplay, “Jane Goes a-Wooing”

Story of Photoplay an Absorbing One Vibrant With Humor and Pathos and Affords Miss Martin One of the Best Roles of Her Screen Career.

JANE NEILL, seventeen years old, who has spent some years in an Industrial school, receives information that her father, Joe Neill, who kept the “White House” lunch wagon, has decamped, after he had placed the twins in an orphan home. Jane takes charge of the business and cares for the twins.

Mickey Donovan intimates that she may have a home if she marries him, but she fails to appreciate his consideration. She reads an advertisement calling for a stenographer, “homely, middle-aged and strong as a horse.” She goes to the address given, where she finds David Lyman, a patron of literature and arts, who is a nervous wreck and who is trying to complete a morality play before he dies. When Lyman dictates his terms, she thinks of the helpless twins and consents.

Monty Lyman, a relative of the elder Lyman, and his heir, who is addicted to sports and gambling occasionally, meets Jane and finds her infinitely more attractive than Nita Arliss, who is beautiful and well groomed and whose mother hopes one day to make Mrs. Lyman. Monty finds Jane quite fascinating. Monty has incurred the enmity of old Lyman’s secretary, who poisons the mind of the old man against him with the result that Monty’s allowance is stopped.

Jane goes to the orphan asylum, gets the twins and establishes them in a tenement which she calls home. Monty learns from Mr. Harmon, his lawyer, that his allowance has been stopped and he seeks in vain to change the irascible old man’s mind. Jane is kept up late one night by Lyman, who is dictating to her. His mood changes and he drives her from him. She flees down a corridor and in a large apartment sees a party given by Monty. He dances with Nita and for the sixth time, asks her to marry him. But, warned by her mother to be on her guard until the contents of Lyman’s will are revealed, she puts him off.

Monty sees Jane in her hiding place and insists that she join the merrymakers. Jane is hungry and Monty goes in search of food. Some of the men guests find Lyman’s door ajar and enter and begin a rough house. Monty arrives and is trying to quiet the men when Lyman and Jane enter. The old man drives them furiously forth. When Monty seeks Lyman the next morning, his body is discovered lying on the floor. A letter addressed to Jane is found and she takes it to her home in the tenement.

But when Jane opens the letter she is amazed to find Lyman’s will, which directs that the entire Lyman fortune shall go to her! She returns to the Lyman home and overhares Harmon tell Monty that the Lyman estate now belongs to him by virtue of the terms of a will they are examining. Jane now realizes that the last Lyman will would not only deprive Monty of his inheritance but cause him to hate her. So she decides to remain silent and return to the tenement.

After an interview with the twins she calls on Harmon, shows him Lyman’s last will and insists that the lawyer shall keep her identity as heir secret from Monty pending a certain plan she has in mind. Harmon tells Monty of the will and when the Arliss women hear of it they congratulate themselves upon having escaped a misalliance. Monty is told that he always shall find a home at the tenement, No. 11 G street, and he goes there only to find Jane, who treats him to a delightful dinner. In the succeeding days, Jane mends Monty’s clothing and he in return, plays with the twins and tells her that he hopes some day to tell her...

Mrs. Arliss prompts Nita to search Monty out in his tenement room and Jane’s fighting blood is aroused when she learns that the mother and daughter are leagued together in a plot to steal Monty from her. She tells Harmon the day of dissimulation has passed and he introduces her to Monty and the Arlisses as Lyman’s sole heir. She is finely arrayed and at this moment Mickey comes with the sole purpose of asking her to marry him. Monty rejoins her and she thrusts Lyman’s will into a stove. Monty asks her to marry him. She shakes her head in the negative, for she realizes that she doesn’t love Monty after all.

Monty, relieved, leaves her and Mickey comes forth from his hiding place trembling, for if Jane refused Monty, what would she do to him? But she doesn’t—for his loyalty and devotion have struck a responsive chord in her heart. She tells Monty that sometimes the best things are not what you go after but those that come to you, when you need them most.

JANE GOES A-WOOING

The Cast
Jane Neill ..... Vivian Martin
Monty Lyman..... Niles Welch
Micky Donovan Casson Ferguson
David Lyman Spottiswoode Aitken
Mrs. Arliss..... Helen Dunbar
Nita Arliss..... Byrdine Zuber
Harmon ........ Clyde Benson
The Twins McKenzie Twins
Derondo .... Herbert Standing

For Use of Exhibitors in Their House Organs or of Editors Who Desire General Publicity in the Exploitation of Vivian Martin’s New Photoplay.

A Paramount Picture
Press Review of “Jane Goes a-Wooing”
To Be Sent to the Newspapers Immediately After the First Display of
Vivian Martin’s New Photoplay.
A Paramount Picture.

Vivian Martin Proves a Delight to Her Admirers in Her
New Paramount Photoplay, “Jane Goes a-Wooing”

BEAUTIFUL and Talented Star Portrays Role of Brave Stenographer and Adds Another
Artistic Characterization to her Long List of Admirable Screen Portraits.

REVEALING her in a new and unusually captivating characterization, that of a brave, resourceful, high-minded Irish stenographer, Vivian Martin, the beautiful Paramount star, appeared in her latest starring vehicle, “Jane Goes a-Wooing” at the . . . . theatre yesterday. The picture made an instant and emphatic hit with the audience and every scene of the gripping story was watched with breathless interest.

“Jane Goes a-Wooing” unfolds a story that has great love interest and the whimsical quality that one expects of Miss Martin’s pictures. In addition it has more real drama than most of her recent offerings and it should and doubtless will, prove one of her most successful vehicles.

Miss Martin plays the part of Jane Neill, a courageous little girl who chews gum, and who takes dictation for a living. She has all the spunk of the best type of American business girl and she is loved by Mickey Donovan, who runs the “White House” lunch cart.

But Jane doesn’t think she loves Mickey quite enough to marry him. When her father, who is somewhat of a vagabond, goes away and leaves the twins, her two younger sisters, in her care, Jane decides that she is quite able to take care of them. She obtains a position as stenographer to an eccentric old millionaire who is writing a play. There she meets Monty Lyman, the old man’s relative and heir, a handsome, happy-go-lucky youth and she falls in love with him.

As it happens, Monty offends his elderly relative and when the latter dies soon after, he leaves his wealth to Jane, his little stenographer, disinheriting Monty absolutely. Jane doesn’t intend to take it, but she wants to make a man of Monty, so she arranges things so that he believes himself to be penniless, hoping he will get a job and make good. He does try to make good, but he is fickle and easily influenced and when he finally offers to marry Jane she refuses him, as she realizes that she does not love him, but that her affections are centered on the patient and true Mickey Donovan.

Vivian Martin gives an exquisite performance as the little stenographer heroine. She is winsome, and there is always the flash of a fine spirit in her acting so that she makes the character of Jane stand out vividly. Niles Welch is excellent as Monty Lyman and Casson Ferguson gives a delightful interpretation of the Irish boy, Mickey Donovan.

Spottiswoode Aitken, the most famous interpreter of old men in the pictures, gives his usual artistic performance as the wealthy and elderly David Lyman. Others who do excellent work are Herbert Standing, Helen Dunbar, Byrdine Zuber, Clyde Benson, and the McKenzie twins. George Melford directed the picture and Paul Perry contributed the photography. The story and scenario were the work of Edith Kennedy.
**NEW STRINGS FOR YOUR BOW**

A Chat With Exhibitors

By

GORDON H. PLACE

Concerning

VIVIAN MARTIN IN "JANE GOES A-WOOING"

A Paramount Picture

**What We'd Say If You Should Drop Into The Office.**

**Hello**, old man! Glad to see you.

Pull up a chair. That's right.

Make yourself at home.

Have a cigar? Think you'll like this brand.

This latest Paramount picture for Vivian Martin, "Jane Goes A-Wooing," ought to go over big with your people.

It's a mighty snappy little story, and it shows what she can do. Your people expect a lot of clever stuff from Vivian Martin, and they won't be disappointed in this, you can bet your life.

Many stenographers in your town? They will find something of special appeal for them. Play your newspaper advertising to reach them. Remember, old man, every one of them—that is, nearly every one of them—has a best beau, so when you get one you get two sales.

A good many stenographers dream about the boss dying and leaving his fortune to them. Some of them wish he'd die whether she got the money or not, and we can't blame them.

Vivian Martin is a stenographer in this picture and the boss actually dies and she actually is made his heiress.

No, it wasn't a love affair. He did it to put one over on his nephew whom he thought was useless.

Then the girl makes the nephew redeem himself. Does she marry him? I should say not. She gives him back his fortune.

Its an odd story, isn't it?

You have an unusual chance to get every office girl and stenographer in your town to come into your house if you play these points up strongly in your ads.

Try it out. It's worth trying, for remember, every stenographer in the world has a little time to talk about last night's amusement—and she's got a beau, too, who will buy the best seats in the house.

**Her Record.**

"Little Miss Optimist"

"The Sunset Trail"

"The Trouble Buster"

"Molly Entangled"

"The Fair Barbarian"

"A Petticoat Pilot"

"Unclaimed Goods"

"Viviette"

"Her Country First"

"Mirandy Smiles"

**An Advertising Tip.**

Your patrons will have delightful memories of "The Cruise of the Make-Believes," Lila Lee's first starring vehicle, and more recently, of that happy and sunny cross-section of life, "Mirandy Smiles" in which Vivian Martin won new friends.

Edith Kennedy wrote these, as well as "Jane Goes A-Wooing," and in the latter has shown even a surer touch and more genial humor than in either of the others named. Tell your people about it.

**Some Fillers For Your Ads.**

If you were a stenographer, and chewed gum, and had two twin baby sisters to care for, and a rich man should leave you his fortune, would you destroy the will? Most people would not, but Jane Neill was not like most people. Vivian Martin proves this when "Jane Goes A-Wooing."

The best things in life are not the ones pursued—sometimes they are the things that come unsolicited, and when we need them most. Jane Neill (Vivian Martin) learned this when she went a-wooing.

Jane was not "homely, middle aged and strong as a horse" as the advertisement demanded, but she was a quick witted and capable stenographer. She thought a lot of Mickey Donovan, too, so Monty Lyman was not the only runner in the race. He learns this when "Jane Goes A-Wooing."

**Tools For Your Workshop.**

Don't overlook the poster paper that we have issued for "Jane Goes A-Wooing." The coloring is even more attractive than usual, and the action is splendid.

The ad mats and cuts are full of punch, ginger and smiles. That's what you want to get at the people at their own firesides. They'll read these ads at home, and then come to the show.

The lobby stills in the various sizes are full of action, and in such variety that you should make a mighty fine showing with them.

Use all these aids, and "Jane Goes A-Wooing" will bring home the bacon.
Advertising Cuts And Mats

Jane, a pretty stenographer, has one object in life—to marry money. Yet, when the rich, young Apollo she loves, "pops"—she turns him down cold! How could she do it!

Jesse L. Lasky presents
Vivian Martin
In "Jane goes a-wooing"
A Paramount Picture
Story and scenario by Edith Kennedy
Directed by George Melford

Also
Paramount-Burton Holmes Travel Picture,
"The Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy, "Her First Mistake"
Latest News Weeklies

STRAND
Broadway at Main Street

"It's in the Will!"

What's the trouble here? Doesn't the man love the girl? With all his heart! Does the will forbid their marriage? Not at all! See the picture—that'll solve it for you in a very unexpected way!

Jesse L. Lasky presents
Vivian Martin
In "Jane goes a-wooing"
A Paramount Picture
Story and scenario by Edith Kennedy
Directed by George Melford

Also
Paramount-Burton Holmes Travel Picture,
"The Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy, "Her First Mistake"
Latest News Weeklies

FRUITS OF CONQUEST HELD UP TO TROOPS
Reports New Peace Offer
Emperor Charles Said to be Making an Appeal to Italy

ARMY DESERTER TELLS OF WORKING AS SPY

In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

Victor McAllister, The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Kavio" mentioned in the letter left by McCain. It was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the keel striking a submarine.
Can a girl truly love two men at the same time? Can she make each believe he's her choice till she's ready to choose? This girl does. See how!

Jesse L. Lasky presents

VIVIAN MARTIN

in

"JANE GOES A- Wooing"

A Paramount Picture

Story and scenario by Edith Kennedy

Directed by George Melford

Also

Paramount-Burton Holmes Travel Picture,
"The Belgian Sisters of Luzon"

Paramount-Mack Sennett Comedy, "Her First Mistake"

Latest News Weeklies
“JANE GOES A-WOOING” HAPPILY COMBINES ROMANCE AND TRUTH

Vivian Martin Has Excellent Role in New Paramount Photoplay.

A COMBINATION of realism and romance is offered in Vivian Martin’s new Paramount picture, “Jane Goes a-Wooing,” which will be presented at the theatre next. Vivian is seen as a courageous little Irish girl who is left with the care of her twin sisters when her father, who is an irresponsible vagabond, deserts and leaves his three children destitute.

Mickey Donovan, who runs the White House lunch cart, wants Jane to marry him, but Jane does not care enough for Mickey. She sets out to make a living herself and she succeeds, and also falls in love with a rich man. But the rich young man, who seems the ideal lover at first, soon shows Jane that his qualities are not the best, and she can’t help but compare him to Mickey, to the latter’s favor. In the end we see Jane and Mickey happily united.

Vivian Martin is a vivacious and appealing Jane. This is announced as one of the strongest and most dramatic stories little Miss Martin has had in some time. Niles Welch plays the rich young man and Casson Ferguson is Mickey Donovan. Both are young actors of splendid ability.

Spottiswoode Aitken portrays an elderly playwright and Herbert Standing is Derondo, a theatrical manager. Others who are reported to do excellent work are Helen Dunbar, Byrdine Zuber, Clyde Benson, and the McKenzie twins.

The picture was directed by George Melford, who was assisted by Claude Mitchell. Paul Perry was the cameraman. The story was written by Edith Kennedy. Miss Martin is splendidly supported.

HUMAN INTEREST IS ABUNDANT IN VIVIAN MARTIN’S PHOToplay

Paramount Star Has Appealing Role in Splendid Picture “Jane Goes a-Wooing.”

HUMAN interest, which perhaps more than any one other thing tends to make a photoplay popular, is abundant in “Jane Goes a-Wooing.” Vivian Martin’s new Paramount picture, directed by George Melford, which will be shown at the theatre next.

As a little stenographer who has never known anything but poverty, plunged suddenly into a prospect of unlimited wealth and with a possible romance embodied in the striking figure of the disinherited nephew of her benefactor, Miss Martin does some of the most telling work of her career.

Niles Welch plays the young man who wins the admiration of the stenographer, while Casson Ferguson is the constant young Irishman who admires Jane and runs a lunch wagon.

Jane has as her slogan—“If you want a thing, go after it.” But when she has finally won the love of the society man she finds she doesn’t want him after all and goes back to Mickey, who has never wavered in his love and trust.

Two pretty children add much charm to the story and the work of Spottiswoode Aitken, as the old dramatist, is excellent. There are many other well played characters, it is said, and the setting for the picture is claimed to do full justice to the clever story by Edith Kennedy.

Paul Perry did the camera work and Claude Mitchell assisted in the direction. This is Niles Welch’s first appearance in a Paramount picture since his new contract with the Famous Players-Lasky Corporation and he is declared to have given a wonderfully convincing performance.

LEADING FIGURE OF “JANE GOES A-WOOING” IS BIG HEARTED GIRL

Vivian Martin’s New Paramount Photoplay Has Intensely Interesting Story.

JANE NEILL was a little girl with a big heart and indomitable courage. When she was suddenly left alone in the world, with her younger twin sisters to look after, she faced the situation bravely. This is the beginning of the story of Vivian Martin’s new Paramount photoplay, which will be shown at the theatre next.

Mickey Donovan, who was quite a capitalist in a small way and ran the “White House” lunch cart on a nearby corner, knew that Jane was the One Girl for him, but Jane was not so sure. So she refused his offer of marriage and went out into the world to make her own living as a stenographer.

Armed with a pad and pencil and large quantities of chewing gum she invaded the aristocratic home of David Lyman, an elderly playwright. Lyman wanted a stenographer that he could swear at when things were going wrong and Jane said that she was just the girl for the job.

There she met the old man’s nephew, Monty Lyman, and soon decided that she was in love with him. Numerous dramatic incidents followed, old Mr. Lyman died, and Monty Lyman, put to the test, proved that he was not the splendid young man that Jane thought him. More and more she compared him with the patient Mickey Donovan, who waited hopefully at the White House lunch cart. And in the end there is a happy reunion between Jane and Mickey.

Vivian Martin is said to be at her best as Little Jane Neil and Niles Welch plays Monty Lyman.

Casson Ferguson is reported to be excellent as the Irish boy, Mickey Donovan.
THE heart appeal of "Jane Goes a-Wooing," the new Paramount picture starring Vivian Martin, which will be shown at the \[ ... \] theatre next \[ ... \], is certain to make it popular with film fans, according to reports. It has decidedly more dramatic interest than most of the recent Martin stories and in addition presents a likeable and happy story of a courageous little stenographer in his uncle's house.

This girl, Jane Neill, is loved by two men, one of them Mickey Donovan, owner and manager of the "White House" lunch cart, and the other, Monty Lyman, a rich young man, whom Jane meets when she takes a job as stenographer i n his uncle's house.

Vivian Martin is said to be at her best in the role of Jane, and Edith Kennedy, who wrote both story and scenario for the picture, is reported to have done an excellent piece of work. Casson Ferguson appears as Mickey Donovan and Niles Welch is at his best as Monty Lyman. These young men are both well known juveniles and their appearing together opposite Miss Martin assure additional popularity for the picture. Two other distinguished members of the cast are Spottiswoode Aitken and Herbert Standing. Helen Dunbar, Byrdine Zuber, Clyde Benson and the McKenzie twins round out the cast.

Aitken Famous Player

THE name of Spottiswoode Aitken is always associated with fine performances on the screen. In "The Birth of a Nation," his work stood out with the sharpness of a cameo. Recently he has scored great successes with Mary Pickford and Lila Lee in Paramount and Arctraft pictures. In "Jane Goes a-Wooing," Vivian Martin's new starring vehicle, which is on view at the \[ ... \] theatre this week, is a pleasant surprise in the part of David Lyman, an elderly and eccentric playwright.

Talented Scenarist

EDITH KENNEDY, who wrote "Jane Goes a-Wooing," Vivian Martin's new Paramount picture, which is on view at the \[ ... \] theatre this week, is a screen author who has done excellent work lately. She wrote the screen version of Lila Lee's first starring vehicle, "The Cruise of the Make-Believes," she adapted Bryant Washburn's latest picture, "The Way of a Man with a Maid" for the screen and she wrote "The Bravest Way," a recent Paramount success.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"JANE GOES A-WOOING"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper
Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
December 29, 1918.

Dear Miss Marshall:
Jane is the sort of a girl who gets what she goes after. Money-Men-It makes no difference! Jane gets what she wants!

Won't you let Jane show you how she does the trick? It'll be wonderfully interesting—you may turn it to your profit, too!

Jane Neill is the character played by VIVIAN MARTIN in "JANE GOES A-WOOING," her latest Paramount Picture.

Jane, to make sure that she gets exactly what she wants, keeps two distressed beaus "on a string" till the very last minute and then she chooses.

There was one, pug-nosed, freckled and without a cent. There was another, handsome but fickle. Which would YOU choose, and was Jane right in her choice?

May we expect you some day this week?

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Jane Goes a-Wooing"

ADVANCE POST CARD No. 1
TO BE SENT 9 DAYS BEFORE SHOWING


DATE______

Dear Miss Marshall:
Could you bear a sweetheart who was pug-nosed and had freckles? Wouldn't you rather have a beau with velvety skin and a Grecian profile?
Jane Neill, the character played by Vivian Martin in "Jane Goes A-Wooing" had that sort of a choice to make in this Paramount Picture.
Jane was so undecided that she kept both of them "on a string" for ever so long. You can see her decide, all week.

Yours sincerely,

Manager________________

ADVANCE POST CARD No. 2
TO BE SENT 6 DAYS BEFORE SHOWING


DATE______

Dear Miss Marshall:
When Jane wants a beau, she gets herself one! When Jane wants money, she gets it! Jane gets exactly what she wants, whenever she wants it!
You'll learn something that will give you a lot of confidence, at least. May we expect you some day this week?

Yours sincerely,

Manager________________

ADVANCE POST CARD No. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING


DATE______

Dear Miss Marshall:
Jane had a will of her own—and when "there's a will there's a way."
Jane always had her way; no matter what she wanted her will always showed the way.
So when Jane—Vivian Martin in "Jane Goes A-Wooing," a Paramount Picture—wanted a beau she got him. She had to keep two of them "on a string" for a long while, but she got a beau!
Won't you come to see this airy comedy this week?

Yours sincerely,

Manager________________

Exhibitors will be wise to mail at least one of these Postals to their patrons
ADVERTISING POSTERS
FOR
"JANE GOES A-WOOING"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

DOUGLAS FAIRBANKS .................................. "ARIZONA"
D. W. GRIFFITH'S ............................... "THE GREATEST THING IN LIFE"
WILLIAM S. HART .............................. "BRANDING BROADWAY"
CECIL B. DEMILLE'S ......................... "THE SQUAW MAN"

**Paramount Pictures**

WALLACE REID .................................. "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS ................ "GOOD BYE BILL"
CHARLES RAY .................................. "STRING BEANS"
ETHEL CLAYTON ................................ "THE MYSTERY GIRL"
DOROTHY DALTON ................................ "QUICKSAND"
MARGUERITE CLARK ....................... "THREE MEN AND A GIRL"
DOROTHY GISH .................................. "THE HOPE CHEST"
BRYANT WASHBURN ............. "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD ..................... "CAPT. KIDD, JR."
PAULINE FREDERICK .................... "OUT OF THE SHADOW"
VIVIAN MARTIN ................ "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

**ARTCRAFT Pictures**

ENRICO CARUSO ................................ "MY COUSIN"
ELSIE FERGUSON ............................... "UNDER THE GREENWOOD TREE"

**Paramount-Artcraft Special**

MAURICE TOURNEUR'S ..................... "SPORTING LIFE"

**Paramount Pictures**

BILLIE BURKE .............................. "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN ..................... "THE GYPSY TRAIL"
ETHEL CLAYTON ..................... "WOMEN'S WEAPONS"
PAULINE FREDERICK ................ "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN ................ "MIRANDY SMILES"
ENID BENNETT ................ "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain

(And They Can Do It!)

MARGUERITE CLARK ....................... "THE GOOSE GIRL"
PAULINE FREDERICK .................. "THE ETERNAL CITY"
SPECIAL .......................... "THE OLD HOMESTEAD"
How To Advertise

VIVIAN MARTIN

in

"You Never Saw Such A Girl"

A Paramount Picture
Vivian Martin in "You Never Saw Such A Girl"

Actual cuts are about three times the size of the illustrations.

Reduced Illustrations of 3-col. cuts and mats.

Reduced Illustrations of 2-col. cuts and mats.

Reduced Illustrations of 1-col. cuts and mats.

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.

VIVIAN MARTIN is a Paramount star with a personality which serves to fill every theatre at which a picture in which she appears, is shown. Exhibitors know that she is becoming a greater drawing card than ever and that they can make no mistake when they exploit Martin pictures to the limit.

Vivian Martin, the Star

THERE are few feminine stars of the silver sheet with more distinct personality than that possessed by Vivian Martin. She is dainty and there is always evident in her picture portrayals, a quaint, almost whimsical quality which makes her adorable in the roles she essays. She has been seen in some exceptionally fine vehicles of late, including “Jane Goes a-Wooing,” “Her Country First,” and others, but it seems certain that “You Never Saw Such a Girl” is one of the most delightful in which she has ever been starred. The vivacity of Miss Martin has ample sway and she is said to be delightful in this unusual photoplay.

George Weston, Author

IN the novel, “The Kingdom of Hearts’ Desire,” written by George Weston, the plot of “You Never Saw Such a Girl” first saw the light. It has been altered to suit the purposes of the screen and Miss Martin, has been furnished with a vehicle of genuine excellence.

Marion Fairfax, Scenarist

MARION FAIRFAX, who wrote the scenario of “You Never Saw Such a Girl” is one of the most talented of the many finished writers for the screen. She has done numerous successful Paramount pictures among which may be mentioned “The Secret Garden” with Lila Lee as star; “The Mystery Girl” starring Ethel Clayton and numerous others. She has done some of her most charming work in this new photoplay for Vivian Martin.

Robert Vignola, Director

ROBERT VIGNOLA is something more than a director—he is a personality. The actors like him, they know he is sincere and that he is familiar with his work. He has directed Pauline Frederick, Ethel Clayton, and other Paramount stars and has achieved a really splendid record. One of his most pleasing pictures, undoubtedly, is “You Never Saw Such a Girl.”

A Charming Story

MARTY MACKENZIE lives with two aged people on a little farm in the mountains. She is the child of a woman who came there years previously as housekeeper and died. The old folks pass away and Marty, with Fannie Perkins, a spinster school teacher, takes the auto delivery wagon to go in search of her grandmother to whom she finds a clue in her mother’s trunk. She reaches the Burgess home in Newport and learns that she is really no relation of the woman, but the granddaughter of the latter’s late husband. Mrs. Burgess was his second wife and has one son by a former marriage, Eric, an aviator who is home on furlough. Eric and Marty fall in love, but the mother is anxious to get rid of Marty because she is really part heiress to the estate. When Marty learns that Eric is engaged to a wealthy girl she goes back to the farm. There he seeks her out with his chauffeur who has been smitten by the charms of the elderly teacher. So all find their hearts’ desire, the mother repeats of her recent decision and all ends happily.

Fine Supporting Cast

HEADED by Harrison Ford, the handsome young leading man, Vivian Martin has a splendid supporting cast in “You Never Saw Such a Girl.” Others in the roster of players are Maym Kelso, Willis Marks, Edna Mae Cooper, John Burton, Edythe Chapman, Herbert Standing, Miss Gerard Alexander, Claire Anderson, James Farley, Morris Foster. Every one has a record for good work on the screen.

Frank Garbutt, Cameraman

THE cameraman of “You Never Saw Such a Girl” is Frank Garbutt, whose reputation for consistent work is of the highest. He has a splendid knowledge of the technique of the picture camera and the results fully evidence his competency.
WHAT is the secret of Vivian Martin's charm? What, indeed, is the charm of any beautiful woman? Not alone her features, however comely; her form, however graceful—but something far more subtle, deeper, less definable—perhaps it is that much abused word "personality" that best describes it.

This, Vivian Martin, Paramount star, has in marked degree. She has a quaint, old fashioned air of demure delectableness that seems to place her in a special catalogue of feminine attractiveness, for it is unusual and at the same time irresistible.

She can play the role of a boy, or a very young girl, or a quaint little waif, with equal facility. She has done them all with a skill and versimilitude that leaves nothing to be desired.

In her newest picture, "You Never Saw Such a Girl," she has one of the best opportunities ever afforded her of portraying a wholly delightful girlish character. The sort of resourceful little person who won't be discouraged by the buffets of fate. She goes forth with an old maid school teacher, a dog and a cat and a shotgun, in a decrepit automobile to seek for her family name. How she discovers who and what she really is, and also encounters romance, love, adventure and fortune—make up one of the most alluring stories that can be imagined. George Weston is author of the novel from which Marian Fairfax made the screen adaptation. Robert G. Vignola was the director.

"You Never Saw Such a Girl" will be shown at the theatre next . . . . . . . . . . . . In the cast will be found many favorite players, Harrison Ford being the leading man. It is a comedy with dramatic moments and it is certain to appeal to young or old of either sex and in any walk of life.

Vivian Martin is delighted with the picture. "It gave me a fine opportunity of doing good and consistent work," she said. "I could easily sympathize with the lonely little girl who went out to find someone to love her, when all who had done so had passed out of her life. I love the idea of the old machine and the expedition into the country with the funny spinster, who is also romantic. I think my screen friends are going to enjoy this film to the utmost. If they do, I shall feel that my efforts have been well directed."

The popularity of Vivian Martin has been won by an ideal combination of beauty, charm and acting ability. At present she is one of the truly romantic figures of the screen world, a diminutive actress, with gold hair and deep blue eyes whose personality has gone straight to the heart of the great American public.

The quantities of mail that arrive for Vivian Martin each day afford silent testimony to the reach and variety of her appeal. These letters come from old ladies, from school girls, from soldiers in France, from American business men, from admirers of all ages and conditions of life in South America, New Zealand and Japan. And Vivian Martin reads all these letters, when she understands the language in which they are written, for her tireless devotion to her admirers is as great as their admiration of her.

It was at the advanced age of eight that little Miss Martin made her first appearance as an actress in support of the late Richard Mansfield, in "Cyrano de Bergerac." After that appearance Miss Martin retired to private life and school days, returning several years later to play Peter Pan" with one of the Frohman companies. She scored a great success in this famous role created by Maude Adams, for Vivian is an elfin sort of person, and her sauciness and piquancy suited her admirably for that role.

Later she went with William H. Crane in "Father and the Boys" and then with "Officer 666," "Stop Thief" and "The Only Son."

Then Miss Vivian hearkened to the lure of the silent drama and soon she was shimmering on the screen in "The Wishing Ring." Then she was featured in "The Stronger Love" and now she is one of the most popular of the film stars and her curls, personality and acting ability are famous around the globe.
Cast and Story of “You Never Saw Such a Girl”
For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Vivian Martin’s New Photoplay
A Paramount Picture

Vivian Martin’s New Photoplay, “You Never Saw Such A Girl” Has a Delightful Story

Charming Theme Derived from George Weston’s Novel, “The Kingdom of “Heart’s Desire” Affords Star Splendid Characterization.

As long as she can remember, Marty Mackenzie, twenty years old, had lived with Uncle Ebau and Aunt Emma in a little stone house on Green Mountain, near Plainfield. When Marty was a mere infant, her mother, who evidently was of aristocratic stock, had come to Uncle Ebau’s place as housekeeper. At her death a few years later, Aunt Emma came to mother Marty and after being schooled, Marty learned to drive an old fashioned motor car and delivered orders for butter and eggs.

But one day Uncle Ebau injured his back in falling from a wagon while Aunt Emma, a prey to excitement, had a stroke of apoplexy. Presently Marty found herself alone with no resources but a little farm and eighteen dollars in cash. In the lonely winter nights she had scanned the society picture papers and she dreamed and read of Newport and Palm Beach day and night. Her friend, Miss Perkins, the school teacher, readily agreed to Marty’s proposal that they go a-gypsying in the old closed delivery wagon and begin the romance of their lives in real style.

In rummaging in an old trunk in the garret, Marty finds relics left by her mother, all of which indicated her aristocratic lineage. There are some papers, including an incomplete letter to Mrs. Conant Burgess, the Pillars, Newport, R.I., which proves that she is Marty’s grandmother. This quickens her desire to travel and when the Ark of Discovery has been cleaned, papered and painted, Marty takes Shep, the collie, and Tinker, the cat, and Uncle Ebau’s old shotgun, and start off on their journey.

All goes well with the travellers until they reach Fall River, when they enter an ice cream parlor for refreshments. A big truck bumps into the Ark of Discovery, and when they have paid for the necessary repairs, they are penniless. Their only hope now is to reach Newport before their gasoline runs out and after a wild drive through a tropical storm, they reach the home of Mrs. Burgess.

Unable to arouse any one, for the place is tenantless for the time being, Marty and Miss Perkins are in perplexity when suddenly a flower pot, dislodged by the wind, falls from above against a glass door, forcing it ajar. They enter the house and establish themselves in beautiful quarters above. They are preparing a hot supper in the kitchen when a man, armed with a club, enters the room. He is Jimmy Reagon, watchman and chauffeur for Mrs. Burgess and after he has heard Marty’s story, he expresses approval of their course.

Jimmy leaves the house with the warning to the women to be on guard against Gentleman Jack, a burglar in uniform, who is operating in the vicinity. Marty concludes that Uncle Ebau’s shotgun may yet come in handy and she is half determined to make a try for the reward of one thousand dollars offered for the capture of Gentleman Jack. Marty and Miss Perkins are awakened at midnight by steps in the hall and as Marty takes up the shotgun, a man in uniform—Gentleman Jack, she thinks—enters the room. Marty covers him with the shotgun, but refusing to accept her threats to shoot seriously, he advances. The weapon is discharged and the man falls to the floor.

But it develops that the intruder has not been injured. It is revealed that he is Eric Burgess, a son of Mrs. Burgess, and that he has just returned home from France, where he has been in the aviation service. Mrs. Burgess arrives home, and proud, haughty and determined she denies Marty’s claim to relationship and sends her away despite her son’s protests.

Marty confides her story to Judge Allison and it develops that she is one of the heirs of Commodore Burgess, her deceased grandfather. It also develops that Eric is the son of Commodore Burgess’ second wife. When she learns that Eric is the fiancé of Miss Spencer, one of the richest girls in Newport, Marty’s heart sinks into her boots and she decides to go back to the farm with the five hundred dollars Judge Allison has advanced her. So she goes with Miss Perkins to the home of the latter’s sister at Pond Beach. After a time they go back to Green Mountain where one day Eric, who, it was believed had been lost when the troopship on which he was returning to France, had been torpedoed, came to the mountain.

With Eric came a repellant letter from Mrs. Burgess announcing that Marty’s claim to the big Burgess estate would not be contested, and when Eric gleefully announces that Miss Spencer has jilted him. Marty enters the kingdom of her heart’s desire.
The ability and skill of C. Gardner Sullivan in the preparation of motion pictures for Paramount and Artcraft has been a marvel to every one, since he has been the one paramount figure in this field who has found more original and new angles for practically every star in the motion picture firmament, and, despite his being the most prolific scenario writer in the profession, his originality remains unimpaired. A particularly fine example of his latest work is to be found in "Happy Though Married," in which Enid Bennett plays the leading role and which will be seen at this theatre.

The acquisition of Lionel Atwill to the ranks of motion picture players in Paramount and Artcraft pictures is pointed to by the Famous Players-Lasky Corporation as an event of no mean importance in the dramatic world. Mr. Atwill, who has the so-called "villian" role in Elsie Ferguson's new picture, is now appearing in support of Frances Starr in David Belasco's stage success, "Tiger Tiger." His career has been meteoric, he having risen in a few years from comparative obscurity to a position among the foremost English actors in this country.

The famous Drury Lane production of "Sporting Life," which created a furor in London twenty years ago and later on the stage all over the country, is repeating its success on the screen, the picture having been produced for Famous Players-Lasky by Maurice Tourneur. The production shows two of the biggest events of English sportdom—one the running of the Derby at Epsom Downs, the other the championship night at the National Sporting Club of London. Misses Faire and Constance Binney play the two leading female roles in the picture.

"Fuss and Feathers," Enid Bennett's new Paramount picture, is full of fun and the follies of feather-brained society. The story has to do with the experiences of a young girl, daughter of a prospector who strikes it rich and takes her to San Francisco, where they fall in with the society crowd and are considerably disgruntled by the snobs they encounter. But the girl is lucky enough to save the son of one of the rich families from the gutter, where he is rapidly drifting, and wins his love. This brings about a reconciliation and a happy settlement of the plot.

Douglas Fairbanks has adopted the advance idea of mail service. He recently sent Secretary Joseph Tumulty a personal letter by aeroplane, which left California and was the first trip made in the endeavor to mark the start of the thirty hour record breaking transcontinental aerial flight to the national capital. Before the mail plane left its aviation field Mr. Fairbanks presented lucky pieces to the three aviators who were to take turns in piloting from the Pacific to the Atlantic.

Eve Unsell has been breaking all records in successful scenarios for Paramount and Artcraft stars. Recently she wrote "In Pursuit of Polly" for Billy Burke, "Out of the Shadow" for Pauline Frederick, "His Parisian Wife" for Elsie Ferguson's "The Marriage Price." In this latter production Miss Ferguson will be surrounded by the best cast of players she has had in any of her recent Artcraft pictures.

Scenes of great activity are again to be witnessed around motion picture studios in California and New York, particularly those where Paramount and Artcraft pictures are made. With the end of the so-called epidemic and the resumption of activities generally there is a feeling of satisfaction, which, of course, has been greatly enhanced by the ending of the war. Everybody is "digging in" now; there is much "pep" in the air.

William S. Hart's new Artcraft picture "Breed of Men" is an excellent story of a land development scheme in Arizona, and the unprincipled methods of a land shark are exhibited in all their bold and heartless details. Bill appears as a bad man who becomes sheriff and finally rounds up the individual who has swindled all kinds of people out of their money.

Enid Bennett and her company have returned to the Ince studio for further work after spending two weeks in the Mojave desert, where, under the direction of Fred Niblo, some wonderful exterior scenes were made. The company left California expecting to be roasted and discovered that they were to be greeted with extremely cold weather.

Jeanie Macpherson the well-known scenario writer for Paramount and Artcraft pictures, has been engineering elaborate entertainments at Camp Kearney for the soldiers boys, and fine results have been attained by these parties. These entertainments are the work of the Paramount and Artcraft stars at the Lasky studio.

"Little Women," which story for forty years has been a best seller in book form and which for many years past has been a successful stage production, was recently visualized for the screen and is being presented to the amusement loving public by the Famous Players-Lasky Corporation.

Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, has returned to the work of her next Paramount picture after spending a vacation in northern California on her farm, where she enjoyed her own idea of a good time amid truly rural surroundings.

Gloria Swanson, leading woman with the new Cecil B. De Mille production, "Don't Change Your Husband," a Paramount picture, was mistaken recently by a newspaper in the West for a young lady who was badly injured in an automobile smashup. Miss Swanson's indignation has caused the retraction of the story.
MORE STRINGS FOR YOUR BOW
A CHAT WITH EXHIBITORS
BY
GORDON H. PLACE
CONCERNING
Vivian Martin in “You Never Saw Such A Girl”
A Paramount Picture

Greetings, Mr. Exhibitor!
MISS MARTIN has one of the brightest, sunniest and most cheerful pictures in which she has ever starred, in “You Never Saw Such a Girl.”

There isn’t a real cloud in this picture—just a few shadows to accent the brilliant sunshine of her youth and geniality and spontaneous optimism.

It’s the kind of a picture your patrons need to distract them from the problems and cares of the day. They’ll like it, we believe, and you’ll like the box office results.

Past Performances.
LOOK through the catalog of Vivian Martin’s Paramount plays and see how many have contributed to the pleasure of your patrons. Here’s the list:

“The Stronger Love”
“Her Father’s Son”
“The Right Direction”
“The Wax Model”
“The Spirit of Romance”
“The Girl at Home”
“Giving Becky a Chance”
“Forbidden Paths”
“A Kiss for Susie”
“Little Miss Optimist”
“The Sunset Trail”
“The Trouble Buster”
“Molly Entangled”
“The Fair Barbarian”
“A Petticoat Pilot”
“Unclaimed Goods”
“Viviette”
“Her Country First”
“Mirandy Smiles”

“Honor to Whom Honor Is Due”
SHARING with the star and her supporting cast in the credit for an unusually interesting production in “You Never Saw Such a Girl,” are those who are responsible for the story plot and its conversion to the screen.

George Weston wrote the novel as “The Kingdom of Heart’s Desire.” Marian Fairfax converted it to a screen story with fine continuity and no loss of interest. Robert G. Vignola directed the star; and Frank Garbutt was at the camera. It is, of course, a Paramount picture.

Catchlines.
LONGING to see the world—an old motor car—an adventurous girl—these make a combination hard to equal for romantic possibilities. And the girl—“You Never Saw Such a Girl.”

STRAIGHT from the farm they drove in their rattletrap car—straight to the mansion at Newport, and there they installed themselves. They were a strange pair, this young maid and the old one. As for the younger—“You Never Saw Such a Girl.”

Credit For These.
MUCH credit is due to those who participated with Miss Martin in making this one of her finest pictures. These are the players who appeared to splendid advantage in a perfectly balanced picture:

Harrison Ford
Mayme Kelso
Willis Marks
Edna Mae Cooper
John Burton
Edythe Chapman
Herbert Standing
Miss Gerard Alexander
Claire Anderson
James Farley
Morris Foster

Exploitation.
CENTRALIZE in your advertising on the facts that this is a story of sunshine and happiness, with humor to drive the blues away. It’s a good tonic for the one who is depressed. It will drive the blue imps out of any mind.

Use the posters freely on all your stands. They are vivid in coloring and full of action. The advertising cuts are prime and will get the attention of every newspaper reader, and attract many to your theatre.
Halt! Why not? And it wasn't the gun that halted him—although it was a pretty good excuse at that! (Look at the size of it!)

Fluffy-little, lovely-little, "I don't-care" Vivian Martin halts more than soldiers—everybody!

Don't you halt until you get your seat at the show. Though you may have to scramble for it!

JESSE L. LASKY PRESENTS

VIVIAN MARTIN

in

"You never saw such a girl"

A Paramount Picture

Adapted from "The Kingdom of Heart's Desire", by George Weston

Scenario by Marion Faires

Directed by Robert Vignola

Also

Paramount-Flagg Comedy

"Perfectly Fiendish Flannagan"

Paramount-Bray Pictograph, "Surface Coal Mining"
"Do they fit me?"

Those trousers don't fit her over well, do they? But what does she care, or you, as long as the picture makes the audience laugh? And it sure does!

All girls—old and young—who have ever tried on their brother's clothes should come and see Vivian Martin turn herself into a ploughboy over night.

JESSE L. LASKY PRESENTS

VIVIAN MARTIN

You never saw such a girl

A Paramount Picture

Adapted from "The Kingdom of Heart's Desire," By George Weston Scenario by Marion Fairfax Directed by Robert Vignola

Also

Paramount-Burton Holmes Travel Picture "The Belgian Sisters of Luzon"
Paramount-Bray Pictograph, "A Modern Miracle Worker"

Vivian Martin is the kind of a girl that makes you want to stay for the second show.

Check up this statement tonight.

ADVERTISING CUTS AND MATS

In reply to a question by Senator Norris, the Nebraskan said that just one air-machine equipped with a Liberty motor being shipped to France for the American Army.

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

The vessel striking a submarine was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

FRUITS OF CONQUEST HELD UP TO TROOPS

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY

 reports new peace offer.
VIVIAN MARTIN'S avocation is farming. Being patriotic, she does all she can to help Mr. Hoover feed the world, but—this is confidential—she gets a lot of fun out of it, too. At her little farm in California she raises everything, from squash to apples. Are her apples any good? Well, look at Vivian in the above picture! You said a mouthful! Her next Paramount picture, by the way, is "You Never Saw Such a Girl," and, off-hand, we'll say so.
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of
A Paramount Picture

NOT AN EASY TASK FOR THIS HEROINE TO FIND GRANDMA

Vivian Martin Has Difficult Time in “You Never Saw Such a Girl”

HAVE you ever gone forth in an automobile with a dog, a cat, and a shotgun, looking for a grandmother? That is what the heroine of “You Never Saw Such a Girl,” a new Paramount photoplay, coming to the . . . . . . theatre on . . . . . . undertakes to do. Vivian Martin has the leading role and really, it is said to be one of the most delightful and whimsical stories ever transferred to the screen. The direction is by Robert Vignola and the original novel was written by George Weston. Clever Marion Fairfax put it into screen form.

Of course the heroine has adventures and, equally of course, she finds romance and gains a husband before she gets through with her pilgrimage. She doesn’t find a grandmother—but after all, for a young and romantic girl, possibly a husband and a fortune are more to be desired.

Harrison Ford is leading man of the production. The cast includes some important players and the settings are said to be highly effective.

For sheer pleasing comedy, drama and love interest this picture will prove one of the most delightful that has been seen here in a long time.

Thrilling Situation

IMAGINE a young girl and an old maid in a lonely house by the sea, eating dinner—when suddenly a ferocious-looking man with a club appears. That is one of the scenes in “You Never Saw Such a Girl,” the new Vivian Martin Paramount picture, which is on view at the . . . . . . theatre this week. There are many thrills and much romance in this picture. Robert Vignola was the director.

FINE VEHICLE IS VIVIAN MARTIN’S NEW PHOTOPLAY

“You Never Saw Such a Girl” Has Excellent Story Based on Popular Novel

THAT Vivian Martin, the popular Paramount star, has an exceptional vehicle in “You Never Saw Such a Girl,” her latest picture, is conceded by all who have seen the picture. The story is by George Weston, and was published in book form under the title “The Kingdom of Heart’s Desire.” Marion Fairfax adapted it to the screen as “You Never Saw Such a Girl.” Robert G. Vignola, with his usual directorial skill, put it into film form. It will be shown at the . . . . . . theatre next . . . . . .

The general idea of the story is the presentation of a resourceful young girl who works her way out of a difficult situation. But the story itself is delightfully whimsical and full of comedy, but even more so, of love and romantic adventure.

Vivian Martin is cast as Mary Mackenzie, a young girl who is left parentless with an old farming couple—brother and sister. These protectors die when she is just budding into womanhood and she takes the old farm auto and with her only friend, an old maid schoolteacher, goes a-Gypsy-ing. She is really searching for her grandmother. She doesn’t find her but discovers instead, a fortune, and a sweetheart, while even the old maid obtains a husband.

The story is one having possibilities for all sorts of humor and charming situation. Miss Martin is said to have done some of the finest work of her career in this picture. She is supported by a fine cast, headed by Harrison Ford.

OH JOY! TO SEARCH MUSTY OLD TRUNK IN GLOOMY ATTIC!

If You Have, You Will Enjoy Vivian Martin in “You Never Saw Such a Girl”

IF you are a girl, you have possibly had the pleasure of going through an old trunk, full of gowns of days gone by, that has been standing for years in the attic. If so, you will appreciate this episode in Vivian Martin’s new Paramount picture, “You Never Saw Such a Girl,” which will be shown at the . . . . . . theatre next . . . .

It is through the old trunk that the heroine of the story finds a clue to her relatives and goes forth in search of them. How she finds, instead, romance, love, fortune and adventure, makes up one of the most charming stories imaginable.

The picture should prove a most welcome attraction. There is much comedy and a wholesome charm that is undeniable about this photoplay which was written by Marion Fairfax from a novel by George Weston. Harrison Ford is leading man and Robert G. Vignola directed.

Standing a Veteran

ONE of the veterans of the screen and stage is Herbert Standing, who might be fittingly termed “the grand old man of the films.” He is seen to advantage as Judge Eustace in “You Never Saw Such a Girl,” the new Vivian Martin Paramount picture which is on display at the . . . . . . theatre this week. Herbert Standing is one of the most perfect delineators of stately elderly characters, dignified prelates, fussy old gentlemen, and so on, in the profession. His work is artistic to the last degree.
EDYTHER CHAPMAN
Clever Actress
She Has Excellent Role In Film
“You Never Saw Such a Girl”

EDYTHER CHAPMAN is one of the most talented character actresses in motion pictures. Her latest creation is that of Mrs. Burgess in “You Never Saw Such a Girl,” in which Vivian Martin is starred and which will be shown at the . . . . theatre next . . . . It is a Paramount offering and is said to be one of the most charming productions in which Miss Martin has yet appeared.

Among others of prominence in the cast are Harrison Ford, leading man, Maym Kelso, Willis Marks, Edna Mae Cooper, John Burton, Herbert Standing, Gerard Alexander, James Farley, Morris Foster, and Claire Anderson. Miss Martin plays the role of Marty Mackenzie, a little girl who goes in search of her grandmother and finds a husband and a fortune instead.

The picture is replete with delicious comedy, situations of tense human interest and the romantic character. Robert G. Vignola directed the production.

Vignola Clever Director

ROBERT G. VIGNOLA, director of “You Never Saw Such a Girl,” the new Paramount picture starring Vivian Martin, which is on view at the . . . . theatre this week who has done much excellent work in his pictures of late, “You Never Saw Such a Girl” is a fine example of his skill as director.

TWO LOVE STORIES
IN THIS PHOTOPLAY
Captivating Incidents Mark Film
“You Never Saw Such a Girl”

TWO love stories are depicted in “You Never Saw Such a Girl,” Vivian Martin’s new Paramount picture which is to be presented at the . . . . theatre next . . . . One is that wherein dainty Vivian Martin is involved with Harrison Ford. The other is where Maym Kelso and James Farley, at middle age, discover the age-old passion and admit the soft impeachment.

This picture is fresh as a Spring morning, redolent of perfume as the greenwood after a rain, as full of comedy as one could desire—but love, romance, adventure—these are the principal ingredients. Robert Vignola directed the picture with great skill. Marion Fairfax wrote it from a novel by George Weston. The support is excellent, Harrison Ford being the leading man.

Charming Picture

A WILD storm of tropical fury, an old delivery auto, transformed into a caravan, driven by pretty Vivian Martin, containing also an old maid schoolteacher, a cat, a dog, an old shotgun and other paraphernalia—this is one of the incidents of “You Never Saw Such a Girl,” the new Paramount picture which is being shown at . . . . theatre this week, with Vivian Martin as star. It is from a novel by George Weston and the scenario is by Marion Fairfax. Robert G. Vignola is the director. Comedy, thrill and romance are the principal ingredients of this charming picture.

ALMOST A BELOVED VAGABOND IN FILM

Vivian Martin Has Fine Role in
“You Never Saw Such a Girl”

IN her newest Paramount picture, “You Never Saw Such a Girl,” Vivian Martin is almost a feminine version of the Beloved Vagabond. As a little child she is left parentless with an old farming couple who later die and she, with an old maid school teacher, a dog, a cat and shotgun, starts forth in a dilapidated automobile to hunt for a grandmother. She finds, instead, love, adventure, romance and riches.

This picture will be seen at the . . . . Theatre next . . . . and it is certain to prove wholly delightful. Robert Vignola directed the production, which was adapted by Marion Fairfax from a novel by George Weston, “The Kingdom of Heart’s Desire.”

In the cast appears Harrison Ford, as leading man, with a fine company of players.

Miss Cooper Advancing

DNA MAE COOPER, one of the youngest of the players in Paramount pictures, is rapidly coming into the foreground by her consistent work. She is adapted for character parts or for girlish roles. Miss Cooper has been dubbed “The girl with a face like a dollar,” for she has a profile exactly like that of the well known lady on our coinage. In “You Never Saw Such a Girl” she plays Mrs. Mackenzie, a small but pleasing part. This is Vivian Martin’s newest Paramount offering which is being shown at the . . . . theatre this week.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"YOU NEVER SAW SUCH A GIRL"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

---

Paper
- Two One-sheets
- Two Three-sheets
- One Six-sheets
- Rotogravure, one-sheet

Photos
- 8 8x10 black and white
- 8 11x14 sepia
- 1 22x28 sepia
- 8x10 photos of star

Cuts and Mats on Production
- Five one-column
- Three two-column
- Two three-column

Stock Cuts and Mats of Star
- Five one-column
- Three two-column
- Two three-column

Series of Advertising Layouts:
- Mats

Slides
- Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “You Never Saw Such A Girl”

Paramount Theatre
200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 2201

Dear Miss Horton:

Have you ever rummaged in an old trunk in your parents' attic, which you found packed with a motley assortment of clothing, old lace, shoes, papers and the like? Have you ever found anything therein of value to you in your future life?

If you have, you will appreciate Vivian Martin's new Paramount photoplay

"YOU NEVER SAW SUCH A GIRL"

which will be shown at our theatre for ........... days, beginning next ............

This is a delightfully whimsical photoplay adapted from George Weston's popular novel, "The Kingdom of Heart's Desire," which presents dainty Miss Martin in a new and charming characterization, one which you and all of our clientele will find highly enjoyable.

Miss Martin is excellently supported in this picture, the story of which deals with a young girl who undertakes a Quixotic quest for a rich relation. How she finds the object of her search and wins love and contentment thereby, the picture itself will tell you if you care enough about it to come to our theatre during its display.

We think we are safe in recommending this photoplay to your attention as one of the best we have shown this season.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.
<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 1</th>
<th>DATE __________</th>
<th>Dear Miss Horton:</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Presenting Vivian Martin in one of the most charming photoplays in which she has appeared this season, &quot;You Never Saw Such a Girl&quot; will be shown at our theater next .......... This is a delightful picture of New England life and it is at once thrilling and heart appealing. We recommend it to you heartily.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sincerely yours,</td>
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<td>Manager __________</td>
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<th>ADVANCE POST CARD NO. 2</th>
<th>DATE __________</th>
<th>Dear Miss Horton:</th>
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<td></td>
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<td>If you are an admirer of Vivian Martin, the dainty Paramount star (and what woman isn't?) you will go far out of your way to see her new photoplay, &quot;You Never Saw Such a Girl,&quot; which will be shown at our theatre next .......... We are convinced this beautiful story will please you greatly and we invite you to see it.</td>
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<td>Sincerely yours,</td>
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<td>Manager __________</td>
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<th>ADVANCE POST CARD NO. 3</th>
<th>DATE __________</th>
<th>Dear Miss Horton:</th>
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<td></td>
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<td>Beginning to-day, we will present at our theatre, beautiful Vivian Martin in her latest Paramount photoplay, &quot;You Never Saw Such a Girl.&quot; All who have seen Miss Martin in &quot;Jane Goes a-Wooing,&quot; will find her newest vehicle as delightful in every way, if not more so. You must see it by all means.</td>
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<td>Sincerely yours,</td>
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<td>Manager __________</td>
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</table>

Exhibitors will be wise to mail at least one of these Postals to their patrons.
ADVERTISING POSTERS FOR

"YOU NEVER SAW SUCH A GIRL"

Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Is there one day this month that you haven’t filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

- DOUGLAS FAIRBANKS — "ARIZONA"
- D. W. GRIFFITH’S — "THE GREATEST THING IN LIFE"
- WILLIAM S. HART — "BRANDING BROADWAY"
- CECIL B. DeMILLE’S — "THE SQUAW MAN"
- CECIL B. DeMILLE’S — "DON’T CHANGE YOUR HUSBAND"
- D. W. GRIFFITH’S — "THE ROMANCE OF HAPPY VALLEY"
- ELSIE FERGUSON — "HIS PARISIAN WIFE"
- LILA LEE — "THE SECRET GARDEN"
- FRED STONE — "UNDER THE TOP"

**Paramount Pictures**

- WALLACE REID — "TOO MANY MILLIONS"
- JOHN EMERSON-ANITA LOOS — "GOOD-BYE, BILL"
- CHARLES RAY — "STRING BEANS"
- ETHEL CLAYTON — "THE MYSTERY GIRL"
- DOROTHY DALTON — "QUICKSAND"
- MARGUERITE CLARK — "THREE MEN AND A GIRL"
- DOROTHY GISH — "THE HOPE CHEST"
- BRYANT WASHBURN — "THE WAY OF A MAN WITH A MAID"
- PAULINE FREDERICK — "OUT OF THE SHADOW"
- WALLACE REID — "THE DUB"
- JOHN BARRYMORE — "HERE COMES THE BRIDE"
- BRYANT WASHBURN — "VENUS IN THE EAST"
- VIVIAN MARTIN — "JANE GOES A-WOOLING"
- PAULINE FREDERICK — "OUT OF THE SHADOWS"
- ENID BENNETT — "FUSS AND FEATHERS"

**Great Paramount-Artcraft Special Pictures**

- WILLIAM FAVERSHAM — "THE SILVER KING"
- WILLIAM A. BRADY'S — "LITTLE WOMEN"
- MAURICE TOURNEUR’S — "SPORTING LIFE"

**Success Series Releases**

THAT HAVE AND EVER WILL DRAW BIG MONEY.

- MARY PICKFORD — "CAPRICE"
- MARGUERITE CLARK — "THE GOOSE GIRL"
- PAULINE FREDERICK — "THE ETERNAL CITY"
- SPECIAL — "THE OLD HOMESTEAD"
- DUSTIN FARNUM — "THE VIRGINIAN"
- SPECIAL — "THE TRAVELING SALESMAN"
- WILLIAM FARNUM — "THE SIGN OF THE CROSS"
- DUSTIN FARNUM — "CAPTAIN COURTESY"
- MARY PICKFORD — "THE DAWN OF A TOMORROW"
THIS IS THE
"How Book"

You need it if you want to get ALL the money with

VIVIAN MARTIN

in

"LOUISIANA"

A Paramount Picture

By Frances Hodgson Burnett—Scenario by Alice Eyton—Directed by Robert G. Vignola

Whenever, or for whatever purpose, you want

Result-Getting Advertisement
Press Stories With A Purpose
Lithographs That Pull
Scene Cuts That Draw

and

IDEAS! IDEAS! IDEAS!

THEY ARE IN THIS BOOK

FAMOUS PLAYERS—LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Dir. Pres. CECIL B. De MILLE Dir. Gen. NEW YORK
Handling of Mats Explained by Expert

William Brogan of American Press Association
Tells How to Eliminate Difficulties in Casting

(Show This to Your Local Printers)

Who is going to be the next President of the United States? How old is Ann? And—

How do you make mats work?

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for the advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn’t an attempt at a joke either!

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, "blow up"; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast—and blisters will be raised on the surface.

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.
Chats with Exhibitors About Vivian Martin and Her New Paramount Picture, "Louisiana"

VIVIAN Martin, Paramount star, is one of the most charming luminaries of the screen. She has an immense following of film fans and her starring vehicles invariably are box office winners.

Vivian Martin, Star

VIVIAN Martin, recognized as one of the leading motion picture stars, has established as a delightful memory in the minds of motion picture patrons, the sweet, innocent, and quaintly unsophisticated types of innocent girlhood. She is a little mountain girl in "Louisiana"—a girl who has never visited the halls of cosmopolitan society. Such a part as this is certain to be one of Miss Martin's most ideal characterizations.

Frances H. Burnett, Author

FRANCES Hodgson Burnett, one of the most talented novelists, who has written many notable works of fiction is author of "Louisiana." Her subjects are usually juvenile in character. Among her most popular works are "Little Lord Fauntleroy," which was later dramatized, and made a tremendous hit.

Alice Eyton, Scenarist

ALICE Eyton, a staff writer at Moresco studio where "Louisiana" was filmed is responsible for the adaptation and continuity of this famous story. Miss Eyton has written many continuities for pictures all of which proved emphatic successes.

Robert G. Vignola, Director

ROBERT G. Vignola, one of the pioneers of the screen, directed "Louisiana." Mr. Vignola is an Italian by birth, but came to this country when a boy and soon identified himself with stage work as actor and director. He possesses a knowledge of his art that few directors surpass.

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An Unusual Story

LEM ROGERS, father of Louisiana Rogers, sends his daughter away from their mountain home in South Carolina to a Southern resort, so that she may see more of the world, much to the disappointment of Cass Floyd, a young mountainaire who loves the girl. At Oakvale Springs Louisiana meets Olivia Ferol, a woman from New York who had come there to recuperate. The two become attached to each other and Olivia, to play a joke on her brother, Laurence Ferol, who is coming later, persuades Louisiana to change her name to Louise and to wear some of her beautiful gowns. Laurence arrives, and thinking Louisiana is a New Orleans belle, shows her marked attention. Cass, jealous of Louisiana, goes to the resort and sees her with Laurence. He tries to persuade her to return home and put a stop to her nonsense. Later Cass fires at Laurence from ambush, wounding him severely, then flees. Under the tender care of Olivia and Louisiana he recovers, and during his convalescence falls in love with Louisiana. While out riding one day an accident happens to Laurence's car and the trio find refuge in Louisiana's home. She tells her father not to disclose their relationship. Laurence jests about the crude furnishings and Louisiana indignantly tells him this is her home. Laurence apologizes and determines to make amends at a later date. He and Olivia leave. After a while Louisiana realizes that she loves Laurence and longs for his return. Cass intercepts several letters from Laurence to Louisiana. She accuses him and he confesses, but declares threateningly that Laurence shall never see her again. He then leaves the house. The girl and her father follow him and by the narrowest chance prevent him from killing Laurence from ambush as he approaches in his car. Louisiana and Laurence are reconciled and both are happy.

Excellent Support

AN excellent supporting cast was selected for this production. Robert Ellis, a talented leading man, plays the principal supporting role of Laurence Ferol. Noah Beery is the crude old mountainaire, father of Louisiana. Arthur Alardt plays the heavy role; Lilian West is Olivia Ferol, sister of the hero, and Lilian Leighton has the delightfully humorous part of the old negro nurse.

Frank E. Garbutt, Cameraman

FRANK E. GARBUTT, a cameraman distinguished for his excellent photography, is responsible for the excellent "shots" in "Louisiana." His mountain views are unrivaled for beauty and color and they scintillate by reason of his artistry in this production.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 9177, illustrated on page 2 of ‘Louisiana’ press book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 9171, illustrated on page 2 of ‘Louisiana’ press book.” Specify whether you want an electro or a mat.

Your print can easily saw off the lettering and substitute type therefor if you want him to.
VIVIAN MARTIN, dainty and petite Paramount star, had just returned from a long trip somewhere. I could see that, as several big dusty cars pulled up to the studio filled with film players and properties. In spite of the fact that she seemed a bit tired and travel-worn, I caught her eye as she alighted from the big touring car, and receiving an assuring smile, asked her to tell me something about her trip.

"I am quite tired," she smiled, "but if you'll just come over with me to my dressing room, we can rest as we talk."

We were soon comfortably seated and I asked her from whence she had just returned.

"Oh, I've just come back from the mountains," she said with enthusiasm. "We've been up there for several days getting the exterior scenes for 'Louisiana'."

"'Louisiana','" I exclaimed. "Do you mean that you are picturizing that delightful novel by Frances Hodgson Burnett?"

"Yes," she rejoined, "that's the one. I just love the story and I really am enjoying myself making it into a picture. I think the part of that little mountain girl who descended into civilization, and made worldly friends and fell in love and then quarrelled with her lover and then loved again, is one of the sweetest characters imaginable. And then there is the villain, who gets terribly jealous and shoots at the handsome young man who'd won the love of the girl, and almost kills him."

"I see you have the story well in mind," I commented.

"Oh, yes," she replied. "I always learn the story perfectly before starting a picture. I study the part and try to be as much like it as I can so I may get the most out of it. When I was a girl six years old I had my first stage part and I started in right then to try and intelligently learn the whole story of every play in which I had a part; although in those days it was pretty hard for me to grasp some of the big situations."

"But I was going to tell you about my trip. I had a lovely time away up there above everybody and everything. Of course we enjoyed all of the mountain sports. We fished and hunted and killed snakes and all those things. We even went wading in the cool mountain streams."

"I think it makes one feel so good to get up there for a little while. The city and its sing-song hum of industry and its men with their worldly cares and thoughts, men who often have no thought above the daily struggle for existence, are far below and you're up in God's pure air without a care or worry, surrounded by the wonderful and beautiful handiworks of Nature and you feel just like a part of it."

The psychological effect of being up high is remarkable. It just seems to elevate your spirits. I was thrilled with gladness and the joy of living. I felt just like the little girl in the story and it seemed as if I could spend the rest of my life in the mountains and be perfectly contented.

"But of course, you know, I had to come back and keep on making pictures for Paramount and here I am again."

She heaved a little sigh and sympathizing with her weariness left her, feeling better both in mind and in spirit, imbued, as it were, with the joyousness and happiness that quickened her spirit.

"Louisiana" was directed by Robert Vignola and will be shown at the the next... The supporting cast headed by Robert Ellis includes such well known players as Noah Beery, Arthur Allardt, Lillian West and Lillian Leighton. Frank E. Garbutt, the cameraman is said to have made many beautiful "shots" of the mountain scenery which is a conspicuous feature of the picture.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

VIVIAN MARTIN
in "Louisiana"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9170, illustrated on page 4 of 'Louisiana' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any of her pictures.

VIVIAN MARTIN
in "Louisiana"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9173, illustrated on page 4 of 'Louisiana' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

VIVIAN MARTIN
in "Louisiana"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9175, illustrated on page 4 of 'Louisiana' press book." Specify whether you want an electro or a mat.
CAST AND STORY OF "LOUISIANA"

For Use of Exhibitors in Their House Organs or for General Publicity
Exploitation of New Photoplay
A Paramount Picture

Dainty Vivian Martin Has Delightful Photoplay in "Louisiana"
Based on Frances Hodgson Burnett's Novel

Paramount Star Portrays Role of Mountain Girl Who Enters New Environment and
After Many Adventures Finds Love and Happiness

LOUISIANA ROGERS, daughter of Lem Rogers, has spent most of her years high up in the
mountain home in South Carolina. Her father, determined that she shall not longer spend her life away
from civilization as her mother before her had done, decides to send her to a fashionable summer resort,
so that she may see something of the world and of her fellow beings.

Cass Floyd, a young mountaineer and suitor for the girl's hand, is much worried over this decision and selfishly argues that her father is making a fatal mistake, but his argument falls upon deaf ears and Rogers resolutely carries out his plan and sends the girl to Oakvale Springs.

There Louisiana meets Olivia Ferol, a woman from New York who has come to the resort to recuperate. Louisiana is impressed with this woman of the world and with her many beautiful gowns and one day she tries on one of Olivia's gowns and Olivia perceives that the girl makes a beautiful picture, thus attired.

Thinking to play a joke on her brother, Laurence Ferol, a playwright, who is to join her later, she urges Louisiana to wear the gowns and deceive Laurence. Louisiana, after some hesitation, acquiesces in the scheme, and changing her name to Louise, awaits Laurence's arrival. Soon afterward he reaches Oakvale Springs and believing Louisiana to be a Southern belle from New Orleans, becomes much interested in her.

Louisiana is happy in this new environment. One day, Cass, unable to restrain his jealousy of Louisiana, goes to Oakvale Springs to investigate. He sees her out walking

with Laurence and later demands that she return home. Louisiana refuses, whereupon his jealousy gets the better of him and he leaves her, threatening to put a stop to her nonsense.

A little later she is walking with Laurence in the hotel grounds and Cass, unseen by either, hidden behind some shrubbery, fires at Laurence, wounding him severely, then flees. Louisiana recognizes him, but does not reveal his identity. Under the care of Louisiana and Olivia, Laurence soon recovers. During his convalescence he falls deeply in love with the girl.

Some time later when the trio are out driving in Laurence's car there is an accident which prevents their going further. It happens that Louisiana's mountain home is the nearest shelter and they repair to this. Louisiana tells her father not to disclose their relationship, thinking that if they knew they would make fun of him. He mistakes her attitude, thinking she is ashamed of him.

Laurence not knowing that Louisiana has the remotest connection with this mountain abode, makes jesting remarks about the crude furniture and other furnishings. Louisiana becomes angry and tells Laurence that this is her home and she will not return to Oakvale Springs with them. Laurence and Olivia leave, Laurence having decided to come back later and make amends for his unintentional mistake.

After a lapse of time, Louisiana finds that she misses Laurence. She now realizes that she loves him and is unhappy because he does not return. Cass has been intercepting several letters which have arrived from Laurence, in the hope of renewing his suit with the girl. Louisiana accuses Cass of intercepting them. He confesses to this, then leaves the house after threatening that Laurence shall never see Louisiana.

The girl and her father are alarmed and start out after Cass, Louisiana taking her gun along. They separate, Lem striking through the woods after Cass and Louisiana, skirting the forest. From a hilltop she sees Laurence approaching in his car, and down by the roadside in ambush lies Cass with his gun levelled. Taking quick aim she fires, just a moment before Cass fires, and thus diverts his aim so that his bullet goes through Laurence's hat. Then Rogers rushes up and grapples with the boy, taking the gun away. Laurence looks at the hole in his hat in apparent bewilderment. Louisiana rushes down the hill and into his arms, and after a tender embrace all is well again between them.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

VIVIAN MARTIN in 'Louisiana'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9178, illustrated on page 6 of 'Louisiana' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any of her pictures.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
For Newspapers and House Programmes

**CLARE BRIGGS**, who is producing the Paramount-Briggs Comedies from the stories told in his cartoons, is a warm admirer of the Boy Scouts, and was enrolled an associate member recently by William G. McAdoo, former Secretary of the Treasury. Nevertheless, Briggs denounced the scouts during the production of "Hold That Sinking," one of the new pictures. Skinnies, as he is hero of the Briggs' cartoons, appeared in one of the scenes wearing a scout pin. Skinny, in real life, is Johnny Carr, and Johnny is a scout himself. It was not until after the scene had been completed that Briggs discovered the pin on Skinny's coat. Briggs at once gave voice to loud and exceedingly heated remarks. The reason for his indignation was that the period of the Paramount-Briggs Comedies is that between 1885 and 1895—long before Baden-Powell ever thought of founding the Boy Scout movement. The scene had to be retaken—without the Scout pin.

* * *

In "The Daughter of the Wolf," Lila Lee plays the colorful role of the daughter of a rough fur smuggler of the Canadian Northwest. In this Paramount picture Miss Lee is fortunate in having as her leading man Elliott Dexter.

* * *

When a story is taken from one of those published in the Argosy magazine, it is a pretty certain guess that it will be full of adventure and thrill and that it will be with a girl blood tale. William S. Hart found material for his new Artcraft picture in "Square Deal Sanderson," by Chas. Alden Seltzer, an Argosy contributor. Lambert Hillyer put it into film form and Mr. Hart, with a select lot of players, with Ann Little as his leading woman. Then he started out to make a rattling good photodrama of the Southwest and he has succeeded, according to all reports from the West Coast.

* * *


**MARY PICKFORD** scored one of her biggest hits in "Behind the Scenes," which is scheduled by the Famous Players-Lasky Corporation as a Success under these conditions: This is a story of stage life, said to be most sincere in its depiction of the thrilling successes and the miserable failures which mark some theatrical careers. Against this entrancing element is cast the compelling and triumphant love of a man. The story was written by Margaret Mayo, author of "Baby Mine," "Polly of the Circus" and other highly successful plays.

* * *

Bob Moore, noted war aviator and now assistant to J. N. Naulty at the Famous Players-Lasky studio on 56th street, has been asked to drive a Delage car in the Harkness trophy race. Bert Young, manager of the Harkness estate and of the race, made the request. Mr. Moore declined since his nervous system is still convalescent from the shock of being shot down at ten thousand feet by a German airplane while with the Lafayette Escadrille last summer.

* * *

A traffic blockade ensued at the Famous Players-Lasky offices at No. 485 Fifth Avenue, New York, following the new Selective Booking plans for the coming season. A total of 1,225 visitors, ranging from millionaire magnates to screen stars, called at the same office the first day to arrange their affairs under the new system.

* * *

Lambert Hillyer did some remarkable work as director in "Wagon Tracks," Bill Hart's new Artcraft drama. Mr. Hillyer is accounted one of the most skilled directors in the business and has displayed great genius in this production.

* * *

Fred Kley, studio manager at the Lasky studio, Hollywood, Cal., recently enjoyed a vacation visit in New York. This was Mr. Kley's first trip to the East since 1913, when he went to California with Cecil B. DeMille as one of the production pioneers in the Lasky organization.

**THE Paramount-Post Nature Pictures, photographic masterpieces, based on American and Canadian scenic beauties, will be distributed through the Famous Players-Lasky Corporation during the coming season. Each picture will deal with a separate theme—as woods, river, mountains or miscellaneous beauties, with tinted reel of approximately 1000 feet. New photographic inventions, designed to emphasize the innate poetry of these scenes as expressed in the subtitles, will be used. They will be made under the direction of Clyde E. Elliott, W. A. Van Scoy and H. C. Shimeld. The pictures frequently take more than a week for one scene, since moons, clouds and similar phenomena are more temperamental than the most emotional leading lady.

* * *

Maurice Tourneur will produce pictures for the Famous Players-Lasky release during the coming year. The remarkable success of "Sporting Life" and "The White Heather" led to a contract with this famous producer of pictures, according to the Famous Players-Lasky announcement. This massive type of photoplay, it was stated, is particularly suited to the Corporation's new "Selective Booking" plan whereby pictures are produced without time specifications and are sold as an individual work. Mr. Tourneur was born in Paris in 1878, graduated from college at 18 and since then has been an interior decorator, an artillerist, actor and finally a motion picture producer. "The Blue Bird" and "The Whip" were among his most noted productions.

* * *

All who saw "Secret Service," a recent Paramount-Artcraft Special, starring Robert Warwick, will remember the old southern negro mammy which was so cleverly performed by Lillian Leighton. In a new Paramount picture starring Vivian Martin, entitled, "Louisiana," Lillian Leighton has a similar role, that of an old negro nurse, "Aunt Cassandry." Her part in this picture is said to provide much of the humor, if not hearty comedy.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9172, illustrated on page 8 of 'Louisiana' press book," electro or a mat. Specify whether you want an

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9179, illustrated on page 8 of 'Louisiana' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9174, illustrated on page 8 of 'Louisiana' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
LITTLE country bumpkin that she was, she understood the evil that can lie in a jealous lover's heart—and how to frustrate his plans! Just you watch her!

Theatre Name

TWO inches of space across two columns makes an ad that, with the right illustration, is both economically small and large enough to be efficient. The right illustration is here. You'll never get so much value out of two-inch space as you will by using this miniature ad-cut.

By Frances Hodgson Burnett, Scenario by Alice Eyton—Directed by Robert G. Vignola

“LOUISIANA” is different. The “city feller” turns out good in this story, while the country boy is the villain. You’ll enjoy seeing the tables turned. Come!
IT all started in that ultra-modern hotel lobby. That's where she met the “city feller.”
No, he's not the villain who sought to bring about her downfall. Quite another person that. **He** was the fellow who usually has a spotless reputation in the “movies.”
Things are delightfully mixed up in “Louisiana” So much so that it keeps you guessing and thrilling right up to the last minute.

Theatre Name

By Frances Hodgson Burnett
Scenario by Alice Eyton
Directed by Robert G. Vignola
VIVIAN MARTIN IS IN
MRS. BURNETT'S FINE
STORY "LOUISIANA"
Famous Novel Picturized by
Paramount Affords Star
Excellent Role

A NOTHER story by Frances
Hodgson Burnett, the famous
author whose greatest achievements
are novels written around juvenile
characters, has been adapted
and produced by Paramount with
Vivian Martin as the star. It is
"Louisiana". And in the picture
which will be shown at the.........
theatre next........, Miss Martin
is presented in an ideal character-
ization, that of a sweet girl who
had spent her childhood days high
up in the mountains of South Caro-
lina and whose father, desiring that
she should see something of the
world, sends her to a Southern
resort.

There she meets Laurence Ferol
and the romance begins. The heavy
role is played by a young lover who
has known the little girl from child-
hood and who is insanely jealous of
her. He follows her to the city and
sees her in the company of Ferol,
shoots to kill. The man, however,
recovers, under the girl’s tender
care.

One day, riding their automobile breaks down and he and his
sister seek shelter in the home of
the girl. The lover innocently cri-
ticizes the crude home, which criti-
cism the girl resents. This results in
their separation. After many vicissi-
itudes, one of which is another at-
tempt on the part of the young
mountaineer to murder his rival, the
lovers are reunited.

Robert Vignola directed the pic-
ture and Frank E. Garbutt was
cameraman. The adaptation was by
Alice Eyton. Among the cast are
Robert Ellis, Noah Beery, Arthur
Allardt and others.

VIVIAN MARTIN HAS
MOST CAPTIVATING
ROLE IN "LOUISIANA"
Dainty Star Seen to Advantage
in Mrs. F. H. Burnett’s
Famous Story

FEW of her pictures have afforded
Vivian Martin, the dainty
and universally popular little Para-
mount star, with such an oppor-
tunity for dramatic depth and ge-

tuine acting as "Louisiana". Her la-
est Paramount picture, which is to
be shown at the........theatre
next

The photoplay is a picturization of
Frances Hodgson Burnett’s novel of the same name. This is
considered one of that author’s best
novels and one which had a wide
sale.

"Louisiana", does not concern the
locale of the story, but is the name of
the heroine around whom the
plot revolves. The story starts in the
mountains of South Carolina where
Louisiana Rogers, who is just
reaching maturity lives with her
father, Lem Rogers, a crude moun-
taineer. His decision to send her to
Oakvale Springs, a popular res-
ort, that she may see more of the
world, is strenuously objected to by
Cass Floyd, a young suitor who
lives nearby in the mountains.

Nevertheless, Louisiana goes and
in the world of men and money,
she meets Laurence Ferol, a young
playwright, and a love romance
between the two is soon budding.

Insanely jealous, Cass goes to
the Springs to keep an eye on Lo-
uisiana and angrily sees the turn of
events. In a fit of rage he shoots at
and seriously wounds Laurence.

This results in many complications
which make the story one of the
most romantic in which the star has
yet appeared.

Robert Vignola directed and
Frank E. Garbutt was cameraman.
Supporting the star are Robert El-
is, Noah Beery, Arthur’ Allardt,
Lillian West, Lillian Leighton and
other well-known players.

VIVIAN MARTIN'S NEW
PICTURE "LOUISIANA"
WILL DELIGHT FANS
Photoplay Based on Mrs. Frances
Hodgson Burnett's Novel
Strong Vehicle

WHEREVER one finds an en-
thusiastic film patron, one
generally finds also a lover of lit-
terature. Therefore, it will be a pleasant
surprise to many to learn that Vi-
vian Martin’s new Paramount star-
ing vehicle, “Louisiana” will be pre-
sented at the........theatre
next........ inasmuch as this picture
is an adaptation of the pop-
ular novel of the same name, writ-
en by Frances Hodgson Burnett,
and which probably has been read
by many local patrons of manager
...........’s playhouse.

To those who are unfamiliar with
this delightful story, it may be said
that it concerns the adventures of
a little girl who lived on a moun-
tain top and whose father, desiring
that she should see something of
the world instead of living the sec-
cluded life as her mother before her
had done, sends her to a popular
summer resort in the South. Here
she meets the man whom fate had
intended as her mate and a most de-
lightful romance develops. The
villain, a jealous mountain boy who
follows her to the city and attempts
to kill her lover, furnishes the tense
dramatic element.

The story has a delightful finish
wherein the lovers, after many vic-
cissitudes, are finally reunited. The
picture was produced under direc-
tion of Robert Vignola and the con-
tinuity was prepared by Alice Eyton
while Frank E. Garbutt was came-
raman.

Included in the supporting cast are such screen players as Robert
Ellis, Noah Beery, Arthur Allardt,
Lillian West and Lillian Leighton.
Philip Carlberk assisted director
Vignola in making the picture.
DOES JEALOSY PAY?
ASK VIVIAN MARTIN
Star Answers Negatively in Picture, "Louisiana"

DOES jealousy pay? Does unrequited love justify murder? Both questions are adequately answered in Vivian Martin's new Paramount picture "Louisiana," which will be shown at the . . . . . . . . theatre next . . . . . . . .

In this story, there is a young mountaineer in whom jealously provokes an insane desire to slay. Therefore, when he sees the girl he loves in the company of another man, his first impulse is to take a shot at him, and this he does. This character played by Arthur Allardt, furnishes much of the dramatic element in this photoplay.

The picture was directed by Robert Vignola and Alice Eyton prepared the scenario. The principals in the supporting cast are Noah Beery, Robert Ellis, Lillian West and Lillian Leighton.

Noah Beery in New Film

NOAH Beery, one of the most talented character men on the screen, plays the part of the crude old mountaineer in "Louisiana," a Vivian Martin's new Paramount starring vehicle founded on the novel by Frances Hodgson Burnett, which comes to the . . . . . . . . theatre next . . . . . . . . The photoplay is said to be one of the best in which Miss Martin ever has appeared.

Ellis in "Louisiana"

ROBERT Ellis, one of the best known leading men of the screen plays the role of Laurence Ferol in "Louisiana," a new Paramount picture starring Vivian Martin, which is on view at the . . . . . . . . theatre this week. The picture was heartily received.

DO YOU LIKE COMEDY AND DRAMA IN FILMS?

If So, See Vivian Martin's New Picture, "Louisiana"

THOSE who like delightful comedy, tense drama and gripping tragedy will have an opportunity to see all these elements in "Louisiana," the new Paramount picture starring Vivian Martin, which will be shown at the . . . . . . . . Theatre next . . . . . . . .

Much of the comedy is provided by an old negro mammy nurse, the tragedy by a jealous, hot-blooded young mountaineer, and the drama and romance by the hero and heroine, while Miss Martin, the star, with her usual versatility, adds to the production a goody measure of each element.

Alice Eyton adapted the story from the novel "Louisiana," by Frances Hodgson Burnett, and it was directed by Robert G. Vignola. Robert Ellis plays the leading role in support of the star.

Beautiful Photography

MANY of the scenes for "Louisiana," a new Paramount starring vehicle for Vivian Martin, which will be shown at the . . . . . . . . Theatre next . . . . . . . . , being exteriors, beautiful photography was obtainable. Much of the story is laid in the mountains of South Carolina and the company went to the mountains near Los Angeles and found just the location to fit the story.

The mountain scenery of Southern California is unrivaled for beauty and color, and the film reproductions are said to be a marvel of photographic excellence. Frank E. Garbutt was the cameraman who is responsible for the remarkable photography in this production.

Philip Carlbek assisted Robert Vignola in the direction of the picture. An excellent supporting cast, headed by Robert Ellis, has been provided.

VIVIAN MARTIN HAS ENJOYABLE OUTING

Delighted With Work of Filming Picture "Louisiana"

VIVIAN MARTIN and her company of players, under the direction of Robert G. Vignola, spent several enjoyable days on location in the mountains near Los Angeles filming scenes for her Paramount picture, "Louisiana," which will be displayed at the . . . . . . . . Theatre for . . . . . . . . days, beginning next . . . . . . . .

"When you get away up on top of some mountain," said Miss Martin, discussing their trip, "it seems as if every care leaves you. I felt as joyous and free as the wild animals which roam the mountain tops, and when I came back I felt almost like a new person."

This buoyant spirit which so impressed the star is said to be reflected in every scene in the picture. The story, which was written by Frances Hodgson Burnett, deals with a young, untutored mountain girl who goes to a fashionable resort and, after passing through numerous adventures, finds love and happiness.

Comedy and tragedy are happily blended in this photoplay. Robert G. Vignola was the director. The supporting cast, headed by Robert Ellis, includes such well known players as Noah Beery, Arthur Allardt, Lillian West, Lillian Leighton and others.

Mrs. Burnett Famous Author

FRANCES HODGSON BURNETT, the noted author of "Louisiana," upon which the new Paramount picture of the same title, starring Vivian Martin— which comes to the . . . . . . . . Theatre next . . . . . . . ., is based—has written many notable novels. Most important among them are "Little Lord Fauntleroy," which was later dramatized, and "The Fair Barbarian," which was pictured for and starred in by Miss Martin.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!
Get it from your exchange and send it to the photoplay editors of your newspapers.

In What State Is Louisiana?

HAVE you noticed that state names are being used by parents for the Christian names of their offspring? Virginia, of course, is a well-known example, though it seems to us that the state was originally named after some fair lady or other. The telephone directory discloses the fact that there is a Mary Land, too. Washington is the exclusive property of the male sex. And now comes Vivian Martin who plays the title role in “Louisiana,” a Paramount picture. Louisiana lives, incidentally, in South Carolina. Geographies please copy. The name of the colored lady is not stated.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY IT IS FREE!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF “LOUISIANIA”
A Paramount Picture

FILM TRAILERS ....................... $3.00 each

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two
different styles of one and three sheets, the
kind that increases business:
One Sheet .................................. 10 cents each
Three Sheets ................................. 30 cents each
Six Sheets .................................. 60 cents each
Twenty-four Sheets ........................ $1.00 each
A beautiful one sheet rotogravure is furnished
on this production showing star’s head and four
scenes ....................................... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest
in the production. Be sure to order them:
8x10 black & white, 8 in set .................. 60 cents
11x14 Sepia, 8 in set ........................... per set 60 cents
22x28 Sepia, scene or star ................. 40 cents
22x28 colored photos of women stars ... 60 cents
22x28 Black & White star ................... 75 cents
8x10 photo. of star, can be used for ........
all other productions of this same
star ............................................ each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be
used for newspapers:
Five 1-column cuts ......................... 15 cents each
Three 2-column cuts ...................... 25 cents each
Two 3-column cuts ......................... 33 cents each

MATS:
Mats of the above cuts are FREE. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get
these music cues in advance—they help the pro-
duction. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts,
these cuts can be used over and over again every
time you use the star’s production. They are in
three sizes:
One-Column ................................. 25 cents each
Two-column .................................. 40 cents each
Three-column ................................ 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished
by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good adver-
tising copy for your newspaper:
One-column layout cut ....................... 15 cents each
Two-column layout cut ...................... 25 cents each
Three-column layout cut ................... 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by
your exchange for those who can use them—
FREE.

SLIDES
Slides will increase the interest in this pro-
duction if you use them in advance of play
date ............................................ 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the
stars on hand; they come in both coarse and
fine screen ................................. 15 cents each
Also line drawings ......................... 20 cents each

Paramount & Artcraft trade mark cuts are fur-
nished in sizes from 1 to 5 inches and are FREE.
ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

18
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "LOUISIANA"

.................................................. 1919

Dear Miss Grant:

Vivian Martin is the star in the latest Paramount picture, which comes here .............. for a run of ..............;

The name of it is "Louisiana," and it's founded on the book of that name by Frances Burnett.

Vivian Martin, as we don't have to point out to you, is one of the most charming figures on the screen.

And Frances Hodgson Burnett, as "Little Lord Fauntleroy" proved to you, can write the most appealing of stories.

And that, it strikes us, is rather a fine combination!

We hope it strikes you that way, too.

Sincerely yours,

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

POST CARDS ON "LOUISIANA"

Exhibitors will be wise to mail at least one of these Cards to their patrons

.................................................. 1919

Dear Miss Grant:

"Louisiana" is the name of Frances Hodgson Burnett's famous book. It's also the name of Vivian Martin's latest Paramount picture, which plays here from .............. to .............. The picture, of course, is based on the book.

Sincerely yours,

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

.................................................. 1919

Dear Miss Grant:

"Louisiana" Vivian Martin's newest Paramount Picture, based on Frances Hodgson Burnett's famous novel, opens here today for a run of ..............

We think it's her best work.

Sincerely yours,

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

If Letter will not serve, use one of the Post Cards.  IT WILL PAY!

19
# Exhibitors' Advertising Accessory Order Blank

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<th>Order No.</th>
<th>Posters</th>
<th>Lobby Display Photos.</th>
<th>Slides</th>
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(Gratis Material)

Press Books | Music Cues | (Publicity mat Picture & Type)

Mats. (Specify Adv.—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

**TO OUR CUSTOMERS:**

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Total Amount Remitted (Name of Exhibitor)

_$___________  (Address)
ADVERTISING POSTERS
FOR
"LOUISIANA"

One sheet

Vivian Martin in
"Louisiana"
BIG!!!
But how???
POSTERS!!!

1 sheet—3 sheets—6 sheets
All over town! Everywhere!

That's the way to turn 'em away—every show
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Rough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
Never Too Old
Rip & Stitch, Tailors
East Lynne, With Variations.
The Village Smithy
Reilly's Wash Day
The Foolish Age
The Little Widow
When Love Is Blind
Trying to Get Along
Treating 'Em Rough
No Mother to Guide Him
Hearts and Flowers
Love's False Faces
Among Those Present

Paramount-Ar buckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A Country Hero
Out West
The Bell Boy
Moonshine
The Cook
The Cook
The Sheriff
Camping Out
Love
A Desert Hero

Paramount-Drew Comedies

Romance and Rings
Once a Mason
The Amateur Liar
Squared
Harold, the Last of the Saxons
Bunkered

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence B'Gosh
Beresford of the Baboons
Perfectly Fiendish Flannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Bottle
The "Con" in Economy
The Immovable Guest
Welcome, Little Stranger
EXHIBITORS' PRESS BOOK

AD-CUTS AND MATS
PRODUCTION CUTS
POSTERS
ADVANCE PRESS STORIES
CURRENT PUBLICITY
REVIEWS
CAST OF CHARACTERS
SYNOPSIS
EXHIBITORS' AIDS AND PROMOTIONAL IDEAS

Vivian Martin
IN
"Little Comrade"
A Paramount Picture

How To Advertise It
How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you're in for indigestion.

Pick here and there in a press book without a definite campaign in mind and the result—well, it won't give you business indigestion, but your exploitation repast won't be very appetizing.

So before you use any part of the wealth of material in this book of helps, consider your plan from "soup to nuts." On your bill of fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you'll have an advertising repast fit for a king.

YOUR NEWSPAPERS

Which and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found there.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities it should be easy for you to decide what percentage of that revenue can be turned to making them bigger revenue producers.

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulder over anything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends, of course, upon which experience had taught you is the most profitable in your locality.

WHICH "ADS" TO USE

When you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On "Little Comrade" it would be well to distribute your appropriation so that a "Little Comrade" advertisement will appear in the papers you select, over a period of several days preceding the showing. There are enough ads illustrated in the press book to carry you through three days' advertising.

It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on your opening day.

At the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his pages. Don't send him stories picked at random; he's human and naturally would like to select his stories—the same way you select your pictures.

Don't fail to point out to him the fact that the press book contains material to be printed in advance of the picture's showing, material to be printed while the picture is being shown and reviews to be published immediately after the first showing. Don't overlook this feature of the book yourself, and take full advantage of it.

THE PRODUCTION CUTS

If you get publicity in a fixed ratio to the amount you spend for advertising you'll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full size reproductions on pages 1-2-3-4 of this book. He can then select what he thinks will look best in his paper.

PART of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of showing, properly sniped. One suggestion, however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your boards are going to keep. Then consult your press book and select those posters that are in sharp contrast with those that are about them. By making your paper stand out from that about it you will secure a decided advantage.

THE MAIL CAMPAIGN.

Now for your mailing list. The way you handle this depends, of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to all classes. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town. And remember, no matter how complicated or extensive your plan may be, the press book lists the material to make it a successful plan.
Important Facts for Exhibitors Regarding Vivian Martin and Her New Photoplay, "Little Comrade"

One of the most popular motion picture stars in the country is Vivian Martin, and to remind exhibitors that her vogue is increasing is to reiterate a fact of which all are fully cognizant. Exhibitors who have shown her recent Paramount successes, and particularly "Jane Goes a-Wooing" and "You Never Saw Such a Girl," will be eager to display "Little Comrade," in which Miss Martin appears at her best.

**Vivian Martin, Star**

The popularity of Vivian Martin has been increasing with every picture in which she has appeared, and today she is one of the most admired of all the Paramount stars. She is unequalled in her particular field—that of the portrayal of young girl types of an unsophisticated and loveable character. She is indisputably one of the best of the screen's drawing cards, because her appeal is to all classes. She has been peculiarly successful in the presentation of her characterizations, in all of which her genius and artistry have been evidenced with excellent results. Her admirers will be delighted with her work in "Little Comrade," for its story is not only dramatic, but its situations have distinct appeal. Comedy, pathos, drama, are all welded into a stirring and timely story, and in it Miss Martin is as charming and attractive as ever.

**Juliet W. Tompkins, Author**

The story of "Little Comrade" was written by Juliet Wilbor Tompkins, and it ran in McCall's Magazine under the title: "The Two Benjamins." Miss Tompkins has been a frequent contributor to magazines, and she has also published several books.

Miss Tompkins is a Californian, and her stories are distinguished by a deeply sympathetic touch, and a wholesomeness of ideals and treatment.

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A praying neighbor spies them together in the field, and scents a scandal, reports to Mr. Hubbard. He warns the girls that if anything of the sort happens again the offender will be sent home. Although he does not know it was Genevieve who was seen with the unknown soldier, the girls suspect her and determine to have her sent away, lest she give them a bad name. Mr. Hubbard finds a letter addressed to Genevieve in his son's handwriting and determines to send her away. He also writes his son a scathing letter. But when Bob receives this he secures a leave of absence and hurries home. He explains to them that Genevieve has made a man of him, and his father is willing to admit the change in him. The girl is cleared in the eyes of the family and the farmerettes, and Bob returns to camp with a new spirit, determined to marry Genevieve as soon as war is over.

**Chester Withey, Director**

Chester Withey, who directed "Little Comrade," is well known to all Paramount and Aircraft fans, for the success of many of these pictures is due largely to his directorial ability and his keen perception of the values of a story.

**Alice Eyton, Scenarist.**

The name of Alice Eyton, the scenarist who adapted the story of "Little Comrade" for the screen, is new to film fans, but that she has ability is amply evidenced in this photoplay. That she knows how to write continuity, her work in this charming picture proves.

**Excellent Support**

Niles Welch, for several years one of the best known and most popular leading men of the screen, plays the leading male role in "Little Comrade." Others in the support are Gertrude Claire, Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase and Pearl Lovci.
When you order this illustration for your news columns tell your exchange that you want "Production Cut #8675, illustrated on page 2 of the 'Little Comrade' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
M y appearance on the professional stage was almost as humorous as it was abrupt. Long before I reached the age when children cease to write letters to Santa Claus, I played small parts in church entertainments, many of which had been witnessed by theatrical friends of my parents. I became quite famous in my little town as a child-actress.

While in the midst of a Sunday school recitation, one morning, my mother ran into the room waving a telegram and disregarding all class regulations, rushed me from the place.

"Mr. Frohman has sent for you. You are to become a regular actress," was all that I could ascertain on my hasty trip homeward. While the maid was scouring my face with detestable soap, that got into my eyes, mother read me the telegram which had caused all the excitement. It was from Charles Frohman's office in New York, and requested that I leave immediately, to play the title role of "Peter Pan."

Everything seemed to go wrong that day. In sewing a newly discovered rent of my dress, the maid ran the needle into her finger and spotted the pride of my wardrobe just where it was most conspicuous.

During our trip to the depot a fierce thunder storm set in, which is not the most comfortable thing to happen—especially when one is riding in an open gig. Dripping wet, we arrived at the station, only to learn that the train left on time, and that we were just late enough to miss it. In lieu of the two hours wait that was in store for us, we drove back to the house and proceeded to dress all over again.

Back to the station we went, but as I leaped from the gig and at the same time into a little puddle of mud caused by the shower, I not only succeeded in bespattering my new white stockings and dress, but also the snow white dress of my mother, who resigned herself to fate and refused to do anything more than sit quietly in the station and wait for the incoming train, regardless of appearances. As I think back to that day, I often laugh, as does my mother, but, needless to say, neither of us laughed much at the time.

After this series of mishaps, we finally secured our train and arrived at the Frohman office, after many miles of wearisome travel. However, all ended well, for I was engaged immediately, and met with instantaneous success. Now I am in motion pictures for Paramount, and sincerely hope the public enjoys them as much as I do in the making of them.

"Little Comrade," the new Paramount picture in which I appear, is a comedy-drama of timely interest. The picture, which was made from a story by Juliet Wilbor Tompkins, deals with the troubles of a girl and a boy who are both unfortunate enough to have been the youngest in their respective families.

When war comes, with its demands on every individual, the two are at a loss. Both have a keen sense of duty toward the nation, but they are totally unfitted for real service. Genevieve, the girl, goes to a farm to work, but the hardships sap all her strength, and she almost gives up. The boy is drafted and hates the training camp so thoroughly that he is tempted to desert. He decides against this, but makes up his mind to have one look at his home. He steals away from camp, and goes to his home, which is the farm on which Genevieve is working. He meets her there in the potato patch she has been hoeing, and they exchange confidences.

Many complications follow, but the two stick to their posts like good soldiers, and in the course of time they overcome "the disease of being the youngest," and win the respect of others, as well as re-establish their own self-respect.

Although laid in war time, "Little Comrade" is not a war story.

That ought to please. Don't you think so?
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8677, illustrated on page 4 of the 'Little Comrade' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8673, illustrated on page 4 of the 'Little Comrade' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of "LITTLE COMRADE"
For use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Vivian Martin's New Photoplay
A Paramount Picture

Dainty Vivian Martin Seen as Farmerette in Her New
Paramount Photoplay "Little Comrade"

Theme of Story is Patriotic and Its Development Affords Favorite Paramount Star One of
the Finest Characterizations of Her Screen Career

A BENJAMIN in petticoats is Genevieve Rutherford Hale, who, when she reads an account in
a newspaper of the country's need for women workers on the farms, decides to become a farmerette.
Genevieve is enthusiastically sincere in her resolve to do her bit for her country, the same as her brothers,
who are fighting the Huns in France.

Reminded that she is the youngest of the family, and that she will not last a week as a farmerette,
Genevieve retorts that if being the youngest of the family is a disease, she is determined to get over it as
speedily as possible. So she enlists in "The Women's Land Army," and provides herself with overalls, a
Bakst concoction in smocks, and a mushroom hat worked in worsted. She sends her designs to a fashionable modiste, who charges her as much for her uniform as she will save the country by a year's labor on a farm.

Meanwhile, on the Hubbard ranch, where they are to labor. When Genevieve reaches the farm, her daintiness provokes the prediction by Bertha Bicknell, a stern, though kind-hearted woman, who is strong on Woman's Rights, that "she won't last three days."

Genevieve begins her labor as a farmerette the next day, after a reporter has taken a photograph of her in her new costume. She handles a hoe with vigor and takes charge of the chicken house. But while her back aches, Genevieve does not give in. She whitewashes the chicken house, and her fine costume shows tangible signs of her industry. But when she is alone, she sinks sighingly onto the grass, where she is found weeping by Mrs. Hubbard, who mothers her tenderly.

Meanwhile, in the training camp, Bobbie yearns for home, and, rendered desperate, he takes French leave, and returns to the farm at night. At sunset, while the other girls go to swim, Genevieve, no longer spick and span, seeks solitude in the same sumac thicket where Bobbie is hiding. The moon rises and she is mystified to see Bobbie. They talk, and presently her spirit of patriotism awakens him to his duty. He resolves to return to camp, and as they walk down the road, they are observed by prying eyes.

At their parting, Genevieve promises not to reveal Bobbie's presence at the farm to his mother, and he agrees to write to her. She watches him longingly, as he disappears. The next day Mr. Hubbard informs that Genevieve has been keeping appointments with soldiers at night. The other farmerettes grow resentful and Genevieve's life becomes almost unendurable. Bobbie writes to her regularly, and one day Mr. Hubbard obtains one of the letters at the post office, and reads it. He demands to know when and where Genevieve met his son, but she refuses to reveal her secret.

Mr. Hubbard upbraids Bobbie for his letters to Genevieve, whereupon Bobbie gets a furlough and returns to the farm to explain matters. Meanwhile, the farmerettes have been treating Genevieve as a social pariah, and they are about to oust her and her costumes. Bobbie reveals the truth to his father, who publicly apologizes to Genevieve.

She has arrayed herself in her finest attire for Sunday breakfast. Bobbie is attracted by her beauty, and a new light dances in his eyes—a love light which is reflected in her own. As the others vanish, they stand and salute each other, and then the two clasped hands in eternal understanding.
VIVIAN MARTIN in "Little Comrade"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8670, illustrated on page 6 of the 'Little Comrade' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Mr. Exhibitor:—On this page are just the kind of news items the motion picture editors of your local newspapers want and will print at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. This means desirable publicity for your theatre and attractions. These items also may be used to advantage in your house programme.

The government's recognition of the moving picture as a vital force in the war effort recently won for David K. Niles, Chief of the Motion Picture Section, Division of Information, United States Department of Labor, a campaign by the United States Boys' Working Reserve, which was held in January last. The issuance of the slides, which were furnished by the Department of Labor, was used to point out the best way to interest the boys of the country in working on the farms this coming summer to help harvest the crops. The United States Boys' Working Reserve is the branch of the United States Employment Service in charge of mobilization and placement of boys between the ages of sixteen and twenty-one in civilian war work. Organized under the Department of Labor in April, 1917, the Boys' Working Reserve has rapidly grown from a small beginning into a substantial factor in the nation's war machinery.

Realizing the psychological effect of a military uniform upon the boys' morale, the national director, with the sanction of the United States Army, has approved a regulation khaki uniform of semi-military design, and the coming months will see this official uniform on thousands of boys of high school age throughout the country. Satisfactory service for a minimum of six weeks on the farm or ten weeks in industry is rewarded by a bronze badge and notable service by a bronze service bar. * * *

"One of the reasons we like to see Teddy act," writes an admiral of the Great Dane dog who is featured in Paramount-Sennett comedies, "is his evident enjoyment in his work. So many animal actors go cringing through their parts. They show us how they were expecting a beating from some one in the wings. Teddy always looks as though he were having a good time.

Marcia Manon, one of the famous Players-Lasky screen stars, enjoyed her first New York appearance at the New York Paramount recently, for the first time, having been engaged for John Barrymore's new Paramount picture, "The Malefactor." She declares that New York is the greatest thing ever. She was especially pleased with her reception in California, where she has always lived, doesn't produce said animal. The first New York snowfall was something like nothing and no one-hundredths per cent deep, but it satisfied Miss Manon thoroughly.

In the Paramount-Sennett Comedy, "Never Too Old," there is an animal gag that fairly surpasses all the other Sennett efforts. A funny, solemn-looking bald-faced monkey falls in love with "Pepper," the cat, and insists on putting her to sleep by rocking her in his arms like a baby every time he comes near her on the screen. Mr. Sennett states that the stunt was the monkey's own original idea and that he didn't have to be cajoled into doing it. For this reason the scene is very effective and natural and promises to be one of the highlights of the picture. The monkey and the cat happen to be alone on the set and the monkey plays the part of the villain and takes advantage of an innocent heroine who has no protectors on hand, picks her up, and gives her a good hug. The cameraman was on the job, however, and unnoticed by either cat or monkey, turned the crank.

Adolph Zukor, president of Famous Players-Lasky Corporation, held a long conference with Cecil B. De Mille, D. W. Griffith, Douglas Fairbanks, Thomas H. Ince, Mack Sennett and other skilled producers for Paramount and Artcraft at the California studios. Before leaving for the East, he issued a statement to the effect that he believed the picture industry would attain its greatest heights during the current year.

Publicity Notes for Live-Wire Exhibitors
For Newspapers and House Programmes

For Photooplay Editor

Exclusive Stories
From ............ Theatre

The stage lost a mighty fine play when Edgar Selwyn ran into Cecil B. De Mille during the latter's recent trip to New York. The "What are you doing now?" greetings prompted Selwyn to tell the famous director the plot of his proposed play. Immediately De Mille magnanimously offered Selwyn a heart upon a stage production of it, but the prospect of having a picture directed by De Mille won him over. The picture is to be released under the Artcraft trademark. William B. De Mille assisted Mr. Selwyn with the script.

Richard Barthelmess, leading man for Marguerite Clark in "Bab's Burglar," "Bab's Dairy," and "The Valentine Girl," has been engaged by David W. Griffith to play leading roles for one year. Barthelmess played five years in stock on the speaking stage before entering pictures, appearing with Herbert Brennon in productions of "War Brides" and "The Eternal Sin."

Clairette Anthony, the screen's latest find, doesn't think romance ought to be confined to the films. After a five days' courtship, she was married to Captain Howard Chesbrough Oklo, of the Fourthteen Cavalry, U. S. A. John Emerson "found" Miss Anthony and she was induced to take a leading part in "When the Boys Come Home," a famous Players-Lasky photoplay. During the making of a scene of this Emerson-Loos production, Captain Oklo saw Miss Anthony. She saw him, Cupid unloaded a few arrows and the next thing Miss Anthony knew she was heading down the aisle to the strains of "Here Comes the Bride."

"Love," Fatty Arbuckle decided time ago, has been inadequately handled by the poets. His conception of it is depicted in his latest Paramount-Arbuckle comedy by that name.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8674, illustrated on page 8 of the 'Little Comrade' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
MR. EXHIBITOR: HERE’S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

There Was a Little Girl and She Had a Little Curl and Everything

"There was a little girl And she had a little curl Right in the middle of her forehead. When she was good She was very, very good— And she didn’t know how to be horrid."

—Old song slightly revised.

VIVIAN MARTIN’S charm, however, is not limited to her curl. It is based on the radiant good nature that is hers. Her hair may curl, but her lip never does. That’s the way she is in private life, and that’s the way she is in the movies. For other actresses there are the vamp roles and the abandoned girls and the deserted women, but Vivian is quite content to play the regular girl, which is the sort we really care about and the only sort men marry and love forever. Miss Martin’s next Paramount vehicle, “Little Comrade,” is a story by Juliet Wilbur Tompkins, who writes about regular girls only.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
Listen! Miss Farmerette!

VIVIAN MARTIN in "Little Comrade"
A Paramount Picture

Adapted from "The Two Benjamins" by Juliet Wilbor Tompkins
Scenario by Alice Eyton
Directed by Chester Withey

YOU can teach Genevieve lots o' things. When it comes to planting peas or picking pickles—you're IT! But when it comes to applying the science of farming to the picking of BEAUS—LEAVE IT TO GENEVIEVE! Come any day this week.

J. Montgomery Flagg's "Impropaganda"
Paramount-Flagg Comedy

When Bobbie saw Genevieve overcome every obstacle to milking that cow he said, "Gosh! That dame's got grit. She'd make SOME sweetheart!"
Sh! Girls! Maybe this picture has a hint for you. Come to see it anyway. All week.

VIVIAN MARTIN in "Little Comrade"
A Paramount Picture

Adapted from "The Two Benjamins" by Juliet Wilbor Tompkins
Scenario by Alice Eyton
Directed by Chester Withey

J. Montgomery Flagg's Satirical Comedy
"IMPROPAGANDA"
Paramount-Flagg Comedy

STRAND THEATRE
Broadway at Main Street
GENEVIEVE Rutherford Hale thought that pumpkins grew on trees—till she had to pick them!

But Genevieve knew that the whole world needed her to pick pumpkins, peas and peppers—

Genevieve picked lots o' pumpkins, peas and
See her do it any day this week.

Jesse L. Lasky presents

VIVIAN MARTIN
in
"Little Comrade"
A Paramount Picture

Adapted from "The Two Benjamins" by Juliet Wilbor Tompkins
Scenario by Alice Eyton
Directed by Chester Withey

James Montgomery Flagg's Comedy
"IMPROPAGANDA"
A Paramount-Flagg Comedy

RIVOLI
Monument Square
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8671 illustrated on page 12 of the 'Little Comrade' press book." Specify whether you want an electro or mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
### OVERALLS TOO UGLY
SO FARMERETTE BUYS
BASK'S CREATIONS

Vivian Martin Objected to Plain Garments in the Photoplay "Little Comrades."

GENEVIEVE Rutherford Hale was willing to do her duty for her country when it called for food producers in unlimited quantity, but she balked at the overalls that all her sister farmerettes wore.

"I can serve my country without looking like a devastated Belgian landscape," said she. Whereupon she designed her own costume for farming purposes, and sent it to a fashionable modiste, who charged her more for the making of it than she could save her country in a year.

Needless to say, she created a sensation on the farm, when she appeared in her unique costumes. The farmer in charge had never seen the Russian ballet, or he would have recognized that the outfit was strictly according to ideas laid down by Bakst, a gentleman who prefers green, purple and red to any other colors in the world, and who makes costumes and scenery to prove it.

Genevieve is the character played by Vivian Martin, in her new Paramount picture, "Little Comrade," which will be shown at the . . . . . . . . . Theatre next . . . . . . She is at first scorned and jeered at by the more scorned workers, but she shows them that she has grit and pep, and she succeeds in making a real soldier out of a weakening, and when her job is finished she is ready to marry him.

The story was written by Juliet Wilbor Tompkins and directed by Chester Withey. Niles Welch is the leading man, and excellent players portray the supporting roles.

### SPUNK AND GRIT
KEYNOTE OF NEW MARTIN PICTURE

How Young Woman Does Her Bit For Her Country Shown in "Little Comrade"

EVEN the pampered daughter of a large family can hustle, if inspired by a great emotion, so Genevieve Hale learned in "Little Comrade," the new Paramount picture starring Vivian Martin, which will be shown at the . . . . . . . . . Theatre next . . . . . . Genevieve realized that she should do something for the country in its great need for increased food production, so in spite of the jeers of her family, who considered her only a baby, she enlisted as a farmerette. She learned that farm work was not for her, but in spite of the horrors of milking cows, cleaning chicken coops and hoeing potatoes, she stuck it out, bravely determined to do her bit for her country at any sacrifice.

Her courage so inspired another youngest child, Robert Hubbard, that he, too, determined to stick it out—he was drafted, and hated it. And, with the help of each other, the two of them kept at work and made their families and friends apologize for sneering at and ridiculing them.

The story was written by Juliet Wilbor Tompkins, and it was originally called "The Two Benjamins," the title having been suggested by the Biblical narrative in which Benjamin, the youngest son, was protected from danger by his parents.

Chester Withey directed the production admirably.

Niles Welch is the leading man, and others in the cast are Gertrude Claire, Richard Cummings, L. W. Steers, Eleanor Hancock, Nancy Chase and Pearl Lovci.

### NILES WELCH IS LEADING MAN IN "LITTLE COMRADE"

Talented Actor Supports Vivian Martin in New Paramount Photoplay

NILES Welch, one of the most popular of the screen's leading men, who was recently signed by the Famous Players-Lasky Corporation to appear in Paramount pictures, will next be seen at the . . . . . . . . . Theatre, next . . . . . . as leading man in support of Vivian Martin in her new picture, "Little Comrade."

The combination of two such popular players makes this photoplay, it is said, one of the best in which the charming Miss Martin has appeared, especially since the story is unique and timely.

Mr. Welch has the role of a young man who, because he has been pampered all his life by his parents, and older brothers, lacks the stamina necessary to enable him to get through the difficult times of life without flinching. When he is drafted for the national army, although he realizes the necessity of sacrifice, he nearly breaks down and deserts.

How he is regenerated, through the example of the heroine, whose courage and cheerfulness in the face of adversity, inspire him to overcome his unfortunate training, the picture tells in a fascinating manner.

The photoplay is based upon the story by Juliet Wilbor Tompkins, entitled "The Two Benjamins." It was adapted for the screen by Alice Eyton, and directed by Chester Withey. In the supporting cast are such popular players as Gertrude Claire, L. W. Steers, Richard Cummings, Nancy Chase, Eleanor Hancock and others.
JULIET W. TOMPKINS
IS FAMOUS WRITER

Author of New Martin Picture
"Little Comrade"

THE story of "Little Comrade," the latest Paramount picture in which Vivian Martin appears, is based upon "The Two Benjamins," by Juliet Wilbor Tompkins, one of the best-known of American novelists. The picture version which will be seen at the Theatre next, was made by Alice Eyton, and directed by Chester Withey, both well known for their past excellent work on Paramount pictures. In the supporting cast is Niles Welch, who plays the leading male role, and a number of other well-known players.

Those who have read the original story will, undoubtedly, be more than anxious to see it on the screen, for it was one of the most gripping tales that has come out of the war and its problems. Like all the writings of Miss Tompkins, it abounds in human interest and wholesome ideals, and contains many amusing comedy touches.

Charming Photoplay

DAINTY Vivian Martin, one of the most popular of the Paramount galaxy of stars, is attracting large audiences to the Theatre this week by her splendid work in her latest photoplay, "Little Comrade." The story deals with the adventures of a little farmerette who does her bit for her country in a most attractive manner.

The picture is in every way a charming one, and Niles Welch heads an unusually capable supporting cast.

“LITTLE COMRADE” A TIMELY PHOTOPLAY

Vivian Martin’s New Picture Has Strong Appeal

NOW that the war is over, there is a tendency on the part of many to forget that the necessities for food production and conservation are as great as they were during the period of actual fighting, if not greater. Vivian Martin’s new picture, "Little Comrade," is on this account particularly timely, for it deals with a young farmerette who is determined to do what she can to produce food in spite of the hardships connected with the job.

The picture, which will be shown at the Theatre next, is adapted from a story by Juliet Wilbor Tompkins, well known as a writer of both books and screen stories. Alice Eyton wrote the scenario, and the production was directed by Chester Withey.

The story is fascinating and original as well as patriotic. It abounds in comedy, and contains many tense situations. Niles Welch, one of the most popular of the screen’s leading men, appears as Robert, a young soldier. Others in the cast are Gertrude Clarke, Richard Cummings, Eleanor Hancock, Nancy Chase and Pearl Lovci.

Vivian Martin Scores Hit

BEAUTIFUL Vivian Martin, the popular Paramount star, has scored another big hit in her new photoplay, "Little Comrade," which is drawing big audiences at every showing of the picture at the Theatre this week. Miss Martin always is delightful, and in this splendid film she presents a bit of character work as a patriotic farmerette which will vastly enhance her reputation as an artist of artistry and skill. She is finely supported, her leading man being Niles Welch.

SOME FARMERETTES
AID THEIR COUNTRY

Vivian Martin Proves This in “Little Comrade”

FARMERETTE is one of the many terms which have come into popular use since the war. That a farmerette, however impractical and unsuited for such work, may really be of aid to her country, is demonstrated in an amusing manner in Vivian Martin’s new picture, "Little Comrade," which will be seen at the Theatre next.

Miss Martin plays the role of a girl who becomes a farmerette because she thinks it will be great sport. She spends several hundred dollars for a proper costume, which she designs herself, using the attire worn by the Russian ballet as a model. Then she has several photographs taken of herself in costume leaning on a hoe. But when she gets to the farm she learns that there is real work connected with it.

Her gorgeous costume doesn’t stand up very well under the strain of cleaning chicken coops and milking cows, and neither does her patriotic spirit. But she surprises every one by pulling herself together and saving a young soldier from desertion. In the end, she is a totally different sort of girl.

The picture is taken from the novel by Juliet Wilbor Tompkins, "The Two Benjamins." It was adapted for the screen by Alice Eyton and directed by Chester Withey. Niles Welch leads in the support.

“Little Comrade” Fine Film

VIVIAN Martin’s new starring vehicle, “Little Comrade,” which is the bill at the Theatre this week, is a fine photoplay, and that it has real drawing power is evidenced by the large audiences that greet it at every showing. It is well worth seeing. Niles Welch is leading man.
There are 25 inches, 40 inches, 75 inches, 12 inches, 22x28 inches, 8x10 inches, 22x28 inches, 8x10 inches, 22x28 inches, and 8x10 inches. For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.

One sheet .......................... 10 cents each
Three sheets ........................ 30 cents each
Six sheets ........................... 60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .......................... 12 cents each

For your lobby—they will help create interest in the production. Be sure to order them.
8x10 black and white, 8 in set .............. 60 cents
11x14 sepia, 8 in set, per set .............. 60 cents
22x28 sepia, scene or star .................. 40 cents
22x28 colored female star .................. 60 cents
22x28 black and white star ................ 75 cents
8x10 photo of star, can be used for all other productions of this same star; each 10 cents
Newspaper photographs free.

These are made coarse screen, so they can be used for newspapers:
Five 1-column cuts ..................... 25 cents each
Three 2-column cuts ..................... 50 cents each
Two 3-column cuts ...................... 75 cents each

For all other uses of these cuts, add 25 cents each.

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

Mats of the above cuts are free. Newspapers must have a casting machine to use them.

Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .......................... 15 cents each
Also line drawings ...................... 20 cents each

Paramount and Arrecht trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Also line drawings ...................... 20 cents each

Film Trailers .......................... $3.00 each

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Little Comrade"

Dear Miss Benton:

If you are a reader of McCall's Magazine, perhaps you will remember the story that ran there recently, "The Two Benjamins".

At any rate, you are a reader of Juliet Wilbor Tompkins, who is a frequent contributor to the best magazines and who has published several volumes. She is the author of "The Two Benjamins". Which speaks for its quality.

Famous Players-Lasky Corporation has now transferred the story to the screen as a Paramount vehicle for Vivian Martin, that daintiest of film actresses. The title of the picture is "Little Comrade".

Miss Martin is the "Little Comrade" to Niles Welsh, one of the most popular leading men on the screen, who takes the leading male role.

A fine story by a fine writer; one of the most appealing stars on the screen; one of the ablest leading men; "shot" by one of the best directors.

Sounds good? It is! And it's here beginning

Sincerely yours,

Manager

POST CARDS ON "LITTLE COMRADE"

Exhibitors will be wise to mail at least one of these Postals to their patrons

Date............... Dear Miss Benton:

Vivian Martin comes here next.............in her latest Paramount picture, "Little Comrade", made from a story by Juliet Wilbor Tompkins, the well-known novelist.

It will be here three days, commencing ..............

Sincerely yours,

Manager

Date............... Dear Miss Benton:

Vivian Martin, with Niles Welch playing opposite her, will be the attraction at our theatre to-day. This latest Paramount production is called "Little Comrade", and was made from a short story by Juliet Wilbor Tompkins.

Sincerely yours,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
ADVERTISING POSTERS FOR “LITTLE COMRADE”

Always Obtainable at your Exchange

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell’s Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife’s Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid’s Day Off

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty in Coney Island
A County Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence, B’Gosh
Perfectly Fiendish Flanagan, or the Hart of the Dreadful West
Impropaganda
One Every Minute
Questions We Are Often Asked

Q. What is this press book for?
A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?
A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?
A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?
A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?
A. Yes. See the "story mat" shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?
A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?
A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers?
A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"
A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"
A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?
A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?
A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?
A. At your Exchange.

Q. When do I get accessories at your New York office?
A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?
A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)
Chats With Exhibitors on Vivian Martin and Her New Photoplay “An Innocent Adventuress”

ADMITTED by press and public to be one of the most talented and popular screen stars in the country, Vivian Martin is an attraction whose vogue is rapidly increasing. Exhibitors who have displayed her recent Paramount successes will be eager to show “An Innocent Adventuress”, her latest starring vehicle, which is said to be perhaps the best photoplay in which she has been seen this season.

Vivian Martin, Star

VIVIAN MARTIN is one of the most charming of Paramount stars whose popularity has won for her an enormous army of admirers. She is unequaled in her particular field—that of the portrayal of young girl types of an unsophisticated and lovable character. She is indisputably one of the best of the screen’s drawing cards, because her appeal is to all classes. She has been peculiarly successful in the presentation of her characterizations, in all of which her genius and artistry have been evidenced with excellent results. Her admirers will be delighted with her work in “An Innocent Adventuress,” for its story is dramatic, and its situations have distinct heart appeal. Comedy, pathos, drama, are all welded into a stirring and timely story, and in it Miss Martin is as charming and attractive as ever.

Clara G. Kennedy, Author

CLARA G. KENNEDY, besides creating and developing the original story which this production vividly portrays on the screen, also adapted the idea for the screen. Her continuity is clear and detailed and this is an excellent example of the skill and artistic talent which characterize Miss Kennedy’s work.

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An Excellent Story

LINDY, who has been brought up never to commit a wrong, out of sympathy for Jim Bates, a poor man out of work, holds up a letter which the postman has asked her to deliver to Mrs. Bates from Mrs. Cribbley, his landlady, thinking it is an order for the Bates family to vacate the house. The next day, she thinks she is a felon and goes to get the letter to deliver it, but finds her dog has torn it to scraps. Mrs. Cribbley’s home is robbed by Brogan, a crook who is trying to persuade Dick Ross, Mrs. Cribbley’s secretary, to join him again, as they used to be pals, and Lindy, overhearing Mrs. Cribbley tell Dick to “get that thief,” thinks she is referring to her. Mrs. Cribbley suspects “Chilowee Bill,” a tramp. Lindy meets him and confides in him and they promise to be pals. Dick, looking for the tramp, finds a letter from Bill to Lindy wherein he tells her not to “git run in,” and Dick goes to the girl, and mentioning “the letter” she misunderstands him and admits she is guilty. Dick, thinking she is a thief, himself goes back to “the game,” and starts for Hidden Springs to join Brogan. Lindy leaves in search of Bill but finds him gone. Dick sees her and offers to take her to Hidden Springs, a place of safety. She goes with him. Brogan offers to take her into their “business” and she thinks he is offering her an honest job and accepts. Dick realizes that Lindy is stainless and asks her forgiveness and vows to go straight. Meantime, Bill, the tramp, has already robbed Meekton and Brogan, who believes he has been double crossed, publicly accuses Dick and Lindy of being the thieves. Bill, in hiding, sees his little pal’s danger, confesses and turns over Meekton’s money. Meekton lets him go free. Brogan accuses Bill of being hired by Dick and Bill knocks Brogan out with one blow and bending over him, pulls from his pocket Mrs. Cribbley’s jewels. Dick takes Lindy back home. They put the scraps of the Cribbley letter together and find it harmless. Dick and Lindy look at each other with a smile of understanding.

Robert Vignola, Director

ROBERT VIGNOLA directed “An Innocent Adventuress.” Mr. Vignola has directed some of the most prominent Paramount stars. The high quality of his work is apparent in his latest production.

Capable Support

An excellent supporting cast has been provided for this picture. Heading the list is Lloyd Hughes, a new Paramount player, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken round out the cast.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

VIVIAN MARTIN in "An Innocent Adventuress"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8990, illustrated on Page 2 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8993, illustrated on Page 2 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
VERSATILE VIVIAN MARTIN
Popular Paramount Star in
"AN INNOCENT ADVENTURESS"

Interviewer Finds Her to Resemble Dainty Sunday School Girl During Filming of Her Latest Photoplay * * * * Actress Forgets Self While Enacting Her Various Roles.

A SWEET, innocent-looking little girl who appeared to be about sixteen years old, walked on to the set where I was waiting to see Miss Vivian Martin. Someone had told me she was working on that set so I had sat down to await her arrival. This girl particularly attracted my attention. She was such a sweet little thing and wore such a dainty little frock. She looked so young, so tender and unsophisticated.

I had begun to wonder if she was not some dainty Sunday School girl who had come out to look over the big studio, when to my surprise an important looking personage whom I took to be the director, approached her and addressed her as "Miss Martin."

Truly, this couldn’t be the Vivian Martin that I had read about—that I had seen so frequently in the films. I couldn’t believe my ears. I had expected to see in her a buoyant, sparkling personality, laughing and talking with everybody. It was with a shade of disappointment that I approached this demure-looking little Miss and addressed her, "Are you Miss Martin?" and introduced myself.

It was as if a spell had been lifted from her. Her manner immediately changed. Instead of the quiet, serious maid, she at once became a cordial, smiling, full-grown young woman with a wonderfully magnetic personality. She greeted me effusively and we sat down and began our conversation. My disappointment was immediately transformed to admiration and pleasure as I perceived her new manner. I wondered at her remarkable versatility.

After talking about everything under the sun from religion to the Bolshevik, she discussing each topic with remarkable intelligence, I finally popped the question that was uppermost in my mind.

"Pardon me, Miss Martin," I asked, "but why do you walk around looking like an innocent, babish girl, concealing your real self—your own radiant personality?"

"Because," said she, "don’t you see, I am playing that kind of a part in my picture."

"But," I remonstrated, "You were hidden under that camouflage of mannerisms every minute of the time after you had arrived on the set before I met you this morning, and not a single scene have you yet enacted."

"But I try to be the character I am seeking to portray," she explained, "and act like the character all the time the picture is under production. I don’t act just while the camera is grinding. I try to act all the time. You’ve heard people remark about an actress: ‘Oh, I like her because she is so natural; her acting is so natural—just as if she really were that character herself’"

"So have I heard them talk and therefore it is for naturalness that I strive; the ability to look, to appear, to really be, during the making of a picture, the character I portray. Accordingly, I cultivate her disposition, her temperament, her mannerisms.

"I strive for naturalness all the time I am under that character’s outward make-up so that when the camera does grind, I will feel natural; I will naturally act that character’s actions and feel the same emotions as she. I don’t go on the set, go through a scene as a prim, little country girl, then as soon as the camera stops grinding, relax and become Vivian Martin again."

"No, not that. While this picture is being produced I am ‘Lindy’—that is the name of the girl I portray—and ‘Lindy’ I will be every moment I can while I am at the studio, whether I am before the camera or not. I’ll say good-bye to Vivian Martin at the same moment you do and then I’ll be ‘Lindy’ again."

She had aroused my interest in "Lindy" by this time and I persuaded her to tell me the story of this little girl whose life, in all its realities, she was leading. It is a fascinating and wonderful story and I am sure that everyone will want to see it when it is shown on the screen. It is entitled "An Innocent Adventuress", and promises to be one of the little star’s best.

Finally, I arose and said good-bye to Miss Martin and walked away. Just before stepping off the big stage, I couldn’t resist the temptation to turn and steal one more look at her, but no longer was it Vivian that I saw. I looked upon a demure, innocent, shy, dreamy little girl. I gazed upon ‘Lindy’.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8997, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8999, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8994, illustrated on Page 4 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
LINDY, a sweet little girl who has been reared by her “Aunt Happy” like the proverbial lily, on her way over to visit the Bates family, is asked by the postman to deliver a letter to them, which is from Mrs. Cribbley, an old woman who owns half the town and is Bates’ landlady. Mrs. Bates tells Lindy that Jim is out of work and at any moment she expects a letter from Mrs. Cribbley ordering them out of the house, as the rent is overdue. Lindy, out of sympathy for Bates, decides not to deliver the letter until Jim Bates gets work.

The next day the postman tells Lindy about a crook being jailed as a felon for robbing the mails. The fear that she has committed a crime in holding up Mrs. Cribbley’s letter takes a strong hold on innocent Lindy and she goes to get the letter to deliver it immediately, but finds her dog has chewed it into scraps.

Mrs. Cribbley has hired for her secretary, Dick Ross, a boy from the city who was once a thief but is trying now to go straight. Brogan, his old teacher and partner in crime, comes to the small town and tries to induce Dick to go back to “the game”, but Dick refuses. He has seen Lindy and her simple innocence and sweetness has inspired him to live a clean and honest life. Brogan, disgusted with Dick, robs the Cribbley home himself. Mrs. Cribbley suspects a tramp, Chilooee Bill, of having done the deed and gives instructions to Dick and the sheriff to find him. It is just at this point that Lindy, obsessed by fear, comes to confess her “crime” to Mrs. Cribbley. When she gets in the hall, however, she hears Mrs. Cribbley say “Get that thief”, and not having heard of the robbery, thinks Mrs. Cribbley is referring to her. In fright she flees across the pasture and runs across Chilooee Bill, the tramp. They get acquainted, and Bill tells her that the law is after him. She thinks she sees in his case, one identical with hers and a mutual sympathy grows up between them. They promise to be pals and help each other in any emergency, then they part.

The sheriff and Dick come to Bill’s shack searching for him. He eludes them. On the table Dick finds a note which Bill has left for Lindy which ends with the words, “Don’t get run in kiddo”. Dick looks up the girl whose name is on the envelope and finds it to be Lindy. He asks her about “that letter”, and she thinking he is referring to the one she held up, says she is guilty. This is a thunderbolt to Dick, and now having no incentive to go straight, and thinking that the only girl in the world is also a thief, starts for Hidden Springs to join Brogan. Lindy, overcome by fear, also packs up and leaves for Bill’s shack, but finds him gone. Dick encounters her and offers to take her to Hidden Springs to safety.

Arriving there, Brogan wants to make the girl an accomplice and she misunderstands him, thinking he wants to give her an honest job, and accepts his proposition to “enter their business.” Brogan has planned that Dick shall rob a Mr. Meekton at Hidden Springs. Meanwhile, Bill arrives there and robs Meekton himself, but circumstances prevents him from escaping from the grounds, so he stays in hiding.

Dick and Lindy go out on the grounds and Dick starts to climb up to Meekton’s window to get the job over with. Lindy is bewildered by what he is doing, and asks him why he doesn’t go up the staircase if he wants to see Mr. Meekton. Dick now realizes that Lindy is innocent. He tells her he is a thief. Meantime Meekton has discovered his loss and turns in an alarm. Brogan is the first to hear of it and goes to Dick and Lindy and demands his share of the loot. When Dick denies having robbed Meekton, Brogan thinks he is double-crossing, and before the gathering crowd of hotel guests, angrily points to Dick and Lindy as the thieves. Bill, the tramp, who is still in hiding, sees his little pal’s danger and comes to help her. He confesses that he stole the money, and returns it to Meekton, who is so impressed at Bill’s noble sacrifice, that he lets Bill go free. Brogan accuses Bill of being hired by Dick to do the job, whereupon Bill knocks Brogan out with one blow. Earlier in the evening he has overheard Brogan and his accomplice talking about the Cribbley job, and he now stoops over Brogan and pulls from his pocket, the Cribbley jewels, thus proving Brogan’s guilt.

Brogan awakes and finds himself in the clutch of the law. Bill goes free. Dick takes Lindy home, and on the way, passing Bates’ house, Lindy tells Dick about her crime of holding up the mails and shows him the scraps of the letter. Dick, as Mrs. Cribbley’s secretary, smiles as he remembers having himself written that letter, and pieces the scraps together and shows the letter to Lindy. This merely urged Bates to return the garden hose he had borrowed. Lindy now realizes the harmlessness of what she did and is happy again.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8991, illustrated on Page 6 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8998, illustrated on Page 6 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

<table>
<thead>
<tr>
<th>Exclusive Stories</th>
<th>For Photoplay Editor</th>
<th>From</th>
<th>Theatre</th>
</tr>
</thead>
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**THE** third of the "Out of the Inkwell" cartoons, a film novelty which has created a big sensation, is one of the highly interesting features of a recent release of the Paramount-Bray. The visual exhilaration of a life dominated by the mastery of the artist's pen are pictured in a most amusing fashion.

In her new Paramount picture, "The Lady of Red Butte," Dorothy Dalton, the Thomas H. Ince star, returns to the type of character in which she excelled early in her career as a Paramount star. The role is not unlike that she played in "Flare-Up Sal!".

Lila Lee, on location at Truckee, Calif., working on Paramount's "A Daughter of the Wolf," declared she had the time of her life. Truckee was in the throes of a deep snow storm, and Miss Lee, who hasn't seen any snow for a long while, enjoyed it hugely.

If any vehicle afforded Charles Ray, Thomas H. Ince's clever star in Paramount pictures, has been more fitted to run smoothly than "Greased Lightning," it would be hard to discover it, according to the producers. "Greased Lightning," incidentally, happens to be the name of the vehicle, Charlie constructs and calls a "racer."

Elsie Ferguson's newest, and what is conceded by many to be her best Ar- craft picture, "Eyes of the Soul," is undoubtedly the most notable work of Eve Unsell, the well known writer of many Paramount-Artercraft scenarios. Miss Unsell adopted "Eyes of the Soul" from George Weston's, "Salt of the Earth" and her work on this picture has excited considerable praise in and out of the industry.

Miss Unsell has been writing for the Famous Players-Lasky Corporation for some time and her scripts have met with consistent success. Among her more recent scenarios are "The Test of Honor," "John Barrows," her newest picture which met with such universal praise, "Three Men and a Girl," "Marguerite Clark's" recent Paramount picture as well as several other Elsie Ferguson vehicles for Artercraft release.

**PROBABLY** no article published in a current periodical in months has attracted more attention than has "Spineless Leagues and Faceless Nations," by Gerald Stanley Lee in the Saturday Evening Post of March 22, with its introspective analysis of the political and social conditions which now confronts civilization. Moreover, the article is one of the greatest tributes to the motion picture ever written and is greatly enjoyed by everyone interested in the industry.

"The League of Nations is going to take its cue from the moving picture," writes Mr. Lee. "It is going to be adopted by the League of Nations as having the psychological qualities of all popular gripping nations to set to- gether. Already we see it coming before our eyes. Already we are not only doing our national thinking in people; we are already thinking nationally in pictures; and we are not only thinking nationally in pictures, but the pictures are moving.

"With the moving picture a hundred million people can look forty million people in the eye. They watch each other living in each other's dooryards across the sea."

The last paragraph quoted suggests the singular coincidence that the same issue contains one of the national advertisements of the Famous Players-Lasky Corporation, captioned "The Curtain of Life," in the text of which are these significant sentences: "The screen draws back the curtain of life, unveiling the thoughts, loves, passions and ideals of humanity," and "Every man and woman, high or low, rich and poor, can sometimes find the very features of his own character."

About the busiest young person on the Lasky lot these days is Wanda Hawley who plays the lead in "You're Fired," a new Paramount picture with Wallace Reid as star. Miss Hawley will also be seen as leading woman for Robert Warwick in "Secret Service," a Paramount-Artercraft special, and she proved a big hit with another special "Told in the Hills." Also she will probably support Mr. Reid in his next picture. Which proves how versatile and popular she really is.

A WEALTH of screen entertainment is provided in a recent Paramount-Bray Pictograph, which contains three of the most novel subjects seen in some time. The first feature is called "Fun in Pool," and is an amusing picturization of how easy it is to read characters in the feet as well as in the hands, head or face.

The comic feature carries one through some of the most beautiful sections of famous spots of Oregon, and depicts the grandeur and beauty of the mountains and rivers. Mount Jefferson, the highest peak in Oregon, and other majestic mountains of rock and snow are pictured in a manner to thrill and delight the spectator.

The great Multnomah Falls, Columbia River, one of the great scene waterways of the world, and other beautiful scenery have been faithful mirrored by the camera.

Bobby Bumps is again seen in a Bray cartoon by Earl Hurd. The subject is "Bobby Bumps' Lucky Day," Bobby's adventures in this cartoon are, as usual, indescribably funny.

Charles E. Whittaker, who has been responsible for the original stories for the adaptations of many Paramount and Artercraft pictures, is the author and Edward Josse was the director of "Fires of Faith," the $100,000 production made by the Famous Players-Lasky in co-operation with the Salvation Army, which has scored such a hit in New York. Beulah Marie Dix prepared the scenario.

The story of the Salvation Army in peace is scarcely less thrilling and inspiring than the story of the Salvation Army in war. In both of these phases have been covered by the author. Enthusiastically sharing in the belief that the public should be given an opportunity to know more of the Salvation Army's actual operations and affairs, Commander Evangeline Booth herself carefully read and approved Mr. Whittaker's script and consented to appear in the picture in authentic scenes showing the Army's activities.

"The Law of Men," Enid Bennett's new Paramount picture, was written by John Lynch, yet Lynch Law is not its theme.... Officer, tell a cop to call a policeman!
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

VIVIAN MARTIN in "An Innocent Adventuress"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8992, illustrated on Page 8 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any of her pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8996, illustrated on Page 8 of 'An Innocent Adventuress' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
SHE tried to help a friend by holding the letter that contained the dispossess notice that was going to him.

Then her pet pup found it and chewed it up! What's a girl to do but go to jail for stealing mail? Well, she might steal a male! That's what Vivian Martin does in "An Innocent Adventuress." It's a dandy picture!

"Hearts and Flowers"  
Paramount-Mack Sennett Comedy  
Paramount-Bray Pictograph  

ORPHEUM

SHE thought that she was a thief and that jail stared her in the face for stealing Government mail.

Everything seemed as black as ink until she suddenly woke up to the fact that she had stolen nothing but the heart of a male.

Her only "judge" was the parson who pronounced sentence of "Life Imprisonment."

Added Attractions  
"Fatty" Arbuckle in "A Desert Hero"  
Paramount-Bray Pictograph  
Latest News Weeklies
THURSD., FRI., SAT. & SUN.

COLISEUM

Jesse L. Lasky presents

VIVIAN MARTIN

in

"An Innocent Adventuress"

A Paramount Picture

By Clara Genevieve Kennedy
Directed by Robert C. Vignola

YOU know how it is: you try to do something for a friend and—Bang! Everything comes tumbling down around your own head! That's how it happens in "An Innocent Adventuress." It's the most "life-like" picture you ever saw. It'll make you laugh a hundred times at similar past adventures in your own life. Come, won't you?

MR. & MRS.
SYDNEY DREW

"SQUARED"

A PARAMOUNT-DREW COMEDY
Advance Press Stories of "An Innocent Adventuress"
To be Sent to the Newspapers Immediately Prior to and During the Display of Vivian Martin's Latest Photoplay

A Paramount Picture

VIVIAN MARTIN A FORCE FOR GOOD IN HER NEW PICTURE

Paramount Star Has Dramatic Role in "An Innocent Adventuress"

A NEW Paramount picture in which that delightful and popular little star, Vivian Martin, plays the leading role, "An Innocent Adventuress," will be shown for the first time at the theatre beginning next ........................

The picture shows how the innocence of a little girl can sometimes become a great and powerful force for good and cause the regeneration of a man. In this instance the man was a mere boy who had once been a thief, but who now is trying to live up to the higher ideals of life—honesty, truth and faithfulness. A queer turn of circumstances causes the boy to think the girl a thief and, thus deprived of this inspiration, which had kept him from joining his pals, he now goes back to the old "game."

How he discovers that the girl's character is stainless and again starts on the straight road with a firmer step than ever is brought out in a highly interesting plot. Robert Vignola directed the picture and Clara G. Kennedy wrote both the original story and the scenario. The picture, it is believed, is one of the most successful efforts of her career and is expected to add greatly to her already enviable popularity, if that be possible, among screen patrons.

Frank E. Garbutt was the cameraman and the supporting cast includes such well known Paramount and Arctraft players as Lloyd Hughes, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken.

LLOYD HUGHES NEW MARTIN LEADING MAN AN INCE "DISCOVERY"

Capable Actor Supports Vivian Martin in "An Innocent Adventuress"

IN "An Innocent Adventuress," a Paramount picture starring Vivian Martin, which will be shown at the theatre next ........................., Lloyd Hughes, a recent addition to the galaxy of Paramount players, plays the leading male support to the star.

His work in this picture, in which he portrays the role of Dick Ross, a boy whose regeneration is brought about by the love of a sweet and innocent little girl, just as he is about to give in to the call of the old "game" and again become a thief, is said to be an artistic achievement.

His splendid dramatic talent was evidenced in "The Haunted Bedroom," a recent Thomas H. Ince photoplay starring Enid Bennett, in which Mr. Hughes made his debut with Paramount as a juvenile leading man.

He was virtually discovered by Thomas H. Ince, who happened to see some of his work in the projection room and noted therein great possibilities. He wouldn't rest until Mr. Hughes was found and given a part. His performances in these two pictures promise a brilliant career for this young and talented actor.

This picture was made under the direction of Robert G. Vignola and photographed by Frank E. Garbutt, one of the best known camera artists. B. P. Carlberk was Mr. Vignola's assistant.

Among others in the supporting cast are Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken.

VIVIAN MARTIN'S NEW PHOTOLAY FINE PRODUCTION

Unusual Situations Developed in Film "An Innocent Adventuress"

IN "An Innocent Adventuress," a Paramount picture directed by Robert Vignola which will be presented at the theatre next ........................., it is said that Vivian Martin scores an artistic triumph in her characterization of "Lindy," a sweet, unsophisticated little girl who has been brought up never to commit a wrong or tell a lie. It is a delightful role and is handled by Miss Martin in a charming and artistic manner.

This girl was so innocent and unacquainted with the paths of crime that she thought that she had committed a felony when she merely held up a letter from a domineering landlady, addressed to a poor family across the street who were in desperate straits and which she was certain was an order for the family to vacate the premises.

A delightful romance is woven into the story and also a strong dramatic situation which shows how the simple innocence of this little girl results in the regeneration of a young man who had once been a thief and who was about to yield again to temptation and pursue the forbidden paths of crime.

Frank E. Garbutt is responsible for the excellent photography and an all start supporting cast, including Lloyd Hughes, Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoode Aitken, render a splendid performance in their various characterizations.
VIVIAN MARTIN HAS NEW LEADING MAN

Lloyd Hughes Supports Star in “An Innocent Adventuress”

LOYD HUGHES, the clever juvenile actor recently “discovered” by Thomas H. Ince, noted producer, plays the leading male role in Vivian Martin’s new Paramount starring vehicle, “An Innocent Adventuress,” which comes to the theatre next. His work was said to be excellent in “The Haunted Bedroom,” the picture in which he made his debut as a Paramount leading man, a production starring Enid Bennett. A brilliant career is expected for Mr. Hughes.

Miss Martin’s support in this wholesome picture is quite adequate. Spottiswoode Aitken, Edythe Chapman and Jane Wolff, all prominent players, have excellent roles.

Miss Martin’s Vacation

VIVIAN MARTIN, dainty Paramount star took a short vacation just before starting her new Paramount picture, “An Innocent Adventuress,” which will be shown at the theatre next. The picture is said to be a “corker.” Whether the vacation had anything to do with the merits of the photoplay we have to leave to you to decide.

Photoplay Makes Hit

CLARA G. KENNEDY, talented Paramount scenario writer and sister of Edith Kennedy, also on the Paramount staff, wrote both the original story and scenario for Vivian Martin’s new Paramount picture, “An Innocent Adventuress,” which is on view at the theatre this week. The photoplay scored a veritable triumph. Lloyd Hughes heads a splendid supporting cast.

TEDDY HAS A RIVAL! TOGO NEW DOG ACTOR

Smart Canine in Vivian Martin’s “An Innocent Adventuress”

MACK SENNETT’S clever canine, Teddy, who has often been referred to as “the dog with the human brain,” is said to have a new rival. The new actor’s name is “Togo,” and he takes a prominent part in “An Innocent Adventuress,” a new Paramount picture starring Vivian Martin, which will be shown at the theatre next.

It is said that some of the feats performed by this dog are remarkable and he displays almost human intelligence. The director merely pantomimed the part that he intended for the dog to act out, and without a moment’s hesitation the animal went through the scene exactly as the director rehearsed him. “Togo” will have to look to his laurels.

Miss Martin’s role in this photoplay is one of the best in which she has been seen. She is excellently supported, Lloyd Hughes heading a splendid supporting cast including Spottiswoode Aitken, Hal Clemens, Tom D. Bates, Jane Wolff and Edythe Chapman.

VIGNOLA, NOTED DIRECTOR

ROBERT G. VIGNOLA directed “An Innocent Adventuress,” Vivian Martin’s new photoplay which is the bill at theatre this week with that enthusiasm and knowledge of his profession that is based on years of actual experience. Mr. Vignola has served both as actor and director and his experience in the former branch thoroughly fits him for the latter work. His knowledge of dramatic and comedy values is apparent in every foot of the film and the picture as a whole speaks well for Mr. Vignola’s reputation as one of the foremost motion picture directors of the country.

VIVIAN MARTIN’S NEW PICTURE IS HER BEST

Star Has Delightful Part in “An Innocent Adventuress”

VIVIAN MARTIN’S new photoplay “An Innocent Adventuress,” is said to be one of the best, if not the best story ever provided for that dainty and popular Paramount star, and she has taken full advantage of this fact to make it one of the best pictures she has ever appeared in. Clara G. Kennedy conceived the story and the support headed by Lloyd Hughes is eminently satisfactory. Theodore Roberts, Edythe Chapman, Jane Wolff and Spottiswoode Aitken are in the cast.

The rather unique role of “Chilowee Bill,” a good-hearted hobo—a role that always finds sympathy with an audience—is ably portrayed by Tom D. Bates, pioneer character man, with a long record of stage and screen experience to his credit. This part supplies a hilarious comedy vein to the picture and is said to be quite a feature of the production.

Edythe Chapman Capable

EDYTHE CHAPMAN, who plays the role of Aunt Heppy in a new Vivian Martin Paramount, entitled “An Innocent Adventuress,” at the theatre this week, is one of the best known character women on the screen. Probably her most notable work was in the role of “Aunt Polly” in “Tom Sawyer.” She also appears as Mrs. Booth in “Fires of Faith.”

Bates Famous Player

Tom D. Bates who plays a tramp role in support of Vivian Martin in “An Innocent Adventuress” at the theatre this week, is a veteran actor well known on the Pacific Coast where he toured for years in Charles Kenmore Ulrich’s Chinese play, “A Celestial Maiden,” as head of his own repertoire company.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

**What Does the Doll's Face Register?**

HATRED? Fear? Amazement? It's all in the way you look at it, for Vivian Martin's doll, in her expressions, follows this new school of acting where everything is left to the imagination of her audience.

Our office boy claims she is trying to look like a baseball, while the janitor insists she is trying to look like the office boy; a sentimental stenog sees Love clearly portrayed on the doll's face. There is no mistaking the expression of Vivian, however, in her pose of old-fashioned innocence. In fact, it's a scene from her latest Paramount picture, "The Innocent Adventuress."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

**SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!**
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "An Innocent Adventuress"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPH:
These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.
One Sheet ........................ 10 cents each
Three Sheets ........................ 30 cents each
Six Sheets .......................... 60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes ........................ 12 cents each

PHOTOGRAPH:
For your lobby—they will help create interest in the production. Be sure to order them.
8x10 black and white, 8 in set ........... 60 cents
11x14 sepia, 8 in set, per set ........... 60 cents
22x28 sepia, scene or star ................ 40 cents
22x28 colored photos of women stars .... 60 cents
22x28 black and white star ............. 75 cents
8x10 photo of star, can be used for all other productions of this same star, each .10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen, so they can be used for newspapers:
Five 1-column cuts .................. 15 cents each
Three 2-column cuts .................. 25 cents each
Two 3-column cuts .................... 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.
One column .......................... 25 cents each
Two column ........................... 40 cents each
Three column .......................... 90 cents each

MATS OF STAR CUTS FREE:
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper.
Three column layout cut ............. 35 cents each
One column layout cut ................ 15 cents each
Two column layout cut ............... 25 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:
Slides will increase the interest in this production, if you use them in advance of play date. 12 cents each

THUMB NAIL CUTS OF ALL STARS:
Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen ........................ 15 cents each
Also line drawings ..................... 20 cents each

Paramount and Artercraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “An Innocent Adventuress”

1919

Dear Miss Cartwright:

Do you remember Vivian Martin's charming portrayal in "The Home Town Girl?" Remember how faithful she was to her erring sweetheart? How she saved him from the effects of his own folly and made a man of him? Great picture, eh?

Well, we have another unusually clever Martin photoplay to offer you next .......... It is a picture in which Miss Martin has one of the finest bits of characterization she has ever done. She is a little country girl, who to save a shiftless friend from supposed eviction, withholds a letter from the mails and imaginary fear of the consequences gets her into all sorts of difficulties. The picture is "An Innocent Adventuress" and take it from us, it is one of her best this season.

We might tell you lots about the story—how the little heroine by the mere force of example, prevents her sweetheart from lapsing into the criminal state from which he had emerged, how she finally wins—but what's the use? You're going to see the picture and find out all about it yourself. If you don't, you have yourself to blame for missing something really fine.

Of course, you'll come early. We might have added, often, for you can see this photoplay twice or more with material profit.

Yours sincerely,
Manager

Post Cards on “An Innocent Adventuress”
Exhibitors will be wise to mail at least one of these Postals to their patrons

1919

Dear Miss Cartwright:

This is to remind you that Vivian Martin, whose picture, "The Home Town Girl", you enjoyed so hugely a few weeks ago, will come to our theatre next .......... in her latest screen triumph, "An Innocent Adventuress", which, we predict, will be voted as one of her best this season.

It is a picture which you will want to see and which our patrons will talk about for weeks. It will please you immensely.

Sincerely yours,
Manager

1919

Dear Miss Cartwright:

It affords us pleasure to announce that Vivian Martin, the talented and beautiful little Paramount star, will appear at our theatre today (..........) in her latest picture, "An Innocent Adventuress".

We might say a lot about this photoplay, but if we revealed the plot, it might destroy your interest in the production. Rather frank statement, eh? Well, come and see Miss Martin and you will see we are right.

Sincerely yours,
Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
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Exhibitors Advertising Accessory Order Blank

Famous Players Lasky Corp. (Address Branch Office)
Exchange
Street

Date
ADVERTISING POSTERS AND SLIDE
Always Obtainable at Your Exchange

How Will You Advertise
VIVIAN MARTIN
in
"An Innocent Adventuress"
BIG! BUT HOW?
POSTERS
1-Sheet—3-Sheet—6-Sheet
All Over Town! Everywhere!

That's the way to turn 'em away every show
Jesse L. Lasky
Presents
Vivian Martin

VIVIAN MARTIN
"An Innocent Adventuress"

By Clara Genevieve Kennedy

Directed by Robert G. Vignola

Roto One Sheet - - - - - - - - - - Price 12 Cents
JESSE L. LASKY presents

VIVIAN MARTIN

IN

"The Home Town Girl"

Adapted from "You Just Can't Wait" by Oscar Graeve
Scenario by Edith Kennedy
Directed by Robert Vignola

A Paramount Picture
Questions We Are Often Asked

Q. What is this press book for? A. To show you how to make a large profit on the picture it accompanies, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give your space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture “fans” in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what’s what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6, 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the “story mat” shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a paper maché mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electro mats for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general pictures.

Q. What do you mean by “specific pictures”? A. The advance stories, current stories and reviews and reviews that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by “for general purposes”? A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send “shorts” from the page headed “Publicity Notes and Live-wire Exhibitors.” Keep him well supplied with the “shorts” so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to re-forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We’ll answer you by mail and repeat the question and answer on this page.)
What Exhibitors Should Know About Vivian Martin and Her Latest Picture, "The Home Town Girl"

VIVIAN MARTIN is one of the most popular stars in the country, and by her art and sweet personality, she vests all of her characterizations with a winsomeness and charm which renders them delightful. It is because of this primarily, that Miss Martin's starring vehicles are popular with exhibitors as well as the motion picture public. Her latest photoplay, "The Home Town Girl," will prove no exception to the rule.

Vivian Martin, Star

ALREADY recognized as "the sweetest little girl" in the silent drama, Miss Martin has won her popularity by hard work, conscientious study and the possession of all those personal qualities which are so essential to screen success. Her portrayals are invariably so unaffected that her admirers do not hesitate to express their praise in lavish terms. Perhaps no other screen player receives so many letters from the general public as she (see the special article on page 3 of this issue) and yet her head is not turned. Miss Martin has been seen in numerous screen successes, but it is doubtful if a better theme has been found for her than that which is the basis of her latest picture, "The Home Town Girl." In this delightful photoplay she is seen as a young girl who has faith in and love for her erring sweetheart, and who by her constancy brings him to a proper understanding of self and leads him out of a pitfall to a life of happiness and contentment for both. All who know Miss Martin may look forward to her portrayal in this production with pleasurable anticipation.

Oscar Graeve, Author

OSCAR GRAEVE, author of "The Home Town Girl," which is a picturization of his story, "You Can't Just Wait," is a well known and talented magazine writer. He has treated his subject with taste and discretion and his theme provides Miss Martin with a most desirable picture subject.

Edith Kennedy, Scenarist

EIDITH KENNEDY, the scenarist who put the story, "The Home Town Girl," into scenario form, is responsible for the continuity of numerous Paramount pictures which have scored successes. Her adaptation of "The Home Town Girl" thoroughly lives up to her past standard.

An Admirable Story

NEL FANSHAWE, a little belle in an old New England town, has many suitors, among whom are John Stanley and Frank Willis. She favors Stanley, but as he is only a soda clerk in a drug store, their speedy marriage is out of the question. Inspired by the girl, John goes to New York to get a better job, she promising to wait for him. John obtains work at Jellaby & Co., antique dealers. Steve Ratling, a ne'er-do-well employee, is discharged. John makes a $300 sale, and Steve, envious of John, entices him into a poker game and John loses the money. Afraid to face Mr. Jellaby, he writes him that his pocket had been picked and that he won't return until he pays back all the money. A private detective, hired by Jellaby, goes to the small town to inquire about John. Nell hears the news and goes to New York to find John. She is employed by Mr. Jellaby, who tells her that John is sending a little money each week without disclosing his whereabouts. Nell catches Nan Powderly reading a letter with money from John and proceeds to give her a calling down. Nell locates John in a drug store and he confesses how he lost the money. She persuades him to go to Jellaby and confess everything, whereupon Jellaby forgives and reinstates him, thus opening the door of happiness for Nell and John.

Robert Vignola, Director

ROBERT VIGNOLA directed this production. Mr. Vignola also directed Miss Martin in "You Never Saw Such a Girl," one of the star's best previous Paramount pictures. He has also directed some of the most prominent Paramount stars. The high quality of his work is apparent in his latest production.

Strong Support

A CAST of well-known and popular players supports the star in this picture. Ralph Graves has the leading mate role. Others are Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Eddy Chapman and William Courtwright.

Frank E. Garbutt, Cameraman

FRANK E. GARBUTT, who photographed the scenes of "The Home Town Girl" is a thorough artist whose photography leaves little to be desired. He has made some excellent "shots" in this production which add value there-
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8831, illustrated on page 2 of "The Home Town Girl" Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable for use with any Vivian Martin picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8939, illustrated on page 2 of "The Home Town Girl" Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
ALL ADMIRE VIVIAN MARTIN

Dainty Paramount Star Who Has Exceptional Role in

"The Home Town Girl"

Is deluged with letters daily and she never fails to read them. She's sorry that she's the cause of overworking uncle Sam's mail service. Star persistent and Conscientious worker.

Just before starting production on "The Home Town Girl," a new picture for Paramount in which she plays the role of a quaint, but beautiful little New England girl, Vivian Martin took a short vacation. When she returned to the studio, Miss Martin immediately asked for her mail. Without a word, the office boy, who was prepared for the occasion, wheeled in a small truck on which were neatly stacked a number of boxes, all containing letters.

"I don't know but what we'd better have them establish a branch postoffice out here with a force of clerks to handle your mail," said the office boy with a broad grin. "The postman has lately been complaining of the backache from such heavy deliveries," he concluded, with a mischievous note in his voice.

"I am terribly sorry that I am the cause of overworking Uncle Sam's mail service to such an extent," said the little star as she viewed the deluge of letters, "and yet, I don't think one can say that it is altogether my fault."

She surveyed the correspondence with growing delight and then asked that the letters be sent up to her dressing room where she could read each one and give it her individual attention. No matter how bulky her correspondence, Miss Martin always takes a deep pleasure in its perusal and sees to it that each admirer is taken care of with a photograph.

As evidenced by this myriad of letters, the spectator, whether it be man, woman or child, almost invariably falls in love with Vivian at first sight of her work on the screen. Nine out of every ten of these delightful epistles which she receives from the feminine contingent of the picture-going public end with the words, "I love you," or some similar affectionate phrasing.

When asked as to whether or not her male admirers express the same emotions she blushed deeply: "I can't tell a lie," she ventured. "Although the men aren't usually so outspoken as the ladies, they have a peculiar faculty of conveying what they mean without saying it outright."

The reason for this admiration is obvious. Miss Martin has starred in many and varied roles, as a wild-west girl—a veritable little flower of the plains—as the carefree and nature-loving mountain girl, as a poor, little scrub-girl, as a modern farmerette, and many others. Her latest characterization is that of a quaint, beautiful, faithful little New England girl who sticks to her boy lover through the dark period of his life and by her simple fidelity and trust helps to make him a master of himself and his surroundings.

In each of these portrayals, no matter how perfect the make-up and costume and even though it be that of a poor, lowly little scrub-girl, she is always charming and beautiful. No matter how effective the camouflaging, there is a certain stateliness and charm of personality beneath it all that is immediately apparent to the spectator. When she appears as her most wonderful self in an evening dress or some such costume which brings out her charm and beauty to the fullest extent, then appears a vision of loveliness.

Miss Martin's remarkable talent as an actress is the result not only of the gift of portraying human nature and character, with which she is by Nature endowed, but also of a varied experience on both stage and screen. With no less a genius than the celebrated actor, Richard Mansfield, did Miss Martin embark on a career in the spoken drama. In such notable productions as "Cyrano de Bergerac," "Officer 666," "Stop Thief," etc., she proved her ability as a stage actress.

Since entering pictures, although the stage lost a valuable asset, its loss became the screen's gain and by her work in such pictures as "Old Dutch," "Her Father's Son," "The Wax Model," "Forbidden Paths," "Little Miss Optimist," "A Kiss For Susie," "Unclaimed Goods," "Vivette," and many others, she has established herself in the front rank of film stars.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any Vivian Martin picture.

VIVIAN MARTIN

The Home Town Girl

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8938, illustrated on page 4 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

VIVIAN MARTIN

The Home Town Girl

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8937, illustrated on page 4 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8934, illustrated on page 4 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of “The Home Town Girl”
For Use of Exhibitors in Their House Organs or for General Publicity in Their
Exploitation of Vivian Martin’s Latest Photoplay
A Paramount Picture

Dainty Vivian Martin a New England Girl With a Sublime Faith in Her Sweetheart, in “The Home Town Girl”

Paramount Star Has Unusually Sweet Role Which Unquestionably Will Enhance Her Popularity and Increase the Numbers of her Admirers.

NELL FANSHAWE, the most popular girl in the quaint old New England town of Old Lennon, receives the attentions of many suitors. Chief among these is Frank Willis, a bank cashier, whom her parents favor. But Nell loves John Stanley, a soda clerk in Ryder’s Drug Store, but his small salary makes any plans for their marriage out of the question.

Realizing the girl’s love for him, John wakes up and leaves for New York to get a better job. Arriving in the city, he obtains work from the firm of Jellaby and Company, antique dealers.

Mr. Jellaby is considering a plan to take his most promising young employee and teach him the business from all angles. Nan Powderly, a stenographer, hears Mr. Jellaby talking over with his manager, and informs Steve Ratling, a salesman, of the idea. They decide that Steve will be the lucky man, but both are bitterly disappointed when Steve, whose sales record is bad, is suddenly fired instead of promoted.

Steve believes that John Stanley will be the lucky man, and envying him, suggests that John take $300, which he has just received from a sale, and sit in a poker game. John at first refuses, but the poisoned suggestion has taken root in his mind and, finally yielding to temptation, he plays in the game, losing every penny of the money.

just arrived from John, containing money, and Nan intimates to Nell that John cares for her. This makes Nell’s blood boil and she fortiﬁes her plans for their marriage out of the question.

Nell comes in at the critical moment and Nell immediately assumes the guilt of opening the letter, telling Jellaby that she just couldn’t wait to hear from John.

Through the postmark on his letters, Nell ﬁnally locates John in a drug store. He breaks down and confesses. She urges him to go to Jellaby and confess everything, and, inspired by the girl, John goes to Jellaby and makes a clean breast of the whole affair.

The bank cashier arrives and tries to persuade Nell to go back to Old Lennon with him, but she is still faithful to John and refuses. Nan, impressed by Nell’s action in assuming the guilt of opening John’s letter to Jellaby, confesses to Nell that there was nothing between her and John.

Jellaby forgives John, he looking upon the matter as only a boyish mistake, and remarks to his manager that any young fellow is likely to slip a cog, but that the little girl had pulled him through. Thus, little Nell Fanshawe by her faith and constancy, had helped her erring sweetheart over one of life’s rough spots and started him again along the road of honor and manhood, which leads to success.

THE HOME TOWN GIRL
The Cast

Nell Fanshawe... Vivian Martin
John Stanley...... Ralph Graves
Frank Willis...... Lee Phelps
Nan Powderly..... Carmen Phillips
Steve Ratling
Stanhope Wheatcroft
Peter Jellaby. Herbert Standing
Mr. Fanshawe..... Pietro Sosso
Mrs. Fanshawe-Edythe Chapman
Ryder Brothers
William Courtwright
Manager.......... Thomas Perse

Ashamed to face Mr. Jellaby with the truth, John writes a note saying that his pocket had been picked and that he wouldn’t return until he had paid back the money. He disappears. When a detective, whom Jellaby has hired to trace John, comes to Old Lennon and inquires of Nell about him, she learns the truth and immediately leaves for New York to ﬁnd John and reclaim him. She calls on Mr. Jellaby and talks with him. Mr. Jellaby employs her, telling her that he receives each week a little money from John as payments on the $300, but that John hasn’t as yet disclosed his whereabouts.

Nell one day catches Nan Powderly reading a letter which had...
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8930, illustrated on page 6 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any Vivian Martin picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8933, illustrated on page 6 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programmes.

Exclusive Stories
For Photoplay Editor
From . . . . . . . . . . . . . Theatre

If you have a devoted husband, don't take him to Chicago. That town has a bad reputation about a lot of things, but it has an unreeclumable black eye now, for what do you suppose happened there?

Sidney Drew went to dinner without his better half—and it was the first time in all their married life that Henry had eaten dinner away from Polly.

When we asked Mrs. Drew how it happened, she said: "I told Sidney to go!"

We have to pry into family affairs, but we had to ask, "Did you have your first quarrel or anything like that?"

"I should say not," scorned Mrs. Drew. "Nothing like that in our family!"

"What did you do?" we questioned.

"Why, I calmly sat in my room at the hotel and ate dinner with my secretary."

And then Mrs. Drew relieved our infallible imaginations by disclosing the fact that Sidney Drew was invited to be the guest of honor at the dinner of the Forty Club of Chicago, and it was a stag so positively no women were admitted, and she didn't see why Sidney should stay at home because for once someone wanted to pay homage to him without her.

So Mr. Sidney Drew ate his dinner with the members of the Forty Club, and Mrs. Sidney ate hers at the hotel, and they lived happily ever after.

F. S.—The secretary is of the feminine gender. * * *

Warner Oland, who plays the villain in Elsie Ferguson's Artcraft vehicle, "The Witness for the Defense," tells an amusing story about himself, before he became well known on the stage and screen. He was in Boston then, a very young man, and quite satisfied with himself and his voice. A manager offered him $15 a week to sing in one of the vaudeville theatres. Oland refused indignantly, saying he couldn't work for less than his price. Evidently impressed, the manager nervously asked what his price was. Oland replied firmly, "Eighteen dollars, and I won't take a cent less." He got it.

Joseph DeGrasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince to direct Dorothy Dalton

Exclusive Stories
For Photoplay Editor
From . . . . . . . . . . . . . Theatre

The Lasky studio was well represented at a big society entertainment given at the Hotel Huntington in Pasadena recently for Belgian relief.

The actors, writers and directors operated to the fullest extent, and their work went far toward making the benefit the tremendous success that it was.

There were staged, prominent among them being a one-act comedy by William C. DeMille, entitled "The Mar-ry's." This was acted by Raymond Hatton and Maym Kelso, two of the popular players in Paramount and Artcraft pictures. The play was directed by the author, and the performance by the two film actors was brilliant.

The bill ended with an Irish play, "The Rising of the Moon," by Lady Gregory. In order to add versimilitude to the local color, the man with the most thoroughly Irish name in the studio was picked for the leading role. This happened to be Pat Kearney, a magician. After looking at that name on the program, none of the critics dared to find fault with his dialect. The play was under the direction of Frank Williams, a well-known legitimate di-

rector.

The unplanted precincts of San Francisco's underworld district, known far and wide as "Barbary Coast," form a colorful background for much of Bill Hart's Artcraft picture, "The Poppy Girl's Husband." * * *

The animal man at the Mack Sennett studio is a worried man. He is getting so many actors that he doesn't know what to do. Not very long ago, two very young men, and quite satisfied with himself and his voice. A manager offered him $15 a week to sing in one of the vaudeville theatres. Oland refused indignantly, saying he couldn't work for less than his price. Evidently impressed, the manager nervously asked what his price was. Oland replied firmly, "Eighteen dollars, and I won't take a cent less." He got it.

Joseph DeGrasse, one of the most experienced of motion picture directors, whose screen career dates back to 1909, has been engaged by Thomas H. Ince to direct Dorothy Dalton

Exclusive Stories
For Photoplay Editor
From . . . . . . . . . . . . . Theatre

HE exterior scenes of Marguerite Clark's Paramount picture, "Three Men and a Girl," were filmed at Loon Lake in the Adirondacks, and H. Cronjager, the camera-

man, is said to have secured some rare beauti-

ful shots of mountain and water scenery.

The Statue of Liberty is aptly termed "The Most Popular Lady of the World" in a recent Paramount-Bray Pictograph. With the aid of diagrammatic drawings, this feature gives interesting insight into the manner of the construction of the great statue in New York Harbor. Photographs and sketches show the progress of the statue from the studio in France to its landing in America.

"Parasers Three," a Paramount picture from the Thomas H. Ince studio, starring Enid Bennett, is to be praised in view of the fact that every character of prominence in it has a powerful role. In support of Miss Bennett are John P. Lockney, Robert McKim, Cession Ferris, and Lydia Yeamans Titus. J. H. Hawks wrote the story, and Fred Niblo directed.

John Emerson and Anita Loos, though busy turning out pictures for Par-

amount, have found time to write a play for Broadway production. The play, a satirical comedy, has already been ac-

cepted by one of the leading theatrical producers, and will be one of the first to be seen on the Radio during the 1919-

1920 season.

Burton Holmes, famous traveler and lecturer and creator of the Paramount-Bray Holmes Travelogues, announces that he will go to Europe this coming summer to obtain material for lectures and screen subjects to be used as a sequel to his current series. Consequently, his next season's series will show Eu-

rope in the re-making, the pictures and lectures dealing with liberated Belgium and Flanders, the occupied Rhineland, "Italia Redenta" and Soviet Russia.

Among the well-known film folk who have praised "Petigrews Girl," Ethel Clayton's Paramount picture, are Cecil B. DeMille, Douglas Fairbanks, Gloria Swanson, Elliott Dexter, Wallace Reid, Lilu Lee, Bessie Borden, Donald Crisp, Shirley Mason, Hugh Ford, and others of prominence.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8936, illustrated on page 8 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Vivian Martin (in electro or mat form) that are suitable to use with any Vivian Martin picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8935, illustrated on page 8 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8932, illustrated on page 8 of 'The Home Town Girl' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
YOU'D think that the old man would have sent the youngster to the nearest jail for getting away with the $300. But—would you believe it!—that girl just stood there with that appealing look in her eyes and then—

HIS OWN SECRETARY shook him up and addled his brains when she told what she had done.

It's all in "The Home Town Girl"—a dandy picture!

ADDED ATTRACTION

"Fatty" Arbuckle in "The Bank Clerk"
Paramount-Ar buckle Comedy

Thurs. to Sun.

STRAND THEATRE

EXTRA ATTRACTION

"Welcome, Little Stranger!"
Paramount-Flagg Comedy

Thurs., Fri., Sat. and Sun.

STRAND
Broadway at Main Street
They Wanted to Get Married

So what does the lucky man do? Goes out and steals $300!
With her after him on the jump! Tries to disappear but she strikes a warm trail and holds it.
With her, neck and neck into the stretch, is the man he stole the money from. She to save her sweetheart from his folly, the man to make him pay "one way or another."
Then a climax that jars you like a sudden burst of thunder in the early summer! It's SOME picture!

ADDED ATTRACTIONS
"LOVE'S FALSE FACES," Paramount-Mack Sennett Comedy
Paramount Bray Pictograph Latest News Weeklies

Thursday, Friday, Saturday, Sunday

RIVOLI
Monument Square
WOMAN’S INFLUENCE OVER MAN SHOWN IN ‘THE HOME TOWN GIRL’

Vivian Martin In New Photoplay Proves Women May Uplift Erring Men

VIVIAN MARTIN, the popular and charming little star, represents one of the most noble types of womanhood in her new Paramount picture, “The Home Town Girl,” which will be displayed at the . . . . . . theatre next . . . . . .

Miss Martin plays the role of Nell Fanshawe, who, by her simple trust, loyalty and unselfishness, becomes an invincible power for good and saves her erring sweetheart from disgrace.

Her boyish fiancé loses $300 of his employer’s money in a poker game and disappears. Nell hears of the affair and goes to the city, finds him and induces him to confess. His employer forgives and he is re-employed.

Before she locates him, however, Nan Powderly, a stenographer, falsely tells Nell that the boy loves her (Nan). But even this does not shake the girl’s loyalty to her sweetheart. Later, the boss comes in and Nell, to save Nan from dismissal, tells him that it was she who had opened a certain letter. Nan, impressed by the girl’s magnanimity, later confesses that she lied when she said that the boy loved her. Thus, by a mere act of unselfishness, Nell brings out the good that is in the girl.

The picture was directed by Robert Vignola. Edith Kennedy wrote the scenario from the story by Oscar Gravee. Frank E. Garbutt was the camera man. The supporting cast includes Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sossio, Edythe Chapman and other well-known Paramount players support the star.

SPLENDID THEME HAS VIVIAN MARTIN FILM ‘THE HOME TOWN GIRL’

Famous Star Represents Noblest Type of Womanhood In New Photoplay

THE HOME TOWN GIRL’ THROUGH FAITH AND LOVE SAVES FIANCE

Dainty Vivian Martin Has Most Delightful Role In Her Latest Picture

TO have a girl love you is one thing and to have her stick to you when you go wrong, is another. In many cases, love flies out of the window when the latter case prevails. In “The Home Town Girl,” a new Paramount picture starring dainty and charming Vivian Martin, which will be presented at the . . . . . . theatre next . . . . . .

this question forms one of the main points of the story.

Nell Fanshawe is in love with John Stanley, a soda clerk in a small town drug store. Inspired by the girl’s love for him, he goes to New York and obtains a position with Jellaby and Company, antique dealers. Steve Ratling, a salesman, who has been fired, inveigles him into a poker game in which John loses $300, which he has just received from a sale. Ashamed to face his employer, he writes him a note and disappears.

When a private detective, hired by Jellaby, comes to Nell and inquires about John, she hears the news and immediately goes to New York to find John and induce him to “face the music.” All this time she is besieged by proposals of marriage from Frank Willis, a bank cashier, who is favored by her parents, but even in his disgrace, she remains faithful to John. She finds and induces him to come back to Jellaby and confess how he lost the money. John has been paying the money back week by week, and now yields to the girl’s influence, comes back and confesses to Jellaby and is forgiven.
VIVIAN MARTIN appears as a quaint but charming little Yankee girl in her new Paramount picture, “The Home Town Girl,” which will be shown for the first time at the theatre next.

Miss Martin’s many admirers will be glad to learn that in this picture she is at her best. In the role of a New England girl, she admirably conveys all the qualities of loyalty, faith and unselfishness. By the employment of these attributes, she saves her boyish lover from moral ruin and routes envy and selfishness from the minds of all with whom she comes in contact.

The story is written by Oscar Graeve and Edith Kennedy adapted the story, Robert Vignola directed the picture. The supporting cast is all-star, including such popular Paramount players as Ralph Graves, Lee Phelps, Carmen Phillips, Stanhope Wheatcroft, Herbert Standing, Pietro Sosso, Edythe Chapman, William Courtwright and Thomas Persse.

Edith Kennedy Injured

EDITH KENNEDY, who wrote the scenario for “The Home Town Girl,” which is on view at the theatre next was painfully injured when her automobile skidded and dashed into a tree recently. Her face was cut by flying glass from the windshield, but no permanent markings will result from her mishap. Vivian Martin has the stellar role in the photoplay.

Capable Photgrapher

FRANK E. GARBUtT, who photographed the scenes of “The Home Town Girl,” which is drawing big crowds of Vivian Martin’s admirers to the theatre this week, deserves great credit for the excellent photography which characterizes the production. Mr. Garbutt set a standard when he photographed his first picture and he has never yet lowered that standard. Miss Martin has a charming role in this picture.

VIVIAN MARTIN’S latest Paramount photoplay, “The Home Town Girl,” which is being presented at the theatre this week, is a delightful photoplay which is well worth seeing. Miss Martin is a charming Yankee girl in this story who sets an admirable example to young women who are in love—that of constancy to ideals and faith in the men of their choice.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

It Was the Ultimate Straw!
Boy, Page a Veterinarian,
The Camel's Back Is Broken!

YOU see, there was only one straw left, so though Vivian Martin usually uses two, she made herself content with half the loaf. But, say the etiquette fiends, how account for the spoon in the glass? Surely Miss Martin knows better. She does! If there's any spooning around, that good looking soda clerk is doubtless responsible. Or maybe the director is to blame, for this is a scene from Miss Martin's latest Paramount picture, "The Home Town Girl."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY!
IT IS FREE!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE HOME TOWN GIRL"

Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET .............. 10 cents each
Three SHEETS ............ 30 cents each
Six SHEETS .............. 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ........ 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10, black & white, 8 in set .......... 60 cents
11x14, Sepia, 8 in a set .......... per set 60 cents
22x28 Sepia, scene or star .......... 40 cents
22x28 Colored female star .......... 60 cents
22x28 Black & White star .......... 75 cents
8x10 photo of star, can be used for all other productions of this same star .................. each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts .......... 15 cents each
Three 2-column cuts .......... 25 cents each
Two 3-column cuts .......... 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column .................. 25 cents each
Two column .................. 40 cents each
Three column .................. 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut ........ 15 cents each
Two-column layout cut ........ 25 cents each
Three-column layout cut .......... 35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date .................. 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen .......... 15 cents each
Also line drawings .......... 20 cents each

Paramount & Arclight trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Arclight.
Film Trailers .................. 3.00 each
ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Home Town Girl”

Dear Miss Fenton:

Vivian Martin comes next in her latest Paramount picture, "The Home Town Girl."

"The Home Town Girl" is a regular. She's the sort every country fellow leaves behind when he goes to the Big Town to make his fortune. She's the girl—more's the pity—that he doesn't always come back to.

When Johnny Stanley left for New York, Nell Fanshawe promised to wait for him.

But one day his letters stopped, and there were rumors that he was in trouble.

And Nell packed up and headed for the Big Town to find out what had become of her Johnny.

She found him—which was more than the detectives could do. And when she saw he was in trouble, she helped him out.

That's the sort of girl "The Home Town Girl" is. Don't you want to meet her?

Yours sincerely,

Manager.

Post Cards on "The Home Town Girl"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Fenton:

Vivian Martin comes here in her new Paramount picture, "The Home Town Girl."

"The Home Town Girl" is a regular girl, and we know you'll be glad to welcome her.

Sincerely yours,

Manager

Dear Miss Fenton:

Beginning to-day, Vivian Martin will appear here for days in her latest Paramount picture, "The Home Town Girl."

She's the sort of girl and this is the sort of picture you can't help liking.

Sincerely yours,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
How will you advertise VIVIAN MARTIN in "The Home Town Girl" BIG! But How? POSTERS!!!

1 sheets—3 sheets—6 sheets Allovertown! Everywhere! That's the way to turn 'em away—every show.
JESSE L. LASKY
Presents
VIVIAN MARTIN
IN "THE HOME TOWN GIRL"

Adapted from
"You Can't Just Wait"
BY
Oscar Graeve

Scenario by
Edith Kennedy
Directed by
Robert Vignola

A Paramount Picture.

Roto, One-Sheet - - - Price .12
VIVIAN MARTIN
in
"HER COUNTRY FIRST"
A Paramount Picture
STOCK PRODUCTION CUTS AND MATS

VIVIAN MARTIN in "HER COUNTRY FIRST"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
Centre Row—Three Two-column Cuts and Mats
Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above Always Obtainable at Your Exchange
Why “Her Country First” is a Notable Paramount Photoplay

VIVIAN MARTIN, FAMOUS STAR

TALENTED, of highly attractive personality, dainty and sweet, Vivian Martin, a famous star in Paramount pictures, has a following of admirers possessed by few motion picture celebrities. Her charm and genius never have been evidenced to finer advantage in any picture than in her newest vehicle, “Her Country First,” the story of which touches upon the war. Her capable work, so splendidly shown in “Unclaimed Goods” and “Viviette,” is even more attractive in this photoplay. The role of a patriotic young girl who risks her life to prevent German spies from carrying on their detestable operations beneath the old flag which they pretend to respect, affords Miss Martin ample opportunities for the display of her vivacious talents, and it is needless to observe, that she neglects none of them. We venture to predict that “Her Country First” will prove one of the most charming photoplays of her splendid repertoire.

CELEBRATED AUTHOR

MARY ROBERTS RINEHART, author of “Her Country First,” is one of the most distinguished novelists in the country. She is a clever, thoughtful, prolific and popular, and according to magazine editors, “she can do anything.” She is equally brilliant in the writing of novels, short stories, travel and war articles, and she invariably writes with fascinating effect. It is safe to say that “Her Country First,” in picture form, will prove one of her most delightful creations.

THE SCENARIST

EDITH KENNEDY, who wrote the picture version of “Her Country First,” has done many successful scenarios for Paramount pictures. One of her most successful recent pictures was “The Bravest Way,” in which Sessue Hayakawa was starred. In “Her Country First” she has contributed a charming comedy drama of the films which is admirably suited to Vivian Martin’s talents.

JAMES YOUNG, DIRECTOR

It is said of James Young, the man who produced “Her Country First” that he never directed a failure. Certainly he has a long list of famous picture successes to his credit, and his latest photoplay seems destined to go down in screen history as another triumph for Mr. Young. He is a master of dramatic construction and he has the faculty of getting the best out of the players who gather beneath his directorial banner.

SPLENDID SUPPORT

An exceptionally fine cast of capable screen players has been provided for the support of Miss Martin. These include John Cossar, Florence Oberle, Brydine Zuber, J. Parks-Jones, James Farley, Lillian Leighton and others. All are widely and favorably known to motion picture patrons.

THE CAMERAMAN

FRANK GARBUTT is a cameraman whose skill is generally recognized and whose “shooting” of the scenes of “Her Country First,” is certain to add to his reputation as a wizard with the lens.

SUPERB STORY

DOROTHY GRANT, daughter of a munitions contractor, living in an inland town is intensely patriotic. She forms a Girls’ Aviation Corps and arranges for regular drills. She sees the sign “Beware of Spies,” on her father’s plant, and observing that William, her father’s new butler, cuts grapefruit the wrong way, she instantly concludes that he is a spy. On the contrary, the butler is a Secret Service man hunting for spies, and he goes to the rescue of Dorothy when she is imprisoned in the garage by the chauffeur, a German spy, and Lena, the cook, his confederate. They seek in vain to obtain from Dorothy the pass word to the munitions plant, and when William appears, he is shot by the chauffeur and left for dead. Dorothy is bound and gagged, and subsequently released by William, who revives. Help arrives, the spies are arrested and Dorothy falls into the arms of her sweetheart who, she fancied, was in love with her sister and not with herself. Dorothy is made a popular heroine and all ends happily.

PERTINENT REMARKS

This is an excellent picture subject which exhibitors will find it profitable to exploit on a liberal basis. The photoplay is a timely one and will delight every motion picture fan. Use the special press stories provided for you in this Press Book.
SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Vivian Martin or “Her Country First”
A Paramount Picture

VIVIAN MARTIN HAS MOST DELIGHTFUL ROLE IN NEW PARAMOUNT PHOTOPLAY

She “Does Her Bit” in “Her Country First” and Gets Into Lots of Trouble—A Talk With the Star

IN trying “to do her bit” for her country, Dorothy Grant became involved in serious trouble. Attacked by spies and threatened with death if she refused to reveal the pass-word to her father’s munition plant. Dorothy held out only to become a much admired and interviewed heroine.

This is the character assumed by Vivian Martin, the dainty Paramount star, in her newest photoplay, “Her Country First,” which will be displayed at the.........theatre next......... If advance reports count for anything, this is perhaps the best photoplay in which Miss Martin has been seen in many months. When one considers “Unclaimed Goods” and “Viviette,” both of which scored so heavily here a short while ago, this statement is going some.

This is what dainty Vivian Martin says about her latest starring vehicle, and what she says should be of general interest to motion picture fans—every one of them an admirer of hers. Listen:

“I desire to impress upon my friends all I honestly feel when I say that ‘Her Country First’ is a delightful photoplay, splendidly written and produced, and because of its timeliness in these days of war and Hun spy operations in this country, an object lesson to the young women of the country. Dorothy Grant is just the kind of girl every young woman should aspire to be—brave and patriotic and always ready to do her bit for her country.”

The story of “Her Country First” tells how Dorothy Grant tries to do her “bit” and how she gets into several pecks of trouble. She is a romantic little person, very much in love with Craig Allison, a young man whom she thinks is in love with her sister. As things turn out we find that it is really Dorothy that he is interested in.

Dorothy and her girl friends organize the Girls’ Aviation Corps, and arrange drills so that they may be at their country’s call when needed. Dorothy also reads a sign that says “Beware of Spies,” and she promptly begins to look for them in her own home. Her suspicions fasten on William, the new butler, principally because he cuts the morning grapefruit in an unprofessional way, Her suspicion is intensified by his subsequent acts, and as the drama develops Dorothy is taken prisoner, and only escapes by the use of the semaphore, which she has learned to operate while grilling with the Girls’ Aviation Corps.

The story has a surprise finish, which we will not reveal here, and shows Dorothy the admired and interviewed heroine in the closing scenes. It is a picture to delight people of all ages.

James Young is being complimented all along the line for the splendid direction he has given the picture, and the cast supporting Miss Martin is excellent. It includes John Cossar, Florence Oberle, Parks-Jones, L. W. Steers, Lewis Wllumoughby, James Farley, Helen Carlisle, and Lillian Leighton. Frant Garbutt was the photographer.
CAST AND STORY OF “HER COUNTRY FIRST”

For Use of Exhibitors in Their House Organs or for General Publicity.
A Paramount Picture

Patriotism Theme of Vivian Martin’s New Paramount Picture

Charming Star in “Her Country First” Has Role of Patriotic Girl Who Does “Her Bit” for Her Country

“HER COUNTRY FIRST”

THE CAST

Dorothy Grant, a Patriotic Girl... Vivian Martin
Franklin Grant, a Munitions Contractor... John Cossar
Mrs. Grant, his Wife... Florence Oberle
Isabelle Grant, Dorothy’s Sister... Brydine Zuber
Craig Allison, Dorothy’s Fiancé... J. Parks-Jones
Dr. Barnes... L. W. Steers
William, the Butler... Lewis Willoughby
Henry, the Chauffeur... James Farley
Lena, the Cook... Lillian Leighton

One evening Dorothy, after retiring, steals downstairs in her pajamas and sees William crouching near her father’s safe. She rushes to her father’s room, carrying a large wet sponge, which she throws over the transom. Her aim is good and the sponge lands on her father’s face. He rushes out and Dorothy tells him that she has absolute proof that William is a spy, but he merely laughs at and refuses to take her seriously.

The next day she sets a watch on William, and observes him do things which confirm her suspicion that he is a spy. She confides to Henry, the chauffeur, and Lena, the cook, and they look at her significantly when she leaves. That night Lena knocks at Dorothy’s door and tells her that Henry, who lives over the garage, is ill and asks her to come to his assistance. When she goes there she finds Henry and Lena, who make her a prisoner.

They demand from her the pass-word to the munition plant, which she refuses to give. William, who has been watching, comes to her rescue and is shot by Henry. Mr. Grant and two special policemen obtain information that there is something wrong and they hasten to the Grant home. Henry binds and gags Dorothy and he and Lena take their departure, leaving her with the unconscious William. He soon recovers and though badly wounded, unties Dorothy’s hands. Looking from the window Dorothy sees the ex-soldier farmer on his milk-wagon. She attracts his attention and signals to him in regulation semaphore fashion to bring the police. Henry, meanwhile, returns and is trying to force Dorothy to reveal the pass-word when the police arrive. After a struggle both Henry and the cook are arrested and Dorothy faints in her father’s arms.

The next day Dorothy has a great time with reporters interviewing her about her adventures and photographers taking her picture. She is rendered more happy when Craig Allison tells her that it is not her sister, Isabelle that he loves, but her alone. He is in his new-donned uniform and he first salutes, then takes her in his arms. This splendid picture will be shown at the theatre next... with every accessory attainable to insure a successful presentation.
PRESS REVIEW

To be Sent to the Newspapers Immediately After the First Display of

"Her Country First," A Paramount Picture

"HER COUNTRY FIRST" WITH VIVIAN MARTIN AS STAR IS GIVEN CORDIAL RECEPTION

Dainty Paramount Star Portrays Role of Intensely Patriotic Girl Who Foils German Spies and Becomes Heroine

EXHIBITING her vivacious talents in no uncertain manner, dainty Vivian Martin, the celebrated Paramount star, was seen in her latest patriotic photoplay, "Her Country First," with signal success at the . . . . . . . . theatre yesterday. This may be aptly termed one of the most notable, as well as impressive, photoplays in which Miss Martin has appeared this season, and that this view was shared by the audience, was manifested in a most emphatic manner.

In this play, Miss Martin portrays the role of Dorothy Grant, the daughter of a manufacturer of munitions, who risks her life to prevent German spies from wrecking that plant in the interest of their government. In the development of the story Miss Martin has ample opportunities for the display of her genius and it is needless to say that she has neglected none of them.

Dorothy Grant, who lives in a country town, is intensely patriotic. She forms a Girls' Aviation Corps and arranges with an old soldier, now the driver of a milk-wagon, to drill the corps. She is in love with a young man, but believes him to be enamored of her sister, and is quite dejected in consequence.

On the walls of the munition plant she sees the words: "Beware of Spies," and she begins a hunt for Hun plotters. She observes that William, the new butler employed by her father, cuts the grapefruit the wrong way and she instantly concludes that he is a spy and needs watching. It develops, however, that William is in fact, a Secret Service man, who, himself, is trailing spies and who suspects the chauffeur and the cook in the Grant household to be Hun agents, and to watch them the better he accepts a menial position for which he is wholly unsuited.

The cook and chauffeur are eager to obtain the pass-word admitting the possessor to the munition plant and aware that Dorothy knows the word, they entice her to a room above the garage and there seek by threats of death to extract it from her. She refuses to do this, however, and at this juncture, William arrives and in attempting to rescue the girl is shot by the chauffeur. They leave him for dead. Dorothy is then bound and gagged and the spies leave them temporarily.

William revives and succeeds in freeing Dorothy, who then opens the window and by wig-wagging to the drill-master, who is on his milk-wagon outside, she conveys her message of danger to him, and he goes in search of help. The chauffeur arrives and again threatens Dorothy with death if she does not give him the pass-word. Help arrives, Dorothy and William are rescued, the spy arrested and for several days thereafter, Dorothy is a popular heroine.

There is a surprise finish to this play, which we do not care to reveal, but it will be found extremely interesting to all who see the picture. Miss Martin is splendidly supported by a company of capable players, including John Cossar, Florence Oberle, Bryidine Zuber, J. Parks-Jones, James Farley, Lewis Willoughby and others. The picture is based on the famous story by Mary Roberts Rinehart, and was adapted for the screen by Edith Kennedy. The direction of James Young was highly capable and the photography by Frank Garbutt left nothing to be desired.
If you want to know how to help your Uncle Sam, girls, see Vivian Martin's latest Paramount picture, "Her Country First."

She wanted to be one of his aeroplane pilots, but your Uncle doesn't need lady pilots— So Vivian Martin finds another way to help him.

The way? Come and see "Her Country First" if you want to know how to help him too.

 Paramount Theatre
Monument Square
Continuous 11—11
Jesse L. Lasky presents

Vivian Martin

in

“Her Country First”

A Paramount Picture

Based upon a short story by Mary Roberts Rinehart
Scenario by Edith Kennedy. Directed by James Young


PARAMOUNT THEATRE

Monument Square

TO-DAY

Continuous 11-11

UP AND DOWN

BROADWAY

In and Out of the Film Studios
GIRL PATRIOT IS
VIVIAN MARTIN IN
HER NEW PICTURE

How Dorothy Grant Goes About
It Makes "Her Country First"
Charming Photoplay

HOW Dorothy Grant, the
beautiful daughter of a
manufacturer of munitions, makes
up her mind to be a real patriot
and how she goes about it, makes
one of the most delightful screen
romances in which dainty Vivian
Martin has been seen in many
weeks. This is the role portrayed
by this popular Paramount star in
"Her Country First," her latest
starring vehicle which will be
shown at the ------- theatre next

It is doubtful if Miss Martin
has ever had a better story in
which to exhibit her charm
and skill. It is timely, its dramatic
suspense is admirably worked out,
and the humor of some of its
situations puts the audience in good
humor at once. Miss Martin has
an excellent sense of comedy, in
addition to her splendid playing
of the serious scenes, and her
beauty and youth make her well
suited for the role.

A strong cast supports Vivian
Martin in this photoplay. It is
headed by J. Parks-Jones, John
Cossar and Lewis Willoughby.
Others who have important parts
are Florence Oberle, Helen
Carlisle, L. W. Steers, James Farley,
and Lilian Leighton.

A Famous Scenarist

EDITH KENNEDY, who wrote
the picture version of "Her
Country First" from Mary Roberts
Rinehart's famous story, has done
numerous successful scenarios for
Paramount pictures. One of her
most successful recent pictures
was "The Bravest Way," in which
Sessue Hayakawa was starred.
In "Her Country First," which
will be shown at the -------
threatre next -------, she has con-
tributed a charming comedy-drama
of the films that is admirably
suited to winsome Vivian Martin
as a starring vehicle.

AUTHOR OF VIVIAN
MARTIN'S PICTURE
IS FAMOUS WRITER

Mary Roberts Rinehart/Who Wrote
"Her Country First" is Nov-
elist of Reputation

MARY ROBERTS RINE-
HART, who wrote the
popular story, "Her Country
First," which has been picturized
by Paramount for charming Vivi-
an Martin, is the most prolific,
the most popular and the clever-
est woman writer in America
today.

Magazine editors often say,
"She can do anything," and cer-
tainly she contributes a mass of
splendid material to the maga-
zines on all sorts of subjects.
Novels, short stories, travel arti-
cles, war articles—she turns them
out continually. One of her
cleverest stories is "Her Country
First," which was arranged for
the screen by Edith Kennedy,
and Vivian Martin has one of the
best roles of her screen career in
the character of little Dorothy Grant.
It will be shown at the -------
threatre next -------. The sup-
porting cast is excellent.

Would You Stop
Eating Candy To
Save Country?

This is What Vivian Martin Does
in Her New Picture "Her
Country First"

ARE you a pretty girl and
would you give up eating
candy while your country is at
war? Vivian Martin, in "Her
Country First," her latest Para-
mount picture, which will be
on view at the ------- theatre on
next, plays the role of
patriotic little Dorothy Grant, who
tries to give it up. A young man
whom she admires offers her
some and is astonished when she
refuses it. He takes her hand and
asks whether she is feverish and
she answers indignantly:

"For goodness sake, don't act
like the family, which always
considers that I'm sick when I'm
merely intense."

"Her Country First" is one of
the most entertaining comedy-
dramas in which Vivian Martin
has ever appeared, and she has
a role exactly suited to her charm,
beauty and youth. The story was
written by Mary Roberts Rine-
hart, and was scenarioized by
Edith Kennedy. James Young
has given the picture excellent
direction. The support is unusu-
ally fine, the cast including such
well known players as John
Cossar, Florence Oberle, Brydine
Zuber, J. Parks-Jones, L. W.
Steers and Lewis Willoughby.

Has Excellent Record

JOHN COSSAR, who plays the
part of Franklin Grant in
"Her Country First," the latest
Paramount picture starring Vivi-
an Martin, which will be dis-
played at the ------- theatre
next -------, has an enviable
record as a character man, be-
ing a veteran of the screen and
having scores of successfully
played parts to his credit. He
does excellent work in support of
Miss Martin.
RISKS HER LIFE
TO LOWER FLAG

Vivian Martin’s Perilous Feat in “Her Country First”

DID you know that the American flag should be lowered after sunset? Little Dorothy Grant, the patriotic and charming heroine of “Her Country First,” the latest Paramount picture in which Vivian Martin is starred, knew it when she found the national banner floating from the upper window of her home after the appointed time. She rushed to her father and cried:

“Father, do you realize that the Emblem of my Country and yours is floating in the breeze—after sunset?”

Then she sprang to the window, crawled outside at the risk of her life and lowered the flag.

This Paramount picture will be shown at the Theatre next . . . . It is taken from one of Mary Roberts Rinehart’s most famous stories and affords winsome Vivian Martin excellent chances to display her charm and acting skill, and it is one of the best vehicles the fascinating little star has ever had.

Fine Leading Man

J. PARKS-JONES, the young leading man who gives such a splendid interpretation of Craig Allison in “Her Country First,” the latest Paramount picture starring Vivian Martin, which will be shown at the . . . . theatre next . . . . has done some excellent screen work recently in Paramount and Artcraft pictures and his acting has won him the praise of men high in the profession, among them Cecil B. De Mille, the famous producing director. Mr. Parks-Jones will be remembered for his excellent acting in “Old Wives for New,” where he appeared as young Charley Murdock, the son. In support of Vivian Martin, however, he does the best acting of his career.

HOW TO WIG-WAG?
ASK MISS MARTIN

Star Operates Semaphore in “Her Country First”

IN order to portray her role of Dorothy Grant in “Her Country First,” the latest Paramount picture in which she is starred, Vivian Martin had to learn to operate the semaphore or wig-wag, as it is used in the United States Army.

In this picture which is the attraction at the . . . . theatre this week, Miss Martin plays the part of an eager, patriotic American girl who organizes a Girls’ Aviation Corps. Her knowledge of the semaphore saves her from a difficult situation when she is taken prisoner by spies who try to learn the pass-word to her father’s munition plant. But she manages to send out a distress signal and is rescued.

Sergeant Purcell of the United States Army, taught the pretty little Paramount star the semaphore and he found her a most willing student.

An Amusing Situation

ONE of the amusing situations in “Her Country First,” the latest Paramount picture starring pretty Vivian Martin, is an incident which deals with the forming of a Girls’ Aviation Corps. Dorothy Grant, the role played by Miss Martin, is the commander of the organization and she draws up a set of rules for the girls to abide by. One of the rules reads:

“Never leave shirt or coat unbuttoned at the throat.” But under this rule an amendment is written in pencil, “Just a little way, being feminine.”

The story was written by Mary Roberts Rinehart, most famous of American women writers, and gives charming Vivian Martin just the sort of role that is suited to her bouyant personality. It will be shown at the . . . . theatre next . . . . and manager . . . . is preparing to handle record crowds.

VIVIAN MARTIN
REAL PATRIOT

Actress Busy During Filming of “Her Country First”

VIVIAN MARTIN certainly had her hands full during the filming of her latest Paramount picture, “Her Country First.” In the picture she plays the part of a girl who organizes a Girls’ Aviation Corps and saves her father’s munition factory by her knowledge of the semaphore or signal system as it is practised in the United States Army.

The picture which will be shown at the . . . . theatre next . . . . was made during the drive for the Third Liberty Loan and Miss Martin was kept busy enacting her part, learning to operate the semaphore, and making speeches in aid of the Loan. She also found time to go the Red Cross workrooms in Los Angeles and help there, and also to raise money for wounded soldiers by auctioning off things at a Red Cross bazaar. No one can question Vivian’s patriotism.

Miss Martin’s Initials

VIVIAN MARTIN’S initials are V. L. M., the “L” standing for Louise. A famous magazine writer once said that the initials should be “V. I. M.”—Vim—because Vivian is so full of it. The popular, golden-haired little star gives a charming interpretation of one of the best roles she has ever had in “Her Country First,” her latest Paramount picture, which is on view at the . . . . theatre this week.

Splendid Photography

THE action of “Her Country First,” the latest Paramount picture starring Vivian Martin, which is being shown at the . . . . theatre this week, is heightened and presented at its best on the screen through the excellent camera work of Frank Garbutt, a young photographer who has been doing splendid work lately.
No Failures for Young

IT has been said of Director James Young that "he has never directed a failure." Certainly he has a long list of famous successes to his credit, and "Her Country First," the latest Paramount picture starring Vivian Martin, which will be shown at the theatre next, will go down in screen history as one of them.

Mr. Young is a master of dramatic construction, and he has the faculty of getting the most from the players who work under him. In Vivian Martin, the charming and diminutive star he had an actress to work with whose screen skill and beauty are famous, and a splendidly portrayed film romance is the result.

A Charming Character

MARY ROBERTS RINEHART, one of the most prolific and entertaining writers in this country created a charming and whimsical character in Dorothy Grant, the diminutive patriot who is the chief figure in "Her Country First," Vivian Martin's latest Paramount picture, which will be shown at the theatre next. It is certain a more gifted actress than Miss Martin could not be found to visualize the part on the screen.

Discriminating critics call "Her Country First," one of the best stories Mrs. Rinehart has ever written. The scenario version was made by Edith Kennedy and the support is unusually capable.

Fine Screen Romance

PRETTY Dorothy Grant was determined to be patriotic and the story of how she accomplished her purpose makes one of most delightful screen romances in which Vivian Martin has appeared for some time. As seen at the theatre this week. "Her Country First," the latest Paramount picture in which this fascinating little actress is starred, is proving wonderfully successful and crowded houses testify to the popularity of the star and the excellence of the picture.
Dear Madam:—

The host of admirers of Vivian Martin, the charming Paramount star, who recently was seen here in "Unclaimed Goods" and "Viviette," have another treat in store for them when her latest photoplay, "Her Country First" will be presented at our theatre on...next.

In this splendid picture, Miss Martin portrays the role of a patriotic American girl who forms a Girls' Aviation Corps and whose efforts to run down German spies, involves her in serious trouble, but which she manages to get out of, though not until she has had numerous experiences, all of which have their thrills and patriotic appeal for the young women of this country.

The story of "Her Country First" was written by Mary Roberts Rinehart, directed by James Young and it affords Miss Martin one of the finest characterizations she ever has attempted. Miss Martin is brilliantly supported, while the photography is unusually fine.

We believe this picture subject will interest you greatly and it will afford us pleasure to welcome you and the members of your family to our theatre at any time during the forthcoming display at our theatre.

Yours sincerely,

Manager

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Her Country First"
Mail at least one of these Post-Cards to your Patrons.

DEAR MADAM:

We take pleasure to inform you that dainty Vivian Martin, one of the most charming motion picture stars in the country, will be seen in her newest Paramount photoplay, "Her Country First," at our theatre next........... This is a charming picture production and we are sure that it will afford you delightful entertainment.

Yours sincerely,

Manager

DEAR MADAM:

Beautiful and charming Vivian Martin, one of the most popular screen artists, will appear in her latest Paramount photoplay "Her Country First," at our theatre next...... This excellent photoplay provides Miss Martin with abundant opportunities for the display of her talents and her characterization is its chief charm.

Yours sincerely,

Manager

DEAR MADAM:

Permit us to remind you that Vivian Martin's newest Paramount photoplay, "Her Country First," will be the attraction at our theatre today (..............). You will be wise to avail yourself of this opportunity to see this sterling screen star in a most charming portrayal.

Yours sincerely

Manager
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"HER COUNTRY FIRST"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
for
“HER COUNTRY FIRST”
Always obtainable at your exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU
WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

<table>
<thead>
<tr>
<th>RELEASE DATE</th>
<th>STAR</th>
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<tbody>
<tr>
<td>August</td>
<td></td>
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<tr>
<td>5—</td>
<td>CHARLES RAY</td>
<td>A NINE O’CLOCK TOWN</td>
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<tr>
<td>5—</td>
<td>DOUGLAS FAIRBANKS</td>
<td>BOUND IN MOROCCO</td>
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<tr>
<td>12—</td>
<td>GRIFFITH’S</td>
<td>THE GREAT LOVE</td>
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<tr>
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How to Advertise

Vivian Martin

in

"Mirandy Smiles"

A Paramount Picture
ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
Pertinent Facts For Exhibitors Regarding “Mirandy Smiles”

THE STAR

BEAUTIFUL, talented and of engaging personality, Vivian Martin is one of the most popular motion picture stars in the country. In her recent success, “Her Country First,” Miss Martin exhibited her charm and genius to the full, and the picture enhanced her popularity immeasurably. Miss Martin is a thorough artist no matter what characterization she attempts, as she proves in her latest photoplay, “Mirandy Smiles,” in which she is seen as a little scrub lady. Fancy Vivian Martin as a scrub lady! Yet she vestes the character with a grace and dignity of which any scrub lady might well be proud. That she has dignified that avocation by her portrayal of Mirandy Judkins none can deny, and that her characterization will be hailed as one of her most artistic portraits may safely be assumed.

THE AUTHOR

WHEN Belle K. Maniates wrote “The Littlest Scrub Lady,” she could not have anticipated the success with which the book met immediately on its publication. The quaint story won popular favor and it was recently selected for adaptation to the screen with Vivian Martin in the role of Mirandy Judkins. It is this adaptation under the title of “Mirandy Smiles” which serves as Miss Martin’s newest starring vehicle and it is said that all the beauties of the story have been incorporated in the picturization.

THE SCENARIST

EDITH KENNEDY, who pictured “Mirandy Smiles” for Miss Martin, is a scenarist of prominence who has numerous picture successes to her credit, notably “The Cruise of the Make Believers,” starring Lila Lee. She has done excellent work in this adaptation. Miss Kennedy also wrote the scenarios of “Her Country First,” for Miss Martin, and “The Bravest Way” for Sessue Hayakawa. These efforts are sufficient to place her fame as a screen writer of the highest class on an enduring foundation.

THE DIRECTOR

WELL known as a playwright and motion picture director, William Churchill De Mille, brother of Cecil B. De Mille, directed Miss Martin in

“Mirandy Smiles.” Mr. De Mille has accomplished numerous notable achievements in the cinema field, but it is noteworthy that experts regard his latest work as among his best.

THE PHOTOGRAPHER

FRANK E. GARBUIT is a talented cameraman who has done much notable work in the past and he is at his best in “Mirandy Smiles.” His skillful handling of light and shadow add vastly to the appeal of this whimsical and human little story.

THE STORY

MIRANDY JUDKINS is a little scrub girl who works in a Grand Opera house in a small Western town. She meets Teddy Lawrence, an organist, and he invites her to come to St. Mark’s Church and hear him play the big organ. Rose White, a Sunday School teacher, loves John Kennedy, the Rector. Dressed in her best, Mirandy goes to the church on Sunday and is impressed by the Rector’s plea to all to give freely and she wonders how she can give, inasmuch as she has nothing. Mirandy plans to make money by washing the surpluses of the choir singers and Rose promises to give her the work. In order to raise money for the Rector, Mirandy borrows the surpluses and “puts on” a sacred concert at her home with the aid of the children of the neighborhood. While the concert is on, the Rector and Rose appear and the former is amazed and gratified when Mirandy gives him 37 cents, the gross proceeds of the concert. The Rector proposes to Rose, who puts him off, promising to send her her written answer. She writes a note accepting him and pins it to the Rector’s surplce which Mirandy has washed. It falls to the floor and the Rector fails to receive it. The note is found by Mirandy’s mother, who returns it to Rose. Mirandy fluffs her curls and the leading woman at the Opera House is so pleased with her that she gives her a new dress. Teddy prevails upon Mirandy to attend the Guild School and she now realizes that he has something up his sleeve. Mirandy’s mother comes into funds unexpectedly and proposes to take Mirandy to the country to live on a farm. Mirandy protests because she fears to lose Teddy, but he tells her that she is to go to school and after a year or two he will show her what he has up his sleeve. So she senses the personal note in his request and is happy.

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SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Stories on Vivian Martin or Her New Photoplay, “Mirandy Smiles.”
A Paramount Picture

Vivian Martin, Popular Paramount Star Soon to be Seen Here in “Mirandy Smiles” Has Had Notable Career

When Six Years Old, She Played With Richard Mansfield, and Widely Known as a Beautiful Motion Picture Star. She is also an Expert Cook and Inventor of Salads.

Winsome Vivian Martin was born near Grand Rapids, Michigan, not so many years ago and at the age of six years she was playing with Richard Mansfield in “Cyrano de Bergerac.” After this her way led her on from play to play including such well known productions as “Father and the Boys,” “The Spendthrift,” “Officer 666,” “Stop Thief” and “The Only Son.” Miss Martin finally attracted the attention of the motion picture magnates, one of whom persuaded her to enter his company. Here she made many pictures and met with great success, but it was not until she appeared under the banner of Paramount that she attained her greatest popularity.


Miss Martin has starred with some of the screen’s best known actors including Colin Chase, Herbert Standing, Thomas Holding, Jack Pickford and others. Among her accomplishments, Vivian Martin is an expert cook and has allowed a few of her most famous recipes to be circulated through one of the great newspaper syndicates of the country. Thus, many a housewife, seeing the charming star on the screen, has gone home and made “Vivian Martin Salads” and other delicacies. One of her greatest pleasures, after a hard day at the studios or riding about the country in search of “locations,” is to turn her cook out of the kitchen, and taking possession, creates some new dish to tempt the palates of her chosen friends. Needless to say an invitation to dinner at Vivian Martin’s home is never regretfully declined — if the fortunate receiver be wise.

Miss Martin shows her versatility in “Mirandy Smiles,” her latest picture. She appears as a quaint high-spirited little scrub girl who works in the Opera House of a middle western town. At first we see her with the famous Martin curls whipped straight back and tied in two straight braids. She is cleaning floors in the Opera House when she slips and lands in a pail of water. She is rescued by Teddy Lawrence, a musician at the Opera House, and there the romance starts. Even without her curls and while doused in soapy water pretty Vivian is as fascinating as ever, and as the story develops and she appears with her hair fluff out, and in better clothes, she shows some exceedingly clever acting by the contrast of the little scrub lady’s character.

Miss Martin has light, curly hair, dark blue eyes and is of medium height. She is fond of all outdoor sports, but specializes in tennis.
TWO ARMS ABOVE


These two arms are from a drawing in the British Museum of a Roman statuette. The figure represents a woman with a child on her shoulder, and the arms are shown in the act of carrying it. The arms are well proportioned and well drawn, and are characteristic of the Roman school of sculpture. The arms are shown in a negative, or reverse, form, and are thus opposite in direction to the direction of the body. The arms are shown in a monumental form, and are thus larger than the body. The arms are shown in a marble form, and are thus more solid and more permanent than the body.
CAST AND STORY OF "MIRANDY SMILES"
For Use of Exhibitors in Their House Organs or for General Publicity
In the Exploitation of Vivian Martin's New Photoplay
A Paramount Picture

Dainty Vivian Martin Has Role of Little Scrub Lady in New Paramount Picture "Mirandy Smiles"

Scenes of Splendid Story Laid in Small Western Town and Theme Deals With the Ambitions of Lofty Minded Girl Who Ultimately Finds Love and Happiness.

Mirandy Judkins is a little scrub girl in an Opera House in a small Middle Western town. She meets Teddy Lawrence, a musician, who invites her to come to St. Mark's Church on Sunday to hear him play the organ. Rose White, a Sunday School teacher, is in love with John Kennedy, the Rector of the church, and when Mirandy goes to the church, Teddy asks Rose to take a personal interest in Mirandy.

The girl is impressed by the Rector's discourse in which he makes a plea to all to give all they can in these dread days and Mirandy conceives the idea of washing the surplices of the Rector and choir in order to obtain money so that she can give as urged. Rose promises to get the work for her to do and she is quite happy. She borrows several surplices and "puts on" a sacred concert at her home with the aid of the children of the neighborhood. The Rector and Rose surprise the party and Mirandy, somewhat flustered, gives him 37 cents, the gross proceeds of the concert.

The Rector is delighted with Mirandy and on his way home with Rose he proposes marriage. Rose is confused and promises to send him her written reply. She writes a note of acceptance and pins it to the Rector's surplice, but it falls to the floor, where it is found by Mrs. Judkins, who pins it to Rose's waist and sends it home. Rose is greatly disturbed at the Rector's silence, but the recovery of the note explains this to her satisfaction.

Mirandy, who is now moving in higher society, fluffs her hair and accepts a dress offered her by the leading woman at the Opera House. Teddy is delighted with her and offers to send her to school to be educated. She asks him what he has up his sleeve and he promises to tell her some day. About this time one of the Judkin children is stricken down with scarlet fever and Mirandy is in great distress. Rose arranges matters with the Rector and their love story runs smoothly.

One day Mirandy's mother comes in possession of considerable money and she plans to take Mirandy with her to the country to live on a farm. Mirandy, who secretly loves Teddy, protests, because she doesn't love cows or pigs. Then Teddy tells her that she is to go away to school and that when she comes back, he will tell her just what he has up his sleeve. Mirandy senses the personal note in his demand and joyous in this revelation of his love for her, she is filled with happiness.
Dainty Vivian Martin Makes Hit as Scrub Lady in Her New Paramount Photoplay "Mirandy Smiles"

Picture of Humble Life in the Middle West is one of Distinct Appeal and the Beautiful Star Is Heartily Received by Enthusiastic Audience.

Dainty Vivian Martin, one of the most charming of the long list of Paramount stars, scored another personal triumph when her new photoplay, "Mirandy Smiles," was shown at the theatre yesterday. Presented to her admirers in the garb of a scrub lady in a little Western town, Miss Martin proved herself as delightful amid her soapsuds as she was charming in her recent picture success, "Her Country First." Miss Martin is essentially an artist and each portrayal she attempts reveals her in a new and more charming light to her hosts of admirers.

In "Mirandy Smiles" Miss Martin has a most congenial role. Mirandy Judkins is a little scrub girl, who works in a Grand Opera house in a small Western town. She meets Teddy Lawrence, an organist, and he invites her to come to St. Mark's Church and hear him play the big organ. Rose White, a Sunday School teacher, loves John Kennedy, the Rector. Dressed in her best, Mirandy goes to the church on Sunday and is impressed by the Rector's plea to all to give freely and she wonders how she can give, inasmuch as she has nothing. Mirandy plans to make money by washing the surplicies of the choir singers and Rose promises to give her the work. In order to raise money for the Rector, Mirandy borrows the surplicies and "puts on" a sacred concert at her home with the aid of the children of the neighborhood. While the concert is on, the Rector and Rose appear and the former is amazed and gratified when Mirandy gives him 37 cents, the gross proceeds of the concert.

The Rector proposes to Rose, who puts him off, promising to send him her written answer. She writes a note accepting him and pins it to the Rector's surplice which Mirandy has washed. It falls to the floor and the Rector fails to receive it. The note is found by Mirandy's mother, who returns it to Rose. Mirandy fluffs her curls and the leading woman at the Opera House is so pleased with her that she gives her a new dress.

Teddy prevails upon Mirandy to attend the Guild School and she now realizes that he has something up his sleeve. Mirandy's mother comes into an unexpected inheritance and proposes to take Mirandy to the country to live on a farm. Mirandy protests because she fears to lose Teddy, but he tells her that she is to go to school and after a year or two he will show her what he has up his sleeve. So she senses the personal note in his request and is happy.

There is a definite charm of personality about Miss Martin's work in this little comedy of slum life. She makes Mirandy a warm-hearted little heroine, whose independent outlook on life and keen, laugh-provoking remarks afford a never failing source of amusement. Douglas MacLean plays the leading role opposite Miss Martin, while Maym Kelso, Lewis Willoughby and Gean Gunnung have important character roles. Others who rounded out the skillfully chosen cast are William Freeman, Elinor Hancock and Frances Beech.
Ever try to curl your hair with a revolver? Mirandy simply had to have it curled somehow, and if there aren't any curling tongs, why you have to revolve your hair around whatever's round and smooth, see?

It doesn't matter whether a girl is carrying a bucket or a fan—if her smile is right she will land the boy she wants—see Mirandy do it.
Cupid got in the organ pipes!

Jesse L. Lasky presents

VIVIAN MARTIN in

"Mirandy Smiles"

A Paramount Picture

Scenario by Edith Kennedy

Directed by William C. De Mille

Mirandy did the laundry for the organist, and the organist, being a nice young fellow, played a bit of music to her—and then Mirandy smiled—say, it's queer how peaceful and romantic a church is when there's nobody but the organist "practicing."

UP AND DOWN BROADWAY

In and Out of the "I'll Take a Head"
**ADVANCE PRESS STORIES**

To Be Sent to the Newspapers Prior to and During the Display of Vivian Martin’s Photoplay “Mirandy Smiles.”  
A Paramount Picture

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**CAN you imagine Vivian Martin as a real scrub lady?**  
You’d better get ready, for she is one in “Mirandy Smiles,” which will be shown at the . . . . . . . . . . . . And she’s so adorable in the part that you’re going to like her.

Miss Martin has the beauty that does not need stunning clothes to show it off. True, she looks well in beautiful clothes, but in “Mirandy Smiles,” she appears in old clothes and old shoes, and with her hair drawn straight back, and—she’s just as fascinating as ever.

There is a definite charm of personality about little Miss Martin’s work in this realistic Little comedy of slum life by Belle K. Maniates. She makes Mirandy Judkins, the littlest scrub lady, a warm-hearted little heroine, whose independent outlook on life and keen, laugh-provoking remarks afford a never failing source of amusement.

The story was scenario by Edith Kennedy and the result is a skillfully built screen version of a popular story that has dramatic suspense and excellent touches of humor. Douglas MacLean plays the leading role opposite Miss Martin, while Maym Kelso, Lewis Willoughby and Jean Gennung have important character roles. Others who round out the skillfully chosen cast are William Freeman, Elinor Hancock and Frances Beech.

The direction of William C. De Mille is responsible for the smooth way in which the story unfolds. Frank E. Garbutt has achieved some highly interesting photographic effects, and the result proves one of Miss Martin’s most appealing and successful pictures.

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<th>VIVIAN MARTIN HAS FINE ROLE AS SCRUB LADY</th>
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**VIVIAN MARTIN will be seen in the character of a little scrub lady in her next Paramount picture, “Mirandy Smiles,” which will be the main attraction at the . . . . . . . . . . . . .**

Mirandy works in the “Opera” House in a small, Middle Western town and it is there that she meets Teddy, the musician, who plays in the “Opera” House orchestra. And it is there that the romance starts that carries the story to a delightful conclusion.

The picture is said to offer Miss Martin the sort of role in which she excels, that of a buoyant, courageous little girl who strives to help others and who is always optimistic in the face of discouraging conditions. Edith Kennedy wrote the scenario from the novel “The Littlest Scrub Lady,” written by Belle K. Maniates.

Douglas MacLean, who will be remembered for his excellent work is support of Mary Pickford in Arctraft Pictures and in “The Hun Within,” a Paramount-Arctraft special picture which has scored a hit all over the country, has the leading role of Teddy, the musician, and the other members of the supporting cast are said to do excellent work in their respective portrayals. Lewis Willoughby and Jean Gennung have important roles and William Freeman, Maym Kelso, Elinor Hancock and Frances Beech are well cast.

The picture was directed by William C. De Mille, with care and attention to detail and Frank E. Garbutt has done camera work that is well above the ordinary.

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<th>REAL LADY AND BEAUTIFUL WAS THIS SCRUB GIRL</th>
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<td>Vivian Martin Has Delightful Part in New Photoplay “Mirandy Smiles.”</td>
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**HER name was Mirandy Judkins and she was a scrub lady. But she was a warm-hearted little girl with a great deal of beauty and when love for Teddy, the musician, came into her heart, she spruced up and became a different looking girl. All this is told in “Mirandy Smiles,” the latest Paramount picture starring Vivian Martin, which will be shown at the . . . . . . . . . . . . . theatre next . . . . . . . . . . . . .**

Mirandy worked at the Grand Opera House in a Middle Western town. She liked to watch the players at rehearsals and also to listen to the wonderful music of Teddy, who played in the Opera House orchestra. One day Mirandy splashed a pail of soapy water over herself, and it was Teddy who rescued her. Their romance started right there.

Teddy asked Mirandy to come to St. Mark’s Church to hear him play and when she came he persuaded the Rector and the young lady who was engaged to marry the minister, to try to help Mirandy. This they did by giving her choir surplises to wash. In return, Mirandy gave a sacred concert at her home, putting the surplises on the youngsters of the neighborhood in an attempt to raise money and help the Rector in his church work.

As Mirandy’s life improved she fluffed out her hair, donned better clothes that someone had given her, and impressed Teddy anew with her beauty. And after a charmingly constructed love story she consents to go away to school so that she can learn to speak like the Rector’s sweet-heart and come back to marry Teddy.

The part of Mirandy is announced as one of Miss Martin’s most successful roles. Douglas MacLean is her leading man.
WM. C. DE MILLE IS SKILLED DIRECTOR

Has Done Excellent Work in "Mirandy Smiles."

IT is some time since William C. De Mille has directed a picture and those who have missed his fine, artistic work will welcome him back with "Mirandy Smiles," Vivian Martin’s new Paramount picture, which will be shown at the theatre next. Mr. De Mille shows us once more the skill of his direction and his ability to introduce little human touches as the story develops under his hand.

In addition to being one of the most talented directors in the screen drama Mr. De Mille is a dramatic author of fame. His plays “Strongheart,” “Classmates,” and others, scored great successes on the speaking stage, and with his brother, Cecil B. De Mille, he entered the motion picture field several years ago. Since then Cecil B. De Mille has become one of the most famous directors before the public and William C. is known as both author and director.

In “Mirandy Smiles,” Mr. De Mille gives us the simple story of a little scrub girl who works in a theatre in a Middle Western town, and so effective is his direction that her charming romance is brought home with a direct appeal that reaches every heart.

Capable Cameraman

FRANK E. GARBUTT, cameraman, has done excellent work in filming “Mirandy Smiles,” the latest Paramount picture starring Vivian Martin, which is on view at the theatre this week. His skillful handling of light and shadow add a great deal to the appeal of this whimsical and human little story.

MAYM KELSO FAMOUS AS SCREEN PLAYER

Has Strong Character Part in "Mirandy Smiles."

MAYM KELSO is one of the best known character women on the screen. Before entering the silent drama she was famous on the speaking stage and appeared with the celebrated Augustin Daly company in New York years ago. After years of training, Miss Kelso has become famous as a portrayer of aristocratic middle-aged ladies, but in "Mirandy Smiles," the new Paramount picture starring Vivian Martin, which will be shown at the theatre next, she goes to the other extreme, and plays convincingly the role of Mrs. Judkins, a scrub woman in a theatre, who is struggling to support a large family. Pretty Vivian Martin appears as the little scrub lady, Mirandy Judkins, her saucy and generous daughter.

Vivian Martin a Student

VIVIAN MARTIN is a keen student of the psychology of clothes. She does not believe that clothes are always needed to make a girl pretty and fascinating, and you’ll agree with her after you see “Mirandy Smiles,” her new Paramount picture, which is now being presented at the theatre. In the charming photoplay Miss Vivian is seen as a scrub girl and during the first part of the picture she wears costumes that are well, comic rather than beautiful. Yet she is as pretty as ever and those who see Teddy Lawrence, the young musician, played by Douglas MacLean, fall in love with her, do not blame him, even if she is a scrub lady.

VIVIAN MARTIN IS VERSATILE ARTIST

Is Delightful as Scrub Girl in "Mirandy Smiles."

VIVIAN MARTIN certainly shows her versatility in "Mirandy Smiles," her latest Paramount picture, in which she will be seen at the theatre next. She appears as a quaint, high spirited little scrub girl who works in the Opera House of a middle Western town.

At first we see her with the celebrated Mr. De Mille curls whipped straight back and tied in two straight braids. She is cleaning the floors in the Opera House when she slips and lands in a pail of soapy water. She is rescued by Teddy Lawrence, a musician at the Opera House, and there the romance starts.

Even without her curls and while doused in soapy water pretty Vivian is as fascinating as ever, and as the story develops and she appears with her hair fluffed out, and in better clothes, she shows some exceeding clever acting by the contrast in the little scrub lady’s character which she presents.

Strong Leading Man

DOUGLAS MACLEAN is a young leading man who has been doing work of an unusually high type lately in the pictures. He has appeared as Mary Pickford’s leading man in several of her recent pictures and in support of Vivian Martin in "Mirandy Smiles," her latest Paramount picture, now showing at the theatre, he gives an unforgettable screen portrait of a young musician who takes an interest in Mirandy Judkins, a scrub girl, and later falls in love with her. It is a story of love, humor and strong dramatic interest.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"MIRANDY SMILES"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
Dear Madam:

The admirers of Vivian Martin, the charming Paramount star, who recently was seen here in "Her Country First," have another treat in store for them when her latest photoplay, "Mirandy Smiles" will be presented at our theatre on next.

In this photoplay Miss Martin is seen as a scrub lady employed in an Opera House in a middle western town, and her whimsical characterization, coupled with the charm of a most excellent story, make this picture one of the best in which Miss Martin has been seen in many a day. Miss Martin is brilliantly supported, while the photography is unusually fine.

We believe this picture will interest you greatly and it will afford us pleasure to welcome you at any time during its display at our theatre.

Yours sincerely,

Manager
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Mirandy Smiles"

ADVANCE
POST
CARD
NO. 1
TO BE SENT
9 DAYS BEFORE
SHOWING

DATE

DEAR MADAM:

We are pleased to notify you that Vivian Martin, one of the most charming motion picture stars in the country, will be seen in her newest Paramount photoplay, "Mirandy Smiles," at our theatre next............

This is a charming picture and we are sure that it will afford you delightful entertainment

Yours sincerely,
Manager

ADVANCE
POST
CARD
NO. 2
TO BE SENT
6 DAYS BEFORE
SHOWING

DATE

DEAR MADAM:

Beautiful and charming Vivian Martin, one of the most popular screen artists, will appear in her latest Paramount photoplay "Mirandy Smiles," at our theatre next............

This excellent photoplay provides Miss Martin with many opportunities for the display of her talents and her characterization is a noteworthy one.

Yours sincerely,
Manager

ADVANCE
POST
CARD
NO. 3
TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE

DEAR MADAM:

We beg to remind you that Vivian Martin's newest Paramount photoplay, "Mirandy Smiles," will be displayed at our theatre today (.... ............). You will be wise to avail yourself of this opportunity to see this sterling screen star in a most charming portrayal.

Yours sincerely,
Manager

Exhibitors will be wise to mail at leaf the Post Cards on opposite page
ADVERTISING POSTERS AND SLIDE
FOR
“MIRANDY SMILES”
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

CHARLES RAY ................................ A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS ......................... BOUND IN MOROCCO
GRIFFITH'S .................................. THE GREAT LOVE
PAULINE FREDERICK ........................ FEDORA
WILLIAM S. HART ............................. RIDDLE GAWNE
BILLIE BURKE ................................ IN PURSUIT OF POLLY
DOROTHY DALTON ............................. GREEN EYES
DE MILLE'S .................................. TILL I COME BACK TO YOU
ENID BENNETT .............................. THE MARRIAGE RING

J. BARRYMORE ................................. ON THE QUIET
E. FERGUSON .................................. HEART OF THE WILDS
WALLACE REID ................................ THE SOURCE
E. CLAYTON ................................. THE GIRL WHO CAME BACK
PARAMOUNT-ARTCRAFT SPECIAL ...... THE HUN WITHIN
LILA LEE .................................... THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS ................................. HE COMES UP SMILING
M. CLARK ..................................... OUT OF A CLEAR SKY
D. DALTON ..................................... VIVE LA FRANCE
FRED STONE .................................. THE GOAT
SHIRLEY MASON ............................. COME ON IN
VIVIAN MARTIN ............................... HER COUNTRY FIRST
M. PICKFORD ................................. JOHNNA ENLISTS
CHARLES RAY ................................ THE LAW OF THE NORTH
ENID BENNETT .............................. COALS OF FIRE

Success Series (Re-Issues) for September

MARY PICKFORD .............................. THE EAGLE'S MATE
M. CLARK ...................................... WILDFLOWER SPECIAL ................. THE GIRL OF THE GOLDEN WEST
P. FREDERICK ................................ ZAZA
G. FARRAR ...................................... CARMEN
How To "Put Across"
SHIRLEY MASON
in
"THE WINNING GIRL"
A Paramount Picture

Noteworthy Features

A Corking Good Advance Publicity Story - - - - Page 13

A 3-Column Ad-Cut That Will Get More Than Ordinary Attention - - - - Page 6

A 3-Sheet Poster That Will Stop The Crowd - Inside Back Cover

Notes For Your Program - Page 7

A 1-Column Scene Cut That Any Editor Will Print - - Page 4

Advertising Cuts and Mats
Advance Publicity Stories
Current Publicity Stories
Reviews of Picture
Material for Programs
Newspaper Scene Cuts
Lithographs
Promotional Ideas
Newspaper "Star" Cuts
Stills, Slides, Gelatins, Etc.
How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you’re in for indigestion.

Pick here and there in a press book without a definite campaign in mind and the result—well, you won’t get business indigestion, but your exploitation repast won’t be very satisfying.

YOUR PLAN

So before you use any part of the wealth of material in this book of helps, consider your plan from “soup to nuts.” On your bill-of-fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you’ll have an exploitation repast fit for a king.

Which and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found listed in its pages.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities, it should be easy for you to decide what percentage of that revenue can be turned to making them big revenue producers.

YOUR NEWSPAPERS

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulders over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends of course, upon which experience has taught you is the most profitable in your locality.

YOUR ADVERTISING

When you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On “The Winning Girl” it would be well to distribute your appropriation so that a “The Winning Girl” advertisement will appear in the papers you select over a period of several days preceding the showing.

There are enough ad-cuts illustrated in the press book to carry you through three days of advertising. It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on the opening day.

YOUR PUBLICITY

At the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his paper. Don’t send him stories picked at random; he’s human and naturally would like to select his material, the way you select your pictures.

Don’t fail to point out to him the fact that the press book contains material to be printed in advance of the picture’s showing, material to be printed while the picture is being shown, and reviews to be published immediately after the first showing. Don’t overlook this feature of the book yourself, and take full advantage of it.

If you get publicity in a fixed ratio to the amount you spend for advertising you’ll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full-size reproductions on pages 24-6-8 of this book. He can then select those which he thinks will look best in his paper.

YOUR POSTERS

Part of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of the day of showing, properly snipped. One suggestion however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your paper is going to keep. Then consult your press book and select those posters that are in sharp contrast to those that will be around them. By making your paper stand out from that about, you will secure a decided advantage.

DIRECT-BY-MAIL

Now for your mailing list. The way you handle this depends of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to every class. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing, and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town, and remember—whether that plan be economical or far-reaching you can find the material to make it successful within the pages of the press book.
Among the newer Paramount stars, Shirley Mason is one of the best known and most talented. She formerly starred with Ernest Truax, the famous comedian, in “Come on In” and “Goodbye, Bill,” both of which Paramount pictures were highly successful. Exhibitors who displayed either or both of these photoplays need not be told that Miss Mason is a drawing card of the best class and that her latest starring vehicle, “The Winning Girl,” should, and doubtless will, duplicate the vogue gained by her previous vehicles.

Shirley Mason, Star

Shirley Mason is a dainty screen player whose personal charms are as notable as are her manifold talents as actress. Before becoming a Paramount star she appeared in such stage productions as “The Squaw Man,” “The Poor Little Rich Girl,” and in such cinema successes as “Cy Whittaker’s Ward,” “The Seven Deadly Sins,” “Celeste of the Ambulance Corps,” “The Awakening of Ruth,” and others. Miss Mason was born in Brooklyn, N. Y. She is under eighteen years and was privately educated. She is a splendid swimmer, an equestrienne and an accomplished pianist. In “The Winning Girl” she has a role which is ideally suited to her individual style, and it seems certain from pre-views of the picture, that its success will prove most emphatic, and add vastly to her renown as a player of supreme artistry, force and versatility.

George Weston, Author

George Weston, author of “The Winning Girl,” is a magazine writer of deservedly brilliant reputation. Under the title of “Jenny of the Old Rock,” it appeared in the Saturday Evening Post, and scored a distinct success. Several of Mr. Weston’s magazine stories have been adapted for the screen with happy results, but his latest story doubtless will rank as among his best.

Valuable Facts Regarding Shirley Mason and Her New Paramount Picture “The Winning Girl”

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Will M. Ritchey, Scenarist

WILL M. RITCHIE, who scenarized “The Winning Girl,” is a scenarist who has done much excellent work. He was editor for several film companies before becoming identified with Paramount and his features and serials have been highly successful. Mr. Ritchie graduated from the ranks of newspaperdom and his experience gained in corralling the elusive item, has been of great value to him in his newer field of activity.

A Beautiful Story

WHEN Major and Mrs. Milligan, after praying for a boy whom they purposed to call James, were presented by Providence with a girl, both were keenly disappointed. They called the new arrival Jamesina, or Jenny for short, and swallowed their disappointment. Mrs. Milligan dies when Jenny is an infant and Milligan weds a widow with several children whom Jenny mothers with rare devotion to duty. The Milligans are in great distress owing to financial difficulties and Jenny obtains a position in a factory where cloth for airplanes is manufactured. She meets Stanley Templeton, an aviator at home on a furlough, the son of an aristocratic woman of wealth, and both love each other. Mrs. Templeton prevents their engagement, and Stanley returns to France to fight the Huns. Jenny frustrates the design of a German spy to destroy a lot of cloth with acid and wins a large reward which enables her to pay off the mortgage on the Milligan home and the various debts contracted by her father. Stanley returns from France and just as the armistice is signed, he meets and renews his attentions to Jenny. Mrs. Templeton’s scruples against the match have been removed by Jenny’s gallant conduct and Milligan rejoices that his expected son was a girl when he learns that Jenny and Stanley are engaged to be married.

Robert G. Vignola, Director

ROBERT G. VIGNOLA, who directed “The Winning Girl,” is one of the best known directors in the country. He started his professional career as an actor, but he later drifted into the motion picture field. He has piloted numerous stars to success, and his latest production is said to be one of his most notable achievements.

C. E. Schoenbaum, Photographer

THERE are few film cameramen who are better known than C. Edward Schoenbaum who photographed “The Winning Girl” with highly artistic results. That he is an artist in his line is evidenced by his numerous picture successes.

Fine Supporting Players

MIS MASON is excellently supported in this photoplay, her leading man being Niles Welch, one of the most accomplished of the younger screen actors. Theodore Roberts has a strong role and others in the cast are Edythe Chapman, Helen Dunbar, Harold Goodwin, Lincoln Steadman, Clara Horton and Jeanne Calhoun.
Production Cut and Mats, Actual Size and Screen, Just as They Will Look in the Paper.

If you don't like the lettering on these illustrations your printer can saw it off and substitute yours in type.

If you want to use any of these illustrations in your publicity tell your Exchange to send you “Production Cut # (as indicated by arrows beside cut) as illustrated on page 2 of “The Winning Girl press book.” Specify whether you want an electro or a mat.

SHIRLEY MASON Supported by Niles Welch in “The Winning Girl”

SHIRLEY MASON Supported by Niles Welch in “The Winning Girl”
THE GREAT WEST CLAIMS SHIRLEY MASON

Dainty Paramount Star Now In California Engaged in Production Work and She Loves Her New Environment

The Great West has claimed Shirley Mason, Paramount star, for an indefinite period, and she is now a star in her first picture, which was produced under the direction of Robert G. Vignola. It is "The Winning Girl," based upon a Saturday Evening Post story, "Jem of the Old Rock," by George Weston. The scenario was prepared by Will M. Ritchey. "The Winning Girl" will be seen at the . . . . . theatre next . . . . . . and if advance reports are to be credited, it will prove one of the daintiest and most pleasing stories ever translated to the screen.

Shirley Mason is delighted with California and has secured a bungalow in Hollywood, where she and her sister, Viola Dana, and their mother, may reside cozily in purely Western fashion.

Miss Mason paid her first visit to the Lasky studio the other day before starting on her production and was deeply impressed by the magnitude of the plant. Like the little girl she is, she went about examining everything, climbing on the queer old stage coaches and ox carts, playing in sand piles, riding in Sedan chairs and generally enjoying herself like a child on a holiday.

The thing that caught her eye was a tame puma in a cage. That is, it was only so tame that it did not actually have a fit when someone came by so that iron bars were an essential to the safety of the onlooker. But little Miss Mason was delighted:

"Oh," she said, "I just love wild animals—or any other kind. Would he hurt me?" she asked innocently. "He looks so nice and playful."

She was assured that the puma was a bit of chained lightning and she regretfully left him to look at a lean coyote in a pen. The poor beast ran around in circles so fast it made the star dizzy.

"My, but he's nervous," she said excitedly.

She confided the fact that when she lived in New York she used to spend a lot of time at the Bronx Zoo inspecting the various birds, beast and reptiles there.

"I'd rather ride a horse any day than drive a car," she declared, "but of course, a car is faster."

Miss Mason is a hard working little person and was only too happy to keep at it all the time.

"I haven't a hobby on earth outside of acting," she observed. "I love the work and I love pictures and I can't imagine doing anything else but act."

Her enthusiasm is imparted to everyone about her and she makes friends so readily that it doesn't take her long to be perfectly at home wherever she is placed.

"The Winning Girl," in which Shirley Mason appears as a full-fledged Paramount star, presents the charming young actress in the role of a little mother to a big family of step-sisters and brothers and one real brother. Her parents, Major and Mrs. Milligan, had hoped she would be a boy and had already named the expected arrival James. Then a girl baby came and great was their disappointment. So they called her Jamesina, which was soon shortened to Jemmy.

The mother dies and improvident Major Milligan is like a ship without a rudder. He goes into debt and finally marries a widow with several children. So they struggle along till Jemmy is seventeen and somewhat of a Tomboy. She meets Stanley Templeton, an aviator in the U. S. flying corps, who is on furlough. They get to the engagement stage when Stanley's mother breaks off the match.

The Major tells Jemmy of their predicament and she gets jobs for her brothers and sisters and herself in a textile factory. She catches a spy who is trying to destroy the fabric used for aeroplanes and is rewarded. Thus the debts are paid. Mrs. Templeton, learning of the girl's heroism, consents to the marriage. Then comes the news of the signing of the armistice and all are happy.
Production Cut and Mats, Actual Size and Screen, Just as They Will Look in the Paper.

If you don't like the lettering on these illustrations your printer can saw it off and substitute yours in type.

If you want to use this illustration in your publicity tell your Exchange to send you "Production Cut #8702, illustrated on page 4 of "The Winning Girl" press book." Specify whether you want an electro or a mat.

If you want to use either of these cuts in your publicity tell your Exchange to send you "Production Cuts # (as indicated by arrows below) illustrated on page 4 of "The Winning Girl" press book." Specify whether you want an electro or a mat.

There, There! Never mind, dearie!

SHIRLEY MASON Supported by Niles Welch in "The Winning Girl"

Line Production Cut.

SHIRLEY MASON Supported by Niles Welch in "The Winning Girl"
Shirley Mason, Dainty Paramount Star, Has Superb Photodramatic Vehicle in “The Winning Girl”

Story is one of Captivating Charm and Provides Beautiful Actress With a Role of Exceptional Strength and Genuine Heart Appeal

When a girl was born to Major and Mrs. Milligan instead of a boy, whom they had decided to call James, both were sorely disappointed. They called the baby girl Jamesina, or Jemmy for short. In the course of a few years Mrs. Milligan died, and despite the fact that he has become practically impoverished, Milligan weds a poor widow with three children, and on her seventeenth birthday, Jemmy is recognized as the tomboy mother of the Milligan children.

Jemmy finds some finery in an old trunk belonging to her dead mother, and after donning the clothes, surprises her father by her startling resemblance to her mother and his deceased wife. He conceives the idea that he might utilize this resemblance to his own advantage some day, but Jemmy fails to appreciate the idea. One day, while protecting a stepsister from one of the boys, she meets Stanley Templeton, the only son of a wealthy widow and himself a United States aviator on furlough. It is a case of love at first sight.

Milligan smiles approvingly on the prospective match, but just as Jemmy and Templeton have reached the engagement stage, Mrs. Templeton vetoes the proposition, but she declines to do this. Templeton returns to France and on the day of his departure Jemmy realizes that the financial difficulties in which her father is involved, imposes new burdens upon her. Milligan confides to Jemmy that he owes every store in town and that there is a mortgage of $2,000 on the family home which will shortly fall due.

Jemmy accepts a position in a textile factory where cloth for airplanes is manufactured and presently her sisters and brothers are installed in the same place. Milligan protests in vain at this humiliation, but as the weeks pass and money pours into the family exchequer, his protests are discontinued. One day Jemmy catches a German spy as he attempts to destroy a quantity of cloth with acid and she is given a large reward. The incident attains wide publicity and Mrs. Templeton now regrets that she prevented her son from marrying so patriotic a young woman. With the reward gained by Jemmy and the combined salaries of the Milligans, the mortgage is lifted and every debt of the Milligans discharged.

Jemmy mourns secretly because she has not heard from her sweetheart for several months and she is convinced that he has forgotten her, when one day the superintendent of the factory sends her home. She wonders if she has been discharged, but there, seated in a roadster, is Templeton himself. He tells her that his mother has praised Jemmy for her pluck and manifold good qualities. They are exchanging confidences when news comes that the armistice has been signed and the war is over! Templeton will not have to return to France and face death again.

When Milligan realizes what a jewel Jemmy has been, he has reason to congratulate himself that she and not a son was his first born. Both he and Mrs. Templeton warmly approve of the engagement of Jemmy and Templeton which now is announced.
Production Cut and Mats, Actual Size and Screen, Just as They Will Look in the Paper.

If you don't like the lettering on these illustrations your printer can saw it off and substitute yours in type.

If you want to use this illustration in your publicity tell your Exchange to send you "Production Cut #8701, illustrated on page 6 of 'The Winning Girl' press book." Specify whether you want it in electro or mat form.

SHIRLEY MASON Supported by Niles Welch in 'The Winning Girl'
A Paramount Picture

If you want to use this illustration in your publicity tell your Exchange to send you "Production Cut #8707, illustrated on page 6 of 'The Winning Girl' press book." Specify whether you want an electro or a mat.
NILES WELCH is one of the numerous rising actors of the screen who have come forth from the shadow of some alma mater to face the lens. From campus to camera, in fact, is a not infrequent transition nowadays. Where once college bred men seemed to gravitate quite naturally to the stage, it is the screen that now lures them and they find that the grace, athletic prowess, and educational development resulting from a collegian's training invariably stand them in good stead.

Mr. Welch, who is Shirley Mason's leading man in "The Winning Girl," is one to whom it is bringing much aid. Columbia College, New York, was his alma mater and there he excelled in his studies as well as in athletic and student dramatics. Today, in his film work, if he is called upon for a role that requires the polish of the drawing room, the athletics that are part and parcel of most college men's training, or something that demands a knowledge of literature or the classic arts, he finds that he is never at sea.

Mr. Welch will soon be seen here with Shirley Mason in "The Winning Girl," her first real starring vehicle.

Shirley Mason, who will soon be seen here in "The Winning Girl," has won the hearts of film patrons the country over by reason of her daintiness and vivacity. She has a long record in filmdom despite her youth, her most recent work having been evidenced in the John Emerson-Anita Loos production, "Come On In." Oddly enough, at the age of four, she created the part of Little Hal in "The Squaw Man" on the legitimate stage. This famous play has just been reproduced on the screen by C. B. De Mille for Arctraft.

After a considerable time on the speaking stage, Miss Mason entered the films. Her last and greatest stage success was "The Poor Little Rich Girl." Miss Mason worked with various film organizations with signal success. She is in the five foot class and weighs 94 pounds, has gray eyes and brown hair and her greatest hobby is the piano. She is also an accomplished rider and swimmer.

Robert G. Vignola has been directing Ethel Clayton in "Vicky Van," which he completed recently. He also directed Vivian Martin and numerous other Paramount stars of note. Full details of the new picture will soon be forthcoming.

The gossips of the screen world had an opportunity for a lot of buzzing recently when Cecil B. De Mille arrived in California from the East, accompanied by his brother, William C., and Edgar Selwyn of the firm of Selwyn Company, theatrical producers. When called upon to explain the incident, Mr. DeMille admitted that he had kidnapped Mr. Selwyn, dragged him, figuratively speaking, by the hair of the head from his cool flat in New York to the sun of the Southland.

"When I was East," explained Mr. De Mille, "Mr. Selwyn told me the plot of a play he was writing for the stage, and I said, "Edgar, you are wrong—you are not writing that play for the stage—you are writing it for me, and I am going to produce it for Arctraft very shortly"—and after a little more conversation, Mr. Selwyn agreed that he was not writing it for the stage, he was writing it for me. So we both came West to work on it and we had a fine time writing the scenario on the train."

While in the East, Mr. De Mille purchased two or three scenarios which will be produced shortly.

Ethel Clayton will soon appear with the Saturday Evening Post story, "Fettigrew's Girl." The company which she used in her picture recently gave her a banquet and presented her and her leading man, Monte Blue, with a huge cake, with "Pettigrew's Girl" written on the top in the frosting. Before returning to the studio a cake-eating party was held and the organization turned out in force.

"The Silver King," fifth of the Paramount Arctraft Specials to be released this season and the vehicle in which William Faversham, the noted English actor and producer, makes his reappearance upon the screen, is declared to be an ideal photoplay in that it includes practically every element that goes to make up a great motion picture. Suspense, adventure, romance, thrills, western action, and mystery are some of the elements to be found in the screen adaptation of the world-famous play by Henry Arthur Jones, which has held the stage for many years. It provides the eminent star with a splendid role.

Some of the joys of riding on the McAdoo railroads are depicted in Fatty Arbuckle's new comedy, "The Pullman Porter," which the portly comedian has just finished. Winifred Westover, a talented ingénue who has been starred in a number of Fine Arts Pictures, plays opposite Fatty in this new picture, which is said to be a radical departure from other comedies in which the great laughmaker has appeared.

The galaxy of Thomas H. Ince stars are appearing upon the screen in some of the strongest and most entertaining stories in which these popular players have ever appeared. William S. Hart is seen in "Breed of Men," an Arctraft picture; Dorothy Dalton in "Hard Boiled"; Enid Bennett, "Happy, Though Married," and Charles Ray, "The Sheriff's Son," all three Paramount pictures.
If you don't like the lettering on these illustrations your printer can saw it off and substitute your own in type.

If you want to use any of these illustrations in your publicity tell your Exchange to send you "Production Cut # (as indicated by arrow beside cut) illustrated on page 8 of "The Winning Girl" press book." Specify whether you want an electro or a mat.
SHE was an easy-going sort of girl—until he was in danger. Then she became a veritable tigress.

She’s tiny in stature, but she’s full of “whizz, bang, punch”!

That one moment when she corners the “human snake”—that’ll satisfy your desire for thrills for a week of Sundays. Now!

Jesse L. Lasky presents

SHIRLEY MASON

Supported by

Niles Welch

in

“The Winning Girl”

A Paramount Picture

By George Weston
Scenario by Will M. Ritchey
Directed by Robert G. Vignola

On The Same Bill

“RIP & STITCH, TAILORS”
Paramount-Mack Sennett Comedy

STRAND
Broadway at Main Street

WINNING “Stanley” was one thing. Winning his haughty, aristocratic old mother was another.

She did it, all right, though! How? Elope? Talk her around to it? Nope! Spunk! Lots and lots o’ spunk! Come on down to see.

EXTRA SPECIAL

MR. & MRS.
SYDNEY DREW
in

“ROMANCE and RINGS”
Paramount-Drew Comedy
Jesse L. Lasky Presents

SHIRLEY MASON

Supported by

Niles Welch

in "The Winning Girl"

A Paramount Picture

By George Wexler
Scenario by W. M. Ritchie
Directed by Robert G. Vignola

It was bad enough that this human reptile had endangered the lives of many people, but with her SWEETHEART endangered!

Oh, yes! A woman can fight when she is thoroughly aroused! And what can arouse a woman so thoroughly as — What?

You ought to see this little tigress "get busy" and "start things."

Extra Special

"Fatty" Arbuckle in "Love"
A Paramount-Aruckle Comedy

Thursday, Friday, Saturday and Sunday

RIVOLI
Monument Square
Advance Press Stories on “The Winning Girl”
For Use of Exhibitors in Their House Organs or for General Publicity in the 
Exploitation of Shirley Mason's New Photoplay 
A Paramount Picture

SHIRLEY MASON'S
“THE WINNING GIRL”
DRAMATIC PICTURE

Paramount Star Has Unusually Powerful Role in New Photoplay

THEODORE ROBERTS
ONE OF THE ABLEST ACTORS IN COUNTRY

Has Excellent Part in Support of Shirley Mason in “The Winning Girl”

SHIRLEY MASON AND NILES WELCH ARE IN “THE WINNING GIRL”

Paramount Star, Supported by Capable Players in Notable Photoplay

The feat of catching a spy single handed is one of the thrills of “The Winning Girl,” Shirley Mason's new Paramount picture which will be shown at the ...... theatre next ...... The episode happens in a textile factory where fabric is made for aeroplanes. Miss Mason in the role of Jemmy Milligan, a girl who is working in the factory, finds the spy pouring acid on the cloth and grapples with him. She gets him twisted up in the rolls of cloth and he is taken prisoner. Jemmy gets the reward, but a greater one comes when the mother of a young aviator who has won the heart of the girl, finally gives her consent to their marriage.

The story is by George Weston. Will M. Ritchey prepared the scenario and Robert G. Vignola directed the film. Niles Welch is leading man. Theodore Roberts has an excellent part. The others in the cast are all notable players.

Thrilling Photoplay

SHIRLEY MASON’S new Paramount photoplay, “The Winning Girl,” based upon George Weston’s story of “Jem of the Old Rock,” which will be displayed at the ...... theatre next ...... is a thrilling picture. The heroine is a brave girl who while working in a government factory, frustrates Hun spy plots in a novel manner. When the armistice is signed, love comes to her in a captivating way. Niles Welch plays opposite to Miss Mason, the result being an evenly balanced performance.

Strongly Supported

SHIRLEY MASON is supported by a wonderfully fine cast in her new Paramount picture, “The Winning Girl,” which will be shown at the ...... theatre next ...... The leading man is Niles Welch, one of the most accomplished and talented of the younger actors for the screen. Theodore Roberts has a strong character role. Edythe Chapman, Helen Dunbar, Harold Goodwin, Lincoln Steadman, Clara Horton, and Jeanne Calhoun complete the roster of players.

Author and Scenarist

THE original story of “The Winning Girl” was written by George Weston and published in the Saturday Evening Post. The scenario was prepared by Will M. Ritchey. Mr. Weston is known for numerous pleasing stories while the work of Mr. Ritchey is well known. Shirley Mason is the star of this Paramount picture, which will be shown at the ...... theatre next ...... Mr. Ritchey is an able scenario writer and has been successful both in feature plays and serials. He is, incidentally, a former newspaper man.
SHIRLEY MASON IN
FINE NEW PICTURE

"The Winning Girl" Splendid Vehicle for Star

PETITE, pretty and talented, Shirley Mason will appear at the ...... theatre next ...... in "The Winning Girl," her first California-made Paramount picture, the story by George Weston, from a scenario by Will M. Ritchey. Miss Mason has won the hearts of all playgoers by her wonderfully convincing work on stage and screen and in this production she is said to have a delightful starring vehicle.

The story itself, which appeared first in The Saturday Evening Post, is one of those human interest tales that win by their very naturalness, while the comedy characterizations and incidents with which it is garnished, are excellent.

Niles Welch, one of the best known young actors of the screen world, appears in support of the tiny star. He is a manly, handsome and artistic player. The other members of the cast are all well chosen. Among them appears the name of Theodore Roberts, whose work in Paramount and Artcraft pictures is well known. Robert G. Vignola was the director.

Scenes That Thrill

SCENES that thrill because of their dramatic power, are features of "The Winning Girl," the admirable Paramount photoplay in which Shirley Mason, the dainty little star, is appearing with Niles Welch at the ...... theatre this week. The picture, directed by Robert G. Vignola, is a picturization of George Weston's story of "Jem of the Old Rock," which was published in the Saturday Evening Post. There is not a dull moment in the production.

ROBERT G. VIGNOLA
AN ABLE DIRECTOR

"The Winning Girl" Excellent Sample of His Work

ROBERT G. VIGNOLA, who directed Shirley Mason's new Paramount picture, "The Winning Girl," is one of the most skillful of directors, as his many successful Paramount offerings will bear witness. Mr. Vignola started life as an actor but was almost forced into the directorial end of the screen world. He made a record in the early Kalem days and then went to the Famous Players-Lasky Corporation. He is proud of the fact that he has only worked for these two companies and that he has never had to seek a job after his first two seasons on the stage.

"The Winning Girl," which will be seen next ...... at the ...... theatre, is a good example of his ability to handle comedy as well as drama.

Welch's, Alma Maters

COLUMBIA and Yale were both in a sense the alma maters of Niles Welch, who appears as leading man in support of Shirley Mason, in her new Paramount picture, "The Winning Girl," at the ...... theatre this week. Mr. Welch is an actor with everything in his favor, youth, good looks and ability. He is skilled in sports, a student of the dramatic art, an expert at the delineation of youthful characters and withal he possesses a personality that is magnetic and forceful.

His work in this picture is perfect in every respect. The support generally, including Theodore Roberts, is most praiseworthy.

BOY EXPECTED, BAH!
GIRL BABE ARRIVED!

But She Proved a Winner as Shirley Mason Proves

MAJOR MILLIGAN suffered a severe disappointment when his wife presented him with a girl instead of a boy, for he had planned on a son to bear his proud name. So they named her Jamesina instead of James, and this was soon shortened to Jimmy. But she proved invaluable, finally saved the family from ruin, caught a spy in the textile works and married a young and wealthy aviator. Such is the plot, in a nutshell, of Shirley Mason's new Paramount picture, "The Winning Girl," which will be seen at the ...... theatre next ......

It is declared to be the most entertaining picture in which Miss Mason ever has been seen. Her portrayal of the role of Jimmy Milligan, a girl who works in a factory and does her bit for her country, is one of great dramatic strength and highly enjoyable. Niles Welch is her leading man and the support throughout is of the best.

Strong Photoplay

SHIRLEY MASON'S new photoplay, "The Winning Girl," is attracting large audiences to the ...... theatre this week and it is in every respect a strong photoplay. There is much enjoyable comedy and the character portrayals by Miss Mason, Niles Welch and Theodore Roberts are most artistic. The scenes in the textile factory where the heroine does her bit for her country in a startling way, are extremely realistic. The story was written by George Weston, the scenario by Will M. Ritchey, and Robert G. Vignola was the director.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Portrait of a Shirley Mason Fan
Looking Very Happy; They All Do

Nearly everybody who has seen the lady who is five feet and no one-hundredth inches tall on the screen is a Shirley Mason fan, but here is a close-up of one she is particularly proud of. She is a collector of fans, by the way, and has a rare collection, including one said to have belonged to Madame Pompadour of France. Miss Mason's next Paramount picture is called "The Winning Girl," and, although we haven't seen it yet, we know she plays the title role. She wins with us, anyhow.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Winning Girl"

Paramount Theatre
200 MAINE AVE.
EDGECOMBE ILL.

Dear Mr. Burke:

If you had made up your mind in advance that your first-born child was going to be a boy—in fact, you had already named him James—and if, when the great event came off, the baby turned out to be a girl—WOULDN'T IT MAKE YOU MAD?

The baby created an awful lot of bother, too. Its name had to be changed from James to Jamesina, and then that was shortened to "Jemmy."

She turned out to be a regular fellow, though. After her mother died, she took over managing the financial affairs of the Milligan family. And when she was all through the Major—he was her father, you know, and one of his ancestors had signed the Declaration—rose up, looked her over and said, "Thank God, she was a girl."

Which is a sketchy outline of the Paramount Picture, "The Winning Girl," which shows here next .......... And little SHIRLEY MASON is the star!

You'll like this, we know.

Cordially yours,

Manager

If Letter will not serve, use one of the Post Cards on opposite page.
MAIL CAMPAIGN

Post Cards suggested for the Exploitation of “The Winning Girl”

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 1 TO BE SENT 9 DAYS BEFORE SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear Mr. Burke:</td>
</tr>
<tr>
<td>If you had made up your mind in advance that your first-born was going to be a boy—and had even gone so far as to name him James—and she turned out a girl after all—WOULDN'T IT MAKE YOU MAD?</td>
</tr>
<tr>
<td>But Jamesina—as they had to call her—showed them that even a girl can be a regular fellow. And when she's all through, the Major said, &quot;Thank God, she's a girl.&quot;</td>
</tr>
<tr>
<td>You'll know why when you see SHIRLEY MASON in &quot;The Winning Girl,&quot; a Paramount. Here....</td>
</tr>
<tr>
<td>Cordially yours,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 2 TO BE SENT 6 DAYS BEFORE SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear Mr. Burke:</td>
</tr>
<tr>
<td>SHIRLEY MASON will play here in her Paramount picture, &quot;The Winning Girl,&quot; beginning next ..........</td>
</tr>
<tr>
<td>It's all about a girl whose parents wanted her to be a boy. But she showed them that even a girl can be a regular fellow. Don't miss it!</td>
</tr>
<tr>
<td>Cordially yours,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 3 TO BE SENT TO ARRIVE ON DATE OF SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear Mr. Burke:</td>
</tr>
<tr>
<td>SHIRLEY MASON comes here to-day in the first of her new series of Paramount pictures. This is a screen event and we know that you who have seen her in &quot;Come On In&quot; and her other pictures will want to see her in &quot;The Winning Girl.&quot;</td>
</tr>
<tr>
<td>Cordially yours,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

Exhibitors will be wise to mail at least one of these Postals to their patrons.
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF

"THE WINNING GIRL"

A Paramount Picture

AVAILABLE

AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
FOR
"THE WINNING GIRL"
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell’s Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love

Battle Royal
Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife’s Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid’s Day Off

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero

Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance And Rings

Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B’Gosh

Perfectly Fiendish Flanagan, Or The
Hart Of The Dreadful West
Impropaganda
One Every Minute
THIS IS THE
“HOW BOOK”

You need it if you want to get ALL the money
with
SHIRLEY MASON
in
“THE RESCUING ANGEL”
A Paramount Picture

Whenever, or for whatever purpose, you want
Result - Getting Advertisements
Press Stories With A Purpose
Lithographs That Pull
Scene Cuts That Draw
and
IDEAS! IDEAS! IDEAS!

THEY ARE IN THIS BOOK

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres
JESSE L. LASKY, VP
CECIL B. DE Mille
Director
New York
QUESTIONS WE ARE OFTEN ASKED

Q. What is this press book for? A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre? A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that? A. Tell him that there are 40,000,000 motion picture "fans" in this country and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories? A. Yes. He will want good cuts to illustrate them with. Show him pages 2, 4, 6 and 8 of this book and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined? A. Yes. See the "story mat" shown on page 17. These mats are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free of cost. They mean extra publicity for you aside from the material you furnish on specific releases.

Q. What is a mat? A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q. What is an electro? A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers? A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?" A. The advance stories, current stories and reviews that appear in this book. They will interest your people in your current attraction.

Q. What do you mean by "for general purposes?" A. The publicity that does not specify a particular picture but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers? A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from the New York office.

Q. Do editors want long or short stories? A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed, in this book? A. At your Exchange.

Q. When do I get accessories at your New York office? A. Never. When you send to us we are compelled to forward your order to your Exchange because we have no accessories in New York.

Q. What do you charge for accessories? A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices see page 20 of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We'll answer you by mail and repeat the question and answer on this page.)
Chats with Exhibitors on Shirley Mason and Her Fine New Paramount Photoplay, "The Rescuing Angel"

RECOGNIZED as one of the most vivacious and sparkling comedienues of the screen, Shirley Mason has a large following of picture fans. She has appeared in many picture successes and exhibitors who desire to serve their patrons best, never ignore any photoplay in which she is the star.

Shirley Mason, Star

SHIRLEY MASON'S success as screen star is due wholly to her ability, winsome personality and her experience as actress on stage and in motion pictures. In her latest picture, "The Rescuing Angel," Miss Mason has a charming role in an unusually excellent story. As Angela Deming, the beautiful daughter of a bankrupt, Miss Mason brilliantly displays her talents as a comedienne, yet she is not lacking in power to adequately portray the varied emotions associated with the part. Miss Mason's magnetism, her artistry and charm, in this portrayal, inspires to her admirers a genuine treat when they see this admirable production.

Clare Kummer, Author

CLARE KUMMER, who wrote the play upon which this picture is based, is well known both as playwright and stage comedienne. Miss Kummer has created a vivid comedy-drama which holds the interest of the audience to the final scene. Miss Kummer is author of "Good Gracious, Annabelle" starring Billie Burke, which recently scored so decided a success.

Edith Kennedy, Scenarist

EDITH KENNEDY, who wrote the scenario for "The Rescuing Angel," has further established her reputation as a first-class writer of the screen. Miss Kennedy has retained all the delightful comedy touches of the original story and has left nothing undone to make this one of the most successful pictures of the day.

An Absorbing Story

ANGELA DEMING receives two proposals of marriage from wealthy admirers while visiting her uncle in Hawaii. She playfully refuses both. Returning home, she finds her father a bankrupt. They keep the bad news from her mother. The girl now decides to make a sacrifice and marry one of the wealthy suitors, to save her father from ruin. Declining her youthful lover, William Hanley, she secretly marries Joseph Whitely, millionaire. Hanley, unaware of the marriage, tells Whitely the girl wants to marry him for his money, as her father is a bankrupt. Whitely questions his wife, who partly admits the truth. He becomes enraged, accuses her of "framing" him. He accuses the girl's parents of complicity and is surprised to find they had not heard of the marriage. Angela, after arranging for a divorce with a lawyer, goes home, where young Hanley confesses what he told Whitely. Slade arrives, proposes and is accepted. Slade remarks about Whitely passing him at a dangerous speed in his automobile, and the girl becomes worried about Whitely. Taking young Hanley, she goes to Whitely's apartment, and waits for him. The parents now receive a letter from "Uncle George" in Hawaii, telling of an investment he had made for Angela which had just netted $20,000. They also leave for Whitely's apartment. Whitely arrives at the apartment last, having been detained by a breakdown. Angela is overjoyed and goes to his arms, proving that after all she did love him.

Walter Edwards, Director

WALTER EDWARDS, who directed Shirley Mason in "The Rescuing Angel," has had a wide stage and screen experience. His stage career started in 1896 when he starred in "Sherlock Holmes," "The Lion and the Mouse," "The Deep Purple," and other notable productions. He started his screen career with Thomas H. Ince.

Admirable Support

MISS MASON'S work in "The Rescuing Angel" is made all the more enjoyable because of the splendid support provided for her. Forrest Stanley as Joseph Whitely is well known as one of our leading stage and screen actors. Arthur Carew is a splendid Eliot Slade. Parks-Jones, as William Hanley, the juvenile lover, gives a clever interpretation of the character. Other members of the cast include John Stepping, Carol Edwards, James Neill, and Edythe Chapman.
SHIRLEY MASON in "The Rescuing Angel"
 Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8741, illustrated on page 2 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
SHIRLEY MASON, the latest
call at the Pacific Coast
film colony, recently made a tour
of discovery over the Lasky
studio lot, where she is working
on her forthcoming Paramount
pictures, and viewed with intense
interest the various standing sets,
the queer "props" and so on.

"What would you have liked
to have seen, if not a motion
picture star?" someone asked Miss
Mason.

The tiny star smiled up at the
interlocutor.

"What might have been, eh?"
she laughed. "My goodness, I
don't know. I can't imagine I'd
like to be anything but an ac-
tress. All I want to do is act—not
all the time, of course, but
whenever I'm supposed to do so."

"But suppose you weren't an
actress, didn't know how to act,
for example—what then?"

They had reached a country
hotel in the western street; Miss
Mason jumped up on the veranda
and took a position in the door-
way.

"Maybe I'd like to run a hotel
in some peaceful village," she
smiled.

They went on a little further
and came to a lunch wagon.

"Now, there," she exclaimed
"is the most wonderful occupa-
tion I could imagine. An all
night lunch counter—feeding
hungry policemen and messenger
boys and the like."

"Seriously?" implored the
other.

"Well," she pursed her lips
thoughtfully, "I'd like to be a de-
tective."

"What?"

"A sleuth—o-o-oh! Regular
Sherlock Holmes or Nick Carter
delving into mysteries and
finding clues and so on. Would-
't that be interesting?"

"I daresay, but for a girl—"

"Haven't you ever heard of a
girl detective? I'm sure I've read
of one somewhere. Just think,
one could disguise one's self as
an old lady or a boy or anything
and go hunting desperate crimi-
als in their secret haunts.

"There's another thing—I be-
lieve I'd have been a fine animal
tamer. I like animals so much.
I can just see myself in a cage of
lions, cracking a whip and mak-
ing the big beasts play dead and
roll over."

"There's a puma over there in
a cage," suggested her friend,
"why not try it?"

"No, thanks," responded the
Paramount star, with a little
shiver, "I just said—what might
have been. It takes practice,
you know," she added wisely.

The tour was most interesting.
Miss Mason climbed upon old
stage-coaches, got into a "prop"
well, had a ride in a Sedan chair,
climbed trees and did all kinds of
things—even to playing in the
sand pile—just like the very little
girl she is.

"Dear, dear," she remarked
after the trip, "this is like going
to the circus. I've worked a lot
in studios, but this one is so big
and roomy and there are so many
things to see and do, I feel like a
little girl on a holiday. Some-
day I'm going to put on the old-
est dress I have and go for a
romp around the studio—if
they'll let me."

Studio Manager Fred Kley
overheard the remark and nod-
ded:

"Any time, Miss Mason; only
we'll have to take a guardian
along so you won't get hurt."

"That'll be all right," she re-
sponded gaily. "Just so I can
have all the fun I want and not
be hampered by a tight skirt and
the fear of spoiling a perfectly
good suit."

Whereupon she jumped into
her automobile and vanished in a
cloud of dust.
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper

When you order this illustration for your news columns tell your Exchange that you want “The Line Production Cut, illustrated on page 4 of ‘The Rescuing Angel’ press book.” Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8746, illustrated on page 4 of ‘The Rescuing Angel’ press book.” Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8744, illustrated on page 4 of ‘The Rescuing Angel’ press book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason in electro or mat form, suitable for use with any Shirley Mason picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
CAST AND STORY OF "THE RESCUING ANGEL"
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Shirley Mason’s New Photoplay

A PARAMOUNT PICTURE

Shirley Mason’s New Photoplay “The Rescuing Angel” Provides
Paramount Star with Delightful Role

Theme Deals With Young Woman Who is Compelled to Choose One of Two Wealthy Suitors
in Harassing Circumstances.

At the Hawaiian plantation of her uncle George, whom she is visiting, Angela Deming meets Joseph Whitely and Eliot Slade, both millionaires. Whitely is a self-made, settled man and offers his love and money to the girl, asking in return that she marry him. Slade also proposes, telling the girl that as an added asset, he comes from a fine old family. The girl turns them both down, but in a way that makes them feel there is still hope.

The girl now returns home and both her suitors, giving business reasons as an excuse, accompany her home on the same boat. Arriving at home, Angela finds that her father has carelessly managed his business affairs during the past few years and is now a bankrupt, and that even their home will have to be sacrificed to square his debts. The girl and her father keep the bad news a secret from the mother.

A reception is held to celebrate the girl’s home-coming and Whitely and Slade are invited. Angela’s youthful lover, William Hanley, is also present and proposes to the girl. She refuses him, telling him that her father is a bankrupt and she must marry money. Whitely proposes again and she marries him secretly.

Young Hanley calls on Whitely, not knowing that he and Angela are already married. Hanley tells him that Angela wants to marry him for his money as her father is in desperate financial difficulties.

Whitely throws Hanley out for this, but nevertheless he is profoundly impressed at the revelation, and questions his wife about it. She hesitates, and Whitely, believing she is loath to admit the truth, accuses her of a frame-up with her parents to ensure him and his money. Angela becomes angry, throws away his wedding ring and leaves to consult her attorney as to a divorce.

At the home of Mr. and Mrs. Deming, Whitely accuses them of the frame-up. Both are surprised and tell Whitely that this is the first intimation they have had of the marriage. Whitely begins to wonder. The mother then relates how happy Angela was the night before. This revelation comes as a thunderbolt to Whitely. It dawns upon him that after all the girl must have loved him for himself alone and not for his money.

With new inspiration, Whitely dashes out, gets into his car and starts off at breakneck speed on a wild chase to get in touch with his wife again and to apologize to her.

Slade, the other suitor, on his way to the girl’s house, passes Whitely and wonders why he is traveling at such a dangerous rate of speed.

Angela now arrives home. Outside the house she encounters Hanley, who tells her he has “fixed things.” She spurns him and explains that he certainly did “fix things,” as she was already married to Whitely. She enters the house followed by Hanley. Hanley confesses to her and her parents all that he had told Whitely and they now understand.

Slade arrives and proposes to the girl. She tells him she is already married to Whitely but that she will get a divorce and Slade willingly accepts her on any terms. Slade now tells them that Whitely passed him, driving at break-neck speed.

Angela begins to worry over Whitely and yielding to an impulse to go to his apartment, and see if he is all right. She and Hanley go to the apartment and, finding no one there, they wait. The girl’s parents now receive a letter from Uncle George, in which he says he has just cleaned up $20,000 for Angela on an investment he made for her while she was in Hawaii. They leave for Whitely’s apartment, to bring Angela home. Slade also goes to the apartment to watch over his future wife.

At Whitely’s apartment all are abusing Whitely, but Angela seems to be in sympathy with him, thinking that possibly at that very moment he might be dead. At this instant, Whitely, who has been detained by a breakdown on the road, appears in the door. Upon seeing him, Angela rushes to his arms and he gladly embraces her. Mr. and Mrs. Deming, Collins, the attorney, Slade and Hanley all depart, the latter two very disconsolately.
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper

"Never mind little one"

SHIRLEY MASON in "The Rescuing Angel"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8740, illustrated on page 6 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

"Do you mean that?"

SHIRLEY MASON in "The Rescuing Angel"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8743, illustrated on page 6 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Theatre

THE motion picture press agent

THE motion picture press agent

THE motion picture press agent

THE motion picture press agent

has in the course of the ages acquired such a tremendous reputation for imaginativeness that he is always credited with having invented anything unusual that really happens. Consequently the public is deprived of many choice bits of news, which the press agent doesn't write, because he knows the papers will not credit them.

In Bryant Washburn's new picture, directed by Donald Crisp, one scene shows the hero looking at a skull. A papier mache imitation skull from the property room was used during the filming.

An old, forlorn extra was standing near, watching the scene. He had secured work in the studio that day for the first time, and it was evident that he was none too well fed. He gazed upon the property skull and then timidly approached Mr. Crisp.

"Why don't you use a real skull?" he asked. "I haven't got one!"
The director answered that they were pretty hard to get, and that they didn't have any at present. Whereupon the extra made this astounding proposition: "Well, I'm broke, and I don't see any way of getting money, I haven't long to live. Do you suppose you would like to buy my skull? After I'm dead, I mean."

Before the director could speak, the man continued: "Here's the proposition: You pay me twenty-five dollars now, and you get the skull when I die. And for five dollars more, I'll throw in the whole skeleton. You never know when you'll need such an article and Lord knows I won't need it then. Is it a bargain?"

The old man was so pathetically sincere that Crisp couldn't laugh. The director explained that he couldn't buy the skeleton, but that he would keep the old man working for a week or more, so that he would be assured of some money to keep going.

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

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E. E. SHAUER, Assistant Treasurer and Manager of the Foreign Department of the Famous Players-Lasky Corporation, is in London, where he is studying film conditions. Mr. Shauer believes that the American film industry, unhampered by war conditions, can look to 1919 as a period of great development and prosperity in the film export business and is devoting his time to outlining a program for the expansion of Famous Players-Lasky's export business.

In a recent statement, he said he looked for a greatly increased demand for American films in European countries, "including," he laughed, "the Scandinavian, which have shown a marked demand."

"South America has also harkened to the call of the American film. We have organized a new distributing concern, the South Pacific Paramount Company, with headquarters at Valparaiso, Chili, which has charge of the distribution of our products in Chili, Peru, also Bolivian ambassador at Washington and a man of wide experience in the commercial life of South America, is president of this new company, which already is actively engaged in exploiting the South Pacific field."

"Mexico also promises considerable development, while Cuba has shown a great fondness for the American films and should continue to improve as a factor in American film trade. That American films encircle the globe is further indicated by reports from Japan, which tell of the wonderful growth in the demand for American-made films. The business of the Famous Players-Lasky Corporation has shown in the Far East and the prospects for the new year's business are better than ever. For these reasons, then, I anticipate that the current year will be a banner one for American films in all corners of the world."

That Vivian Martin, Paramount star, has an exceptional vehicle in "You Never Saw Such a Girl" is the declaration of the producers, and the critics seem to agree. 

E NID BENNETT has completed a new Paramount picture under the direction of Fred Niblo. The film has been entitled "The Law of Men." It was written by John Lynch and Ella Stuart Carson supplied the continuation. In this picture, which was supervised by Thomas H. Ince, Miss Bennett portrays the role of a sculptress, and inasmuch as sculpturing and clay modelling are private hobbies of hers, she was delighted with the part. Moreover, she was supplied with what is termed an exceptionally fine supporting cast, including Niles Welch, leading man; Dorcas Matthews, Andrew Robeson and Donald MacDonald.

What is believed to be one of the most powerful casts assembled in many months for a motion picture has been selected to appear in the Paramount-Artcraft Special, adapted from Hall Caine's novel of the same name, "The Woman Thou Gavest Me," to make which Hugh Ford, Eastern Supervisor of Productions for the Famous Players-Lasky Corporation, has journeyed to California. The cast consists of Katherine MacDonald, Jack Holt, Milton Sills, Theodore Roberts and others not yet decided upon. These four, however, are representative.

Julien Josephson, who wrote "The Hired Man" and "String Beans," is the author of "Hay Foot, Straw Foot," the latest Charles Ray picture. The story is one of a young farm hand who set out to lick the Kaiser but was still training when the armistice was signed. He was all dressed up in a uniform and no place to go—so he found one. Jerome Storm directed under the supervision of Thomas H. Ince. The cast for this Paramount picture includes Doris Lee, leading woman; Spottiswoode Aitken, J. P. Lockney and William Conklin.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8748, illustrated on page 8 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason in electro or mat form, suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8745, illustrated on page 8 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8742, illustrated on page 8 of 'The Rescuing Angel' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
How could he accuse her?

He coldly informed her that she had married him for his money.

And, what hurt most, he told the truth.

Her proud, haughty nature asserted itself and she quit him on the spot.

But within a week she was back, a real wife this time, loved and loving.

Why? How? What worked the change? Come to see!

ADDED ATTRACTION
"RIELLY’S WASH DAY"
Paramount-Mack Sennett Comedy

Mon., Tues. & Wed.

STRAND THEATRE

STRAWD
Broadway at Main Street

She never told a soul that she was married,

So she had to expect complications, didn’t she?

She did, but her husband, who didn’t know that she was making a secret of their marriage couldn’t understand why she allowed other men to make love to her only a few hours after she had promised to "love, honor and obey" him.

It’s funny, ludicrous, dramatic, near-tragic. It’s — worth coming miles to see!

ADDED ATTRACTION
"BERESFORD OF THE BABOONS"
Paramount-Flagg Comedy
LATEST NEWS WEEKLIES

Thurs., Fri., Sat. and Sun.
When her husband heard that she was being courted by other men, just a few hours after she had promised to "love, honor and obey" him, his vivid imagination conjured up all sorts of horrible images. He forgot that his wife might want to keep their marriage a secret from her former suitors!

So there were all sorts of complications, near-tragic, ridiculous and dramatic, that you can't afford to miss! Try to come tonight, won't you?

Special added attraction
“Fatty” Arbuckle in
“Love”
A Paramount-Ar buckle Comedy

Thursday, Friday, Saturday and Sunday
Rivoli
Monument Square
SHIRLEY MASON'S NEW PHOTOPLAY HAS NOVEL TWIST

Love Comes Unexpectedly to the Beautiful Heroine of "The Rescuing Angel"

A BEAUTIFUL young girl marries a millionaire because her father is in desperate financial straits. She is happy only in the thought that she has made a noble sacrifice to save her father from ruin. But after she is settled down in her new home, a discarded suitor, not knowing of the marriage and to prevent it tells her husband that she married him for his money. This results in a quarrel and the wife arranges for a divorce.

She goes home and finds that hubby has been there and that he had left the house in his machine at break-neck speed. She doesn't know whether it is sympathy or love which makes her anxious for his safety. At any rate she goes to his apartment and anxiously waits for his return. He is detained by a breakdown, and when he arrives, she is so overjoyed at seeing him that she runs to his arms. The girl realizes for the first time that she really loves her husband and had deluded herself into believing it was his money and not him which attracted her.

This is the theme of a new Paramount picture starring Shirley Mason, which will be shown at the theatre next . Walter Edwards directed the picture, which is a screen adaptation of the play of the same title, "The Rescuing Angel," written by Clare Kummer. The supporting cast includes Forrest Stanley, Arthur Carew, John Stepping, Carol Edwards and other well-known Paramount players.

WEDS MILLIONAIRE: WAS IT HIS MONEY BRIDE WAS AFTER?

How Boy Sweetheart All But Spoiled Two Lives Shown in "The Rescuing Angel"

WHEN a millionaire marries a girl whose father is a bankrupt, he ought to have a pretty good hunch that she likes his "dough" as much as his personality—especially when she has already turned him down at a previous proposal.

In "The Rescuing Angel," a new Paramount picture starring Shirley Mason, Miss Mason plays the role of Angela, the girl who is caught in just such a peculiar situation. To cap the climax, a boyish lover whom she cared for but had to discard for a man with money, resented her attitude, and to prevent her marrying his rival explains to the rival that the girl wanted to marry him merely for his money. The boy didn't know, however, that the marriage had already taken place.

One might say the poor fish should have known that it was his money that she wanted, and not him, and shouldn't have had to be told that by a mere boy. But wait a minute—maybe one would be wrong and perhaps the girl did love him. Maybe in the beginning she didn't even know that she loved him, but discovered it afterwards. If you want to find out all about it see "The Rescuing Angel" at the theatre next .

Walter Edwards directed the picture. The story was adapted from the original play of the same name written by Clare Kummer. Among the supporting cast are Forrest Stanley, Arthur Carew, John Stepping, Carol Edwards, James Neill, Eddythe Chapman, T. D. Crittenden and Parks Jones. James C. Van Trees was the photographer.

SHIRLEY MASON AN ARDENT DEVOTEE OF HEALTHFUL SPORTS

Horseback Riding Is Favorite Pastime of Dainty Star of "The Rescuing Angel"

DAINTY little Shirley Mason, who will be seen in "The Rescuing Angel," her latest starring vehicle, at the theatre , is an ardent devotee of healthful outdoor sports, and particularly horseback riding. Every time she gets a chance, Miss Mason will slip away from the studio, mount her steed and make off at a lively gallop for the hills.

"If you ever want me and can't find me," said Miss Mason to her director, Walter Edwards, "you will know that I am somewhere up in Beverly Hills enjoying a horseback ride."

Miss Mason is also a lover of wild animals of all kinds and spends no little time at the zoos and other places where they may be found. They would have to chloroform her to keep her at the studio when a circus comes to town.

One of the most beautiful spots in Hollywood is Miss Mason's little bungalow home. Here, with her mother and her sister, Viola Dane, Miss Mason spends many a quiet and restful hour.

"The Rescuing Angel" is a picture based on a story which is particularly suited to Miss Mason's talents and her work is exceptional throughout. Walter Edwards directed and James C. Van Trees did the camera work. The scenario was written by Edith Kennedy from the play of the same name by Clare Kummer. The supporting cast include Forrest Stanley, Arthur Carew, John Stepping, Carol Edwards, James Neill, Eddythe Chapman, T. D. Crittenden and Parks Jones.
**FORREST STANLEY TALENTED ACTOR**

Shirley Mason's Leading Man in "The Rescuing Angel"

FORREST STANLEY, who is supporting Shirley Mason in her new Paramount picture, "The Rescuing Angel," which will be shown at the ...... theatre next ......, will be remembered for his work on the stage as well as on the screen.

Mr. Stanley played leads and prominent parts in various large stage productions, including such well-known plays as "Mme. La Presidente," "Making of Madalena," etc. Starting his screen career he did excellent work in Pallas and Bosworth productions. He is now recognized as one of the leading screen actors and in "The Rescuing Angel" he presents an excellent portrayal.

**Excellent Photoplay**

GOOD photography is a predominating feature of "The Rescuing Angel," a new Paramount picture starring Shirley Mason which is being presented at the ...... theatre this week.

The beautiful Hawaiian exteriors impart the very spirit of the tropics to the spectators. Throughout the picture the photography is clear, vivid and realistic and a great deal of credit is due James C. Van Trees, who is responsible for this excellent camera work. The picture was directed by Walter Edwards. The story is based on the play by Clare Kummer. Forrest Stanley plays the leading male role and other prominent players round out the cast.

**TWO TYPES OF MEN IN THIS PHOTOPLAY**

How Girl Chooses One Shown in "The Rescuing Angel"

IN "The Rescuing Angel," a new Paramount picture starring Shirley Mason, the well-known stage and screen star, two entirely different types of men propose marriage to the charming heroine. Both are wealthy. Forrest Stanley as Joseph Whiteley, plays the role of a self-made man, who by hard work and persistent application had made his mark in life. He is big, true and gallant and in proposing to the girl he loves, proudly offers himself as a first consideration and his money as a weak second.

The other type of man, Eliot Slade, is played by Arthur Carew. Slade, in setting up his case to the girl of his choice, mentions as a foremost point in his favor, the fact that he comes from a fine old family; and as a next consideration, that he is wealthy, thus putting himself as a man at the end of the list.

It happens that Shirley Mason playing the role of Angela Deming, receives both the proposals. It is up to her to choose. Which would you choose?

See the picture at the ...... theatre next ...... and find out how Shirley viewed the matter. Walter Edwards directed, James C. Van Trees did the photography and the story was adapted by Edith Kennedy from the play by Clare Kummer. Prominent members of the cast are John Steppling, Carol Edwards, James Neill and other well-known Paramount favorites.

**Absorbing Photoplay**

DAINTY Shirley Mason is attracting large audiences to the ...... theatre this week by her charming work in her beautiful picture, "The Rescuing Angel." It is an absorbing photoplay and no admirer of the best the cinema art provides, will want to miss it.

**SHIRLEY MASON IN CHARMING PICTURE**

Star Has Delightful Role in "The Rescuing Angel"

HILERY MASON, the vivacious comedienne, has scored a distinct hit by her delightful work in her new Paramount picture, "The Rescuing Angel," which will be shown at the ...... theatre next .....

This picture heads a long list of successes in which Miss Mason has starred. Her work in "Goodbye, Bill!" in which she costarred with Ernest Truex, will be recalled by screen patrons.

In her latest production, Miss Mason has an excellent part in an excellent adaptation of the play of the same name, which was written by Clare Kummer. In the role of Angela the charming and winsome daughter of a bankrupt, Miss Mason is afforded an excellent opportunity to display her talents as a screen comedienne. Nor is she lacking in the power to successfully and forcefully portray the character from an emotional standpoint.

Miss Mason's sparkling personality makes the picture team with interest throughout. Her many screen admirers are assured of a genuine treat when they view Miss Mason's work in this picture. She is excellently supported, Forrest Stanley being the leading man.

**Excellent Production**

ONE of the best photoplays seen here in many weeks is "The Rescuing Angel," starring Shirley Mason, which is on view at the ...... theatre this week. Miss Mason has an excellent role, that of a young woman who is loved by two millionaires and who has difficulty in making a choice when her father becomes bankrupt. The theme is well handled and the entertainment is of the highest standard.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Search for Material

No, Director Walter Edwards is not reading stories to Shirley Mason. Though she doesn't look it, Miss Mason is old enough to read for herself, including the four-syllabled words. The pair are going over a story together to see if it has any screen possibilities. We thought directors and stars always hated each other and couldn't get along. But then we don't suppose anybody would get angry with Shirley, and surely she wouldn't get angry with that mild mannered gentleman whose spectacles are so carelessly draped over his right ear. Shirley is displaying her new wrist watch, which Mr. Edwards presented to his star on their completion of Paramount's "The Rescuing Angel."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TODAY! IT IS FREE!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE RESCUING ANGEL"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPH:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET ................................ 10 cents each
Three SHEETS ................................ 30 cents each
Six SHEETS .................................. 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ...................... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10 Black & white, 8 in set .............. 60 cents
11x14 Sepia, 8 in set ....................... per set 60 cents
22x28 Sepia, scene or star ............... 40 cents
22x28 Colored female star ............... 60 cents
22x28 Black & White star ............... 75 cents
8x10 photo. of star, can be used for all other productions of this same star .................... each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts ....................... 15 cents each
Three 2-column cuts ..................... 25 cents each
Two 3-column cuts ...................... 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column ....................... 25 cents each
Two column layout cut ............ 40 cents each
Three column layout cut ........... 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
Three-column layout cut ............ 75 cents each
One-column layout cut ............... 25 cents each
Two-column layout cut .............. 50 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date ......................... 12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cut of the stars on hand; they come in both coarse and fine screen ................ 15 cents each
Also line drawings .................. 20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE.
Film Trailers ............................. $3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Rescuing Angel"

Dear Miss Doran:

Shirley Mason, the diminutive Paramount star, comes here next in "The Rescuing Angel".
"The Rescuing Angel" is a screen version of Clare Kummer's play, in which Billie Burke starred. The play has been scenarioized by Edith Kennedy, who kept Miss Mason in mind as the heroine.

Shirley, you see, is made love to by two suitors, both of whom have money, and an old boyhood lover who has no money and very little brains, besides. When she turns the old youthful idol down for one of the men with money, he sees only one reason: that she is marrying the man for his wealth. It's a good theory, and a little flattering to the boy, but it's all wrong, William, it's all wrong.

But, after the ceremony, the youngster tells the millionaire that his millions have become between Shirley and her True Love.

And that self-made man, who never fell for any trick of an opponent, swallowed it without a single grain of salt! Men are funny, aren't they?

Be sure and see what happened then.

Cordially yours,

Manager.

POST CARDS ON "THE RESCUING ANGEL"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Date.............

Dear Miss Doran:

Shirley Mason comes here next in her latest Paramount picture, "The Rescuing Angel", made from the well-known stage play by the famous Clare Kummer.

We think you will rate this as one of our best picture presentations.

Sincerely yours,

Manager.

Date.............

Dear Miss Doran:

To-day we show Shirley Mason in "The Rescuing Angel", a Paramount picture adapted from Clare Kummer's play of the same name.

Walter Edwards directed and got all the meat out of it. It's a feast of fun.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
<table>
<thead>
<tr>
<th>Order No.</th>
<th>Titles of Productions</th>
<th>Play</th>
<th>Date</th>
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ADVERTISING POSTERS FOR "THE RESCUING ANGEL"

Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

<table>
<thead>
<tr>
<th>A Bedroom Blunder</th>
<th>Battle Royal</th>
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<tr>
<td>Roping Her Romeo</td>
<td>Love Loops the Loop</td>
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<tr>
<td>A Pullman Bride</td>
<td>Two Tough Tenderfeet</td>
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<tr>
<td>Are Waitresses Safe?</td>
<td>Her Screen Idol</td>
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<tr>
<td>An International Sneak</td>
<td>Ladies First</td>
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<td>That Night</td>
<td>Her Blighted Love</td>
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<td>Taming Target Center</td>
<td>She Loved Him Plenty</td>
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<td>The Kitchen Lady</td>
<td>The Summer Girls</td>
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<tr>
<td>His Hidden Purpose</td>
<td>His Wife’s Friend</td>
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<tr>
<td>Watch Your Neighbor</td>
<td>Sleuths</td>
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<tr>
<td>It Pays to Exercise</td>
<td>Beware of Boarders</td>
</tr>
<tr>
<td>Sheriff Nell’s Tussle</td>
<td>Whose Little Wife Are You?</td>
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<td>Those Athletic Girls</td>
<td>Her First Mistake</td>
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<tr>
<td>Friend Husband</td>
<td>Hide &amp; Seek, Detectives</td>
</tr>
<tr>
<td>Saucy Madeline</td>
<td>The Village Chestnut</td>
</tr>
<tr>
<td>His Smothered Love</td>
<td>Cupid’s Day Off</td>
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</table>

Paramount-Arbuckle Comedies

| The Butcher Boy     | Out West |
| A Reckless Romeo   | The Bell Boy |
| The Rough House    | Moonshine |
| His Wedding Night  | The Cook |
| Oh, Doctor         | The Cook |
| Fatty in Coney Island | The Sheriff |
| A Country Hero     | Camping Out |
|                    | Love |

Paramount-Drew Comedies

| Romance and Rings | Once a Mason |

Paramount-Flagg Comedies

| Hick Manhattan     | Perfectly Fiendish Flanagan, or |
| Romance and Brass Tacks | The Hart of the Dreadful West |
| Tell That to the Marines | Impropaganda |
| Independence B’Gosh  | One Every Minute |
Jesse L. Lasky presents

SHIRLEY MASON

in

"THE FINAL CLOSE-UP"

By Royal Brown—Scenario by Julia Crawford Ivers
Directed by Walter Edwards

A Paramount Picture

Exhibitors will find Accessories Order Blank on page 20. USE IT.
Questions We Are Often Asked

Q. What is this press book for?
A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?
A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?
A. Tell him that there are 40,000,000 motion picture “fans” in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what’s what in moving pictures.

Q. Will he want anything but the publicity stories?
A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?
A. Yes. See the “story mat” shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?
A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?
A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers?
A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by “for specific pictures”?
A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by “for general purposes”?
A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?
A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?
A. They want both. Take long stories to the editor when you order your advertising. Send “shorts” from the page headed “Publicity Notes for Live-Wire Exhibitors.” Keep him well supplied with the “shorts,” so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?
A. At your Exchange.

Q. When do I get accessories at your New York office?
A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?
A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)
Interesting Facts Regarding Shirley Mason and Her Latest Paramount Picture, “The Final Close-Up”

EVERY exhibitor who is conversant with Paramount photoplays in which dainty Shirley Mason has starred, knows that all her photoplays have distinct box office value. This was the case with “The Rescuing Angel” and it will be so with her latest starring vehicle, “The Final Close-Up” in which she has a sprightly role.

Shirley Mason, Star

No better star could have been selected to play the leading role in “The Final Close-Up,” than Shirley Mason. In this, her latest picture, Miss Mason proves that as an interpreter of comedy situations she is surpassed by none. Miss Mason has made a thorough study of her art and her name is always indicative of a good, lively, pleasing picture. Miss Mason is delightful as the over-worked shop girl who refused to be over-worked any longer, and receiving two hundred dollars from some anonymous person goes to a seaside resort, puts up at the swellest hotel and stirs up a beehive among austere and dignified society folk. The “anonymous party” proves to be a handsome young man to whom she takes a fancy, and—well, you can guess the rest.

Royal Brown, Author

The picture, “The Final Close-Up,” adapted from a story of the same name by Royal Brown, which appeared in the Red Book Magazine for September, 1918, is an excellent example of the quality of Mr. Brown’s work, and it fully justifies his reputation as one of the best writers of good, snappy, lively fiction.

Julia C. Ivers, Scenarist

The work of Julia Crawford Ivers, who wrote the scenario for “The Final Close-Up” is well known to Paramount patrons. She won fame by her adaptation of the Sawyer stories, “Tom Sawyer,” and “Huck and Tom,” respectively. She has a splendid conception of comedy and dramatic values and is entitled to much credit for her adaptation of this excellent story.

A Delightful Story

NORA NOLAN, who works in a large New York department store, on a terribly hot day pretends to faint. The store doctor advises a vacation, but Nora has no money. Jimmie Norton, a reporter, sympathizes with the girl and anonymously sends her his last $200. The girl leaves for Winchester-by-the-sea. Jimmie, who wrote up Nora’s story, is fired and leaves for the same resort to pitch in a ball team. Lloyd Gregory, a crook posing as a society man, goes through all the bathrooms, taking among other things, Nora’s money, and to hide his theft, suggests to Emily Westervelt-Moore, a society girl who is jealous of Jimmie, that Nora must be the thief. Emily plants some jewelry in Nora’s room, but catching her there, Nora locks her in. When the manager and guests accuse Nora, she exposes Emily’s presence and Emily has to take sides with her. Nora, having no money, washes dishes to pay her bill. She overhears Gregory plot to rob the hotel safe with an accomplice, and at midnight, when they try to turn the trick, she appears out of a window seat and threatening to cave in their heads with an uplifted iron frying pan, holds them there. With the aid of Jimmie the crooks are captured. Jimmie proposes to Nora and upon her refusal on the grounds that she knows what always happens to a poor girl when she marries the son of a rich man, Jimmie’s father kisses her and tells her, “that’s what happens!” Nora shrewdly tells Jimmie that in the movies they have the “final close-up.” Jimmie takes her in his arms and shows her a real-life “final close-up.”

Walter Edwards, Director

WALTER EDWARDS was the man at the helm during the filming of “The Final Close-Up.” Mr. Edwards has turned out many splendid pictures for Paramount since becoming a director. He directed Shirley Mason in her preceding production, “The Rescuing Angel,” with fine results.

Excellent Support

Supporting the star are such popular favorites as Francis McDonald, who plays “Jimmie Norton,” the leading male role, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

SHIRLEY MASON in "The Final Close-Up"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8951, illustrated on page 2 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason, in electro or mat form, suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8958, illustrated on page 2 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
NORA NOLAN works in the basement of Featherstone's, a large New York department store. On one of New York's hottest days, in order to get a little rest, she pretends to faint and is carried up to the rest room. The doctor prescribes a vacation, but Nora, having only four dollars and some cents, is up against it.

Jimmie Norton, a reporter, has been sent out by his boss to write a story on how the heat is affecting the residents. He sees Nora's predicament and writes a story about her, but is promptly fired by his editor because in his story he shows up Featherstone's, which is the paper's biggest advertiser.

Jimmie sympathizes with Nora and sends her $200 which his father, a wealthy contractor, had said would be the last cent he would give him until he mended his ways and started in the contracting business. Nora, not knowing from whence the money came, goes to Winchester-by-the-sea to have a good time on the money. Jimmie goes to the same resort to pitch in with a ball team.

Emily Westervelt-Moore, a society girl, arrives and puts up at the same hotel where Nora is staying. Emily meets Jimmie at a ball game and falls violently in love with him. Jimmie has seen Nora at one of the games and later calls Emily's attention to Nora, innocently revealing Nora's station in life by suggesting to Emily that she show the little girl a good time. Emily jealousy takes advantage of this information and exposes Nora before all the guests and even tries to get the hotel manager to put her out, but Nora decides she is just as good as any of them and refuses to vacate.

While the guests are taking their daily dip in the ocean, Lloyd Gregory, a sneak thief who poses as an admirer of Emily, takes advantage of the occasion and rifles all the bathrooms, taking among other things, Nora's money. When the robbery is discovered, Lloyd suggests to Emily that Nora must be the thief.

Emily sees a chance to spoil Nora's chances with Jimmie and goes to Nora's room while she is out and plants some jewelry, but before she can get out again, Nora returns and finding Emily in her bathroom, locks her in. She leaves Emily a prisoner while she goes to the ball game. After the game Jimmie bids Nora good-bye as he has to go home to see his mother who is ill. Nora returns to her room. The Manager and guests come up to accuse Nora of the robbery, whereupon she unlocks the bathroom and exposes Emily. Emily, being unable to explain her presence in Nora's room, is forced to take sides with Nora and say she is not guilty.

Nora, having no money, offers to work for the hotel manager to pay her bill. He sets her at washing dishes. That night, while resting near an old boat, she overhears Gregory and an accomplice plot to rob the hotel safe. About midnight, Gregory and his man gag the clerk and start to open the safe. The lid of a wall seat nearby raises and Nora noiselessly stands up from her hiding place under the seat and with an upraised heavy frying pan in her hand, threatens to cave in the head of either one that moves.

At this moment, Jimmie, returning, enters the hotel, accompanied by his father, who, hating society girls and being advised by Jimmie of what a splendid girl Nora is, had come to meet her. The rogues are caught after a tussle and the hotel is aroused.

Jimmie takes Nora out on the veranda and proposes, but when it is revealed by their ensuing conversation that it was he who sent her the $200 and that he is the son of a rich man, she refuses him. But father has not been asleep, and convinced of the high quality of the girl's character, kisses her repeately, then says: "That's what happens!"

Jimmie is still undecided what to do, but Nora, who has always been a movie fan, looks at him shyly and tells him that in the movies they have what they call the "final close-up." Jimmie gets the idea and takes her in his arms, but the movies aren't in it with the real life "final close-up" that he and Nora then proceed to execute.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8955, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

SHIRLEY MASON
"The Final Close-Up"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8956, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

SHIRLEY MASON
"The Final Close-Up"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8953, illustrated on page 4 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

SHIRLEY MASON
"The Final Close-Up"

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.

These items also may be used to advantage in your house programme.

<table>
<thead>
<tr>
<th>Exclusive Stories</th>
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<td>For Photoplay Editor</td>
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A TELEGRAM is just a little piece of yellow paper, but when it tells you that your theatre is back in the good old U. S. A. after being in France for a year and a half, it looks like a regular ray of golden sunshine.

At any rate that is the way Mrs. Sidney McVey received the yellow slip announcing that her brother, Lieut. H. H. McVey had arrived in Philadelphia on the Northland, and was going West to see her.

Lieut. McVey was one of those who were already impatiently waiting when Uncle Sam sent out his first call. He entered an aviation training camp and came out with his commission of Lieu- tenant, and then went right across anxious to drop a few bombs in close proximity to the Kaiser.

Before going into service, Lieut. McVey acted as secretary to Mrs. Drew, and often appeared in pictures with his sister.

Tommy McFarland once faced Ad Wolgast and came near winning the world’s championship; now Tommy is appearing in Paramount-Sennett comedies. He faced the title-holder without a quiver, but he was scared stiff when the director ordered him to kiss a girl the other day in a scene. “Nothing doing,” said Tommy, wildly. It was finally compromised by permitting him to kiss the pretty maiden on the cheek. After it was over he wiped the cold perspiration from his brow and said, “Gee, I’m going to quit this job and go back to fighting.” A later dispatch says that Tommy is now acclimated, and is willing to kiss even when the camera isn’t turning.

“East Lynne With Variations,” a Paramount-Sennett comedy, represents one of Mack Sennett’s mightiest blows at gloom. It has been a long time since this versatile producer, who has done more than his share of keeping the public in good humor, has evolved a more dynamic comedy, it is said, than this fast-stepping, breezy satire on the old “melodrammer” with which almost every man, woman and child is familiar.

WHEN Director James Cruze took his company to Eureka to film “The Valley of the Giants” with Wallace Reid as star, among others was Guy Oliver, who played the role of an Indian.

The ability of Mr. Oliver to disguise himself in manner and dress to such a degree of perfection and would do credit to Nick Carter or any other of the famous quick change artists of fiction or the stage, has been commented upon many times, but it is doubtful if ever before his makeup has been more natural.

In a little town near Eureka where the company stayed at the local “hotel” there is a bar, and on a warm day Mr. Oliver hid himself there to partake of needed refreshment. He found his way barred: “We don’t allow no Injuns in here,” was the remark that greeted him.

“But I’m no Indian; I’m an actor,” he explained.

“Neither a darn good actor nor a bad Injun,” was the retort. “Anyhow, you can’t get nothin’ to drink here.”

Mr. Oliver had to get the director to vouch for him before he could quench his thirst.

“What sacrifices we have to make for art,” he observed, afterward.

Pepper, the wonderful Maltese cat who is one of the stars in the Paramount-Sennett comedies, has an interest for assistant directors. Unlike Teddy, the dog, Pepper has no fearlessness for playacting. She knows every assistant director on the lot and sprints for the roof whenever one approaches. The other day a prop boy was promoted to be assistant director. Until that day he had been a pal of Pepper’s, but some feminine instinct gave her the hunch. She took one look at him and far away for herself.

A burlesque of the German spy film which the public suffered during the war is offered in the latest Paramount-Flagg comedy, which tells much in its title, “Impropping.”

ALL work in the Lasky studio was suspended for about four hours during the attempt to make a coyote howl for Lila Lee’s Paramount picture, “Rustling a Bride.” It was after midnight before the scene could be taken.

The animal had been engaged up all day long, and when the time came for him to be “taken”, he was so happy at being freed that he refused to do anything but prance and frolic. He was chained on the set, the cameras and lights were fixed, and everyone waited anxiously for the necessary howling.

After an hour or two of waiting the animal was still joyous. Finally some one suggested that a coyote will always howl if the night is utterly silent. Irvin Willat, director, thereupon arranged that all work in the studio, clear down to the carpenters in the far-off workrooms, should cease. Soon a dead silence reigned, but this didn’t help.

After another hour of waiting someone suggested a violin. The property man was sent for it, he reported that there wasn’t one in the studio. All he could find was an accordion.

Mr. Willat took this instrument, and stationing himself near the coyote, began to play doleful tunes. After half an hour, the coyote registered the complete criticism, raised his head and howled.

Then the crowd went home.

Lient. Tom Forman, well-known actor in many Paramount pictures prior to the war, has been re-engaged by Famous Players-Lasky Corporation under a two-year contract to play juvenile leads, in forthcoming productions at the Lasky studios. The contract takes effect immediately upon his release from the army, which, it is believed, will be in the near future.

Marguerite Clark has a splendid vehicle in “Come Out of the Kitchen,” a Paramount version of the successful play in which Ruth Chatterton became famous on Broadway.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

SHIRLEY MASON in "The Final Close-Up"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8950, illustrated on page 6 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8952, illustrated on page 6 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Catch Lines from "The Final Close-Up"

For Use of Exhibitors in Their House Organs, For Slides Circulars, Letters or Other Forms of Exploitation

"A Frying Pan" may not be the best weapon in the world but it served to capture the crooks when wielded by dainty Nora Nolan."

* * * *

"Do you know what a 'close-up' is? See "The Final Close-Up" at the theatre to find out. It's a Paramount with Shirley Mason as star."

* * * *

"Sometimes they call it the "clinch"—it is generally the final close-up. You know—when the sweethearts embrace, after all their troubles are over. Well, that's the way "The Final Close-Up" ends. It is a Paramount picture at the theatre, with Shirley Mason as star."

* * * *

"She wanted a rest, the department store was a hard place, so Nora Nolan pretended to faint. She got her rest and a vacation—with a sweetheart to boot. See "The Final Close-Up" at the theatre. Shirley Mason is star and it is a Paramount."

* * * *

"Have you ever been dog-tired, hardly able to stand up? That's what the girls in the department stores sometimes have to contend with. Think of it when you get peevish some time, because your change is slow in coming, or you can't find just what you're looking for. See "The Final Close-Up" for particulars—a Paramount picture with Shirley Mason, at the theatre, this week."

Advertising Suggestions on "The Final Close-Up"

Little souvenirs in the shape of frying pans might be given to patrons with a tag attached with these words:

"This was the weapon that Nora used to capture the crooks. See "The Final Close-Up" Paramount picture starring Shirley Mason at the theatre."

A unique advertising idea would be to have envelopes enclosing imitation bills for $200 sent to prospective patrons as follows:

"This is the anonymous gift that took Nora Nolan to the seashore. You may see what happened by visiting the theatre to witness "The Final Close-Up" with Shirley Mason—a Paramount picture."
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8957, illustrated on page 8 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8959, illustrated on page 8 of the 'The Final Close-Up' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Shirley Mason (in electro or mat form) that are suitable for use with any Shirley Mason picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
IF Shirley had kept it in the "First National Bank" he'd never have learned of her little masquerade.
But she took it out and thereupon hangs the predicament of the girl who wanted to live "the way they do in the 'movies'."

ALSO
J. Montgomery Flagg's Satirical Comedy
"Welcome, Little Stranger"

SHIRLEY MASON
"The Final Close-Up"
A Paramount Picture
By Royal Brown—Scenario by Julia Crawford Ivers Directed by Walter Edwards
SHE thought her life would be grand if things went for her "the way they do in the 'movies'."
Suddenly things did go that way and—Come to see, won't you? It's great!

ALSO
"Fatty" Arbuckle in
"THE BANK CLERK"
Paramount-Arbuckle Comedy
PIKERS!

HERE'S the pair registering love at the final close-up, just as the director told them to.

Circumstance, the big director, had made this girl a "movie bug." She wanted to live just as they live "in the movies."

Did she get her wish? Did she!!! Oh boy, oh boy! She lived a life and had thrills that make the ordinary movie "she-ro" look tame.

Get in to see this one, you movie fans! It'll tickle your lust for thrills, suspense and heart-interest.

You think you know the movies, do you? Well, come and learn a few things more!

SPECIAL ADDED ATTRACTIONS

"Fatty" Arbuckle in "The Bank Clerk"

Paramount-Arbuckle Comedy

Special Music

Latest News Weeklies
Advance Press Stories on "The Final Close-Up"
For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Shirley Mason’s New Photoplay
A Paramount Picture

"THE FINAL CLOSE-UP" STORY OF THE FILMS?
NO! REAL LIFE YARN!

Title of Shirley Mason’s New Photoplay Has Double Application

ONE might believe when one sees the title, “The Final Close-Up,” the new Paramount picture starring Shirley Mason which will be shown at the theatre next, that the photoplay deals with the adventures of a moving picture actress in a studio—but that is a wrong impression. “The Final Close-Up” is a story of the adventures of a little department store girl clerk who had no money but lots of pep and determination. On one of New York’s hottest days she gets a vacation by pretending to faint. She goes to a seaside town and puts up at the best hotel, stirring up all kinds of excitement among the high society people who have quarters there.

The hotel is robbed and when it is learned that she is a department store clerk, she is suspected, but she places the blame where it belongs by catching the rogues herself, armed with nothing more than an iron skillet.

Her sweetheart proposes to her and she reminds the boy that in the movies they have what they call “the final close-up.” He then takes her in his arms.

The scenario is by Julia Crawford Ivers from the story of Royal Brown. In the cast are Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

REAL GIRL HEROINE! CAPTURES 2 CROOKS WITH A FRYING PAN!

Shirley Mason Accomplished Rare Feat in New Film “The Final Close-Up”

SHIRLEY MASON, the diminutive and dainty star who plays the leading role in “The Final Close-Up,” her latest Paramount picture, has had many “screen” adventures, but she declares this is the first time she has ever been assigned to capture a couple of thugs with an iron frying pan.

The picture, which will be shown at the theatre next, presents Miss Mason in the role of Nora Nolan, a department store clerk, who spends her vacation at a seaside town. At the hotel where she stays there is a man named Gregory who was there presumably in the train of Emily Westervelt-Moore, a society girl, but who actually is a thief. A robbery occurs and little Nora, whom they have discovered, is just a working girl, is accused.

To show them that she is innocent, Nora captures the rogues in the act of robbing the hotel safe, her only weapon being an iron frying pan.

Supporting the star is Francis McDonald, who plays the leading male role. James Gordon, Betty Bouton, Eugene Burr and Mary Warren are all well cast. Walter Edwards directed and James C. Van Trees turned the camera. The scenario was written by Julia Crawford Ivers from an original story by Royal Brown.

SHIRLEY MASON IS A BRAVE STORE GIRL IN "THE FINAL CLOSE-UP"

Dainty Star Has Delightful Role in Her Latest Photoplay

IN "The Final Close-Up,” Shirley Mason’s new Paramount picture, the star plays the part of a poor little girl who works in a department store. On a terribly hot day, she pretends to faint in order to be relieved. The doctor orders a vacation but little Nora is in a quandary as she has no money.

But Jimmie Norton, a reporter, had seen her predicament and sends her two hundred dollars without letting her know who sent it. She takes the money, goes to a seaside town and puts up at the swellest hotel. But Jimmie also comes to that town and when Emily Westervelt-Moore, a society girl, sees that Jimmie is impressed with little Nora, she is jealous, and on learning from Jimmie that Nora works in a department store, she lets the whole world know it.

A thief, posing as an admirer of Emily, robs the place and suspicion is turned to Nora, but by a clever ruse she clears herself and in the end nails the crooks themselves when they attempt a second robbery. Holding a frying pan over their heads until help arrives, the rogues are captured. Jimmie proposes and Nora consents, and that’s where the “final close-up” comes in.

It will be shown at the theatre next.

Walter Edwards directed the picture. James C. Van Trees was the cameraman and Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren round out the cast.
PLenty of action in “THE FINAL CLOSE-UP”

Shirley Mason Kept Busy in Her New Photoplay

ENOUGH action to suit the most strenuously inclined will be found in “The Final Close-Up,” Shirley Mason’s new Paramount picture, which was directed by Walter Edwards and which will be shown at the... theatre next... In the role of the department store clerk, so many things happen to Miss Mason that she has a difficult time keeping up with events.

First, she pretends to faint on a hot day in order to get a vacation. The next day she receives an anonymous gift of two hundred dollars. Not knowing from whom it comes, and finding it impossible to return it, she uses it to meet the expense of a vacation.

At the fashionable seaside resort to which she goes, she meets a young newspaper man who falls in love with her, but just as things are going well she is accused of theft. By clever strategy she gets herself out of this mess, but her own money is stolen, and she has to go into the kitchen and wash dishes for her board bill.

Finally, however, she catches two thieves, gets back her own money and the jewels of the other guests, and finds things clear sailing in her love affair with Jimmie, who, it turns out, was the anonymous donator of the two hundred dollars.

Francis McDonald plays Jimmie, the newspaper reporter. Others in the cast are James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

“The Final Close-Up” a Hit

HAVE you seen Shirley Mason in “The Final Close-Up” which is packing the... theatre at every showing this week? It is a beautiful picture and filled with action from start to finish. The picture has been finely produced and the support is excellent.

STRONG PLAYERS in “THE FINAL CLOSE-UP”

Shirley Mason Well Supported in Latest Photoplay

A REMARKABLY well-chosen cast supports Shirley Mason, the peppy little Paramount star in her next gloom chaser, “The Final Close-Up,” in which she plays the role of Nora Nolan, a little department store clerk and which will be shown at the... theatre next.

Playing the leading male role is Francis McDonald, who had an extensive career on the stage, both vaudeville and dramatic, as well as on the screen. As Jimmie Norton, the young reporter, who falls in love with Nora, Mr. McDonald is said to render excellent support.

James Gordon plays the part of Patrick Norton, Jimmie’s radical old father. Betty Bouton as Emily Westervelt-Moore, a society butterfly, is said to render a perfect characterization. Eugene Burr as the thief, and Mary Warren as “Maisie Smith” also lend able support.

The story, written by Royal Brown, appeared in the Red Book Magazine for September, 1918. The adaptation was made by Julia Crawford Ivers. Walter Edwards directed the production and James C. Van Trees was responsible for the photography.

Shirley Mason Scores

SHIRLEY MASON, the dainty Paramount star, has scored a triumph at the... theatre this week in her new starring vehicle, “The Final Close-Up”. The photoplay is a charming one and well worth seeing. Francis McDonald is the leading man.

FINE COMEDY ROLE FOR SHIRLEY MASON

Paramount Star’s New Picture is “The Final Close-Up”

A LIGHT comedy role with lots of pathos in it is portrayed by Shirley Mason in her new Paramount picture, “The Final Close-Up” which comes to the... theatre for... days beginning next........ The young star has the part of a little department store clerk.

On the hottest day of the year she becomes so tired that she pretends to faint in order to get a vacation. She gets $200 from an anonymous source. Then things start happening, and they eventually end with happiness for all.

Miss Mason has had many winning roles, but never one which gave her such opportunities to win her audiences as this one. Her characterization is particularly appealing, and later on, when the comedy element comes to the fore, her clever work brings many laughs.

Walter Edwards directed the picture from the story by Royal Brown, which appeared in the Red Book. Julia Crawford Ivers did the scenario. In the supporting cast are Francis McDonald, who has the leading male role, James Gordon, in a character part, Betty Bouton, Eugene Burr and Mary Warren.

Captivating Photoplay

SHIRLEY MASON’S new Paramount photoplay, “The Final Close-Up”, is a captivating photoplay and is drawing large audiences at every showing at the... theatre this week. Francis McDonald, who plays opposite the star heads an unusually capable supporting cast.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Most Important Part of Any Photoplay

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF “THE FINAL CLOSE UP”
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
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<tbody>
<tr>
<td>One Sheet</td>
<td>10 cents each</td>
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<tr>
<td>Three Sheets</td>
<td>30 cents each</td>
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<tr>
<td>Six Sheets</td>
<td>60 cents each</td>
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<tr>
<td>Twenty-four Sheets</td>
<td>$1.75 each</td>
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A beautiful one-sheet rotogravure is furnished on this production, showing star’s head and four scenes 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them.

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<tr>
<th>Size</th>
<th>Price</th>
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<tr>
<td>8x10 black and white, 8 in set</td>
<td>60 cents</td>
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<tr>
<td>11x14 sepia, 8 in set, per set</td>
<td>60 cents</td>
</tr>
<tr>
<td>22x28 sepia, scene or star</td>
<td>40 cents</td>
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<tr>
<td>22x28 colored female star</td>
<td>60 cents</td>
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<tr>
<td>22x28 black and white star</td>
<td>75 cents</td>
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<tr>
<td>8x10 photo of star, can be used for all other productions of this same star, each</td>
<td>.10 cents</td>
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Photographs for newspapers photographs free.

CUTS ON PRODUCTION:
These are made coarse screen, so they can be used for newspapers:

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<tr>
<td>Five 1-column cuts</td>
<td>15 cents each</td>
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<td>Three 2-column cuts</td>
<td>25 cents each</td>
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<td>Two 3-column cuts</td>
<td>35 cents each</td>
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MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star’s production. They are in three sizes.

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<td>Two column</td>
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<td>Three column</td>
<td>90 cents each</td>
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MATS OF STAR CUTS FREE:
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper.

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<td>Two column layout cut</td>
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<tr>
<td>Three column layout cut</td>
<td>35 cents each</td>
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MATS OF LAYOUTS FREE:
The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:
Slides will increase the interest in this production, if you use them in advance of play date.

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THUMB NAIL CUTS OF ALL STARS:
Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen 15 cents each

also line drawings 20 cents each

Paramount and Arclight trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

Film Trailers $3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Final Close-Up”

Dear Miss Williams:
What's the most important part of the five-reel feature?
Honestly, no matter whether it's a crackajack mystery, or a Bill Hart rough-rider, or a comedy drama, isn't that little old final close-up the big thing?
"The Final Close-Up" is the name of Shirley Mason's latest Paramount picture. It comes here...... for a run of........days.
Now, it isn't a story of the moving picture studios. It's the story of a little department store clerk who was a picture fan.
And she wondered why things didn't happen to her as they did to people "in the movies".
Then, all of a sudden, things did begin to happen. First she went on a vacation, just as folks did in the movies.
It wound up in great shape--with "the final close-up" passed by Father, who acted as the Board of Censors.
A very moving picture--it will move you to tears, and then it will make you chuckle all over. Do come!
Sincerely yours,
Manager

POST CARDS ON “THE FINAL CLOSE-UP”
Exhibitors will be wise to mail at least one of these Postals to their patrons

Dear Miss Williams:
The final close-up is the most important part of any picture, isn't it? You know it, and we know it, and the producers know it.
"The Final Close-Up" is the name of Shirley Mason's latest Paramount picture, which comes here next.......for a run of.....
Wait till you see the final close-up of "The Final Close-Up"!
Sincerely yours,
Manager

Dear Miss Williams:
"The Final Close-Up" is the fine title they have given Shirley Mason's latest Paramount picture, which comes here to-day.
It's a fine title because of the appeal of the final close-up in the movies; but "The Final Close-Up" doesn't wait for the final close-up for its punch. It starts off like a bear and winds up with a bear-hug! Do come!
Sincerely yours,
Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
<table>
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<th>Amount</th>
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<th>Scene Cuts</th>
<th>Plays</th>
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**Music Cues**

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<th>Press Books</th>
<th>(Special Material)</th>
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**To Our Customers:**

To eliminate controversy resulting from handling numerous small charges, payment with order is required.

Send your order as soon as possible in advance of play date.

Address of Exchange: To Famous Players Lasky Corp. (Address Branch Office)
ADVERTISING POSTERS FOR
"THE FINAL CLOSE-UP"
Always Obtainable at your Exchange

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder  
Roping Her Romeo  
A Pullman Bride  
Are Waitresses Safe?  
An International Sneak  
That Night  
Taming Target Centre  
The Kitchen Lady  
His Hidden Purpose  
Watch Your Neighbor  
It Pays to Exercise  
Sheriff Nell’s Tussle  
Those Athletic Girls  
Friend Husband  
Saucy Madeline  
His Smothered Love  
Battle Royal  
Love Loops the Loop  
Two Tough Tenderfeet  
Her Screen Idol

Ladies First  
Her Blighted Love  
She Loved Him Plenty  
The Summer Girls  
His Wife’s Friend  
Sleuths  
Beware of Boarders  
Whose Little Wife Are You?  
Her First Mistake  
Hide & Seek, Detectives  
The Village Chestnut  
Cupid’s Day Off  
Never Too Old  
Rip & Stitch, Tailors  
East Lynne With Variations  
The Village Smithy  
Reilly’s Wash Day  
The Foolish Age  
The Little Widow

Paramount-Ar buckle Comedies

The Butcher Boy  
A Reckless Hero  
The Rough House  
His Wedding Night  
Oh, Doctor!  
Fatty in Coney Island  
A County Hero  
Out West

The Bell Boy  
Moonshine  
Good Night, Nurse  
The Cook  
The Sheriff  
Camping Out  
Love

Paramount-Drew Comedies

Romance and Rings  
Once a Mason

The Amateur Liar

Paramount-Flagg Comedies

Hick Manhattan  
Romance and Brass Tacks  
Tell That to the Marines  
Independence, B’Gosh  
Beresford of the Baboons

Perfectly Fiendish Flanagan, or the  
Hart of the Dreadful West  
Impropaganda  
One Every Minute  
The Last Bottle
Exhibitor’s Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

“JOHANNA ENLISTS”
An ARTCRAFT Picture

FAMOUS PLAYERS - LASKY CORPORATION
NEW YORK
PRODUCTION CUTS AND MATS

“JOHANNA ENLISTS”

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above  Always Obtainable at Your Exchange
WHY MARY PICKFORD'S "JOHANNA ENLISTS" IS A MOST NOTABLE PICTURE

MARY PICKFORD, THE STAR

MARY PICKFORD is admittedly the foremost motion picture actress in the world. She has attained that distinction by her talents, her winsome personality, her delightful artistry, her perseverance and ungrudging efforts to give to her admirers the best that genius has to offer. That she has reached the apogee of her fame is not conceded, for she is young and the plenitude of her powers is not yet achieved. I have frequently referred to Miss Pickford's artistry as being unrivalled in the exceptional field in which she shines, and I repeat that in every role she essays she exhibits that effervescence of youth which is a source of constant delight to her audiences. As the mantle of Rachel fell upon the shoulders of Sarah Bernhardt, so has the mantle of Lotta fallen upon the shoulders of "America's Sweetheart." I venture to say that in its nimbus, the genius of Mary Pickford shines no less resplendently than did that of the peerless Lotta of a generation ago. In "Johanna Enlists," Miss Pickford creates a new and delightful role and one which will serve to endear her the more, if that be possible, with the motion picture loving public.

RUPERT HUGHES, AUTHOR

The story of "Johanna Enlists" is based upon "The Mobilizing of Johanna," written by Rupert Hughes, one of the most celebrated of contemporary American authors. Mr. Hughes wrote "We Can't Have Everything," which was scenarioized for Artcraft and which scored an immense success all over the country. There is a fascination about Mr. Hughes' stories, and their beauties thus far have not been lost in their translation to the screen.

WILLIAM D. TAYLOR, DIRECTOR

WILLIAM D. TAYLOR is one of the best-known men in his field. He has produced numerous successful pictures for Paramount and Artcraft and his work is characterized by intelligence, discretion and fine taste. Mr. Taylor is thoroughly conversant with the technique of the stage, he having been an actor and director for many years. Mr. Taylor has joined the British army, so that "Johanna Enlists" is his last photo-play until the close of the war, at least.

FRANCES MARION, SCENARIST

FRANCES MARION, who adapted "Johanna Enlists" for the screen, is widely known as a scenarist of unusual ability and skill. She has written many picture successes, but in none has her cleverness been displayed to finer advantage than in her latest effort.

A SPLENDID STORY

JOHANNA RENSSALLER, uncouth and freckled, has been reared on a farm amid surroundings not conducive to the development of all the good that is in her. She has a romantic soul, but her parents treat her exuberance with coldness. She never has had a love affair except with a brakeman at a distance, so that when a regiment of soldiers camps near the Renssaller farm, accompanied by many handsome officers, Johanna's prayer for a "beau" seemingly has been answered. Everybody, from the commanding officer to the humblest trooper, falls in love with her. She decides upon a milk bath to enhance her beauty, and this results in startling developments. A private who loves her enters the bathroom and an officer, believing the soldier has some ulterior motive, follows him. The officer is insulted and the offending soldier tried by court-martial. Captain Van Renssaller, the Adjutant of the regiment, takes a hand in the trial and when Johanna tells her story, which absolves the soldier of guilt and effects his release, he falls in love with her. When the regiment gets orders to move, Johanna, after exchanging vows of love with her handsome Captain, rides away on a gun carriage to become his bride in the next town.

EXCELLENT SUPPORT

MISS PICKFORD is splendidly supported in this photo-play. Her leading man is Douglas MacLean, an actor of skill and pleasing personality, while Monte Blue makes a fascinating army officer. Others in the cast include Emory Johnson, Wallace Beery, Fred Huntley, Anne Schaefer, John Stepling and June and Jean Prentis.
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Who Desire
Original Story on “Johanna Enlists” or Mary Pickford

RUPERT HUGHEST AND FRANCES MARION DO EXCELLENT TEAM WORK ON “JOHANNA ENLISTS”
One as Author and Other as Scenarist Have Provided Mary Pickford with Most Delightful Characterization

RUPERT HUGHEST and Frances Marion—there’s a combination to be reckoned with. And Mary Pickford’s latest Artcraft picture, “Johanna Enlists,” which will be shown at the theatre next, was picturized by Frances Marion from Mr. Hughes’ story, “The Mobilizing of Johanna.” To tell of Mr. Hughes’ fictional activities would be to name a dozen of the most popular books of recent years. It may be remarked, incidentally, that he wrote “We Can’t Have Everything,” which Cecil B. DeMille recently produced for Artcraft. His short stories, novels and novelettes, which appear in the leading magazines and in book form, are read wherever English is spoken, and seem to contain the American characteristics in a startling degree.

Frances Marion has written many pictures for “America’s Sweetheart” and is known far and wide in film circles as one of the most cultured of photoplaywrights, with imagination and a peculiar ability to invest her screen stories with a whimsical charm that makes them ideally suited to the star. At the same time she is capable of entirely different pictures—such as “The City of Dim Faces,” which Paramount released, with Sessue Hayakawa in the star part. She has had much experience as a newspaper writer as well as in screen authorship and her varied activities in this direction have brought her into close contact with life in all its phases. Her sense of humor has been sharpened against the whetstone of life, and she feels what she writes.

So that those who see “Johanna Enlists” may be assured of a vehicle for their favorite little star that combines all the arts of literature, life, construction, force and humor, dramatically applied. Wm. D. Taylor directed “Johanna Enlists.” He also did “How Could You, Jean?” with Miss Pickford, and “Captain Kidd, Jr.” to be released in the near future with the same star. He was director of the Tom Sawyer stories, featuring Jack Pickford, which gained for him unalloyed praise.

The cast of “Johanna Enlists” is one of great excellence, with Douglas MacLean as leading man and including such well-known players as Monte Blue, Emory Johnson, Anne Schaefer, Fred Huntley, John Stepping, Wallace Beery, Wesley Barry and others.

The big feature of the picture is undoubtedly the appearance in the military scenes of Mary Pickford’s regiment, of which she is Godmother and Honorary Colonel—the 143rd Field Artillery, commanded by Col. R. J. Faneuf. The regiment “hiked,” or rather rode, to Los Angeles from Camp Kearny while Miss Pickford was making the picture and she “enlisted” her “boys” to appear in the big scenes. Therefore, they are decidedly realistic. This is not, however, a war picture. It deals with the experience of a body of troops while encamped at a farm en route to a cantonment.

The comedy is supreme and the theme is timely. Johanna is a character who will never be forgotten.
Cast and Story of "Johanna Enlists"
For Use of Exhibitors in Their House Organs or for General Publicity.
An Arctraft Picture.

MARY PICKFORD ROMANTIC
COUNTRY GIRL IN MILITARY
PICTURE "JOHANNA ENLISTS"

Home Is Based Upon Rupert Hughes' Absorbing Story and Affords "Our Mary" a Delightful Characterization

"JOHANNA ENLISTS"

THE CAST

Johanna Renssaller ..................... Mary Pickford
Major LeRoy ............................ LeRoy MacLean
Capt. Van Renssaller ................. Douglas MacLean
Major Wappington ..................... John Stepping
Colonel Fanner ........................ Wallace Beery
Johanna's Brother ..................... Wesley Barry
Twin Sisters ............................ June and Jean Prentis

THE STORY

The childhood of Johanna Renssaller had been hard, merciless grind—just work from morn till long after sunset, including the re of her young brother, twin sisters and the various animals which are found on a commonplace farm. Although descended from an old milly, her father does not believe in education id has never heard of romance. The mother is out the same, only more so. Johanna is uneth and freckled and her heart never has known it a single thrill, once, when she was in love ith a "beautiful" brakeman—at long distance.

Then one day comes the strange flair of bugles id the startled Johanna sees a column of soldiers approaching the road which passes by the Renssaller farm. Some are on horses and others riding on gun carriages, in ammunition carts id ambulances. Johanna's secret prayer for the ming of a "beau" has been answered with avengeance, for here are two thousand prospective ies.

Johanna, sitting on the fence, watches the oops approach and the colonel, riding up to her, asks the distance to Brocketts' Corners. Informed that it is some miles farther, the colonel decides to camp his regiment on the Renssaller rm. Lieutenant LeRoy, who has been suddenly tackled by illness, is taken to the farm house id Johanna gives up her room to the handsome young officer. The farm soon blooms into a military encampment and Johanna is doing a flourishing business with an impromptu canteen, dispensing home-made pies and other delicacies to the hungry troopers.

One of the chief admirers of Johanna is Private Vibbard, although in a short time the entire personnel of the regiment falls more or less in love with the daughter of the house. Spurred by the lavish admiration which is showered upon her, Johanna seeks to enhance her personal appearance by banishing the freckles, dressing her hair and paying more attention to her dress.

Meantime, Lieutenant LeRoy continues to improve and to fall more deeply in love with Johanna. Then, one night, Johanna determines to follow the counsel of a beauty book and take a milk bath. LeRoy, hearing her go downstairs, believes that she is going out to meet Vibbard. Following soon after, he surprises her in the midst of her lacteal bath. Her screams attract the attention of Private Vibbard, who is just being relieved from his post. Rushing into the barn, Vibbard discovers the two and determines to "rescue" Johanna from what he believes to be her imminent peril. In the argument with LeRoy the private calls him a "piece of cheese" and he is immediately placed under arrest.

Charges of insubordination having been preferred, Vibbard is tried by a special court headed by Major Wappington. The trial takes place in a tent with Adjutant Van Renssaller, the aristocrat of the regiment, prosecuting the private. Johanna has met the adjutant, but they have not become very friendly, Captain Van Renssaller being rather inclined to pride of birth.

Not much headway having been made in getting evidence, Johanna is called to give her version of the affair. Thereupon, LeRoy seeks to have the charges dropped and Vibbard declares himself willing to die for Johanna. It then becomes not a question of Vibbard's guilt, but whether the lieutenant or the private shall win Johanna.

Meanwhile, the aristocratic Van Renssaller, discovering that Johanna's family is a distant branch of his own, and moreover a family whose progenitors had come over from Holland some years previous to his own ancestors in the seventeenth century, sees Johanna in a new light. The court-martial finally frees Vibbard and Captain Van Renssaller has little difficulty in persuading Johanna that all of the old Dutch blue blood should be kept in the family. Just about this time the regiment receives orders to move and Johanna, determined not to be left behind, purloins the uniform of one of the troopers and rides away on the caisson of a field piece to marry the Captain in the next town.
PRESS REVIEW

To be Sent to the Newspapers Immediately After the First Display of
"Johanna Enlists,"
An Artcraft Picture.

MARY PICKFORD'S NEWEST
PICTURE "JOHANNA ENLISTS"
IS A DELECTABLE COMEDY

Timely Patriotic Photoplay, Abounding with
Humor, Proves Excellent Vehicle for
Charming Artcraft Star

A
ND now comes the ever dainty, delightful
and insouciant Mary Pickford, the nation's
beloved, in a timely patriotic photoplay, abound-
ing in the most delicious humor, unique in its
settings, character and quality—a veritable pro-
test against the old adage "there is nothing new
under the sun."

For, decidedly, this new Artcraft picture, "Jo-
ohana Enlists"—taken from the story by Rupert
Hughes, "The Mobilizing of Johanna," which re-
ceived its premier here at the . . . . . . . theatre
yesterday—is decidedly the richest, newest, most
delectable comedy dealing with modern days that
we have seen in a month of Sundays.

And as for "Our Mary" in the titular role—well,
one can go no further than to say she is per-
fection. One loves every freckle (false, of course)
upon her dainty nose, worships every grimace,
and becomes fairly maudlin when she assumes
her rightful beauty in the latter part of the story.

Frances Marion did the scenario, and as she has
done nothing that deserves criticism in the past,
it is hardly likely that the present story will prove
open to any carping consideration. Indeed, the
story is a perfect gem and this is, briefly, the
way it goes:

Johanna is a poor child on a poorer farm. She
is used but not reconciled to a monotonous grind
from morn till night. Then a part of the Army
comes marching by—or rather halts at the farm
—and as one of the officers, a Lieutenant, sud-
denly becomes ill, a camp is made. Johanna
nurses the patient; everybody, almost, falls in
love with her, and she is in her glory. For, at
last, she has not one, but hundreds of beaux.

A private is one of her chief admirers, but he
has little chance against the officer. Then one
night Johanna decides on a milk bath, having
already eradicated the freckles. The officer
hears her go down stairs and thinks she is planning
a clandestine meeting with the private. She is
cought in her hacte ablutions and the private
enters. The private insults the officer and is
arrested. A trial by court-martial follows an
the Captain—whose name is the same as Joh-
anna's—Van Renssaller—also falls in love with
the chief witness. And when the court-martial
frees the private both he and the Lieutenant fin
they have lost out and Johanna, clad as a troope
rides away on a gun carriage to wed the Captai
in the next town.

Miss Pickford is, of course, the ever delightful
Johanna and the Captain is enacted with unusu-
charmed charm by Douglas MacLean. Monte Blue is the
private and Emory Johnson is the Lieutenant.
Splendid cast supports these players. The 143d
Field Artillery, Mary's regiment, took part in the
ensemble military scenes. It is a wonderful lit-
story and a deliciously humorous picture—and
that's all. And it is enough. Incidentally, Wiliam D. Taylor directed—and it is his last pictu
for some time—as he has gone to England to be
come a soldier.

TRADE MARK

ARTCRAFT PICTURES
Buy Bonds of the 4th Liberty Loan

Now

Mary Pickford

"JOHANNA ENLISTS"

By RUPERT HUGHES

An ARTCRAFT Picture

Scenario by Frances Marion

Directed by William D. Taylor

MARY PICKFORD plays the part of a little girl on a lonely farm who is simply dying for a beau-the only fellow she ever saw that she liked was a "beautiful" brakeman who went by very fast.

Then a camp opens up near by, and the farm is literally swarming with beaux in no time. Mary thinks she is not pretty enough and takes a milk bath, and one of the officers happens to call at a very awkward moment—you know how it is on a farm—no proper arrangements and all that—still, see this great Artcraft picture for yourself.

ARTCRAFT THEATRE

Monument Sq. From 11 to 11

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
Mary Pickford

in

"JOHANNA ENLISTS"

An ARTCRAFT Picture

Scenario by Frances Marion  Directed by William D. Taylor

SHE lives on a lonely farm, does Mary Pickford in this picture, and then the soldiers came.

Never a beam before and now Lovers three! A hardy aristocratic Captain, a handsome Lieutenant, and a peppy private! Who gets her? Bet you can’t guess. The private knows he is heavily handicapped and calls the lieutenant “a piece of cheese” — which naturally gets him introduced to the Guard House, followed by a Court Martial. The Captain is the Prosecutor in the case, but Cupid adds the brains of everybody concerned ... and eventually Mary Pickford rides away on a gun carriage to be married.

"Foremost stars, superbly directed in clean motion pictures"

ARTCRAFT THEATRE

10c and 15c

Monument Square

Continuous 11 to 11

UP AND DOWN BROADWAY

In and Out of the Film Studio
MARY PICKFORD
HAS MILK BATH
IN NEW PICTURE

MARY PICKFORD'S
"JOHANNA ENLISTS"
IS MILITARY PLAY

MARY PICKFORD'S
NEW PICTURE IS
DELIGHTFUL ONE

This Leads Up to Dramatic Court-Martial in Photoplay "Johanna Enlists"

A MILK bath and its dire consequences are finely pictured in Mary Pickford's latest Artcraft photoplay, "Johanna Enlists," a picturization of Rupert Hughes' well-known story "The Mobilization of Johanna," which will be presented at the . . . theatre . . . .

The plot concerns the daughter of a poor farmer who has ever experienced the joy of having a beau. A regiment of soldiers on their way to a cantonment passes the farm and one of the officers falling suddenly ill, they camp there and Johanna nurses the stricken soldier.

She is delighted, for her dreams have been realized, the officers and men fall in love with the quaint girl, despite her freckles, which she proceeds to eradicate.

A certain private and officer are rivals in their attentions to her. One night Johanna decides to take a surreptitious milk bath for beauty's sake and the officer believes she is clandestinely meeting the private. The two men quarrel while Johanna is trying tohide in the tub.

The private calls the officer a piece of cheese and is court-martialed. Meantime the Captain, who boasts an aristocratic lineage, discovers that Johanna's last name is the same as his and when the private is exonerated by the court, asks the girl away with him to the next town to marry her, leaving the two disappointed lovers inconsolable.

This gives, it is said, little idea of the actual charm and whimsicality of the picture, which bounds in unique situations. The 143rd Field Artillery, enamped at Hollywood, supplied the military atmosphere.

Subject of Timely Interest and Provides Star with Many
Fine Opportunities

ALTHOUGH a military photoplay which deals only indirectly with the world struggle for democracy, Mary Pickford's new Artcraft picture, "Johanna Enlists," which will be presented at the . . . theatre next . . . . , is an offering of timely interest to the thousands of admirers of that dainty Artcraft star.

"Johanna Enlists" is a picturization by Frances Marion of Rupert Hughes' celebrated story, "The Mobilization of Johanna." It was directed by William D. Taylor and the military atmosphere was provided by "Our Mary's" own regiment of soldiers—the 143rd Field Artillery—of which her father is the honorary colonel.

There is a real military court-martial, filled with thrills and military impressiveness. The regulations are strictly adhered to and in this respect the picture is in the nature of an educational force for those whose knowledge of military matters in time of war is limited. It is said the picture abounds with novel and humorous situations and enables Miss Pickford to do some of the most delightful work of her career.

The timely character of the story, the charm of the picturization, the wonderful acting of "Our Mary" and her adequate support are all cited as reasons why the photoplay should be received with enthusiasm by the motion picture public. Many amusing incidents occurred during the filming of the picture and these have been incorporated in the mise-en-scene. The support provided for the famous star is in every way adequate.

"Johanna Enlists" Is Humorous
and Famous Star Has Splendid Role

FOR genuinely delicious humor and timely interest, announcement is made that Mary Pickford's newest photoplay, "Johanna Enlists," a screen adaptation of Rupert Hughes' successful story, "The Mobilization of Johanna," which will be shown at the . . . theatre next . . . . is perhaps the most pleasing offering of the season and in many respects one of the most novel and delightful vehicles ever provided for this famous cinema star.

One feature of unusual interest which makes this photoplay most notable is that the military scenes with which it abounds present the members of the 143rd Regiment, Field Artillery, of which Miss Pickford is the honorary colonel. The troops were encamped at Universal Ranch, in California, where the scenes were "shot," and they will, of course, be absolutely realistic, even to a court-martial which is carried out with every attention to detail.

Miss Pickford has a charming role in this picture. It is said to be quite different from any she has essayed heretofore. She is a freckled country girl with a highly romantic turn of mind, and when she decides to take a milk bath to improve her beauty, interesting developments occur. A jealous soldier and his rival, an officer, provide the situation which ends in an insult, a court-martial, and the appearance of the hero on the scene. Of course, the finale is happy for all concerned. Miss Pickford is splendidly supported by a cast of picked players, her leading man being Douglas MacLean.
MARY PICKFORD LOSES DIRECTOR

W. D. Taylor Completes His Last Arctcraft Photoplay

AFTER Mary Pickford had completed “Johanna Enlists,” her next Arctcraft offering, William D. Taylor, her director, went to England to enter an officers’ training camp. This picture is military in character and has to do with certain incidents while a body of United States troopers is on its way to a cantonment. It is asserted that “Our Mary” has a role which for delightful character is unexampled in any of her former productions.

The scenario of “Johanna Enlists” was written by Francis Marion and is an adaptation of Rupert Hughes’ novel, “The Mobilization of Johanna.” In it Mary makes a decided transformation—from a gawky, freckle-faced, awkward country girl to a dainty young person minus the freckles and all the other marks of her uncouth “bringin’ up.” Douglas MacLean is leading man and there is a fine supporting cast. “Johanna Enlists” will be shown at the . . . . . . . theatre on . . . . . . . next.

Delightful Photoplay

MARY PICKFORD’S latest Arctcraft photoplay, “Johanna Enlists,” which is the attraction at the . . . . . . . theatre this week, is in every respect a delightful photoplay. It has a military atmosphere and abounds with humorous situations. The picture was excellently produced and the supporting players are of a high order of merit.

MARY PICKFORD HAS THREE LEADING MEN

Famous Star Finely Supported in “Johanna Enlists”

MARY PICKFORD has three leading men in her support in her newest Arctcraft picture, “Johanna Enlists,” which will be presented at the . . . . . . . theatre next . . . . . . . At least there are three important male roles, but as Douglas MacLean wins Mary in the closing scenes, he is officially designated as the lead. The other roles are taken by Emory Johnson and Monte Blue, two well-known juveniles. It is the third Pickford-Arctcraft film directed by William D. Taylor and “Mary’s Lambs,” officially known as the 143rd Regiment, United States Field Artillery, figure prominently in the filmplay.

During the filming of the picture Miss Pickford was awarded the honor of leading the grand march at the biggest dance ever given in the West—a Red Cross open-air ball given by the Los Angeles Produce Exchange. The ball occurred at the Los Angeles Wholesale Terminal, the largest place of its kind in the world, the dancers occupying the center of the tremendous court where the truck gardeners come to sell their produce to the commission men. There were fifteen thousand in attendance, with 2,500 couples in the grand march, which was headed by Miss Pickford and Dustin Farnum.

A Pathetic Incident

PATHETIC incident occurred during the filming of “Johanna Enlists” when the mother of the twin babies used in the story learned that her husband had been killed in action in France. The Prentis children are two of the prettiest juveniles that have appeared in screen productions. “Johanna Enlists,” starring Mary Pickford, will be shown at the . . . . . . . theatre on . . . . . . .

MARY PICKFORD IN MILITARY PICTURE

Star Has Delightful Vehicle in “Johanna Enlists”

MARY PICKFORD has come into her own. She has done a military picture—“Johanna Enlists”—for Arctcraft, an used in it her own beloved boys c the 143rd Field Artillery, of which she is godmother. Could anything be finer? And Mary, you know is Colonel of the 143rd—Honorable Colonel Mary Pickford!

The picture comes to the . . . . . . . . and if you miss it, we are told, you will miss a veritable treat. There is humor pathos and the daintiest of love stories in the film, which William D. Taylor directed and Charlie Kosher photographed.

Good Leading Man

DOUGLAS MACLEAN, Jr., supports Mary Pickford “Johanna Enlists,” her newest Arctcraft picture, directed by William D. Taylor, which will be seen at the . . . . . . . theatre . . . . . . . , is one of the most pleasing types of leading men, with not only good looks, youth a personality, but with talent well. His part in “Johanna Enlists” is that of a young and aristocratic Captain of an American company of troops, but he “falls for Johanna when he learns t her last name is like his—Van Renssaller. Douglas MacLean has done much stage and screen work and in both departments the drama has achieved a repu tation for conscientious and capable acting.
Dear Madam:—

We are pleased to inform you that Mary Pickford will be seen in her latest Artcraft photoplay, "Johanna Enlists," at this theatre next............

The popularity of Miss Pickford, aside from her genius, will make this presentation at our theatre an epochal event. Coupled with these qualifications, "Johanna Enlists" is a military photoplay of exceptional human interest, in which "Our Mary" has a role which will both delight her admirers and add new laurels to her wreath of fame as a screen player of the highest attainments.

The photoplay is filled with many thrilling situations, while the theme is one of the deepest heart appeal. We believe the subject will interest you, and we respectfully invite you to be present at the premier showing in our playhouse.

Yours sincerely,

Manager.

Letter will not serve, use one of the Post Cards on opposite page
## MAIL CAMPAIGN

*Post Cards Suggested for the Exploitation of “Johanna Enlists”*

### ADVANCE POST CARD NO. 1
**TO BE SENT 9 DAYS BEFORE SHOWING**

<table>
<thead>
<tr>
<th>DATE ______</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DEAR MADAM:</strong></td>
</tr>
<tr>
<td>It affords us pleasure to announce that sweet Mary Pickford will be seen in her latest photoplay, &quot;Johanna Enlist,&quot; at this theatre next..................</td>
</tr>
<tr>
<td>This is an exceptionally fine photoplay which will be a source of delight to Miss Pickford's countless admirers.</td>
</tr>
<tr>
<td>Yours sincerely,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

### ADVANCE POST CARD NO. 2
**TO BE SENT 6 DAYS BEFORE SHOWING**

<table>
<thead>
<tr>
<th>DATE ______</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DEAR MADAM:</strong></td>
</tr>
<tr>
<td>The announcement of the forthcoming presentation at this theatre of Mary Pickford's newest Artcraft photoplay, &quot;Johanna Enlists,&quot; has caused a sensation among our clientele. It is perhaps unnecessary for us to warn you that you must come early if you desire good seats.</td>
</tr>
<tr>
<td>Yours sincerely,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

### ADVANCE POST CARD NO. 3
**TO BE SENT TO ARRIVE ON DATE OF SHOWING**

<table>
<thead>
<tr>
<th>DATE ______</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DEAR MADAM:</strong></td>
</tr>
<tr>
<td>We beg to remind you that Mary Pickford's photoplay, &quot;Johanna Enlists,&quot; at this theatre latest Artcraft photoplay, &quot;Johanna Enlists,&quot; will be presented at this theatre today. This is an ideal picture for Miss Pickford and it will prove a delight to all admirers of that popular screen star.</td>
</tr>
<tr>
<td>Yours sincerely,</td>
</tr>
<tr>
<td>Manager__________</td>
</tr>
</tbody>
</table>

Exhibitors will be wise to mail at least one of these Postals to their patron...
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"JOHANNA ENLISTS"
An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 Sheet
24 Sheet Stand

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS AND SLIDE FOR
MARY PICKFORD in "JOHANNA ENLISTS"
Always obtainable at your Exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

<table>
<thead>
<tr>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>5—CHARLES RAY</td>
<td>A NINE O'CLOCK TOWN</td>
</tr>
<tr>
<td></td>
<td>5—DOUGLAS FAIRBANKS</td>
<td>BOUND IN MOROCCO</td>
</tr>
<tr>
<td></td>
<td>12—GRIFFITH'S</td>
<td>THE GREAT LOVE</td>
</tr>
<tr>
<td></td>
<td>12—PAULINE FREDERICK</td>
<td>FEDORA</td>
</tr>
<tr>
<td></td>
<td>19—WILLIAM S. HART</td>
<td>RIDDLE GAWNE</td>
</tr>
<tr>
<td></td>
<td>19—BILLIE BURKE</td>
<td>IN PURSUIT OF POLLY</td>
</tr>
<tr>
<td></td>
<td>26—DOROTHY DALTON</td>
<td>GREEN EYES</td>
</tr>
<tr>
<td></td>
<td>26—DE MILLE'S</td>
<td>TILL I COME BACK TO YOU</td>
</tr>
<tr>
<td></td>
<td>26—ENID BENNETT</td>
<td>THE MARRIAGE RING</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RELEASE DATE</th>
<th>STAR</th>
<th>SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept.</td>
<td>1—J. BARRYMORE</td>
<td>ON THE QUIET</td>
</tr>
<tr>
<td></td>
<td>1—E. FERGUSON</td>
<td>HEART OF THE WILDS</td>
</tr>
<tr>
<td></td>
<td>1—WALLACE REID</td>
<td>THE SOURCE</td>
</tr>
<tr>
<td></td>
<td>8—E. CLAYTON</td>
<td>THE GIRL WHO CAME BACK</td>
</tr>
<tr>
<td></td>
<td>8—SPECIAL</td>
<td>THE HUN WITHIN</td>
</tr>
<tr>
<td></td>
<td>8—LILA LEE</td>
<td>THE CRUISE OF THE MAKE-BELIEVES</td>
</tr>
<tr>
<td></td>
<td>15—D. FAIRBANKS</td>
<td>HE COMES UP SMILING</td>
</tr>
<tr>
<td></td>
<td>15—M. CLARK</td>
<td>OUT OF A CLEAR SKY</td>
</tr>
<tr>
<td></td>
<td>15—D. DALTON</td>
<td>VIVE LA FRANCE</td>
</tr>
<tr>
<td></td>
<td>22—FRED STONE</td>
<td>THE GOAT</td>
</tr>
<tr>
<td></td>
<td>22—SHIRLEY MASON</td>
<td>COME ON IN</td>
</tr>
<tr>
<td></td>
<td>22—VIVIAN MARTIN</td>
<td>HER COUNTRY FIRST</td>
</tr>
<tr>
<td></td>
<td>29—M. PICKFORD</td>
<td>JOHANNA ENLISTS</td>
</tr>
<tr>
<td></td>
<td>29—CHARLES RAY</td>
<td>THE LAW OF THE NORTH</td>
</tr>
<tr>
<td></td>
<td>29—ENID BENNETT</td>
<td>COALS OF FIRE</td>
</tr>
</tbody>
</table>

Success Series (Re-Issues) for September

| Sept. | 1—M. PICKFORD            | THE EAGLE'S MATE                             |
|       | 8—M. CLARK               | WILDFLOWER                                   |
|       | 15—SPECIAL               | THE GIRL OF THE GOLDEN WEST                  |
|       | 22—P. FREDERICK          | ZAZA                                         |
|       | 29—G. FARRAR             | CARMEN                                       |
How To Advertise
MARY PICKFORD
in
"Captain Kidd, Jr."
An ARTCRAFT Picture
STOCK PRODUCTION CUTS AND MATS

Mary Pickford in “Captain Kidd, Jr.”

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above  Always Obtainable at Your Exchange
Chat With Exhibitors on Mary Pickford’s New Picture
“Captain Kidd, Jr.”

MARY PICKFORD, PEERLESS STAR.

Undeniably the foremost motion picture star in the affection of the American public, if not the world, Mary Pickford’s talents and charm are universally recognized. The announcement by any exhibitor that a new Mary Pickford picture is to be produced at his playhouse means that the “S. R. O.” sign will be in evidence throughout the period of presentation of that photoplay. There are no limitations to the exquisite artistry of Mary Pickford, which unfolds like budding rose leaves in some new and more exquisite form with each successive character she portrays. To enumerate the picture subjects in which she has been seen since she entered the field of the silent drama, would be tantamount to writing a history of the great feature picture successes of the last four years. It is sufficient to say that in her newest Artcraft picture, “Captain Kidd, Jr.” she has a role in which she displays her genius and charming personality more captivatingly than ever and that her vast army of admirers will be unanimous in their verdict that it will rank second to none in her gallery of famous screen portraits.

THE AUTHOR.

The author of “Captain Kidd, Jr.” is Rida Johnson Young, one of the leading playwrights of the country. Mrs. Young’s play was produced with enormous success at Cohen & Harris’ Theatre, New York City, on November 13, 1916, with Edith Taliafero in the stellar role. Mrs. Young is the author of numerous plays, some of which have been adapted for the screen, but few of them exceed in beauty of conception and skill of treatment, this splendid production.

THE SCENARIST.

Frances Marion, who picturized “Captain Kidd, Jr.” is one of the best known scenarists identified with motion pictures. She wrote many of Mary Pickford’s famous successes, two of which, “M’liss” and “How Could You, Jean?”, are worthy of special mention. Miss Marion’s genius has found splendid expression in her latest picturization for “Our Mary.”

THE DIRECTOR.

William D. Taylor, who directed Mary Pickford in “Captain Kidd, Jr.” is a thorough artist in his field. His first Mary Pickford picture was “How Could You, Jean?”, and the success of that photoplay amply evidenced his superior ability as director. In his latest production, his skill is amply and entertainingly evidenced.

THE SUPPORT.

A notable cast of screen players surrounds Miss Pickford in “Captain Kidd, Jr.” Her leading man is Douglas MacLean, a popular young juvenile. Spottiswoode Aitken, who played with Mary Pickford in “How Could You, Jean?” appears as a curious and book dealer in “Captain Kidd, Jr.” The chief comedy role is portrayed by Victor Potel, and Robert Gordon, of “Huckleberry Finn” fame, also has an excellent part. Other notable players are Winter Hall, Marcia Manon, Mrs. Moore and Clarence Geldart.

THE STORY.

Mary MacTavish and her grandfather, Angus MacTavish, are canny Scots who conduct a book and curio shop. Jim Gleason, a struggling author who hopes to write the great American novel, lives with them, and incidentally, Jim loves Mary. Through an error in the delivery of a lot of books which Jim has purchased, the wrong consignment is delivered to the MacTavishes. Among these Jim finds a copy of “The Pirate’s Revenge” and this is unintentionally retained after John Brent, a lawyer, explains that a mistake had been made in selling some of the effects of the late Henry Carleton, to whose millions Willie Carleton is sole heir. Brent repurchases the books and it later develops that “The Pirate’s Revenge” contains instructions which will lead the possessor to a hidden treasure. Mary, Jim and Willie go in search of the treasure at Cabbage Center where they are mistaken for burglars. After considerable trouble the “treasure” is located, but this turns out to be a statement inclosed in a rust-eaten box announcing that “the richest treasure in the world is health and honest toil.” Mary buys Butterfield Farm, where the “treasure” was located, for $2,000 and subsequently sells it to Willie for $20,000 for railroad purposes, and she finally finds happiness in the ardent love of Jim.
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or for General Publicity
An Artcraft Picture

PRESIDENT POINCARE, OF FRANCE, IS A PICTURE FAN;
ADMires MARY PICKFORD

French Executive Requests Autographed Photograph of Famous Arctcraft Star, Through Head of French Commission.

FANCY President Raymond Poincare of the French Republic being a film fan! Do you know that this famous executive of war-torn France not only is a motion picture enthusiast, but that his favorite film star in Mary Pickford? It is a fact, nevertheless, and Miss Pickford herself will vouch for the statement and prove it by documentary evidence.

Several weeks ago a request was made for an autographed photograph of Miss Pickford in behalf of President Poincare, by M. William Sandoz, head of the Sandox Commission to the United States for the “Reformes Numero 2”, the vast army of French soldiers who have been incapacitated for service by illness contracted in the trenches, the “heroes without a halo,” as they have been termed.

When M. Sandoz visited Miss Pickford at the Hollywood, Calif., studios recently, in company of Emil Kehrlein, owner of the Kinema Theatre, Los Angeles, M. Sandoz was introduced to the famous Arctcraft star. The Frenchman made his request for an autographed photograph in behalf of President Poincare.

“It is well known that President Poincare is a motion picture enthusiast,” said he. “It is also well known that the American picture star whom he admires most is Mary Pickford. In his name, therefore, I beg your photograph with any inscription you may choose to write thereon.”

And thus it came about that “America’s Sweetheart,” selected the best available photograph of herself and wrote thereon this inscription:

“To Mr. Raymond Poincare, the noble leader of our brave ally, with the sincere belief of our ultimate victory. MARY PICKFORD”

All this explains why the name of France’s most distinguished statesman is inscribed at the top of the list of celebrities who have asked for and received autographed photographs of the screen’s premier player.

Miss Pickford’s newest Arctcraft photoplay, “Captain Kidd, Jr.,” which will be displayed at the ——— theatre next ———, is based upon the famous play of the same name written by Rida Johnson Young and produced with immense success at Cohan & Harris’ Theatre, New York City, November 13, 1916. The story deals with the adventures of Mary MacTavish, the daughter of a canny Scotch curio and book dealer who obtained possession of a book which contains instruction for locating a secretly buried treasure. With certain friends they seek the “treasure,” and after many adventures they find it only to discover that it is a hoax. But to make up for the cruel disappointment, there is a legacy which brings everything to a happy conclusion, and Mary finds happiness in the love of Jim Gleason, a struggling young author.

A notable cast surrounds Mary Pickford in “Captain Kidd, Jr.” Opposite her in the leading male role is Douglas MacLean, one of the most popular and screenable of young stage juveniles, who has the part of Jim Gleason, the struggling young author and book shop assistant. Spottiswoode Aitken who played with Miss Pickford in “How Could You, Jean?” and well known as “Dr. Cameron” in “The Birth of a Nation,” has the role of Angus MacTavish, the old Scot who conducts the bookshop. The chief comedy role that of a village “constabule” is enacted by Victor Potel, the “Slippery Slim” of an earlier movie era. Robert Gordon, the “Huckleberry Finn” of the Jack Pickford stories, also has an excellent part. Then, of course, there is the kid and the parrot with their vivid vocabulary, and other interesting performers.
"CAPTAIN KIDD, JR.,” NEW MARY PICKFORD FILM A COMEDY OF ADVENTURE

Unique Search for Treasure, Love and Optimism Keynote of Splendid New Arcraft Photoplay.

"CAPTAIN KIDD, JR."

The Cast.
Mary MacTavish .......... Mary Pickford
Jim Gleason, an Author .... Douglas MacLean
Willie Carleton, a Curio Dealer Spottiswoode Aitken
Willie Carleton, an Heir to Millions Robert Gordon
John Brent, a Lawyer .... Winter Hall
Marion Fisher, a Secretary ... Marcia Manon
Sam, a Constable ............ Victor Potel
Luella Butterfield ........... Mrs. Moore
Lem Butterfield .......... William Hutcheson
David Grayson, a Canner ... Clarence Geldart

THE STORY.

MARY MacTAVISH and her grandfather, Angus, both canny Scots, conduct an old book and curio store, known as MacTavish & Company, assisted by Jim Gleason, a young author, who is busily engaged in writing the great American novel. Other members of the MacTavish household are a parrot and a kid, and their home life is peaceful and uneventful, until the day Jim buys a set of books at an auction, these being part of the effects left by the late Henry Carleton, a capitalist.

By the error of an express driver, who had been employed to deliver the books at the MacTavish store, the wrong box is left and the only book of interest contained therein is one entitled, "The Pirate’s Revenge," which immediately attracts the attention of Jim, who becomes engrossed in its contents.

A few minutes after the delivery of the box, John Brent, a lawyer, appears at the store and offers to buy back the books. The canny Mary demands $75 for the books, which had cost Jim $4.50. He readily pays the money, takes away the books and leaves behind the book of adventure, which Jim is devouring in the living room behind the store. A few minutes after Brent leaves, Marion Fisher, formerly secretary to the late Mr. Carleton, comes to the store on a similar mission and when she learns that Brent has purchased the books, she leaves with a deeply mysterious air.

When Willie Carleton, grandson and heir of the late millionaire, arrives at the store in search of the missing book of adventures, he confines to Mary that it contains the instructions which will lead to the discovery of a treasure, his sole legacy from the eccentric millionaire. Mary and Jim have already discovered the secret of the book and they agree to help Willie. On the same day Mary, her grandfather, Jim and Willie leave for Butterfield farm, at Cabbage Center, to search for the treasure.

The appearance of this quartet at Cabbage Center, each claiming to be a geologist, rouses the suspicion of Sam, the constable, who sizes them up as dangerous criminals and as the Cabbage Center bank is robbed just at this time, he is firmly convinced that the treasure-seekers have perpetrated the crime. With the aid of Brent, who reaches Cabbage Center at this juncture, and whom Sam believes to be a famous detective, Sam arrests the treasure-seekers, whereupon they reveal the purpose of their trip to Cabbage Center.

They all get together and, believing that there will be treasure enough for all they agree to divide it. Complications are threatened, but the appearance of David Grayson, owner of a nearby cannery, with a force of surveyors, forces Mary, who has inherited $2,000 from her mother, to buy the Butterfield farm. When the farm has been dug over from end to end, the treasure box is discovered, but it contains only a letter written by Mr. Carleton to his nephew. It states that he has found the only treasure on the farm—"health and honest toil."

Much chagrined at this unexpected outcome of their treasure hunt, the MacTavish's and Jim return to the city only to find an eviction notice posted on the door of the store. Grayson now enters and offers Mary $3,000 for the farm, saying that he needs it for a railroad. Brent informs Mary that Willie is really the heir to the Carleton millions and when Willie learns of this, he bids against Grayson for the farm, which is finally knocked down to him for $20,000, and which sum is paid to Mary. Brent and Marion declare that they were in on the whole scheme from its inception by the millionaire, Carleton, and Mary decides to capitulate to the ardent wooing of the more ardent Jim.
PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of
“Captain Kidd, Jr.,”
An Artcraft Picture

MARY PICKFORD SCORES
TRIUMPH IN SUPERB NEW
FILM, “CAPTAIN KIDD, JR.”

Photoplay Based Upon Famous Stage Success
Proves Delightful to Vast Audience
at Artcraft Theatre.

The charm and personality of Mary Pickford
never were more delightfully in evidence in
any of her previous screen portrayals than were
manifested by her in her quaint Artcraft picture,
“Captain Kidd, Jr.,” which was presented with
unusual success at the ............. theatre yester-
day. The photoplay, which is based upon
Rida Johnson Young’s famous stage success of
the same name, proved itself a charming vehicle
for the popular star, and its reception by the big
audience at Manager .............’s playhouse
was in the nature of a triumph.

As a nearly-grown-up Scottish lassie, Mary
MacTavish, who runs a curio and book store with
her grandfather, Angus MacTavish, Miss Pick-
ford presented a deliciously refreshing portrayal
—one wholly distinct from the famous characteri-
izations with which her name has been associated
for years past. When she drives a hard bargain
in the sale for $75 for a set of books which had
cost her only $4.50, and which, by the way, had
been brought to her shop by mistake, she supplies
some highly entertaining moments for her admir-
ers. When this transaction later involves the girl
and some of her friends in a treasure hunt with all
the difficulties such a task presents, Mary Mac-
Tavish proves herself fully competent to take care
of herself and her interests.

To tell the story of “Captain Kidd, Jr.,” would
be eminently unfair to the admirers of Mary
Pickford in that it might detract from their in-
terest in the picture. It is perhaps sufficient to
say that when Mary and her friends go to But-
terfield Farm in search of a buried treasure, the
secret of which has been disclosed in one of the
books purchased by the firm of which she is a
member, there are many interesting develop-
ments, not the least of which is the arrest of
Mary and her fellow treasure-seekers by an offi-
cious Constable who believes them to be burglars
instead of geologists who are seeking paleon-
tological specimens on the farm, instead of treasure.

They find the alleged treasure, which turns out
to be no treasure in a financial sense, but which
ultimately proves to be of real value to the seek-
ers, for two of them find love and consequent
happiness, while the others are duly recompensed.
The story is a delightful one and with its visual-
ization by Miss Pickford and her staff of unusually
competent players, it is highly diverting.

Douglas MacLean, who plays opposite to Miss
Pickford in this production gave an artistic
portrayal of the role of Jim Gleason, a strug-
gling author, while Spottiswoode Aitken, a
well known figure in Mary Pickford’s pictures,
was excellent as the canny Scotch book dealer.
Victor Potel, as the officious Constable, was quite
humorous, and Robert Gordon, who became fa-
mous by his portrayal of Huckleberry Finn in
Jack Pickford’s pictures, appeared to fine advan-
tage in his role. Others who rendered capable
support were Winter Hall, Marcia Manon, Mrs.
Moore, William Hutcheson and Clarence Geldart.
In reply to a question by Senator North, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The child was placed in care of Mrs. Marker. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann.

The letter and notified Mrs. Malwin. The police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

In reply to a question by Senator North, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

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A Treasure Looking For Treasure!

You wouldn't think Mary Pickford could carry a case of blast-it-up that size. Neither did her grandfather, Angus MacTavish, but you see she is playing the role of a Scotch lassie in this picture, and you can't beat the Scotch when it comes to treasure-hunting!

Mary Pickford

"Captain Kidd, Jr"

An ARTCRAFT Picture

By Rida Johnson Young
Scenario by Frances Marion
Directed by W. D. Taylor

RIVOLI
Monument Square

Also

BURTON HOLMES TRAVELOGUE, "METHODIZED CANNIBALS"
PARAMOUNT-MACK Sennett Comedy, "BEWARE OF BOARDERS"

LATEST NEWS WEEKLYS

UP AND DOWN
BROADWAY

In and Out of the Film Studios
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Prior to and During the Display of
"Captain Kidd, Jr."
An Arctraft Picture

MARY PICKFORD'S
NEWEST PICTURE

Mary Pickford Has Fine Role
in Picturization of Famous
Stage Success.

Once before has Mary
Pickford played a Scotch role—in
"The Pride of the Clan," one of her
most popular Arctraft pictures. In
"Captain Kidd, Jr.," her new photoplay which will be shown at the
...... theatre next ......, she is
again Scotch, but transplanted from
the heather to somewhere in Am-
erica, as the granddaughter of August
MacTavish, keeper of a curio and
bookshop where the buried treasure,
which is the basic idea of the story,
is first noticed.

And Mary is said to be the most
winsome, close-fisted, lovable and
at the same time, irritating little
person you would find from one
cost to the other. She keeps Jim
Gleason, engaged in writing a novel,
dangling till the very end. And she
is a demon at a trade—so that when
the book with the secret plan of
the buried treasure appears, she is one
of the foremost in arranging for the
search which takes them to Cabbage
Center—and thereafter the tale is
one of the most engrossing, amusing
and whimsical character.

On the stage, this play by Rida
Johnson Young was a great success.
In the films with Mary Pickford in
the lead it seems destined to create
an even greater fortune, to judge by
the reports emanating from the
studio where it was recently com-
pleted by William D. Taylor. Fran-
ces Marion adapted the comedy to
the screen.

A wonderful cast supports "Our
Mary." Douglas MacLean is the
leading man. "Captain Kidd, Jr."
, is a complete departure from the
previous Arctraft offerings starring
America's Sweetheart and it should
prove a welcome attraction for
every kind of audience.

CAPTAIN KIDD, JR.
MADE BIG HIT ON
NEW YORK STAGE

Famous Arctraft Star Seen as
Canny Scot in Most
Charming Story.

As a stage play "Captain Kidd,
Jr." was a genuine success, a
whimsically delightful offering with
the merit of great originality and
the charm of freshness and quaint
character delineation. As a screen
vehicle for the talents of Mary Pick-
ford there is every indication that
it will be numbered among her most
successful offerings. Rida John-
son Young wrote the play from
which Frances Marion constructed
a photoplay that, from all accounts,
retains not only the charm of the
original but possesses independent
quality, the result of Miss Marion's
undoubted gift of scenariozation
and her thorough knowledge of the
star's characteristic qualities.

As a production of the legitimate
stage, "Captain Kidd, Jr." elicited
the most favorable comment from
the foremost dramatic critics
throughout the country and the best
evidence of its quality was the fact
that it was popular from the start—
one of the most popular of Miss
Young's numerous stage successes.
In the role of Mary MacTavish,
Miss Pickford is said to have de-
veloped new heights of histrionic
perfection. She is lovable, delight-
ful and tremendously effective in
the character, it is said. The
photoplay will be shown at the
...... theatre next ......

William D. Taylor has, accord-
ing to report, given one of his
best productions and the many
quaint touches that have been se-
cured are said to enhance the pic-
ture immensely. Charles Rosher
as cameraman has succeeded in ob-
taining some exquisite scenic ef-
effects, and throughout, the pro-
duction is declared to be even better
than the previous offerings starring
"Our Mary." F. A. Richardson
was assistant to Mr. Taylor and no ef-
fort was spared to make the play as
thringly enjoyable as the stage
version.

PUBLIC DISPLAYS
GREAT INTEREST IN
"CAPTAIN KIDD, JR."

Mary Pickford's New Picture is
Based on Rida Johnson
Young's Play.

There has been no little in-
terest aroused by the announce-
ment that Mary Pickford was to
appear as Mary MacTavish in the
screen version of "Captain Kidd,
Jr.", Rida Johnson Young's exquis-
ite little play which met with such
pronounced success on the legiti-
mate stage in New York two years
ago. Frances Marion wrote the
photoplay and Wm. D. Taylor di-
rected Miss Pickford in what is
claimed to be the most effective
Arctraft vehicle.

In choosing the cast, much care
was taken to select types who would
fittingly portray the characters
made familiar by the stage produc-
tion. Mary Pickford was ideal as
Mary MacTavish, but it was not so
easy to surround her with just the
needed types. However, after much
search these were found and the
choice in each individual case has
been admirable. "Captain Kidd,
Jr." will be displayed at the ......
theatre on ...... next.

Douglas MacLean, one of the
most pleasing of juvenile leading
men, portrays Jim Gleason. That
sterling character actor, Spotts-
woode Aitken, is a wonderful Mac-
tavish, it is said, while Robert Gor-
don, the Huck Finn, of the Tom
Sawyer pictures, is well cast as Wil-
lie Carleton. Winter Hall plays
John Brent and Marcia Manon,
who played the role of the unpleas-
ant wife in "Stella Maris," inter-
prets the part of Marion Fisher.
Victor Potel, tall and thin, is
screamingly funny, it is said, as
Sam, the constable, while Mrs.
Moore gives a good performance as
Luella Butterfield.

With such a cast and a play with
so much merit, the production of
"Captain Kidd, Jr." should prove
even more pleasing than the stage
play which won praise from critics
and the public far and near.
MARY PICKFORD IS
ACTIVE NOWADAYS
Sells Liberty Bonds Then Works
on “Captain Kidd, Jr.”

MARY PICKFORD recently
celebrated her return to Cali-
ifornia from her now famous Lib-
erty Loan tour by beginning work
immediately on “Captain Kidd,
Jr.”, her new Artcraft photoplay
which will be shown at the . . . .
theatre next . . . . . It was consid-
ered appropriate by the little
star that after having raised mil-
lions for Uncle Sam’s war chest she
should participate in a photoplay
having to do with buried treasure
and all the mystery which usually
surrounds the same.

However, selling Liberty bonds
was far more serious business than
the search for the mythical hidden
millions on the Butterfield farm,
which is an interesting feature of
the story of “Captain Kidd, Jr.”,
so that “Our Mary” entered upon
her suspended film activities much
as one would begin a vacation. Con-
trary to published statements Mary
returned from her arduous Eastern
tour in better physical condition
than was hers at the beginning of
the long trip. She actually gained
five pounds while hopscotching over
the continent, doing one night
stands for Uncle Sam and the Alli-
ries.

Looking for Treasure

THERE is nothing quite so
fascinating as a search for bur-
ded treasure, whether in a story
book, on the screen or in real life
and “Captain Kidd, Jr.”. Mary
Pickford’s newest screen vehicle
which is being shown at the . . . .
theatre this week is built around
a buried treasure. But it really
isn’t the kind of treasure one would
expect to find after digging for
days. Yet it is treasure in its way
and the great army of Pickford en-
thusiasts will extract a great deal
of joy out of this charming photoplay
in which Miss Pickford is sup-
ported by excellent players.

“CAPTAIN KIDD, JR.,”
SPLENDID STORY
Mary Pickford’s New Picture
One of The Best of Her Career

MARY PICKFORD, it is safe
to say, has never in the whole
course of her film career, had a
more charming story as a vehicle
than her latest Artcraft offering,”
“Captain Kidd, Jr.”, from the stage
play by Rida Johnson Young, which
will be the attraction at the . . . .
theatre next . . . . .

In this picture, directed by Wil-
liam D. Taylor, a story of hidden
treasure forms the nucleus for a
plot as whimsically pleasing as Bar-
rie and as full of genuine humor as
one of the old time Hoyt comedies.

It tells of the adventures that be-
fell the MacTavishes—grandfather
and granddaughter (the latter role
being played by Miss Pickford)
when they get hold of a book, in
the course of their dealings in their
book and curio shop, which contains
the plan of a secretly buried trea-
ure. They seek the treasure and
are involved in many strange ex-
periences before they find that it is
after all only a hoax. But to make
up for the cruel disappointment
there is a legacy which brings every-
thing to a happy conclusion and
Mary finds happiness in her love
for Jim Gleason, a struggling young
author. Douglas MacLean sup-
ports her in the role of Jim and
there is a splendid cast throughout.

“OUR MARY” WORKS HARD

FOR the first time in her
motion picture career, Mary Pick-
ford worked all night in “Captain
Kidd, Jr.”, after having put in a
full day of eight union hours—dur-
ing the filming of the scenes show-
ing the digging for the supposed
buried treasure on the Butterfield
farm. A portable electric light gen-
erator was transported to the farm
and scenes which were expected to
take only a few hours occupied the
company for the entire night. But
the little star was at the studio
ready for more work, a few hours
later. The picture is on view at the
. . . . . theatre this week.

CAN YOU READ
PARROT TALK?
You Have the Opportunity in
“Captain Kidd, Jr.”

CAN the increasing army of lip-
readers tell what a parrot is
talking about? This is a problem
which gave considerable worry to
Mary Pickford and her company
during the filming of “Captain
Kidd, Jr.” which will be shown at
the . . . . . theatre next . . . .

Of course, every story which
suggests pirates and buried treas-
ure must have a parrot and this
was no exception, but in casting
about for a bird gifted with speech,
it was found impossible to obtain
one which could be taught the nec-
sary speeches, except a Panamanian
parrot, which was rather too well
gifted colloquially.

That is, when he was asked to
say “Pretty Polly,” he was more
likely to let go a string of profanity
that would shock an army mule
skinner. By the time the picture
was completed Miss Pickford and
her corps of fellow-workers had
been unable to get an answer to
their query, so that the showing of
the film play must determine the
question.

A Captivating Role

IN “Captain Kidd, Jr.”, Mary
Pickford plays another almost-
grown-up-young-lady role and the
well known stage comedy provides
her with one of the most delightful
characterizations she has ever chos-
en for presentation on the screen.
The screen version of Rida John-
son Young’s play was made by
Frances Marion, a clever scenarist
who has written the scenarios for
all of Miss Pickford’s recent suc-
cesses. The direction was by Wil-
liam D. Taylor and it was his sec-
ond photoplay with Miss Pickford
as star. “Captain Kidd, Jr.” will
be shown at the . . . . . theatre next . . . .

and record-breaking busi-
ness is assured.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"CAPTAIN KIDD, JR."
An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

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<thead>
<tr>
<th>Paper</th>
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<tbody>
<tr>
<td>Two one-sheets</td>
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<tr>
<td>Two Three-Sheets</td>
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<tr>
<td>One Six-Sheets</td>
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<tr>
<td>Rotogravure, one-sheet</td>
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<thead>
<tr>
<th>Photos</th>
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<tbody>
<tr>
<td>8 8x10 black and white</td>
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<tr>
<td>8 11x14 sepia</td>
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<tr>
<td>1 22x28 sepia</td>
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<tr>
<td>8x10 photos of star</td>
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<th>Cuts and Mats on Production</th>
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<tr>
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<tr>
<td>Three two-column</td>
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<th>Stock Cuts and Mats of Star</th>
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<td>Five one-column</td>
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| Series of Advertising Layouts: |
| Mats |

| Slides |
| Music Cues |

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
December 29, 1918.

Dear Miss Chester:

You'll never know what a dollar is really worth until you see Mary McTavish fondle one. Mary McTavish is Scotch—and Mary can squeeze a dollar so tightly that the eagle screams! But Mary—in spite of her Scotch!—is credulous. Mary gave up two thousand hard-saved dollars to hunt for—"hidden treasure!"

Mary did get hidden treasure but not the kind you're thinking of. You can't even imagine what Mary found!

MARY PICKFORD in "CAPTAIN KIDD, Jr.," her newest Artcraft Picture, brings to photoplay lovers one of the most notable stage successes.

New touches have been added to the screen version that were impossible on the stage—notably the parrot that talks out of his turn!

You'll always be glad that you saw "Captain Kidd, Jr." We will expect to see you most any day this week.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "Captain Kidd, Jr."

**ADVANCE POST CARD NO. 1**
TO BE SENT 9 DAYS BEFORE SHOWING

**DATE_______**

Dear Miss Chester:
Mary McTavish knows how to make a dollar go a long way. You'll save all kinds of money if you follow Mary's methods! But Mary had one great failing—she wanted to get rich too quick!
Mary McTavish is the part played by MARY PICKFORD in "CAPTAIN KIDD, JR.," her newest Artcraft Picture.
Mary's attempts to accumulate wealth rapidly will make you roar. Come any day this week.

Yours sincerely,

Manager________________

**ADVANCE POST CARD NO. 2**
TO BE SENT 6 DAYS BEFORE SHOWING

**DATE_______**

Dear Miss Chester:
Mary McTavish loved money—her name indicates that!—but she loved it unwisely.
Mary wanted to get it too quickly. Best of all—but that's telling you too much about MARY PICKFORD in "CAPTAIN KIDD, JR."
You can't even imagine how this Artcraft Picture ends until the end. Won't you come down to see this famous stage comedy? You can see it any day this week.

Yours sincerely,

Manager________________

**ADVANCE POST CARD NO. 3**
TO BE SENT TO ARRIVE ON DATE OF SHOWING

**DATE_______**

Dear Miss Chester:
They say "there is nothing new under the sun," but there IS something new. It is an Artcraft Picture starring MARY PICKFORD in "CAPTAIN KIDD, JR." that we are showing all this week.
The canny little Scotch girl who loved money all too unwisely is something new in photo-plays. You will be delighted with Mary Pickford and "Mary McTavish."

Yours sincerely,

Manager________________

Exhibitors will be wise to mail at least one of these Postals to their patrons
ADVERTISING POSTERS
FOR
CAPTAIN KIDD, Jr.
Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven’t filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

DOUGLAS FAIRBANKS .......................... "ARIZONA"
D. W. GRiffiths .......................... "THE GREATEST THING IN LIFE"
WILLIAM S. HART .......................... "BRANDING BROADWAY"
CECIL B. DEMILLE’S .......................... "THE SQUAW MAN"

**Paramount Pictures**

WALLACE REID .......................... "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS .......................... "GOOD BYE BILL"
CHARLES RAY .......................... "STRING BEANS"
ETHEL CLAYTON .......................... "THE MYSTERY GIRL"
DOROTHY DALTON .......................... "QUICKSAND"
MARGUERITE CLARK .......................... "THREE MEN AND A GIRL"
DOROTHY GISH .......................... "THE HOPE CHEST"
BRYANT WASHBURN .......................... "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD .......................... "CAPT. KIDD, JR."
PAULINE FREDERICK .......................... "OUT OF THE SHADOW"
VIVIAN MARTIN .......................... "JANE GOES A-WOOING"

**Here Are The Pictures That Got The Money In November**

**ARTCRAFT Pictures**

ENRICO CARUSO .......................... "MY COUSIN"
ELSIE FERGUSON .......................... "UNDER THE GREENWOOD TREE"

**Paramount-Artcraft Special**

MAURICE TOUREUR’S .......................... "SPORTING LIFE"

**Paramount Pictures**

BILLIE BURKE .......................... "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN .......................... "THE GYPSY TRAIL"
ETHEL CLAYTON .......................... "WOMEN’S WEAPONS"
PAULINE FREDERICK .......................... "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN .......................... "MIRANDY SMILES"
ENID BENNETT .......................... "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain

*(And They Can Do It!)*

MARGUERITE CLARK .......................... "THE GOOSE GIRL"
PAULINE FREDERICK .......................... "THE ETERNAL CITY"
SPECIAL .......................... "THE OLD HOMESTEAD"
Exhibitor's Press Book & Advertising Aids

Charles Kenmore Ulrich, Editor

Jesse L. Lasky presents

Wallace Reid

"The Source"

A Paramount Picture

FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILE Director General

NEW YORK
PRODUCTION CUTS AND MATS

"THE SOURCE"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above  Always Obtainable at Your Exchange
Interesting Notes for Exhibitors Regarding “The Source”

WALLACE REID, THE STAR

With each new production in which he appears, the reputation of Wallace Reid for versatility and artistry, is proportionately enhanced. What we have said before regarding Mr. Reid, we repeat—he is one of the “classiest” artists in motion pictures, and this, probably, accounts for his ever increasing popularity. Modern screen heroes who possess the personality of Mr. Reid, and whose portrayals are characterized by intelligent conception and artistic depiction, are just what the directors are searching for and in “Wally” Reid, their most sanguine expectations have been realized. No matter what character he may be called upon to portray, be it that of a mediaeval knight in armor, an officer in khaki or a lumberjack, the portrayal stands out clear and distinct, the living embodiment of the original. All who admired Mr. Reid’s work in such photoplays as “Joan the Woman,” “The Devil Stone,” “The Woman God Forgot,” “Believe Me, Xantippe” and “The Firefly of France,” may look forward with the keenest anticipation to “The Source,” which presents him in a new and wholly delightful characterization, strong, virile, artistic and exhilarating. That it will be acclaimed as one of his most forceful and artistic screen portraits is as certain as the mathematical proposition that two and two make four.

THE AUTHOR

CLARENCE BUDINGTON KELLAND, author of “The Source,” a novel which has won considerable popularity, is a writer of prominence whose works are in great demand. “The Source” was published serially in The Saturday Evening Post and is recognized as one of Mr. Kelland’s strongest and finest stories.

THE SCENARIST

MONTIE M. KATTERJOHN, who pictured “The Source,” is a young scenario writer whose recent work has attracted much attention. In this picture, Mr. Katterjohn has done excellent work and it doubtless will rank as one of his best picturizations.

THE DIRECTOR

WIDELY known as one of the ablest directors identified with motion pictures, George Melford’s genius is displayed in every scene of “The Source.” The story is highly dramatic and shows the Melford influence in the many effective bits that add to its interest and appeal. Mr. Melford was capably assisted by Claude Mitchell.

THE PHOTOGRAPHER

PAUL PERRY, who photographed the splendid scenes of “The Source,” is one of the most expert cameramen in the film business. He knows every trick of the trade and his superior skill displayed in this photoplay speaks for itself.

THE SUPPORT

No one can deny that a superior cast of players in any photoplay, is its chief charm. In this respect, “The Source” is a remarkable production, as nearly all the parts are in the hands of players of stellar magnitude. Mr. Reid’s vis-a-vis is dainty Ann Little, and then comes Theodore Roberts, Raymond Hatton, Charles Ogle, James Cruze, Noah Beery, Charles West, Nina Byron and G. Butte Clonhough. Few photoplays exhibit players of this high standard, but such casts long have been a Paramount habit and they have served to place Paramount pictures first in public esteem.

THE STORY

VAN TWILLER YARD, a well born young man who becomes a derelict through drink is shanghaied in a cheap Boston lodging house and carried to a logging camp in Vermont, where he is roughly treated by a savage lumber boss. Svea Nord, a young woman, enters into his life and recognizing him as a bum, she treats him with contempt. This awakens his dormant manhood and in the hope of winning her love, he reforms. When he regains his health, he beats his brutal boss into a pulp with Svea watching him admiringly. She realizes suddenly that Yard is a man worthy of her love and when the lumber company with which he is identified has to fight the Swedish Power Company that cuts off the water supply, it is Yard who leads the attacking party. When his success, won at the risk of his life, is substantially recognized by the lumber company, Yard takes Svea to his heart, after whispering to her that his regeneration to manhood is due to her alone.
SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or for General Publicity

A Paramount Picture.

WALLACE REID, ACTOR OF CLASS, IS A DERELICT IN HIS NEW PICTURE "THE SOURCE"

Popular Paramount Star’s Versatility Amply Proved by Him in His Latest Vehicle Depicting Life in Logging Camp.

The downfall of a young man of excellent family, and his subsequent reclamation as the result of the contemptuous glance of a young woman, form the basis of “The Source,” the newest Paramount photoplay starring Wallace Reid, which has been booked by Manager...... for presentation at the..........theatre next ............

To see Wallace Reid in a character of this description, a besotted bum, is a novelty. Mr. Reid is known as one of the classiest actors in motion pictures, a real democratic American of high ideals and aspirations. He won his fame as a motion picture star largely when playing in support of Geraldine Farrar in such plays as “Joan the Woman,” “The Devil Stone” and “The Woman God Forgot.” To leap from the impersonation of the leads in plays such as these, to that of the bum in “The Source,” shows a wide range of versatility, but which in Mr. Reid is simply another attestation of his genius.

“I regard my role in ‘The Source’ as one of the most interesting to me personally, of any in which I have appeared in many months,” said Mr. Reid to a reporter recently. “In this play Van Twiller Yard is shown as the degraded son of an excellent family, a black-sheep who has become a derelict through drink. He frequents cheap lodging houses and one day while intoxicated, he is shanghaied by the agents of a lumber company and carried to a lodging house in Vermont where he is cruelly abused by a savage foreman. “Weak, sick and unable to muster up his courage, Yard submits to every indignity without resentment, until one day a young woman crosses his path carrying a heavy basket and when he offers to carry it for her, she surveys him with mixed amazement and contempt. It is then that Yard realizes the depths of degradation to which he had fallen and the resolve is born in his soul to redeem himself.

“So it happens one day when he has regained his strength he thrashes his foreman soundly and when a rival company seeks to dam the water necessary to float logs belonging to the company in which Yard is employed, he leads an attacking party and puts the rival company to rout. He is made an officer of the company, is given a large block of stock as a reward for his bravery, and finally finds happiness in the love of the young woman, whose contempt had spurred him on to his regeneration.

“This characterization is extremely interesting to me, because of its subtle shading, and I am convinced that all my friends, as well as those who like virile, strong drama in motion pictures, will find ‘The Source’ excellent in every way. I cannot speak too highly of the splendid work done in the picture by my co-star, Miss Ann Little, and of the direction by George Melford, not to speak of the remarkable photographic effects accomplished by Paul Perry. The support generally is of the highest class.”

Mr. Reid’s recent picture, “The Firefly of France,” dealing with espionage and Hun plotting in this country and abroad, which was recently seen here, is meeting with great success in all parts of the country. “The Source,” although of a different style of photoplay, has elements which will appeal to every American and no doubt will add materially to Mr. Reid’s reputation as a painstaking, conscientious and artistic player of the highest class.
Cast and Story of “The Source”
For Use of Exhibitors in Their House Organs or for General Publicity
A Paramount Picture

WALLACE REID REAL BUM
IN HIS NEW PHOTOPLAY
OF THE LOGGING CAMPS

Portrays Role of Derelict Who Is Reclaimed to
Manhood Through Love for Girl Who
Treats Him With Disdain

“THE SOURCE”

THE CAST

Van Twiller Yard, a Logger.........Wallace Reid
Svea Nord, Daughter of Nord.........Ann Little
John Beaumont, President of a Pulp Company
   Theodore Roberts
Langlois, a Lumber Foreman.......James Cruze
Nord, a Superintendent............Noah Beery
Pop Sprowl, the Postmaster......Raymond Hatton
Holmquist .........................Charles West
Sim-Sam, a Wood-Chopper........Charles Ogle
Ruth Piggins ......................Nina Byron
Ekstrom ..........................G. Butler Clohough

THE STORY

ADDICTED to drink, Van Twiller Yard enters
a cheap lodging house in Boston, and while
under the influence of liquor he and several others
are shanghaied and carried to the Green Mountain
country of Vermont to be pressed into service as
lumber-jacks. Awakening from his drunken stu-
por Yard rises and finds himself in a strange coun-
try. He goes out to breathe the Green Mountain
air and is soon cowed by the brutality of Lang-
lois, a lumber foreman, who orders him to go to
work. At this moment, Svea Nord, a beautiful
girl carrying a basket filled with vegetables,
approaches. She is the daughter of one of the lum-
ber company superintendents, and Yard asks to
carry her basket for her. She recoils, for she
never before has been addressed by a city bum,
such as those who are brought to the logging
camp at intervals.

She permits him, however, to carry the basket
and observing the look of disgust in her eyes,
Yard determines to win her respect. He goes to
work and for several days is a wreck. While his
fellow bums desert, he remains at his post so that
he may some day change the look of disgust on
Svea Nord’s face to one of admiration if not love.

Langlois bullies Yard before the girl and knocks
him down. Yard resents this treatment volubly,
but does not retaliate in kind. Svea looks at him
in disgust and vanishes as he creeps off alone to
hide his shame. Yard is befriended by Sim-Sam,
a muscular wood-chopper, and two months later
he regains his physical strength and much of his
self-respect. Svea now takes an interest in him,
and one day when Langlois starts to make trouble
among the lumber-jacks, Yard beats the big boss
to ribbons.

Big Jim Beaumont, head of a Pulp Company,
who represents independent interests, which a
rival concern is seeking to crush, offers Yard a
job which gives him authority over Svea’s father.
Svea’s father is bribed by the Swedish Power
Company, then things go wrong and Yard has to
quell a mutiny with an axe. Nord, on learning
that he has been supplanted by Yard, blackens
the latter’s reputation in the eyes of his daughter.
Then comes the time when the wood-pulp is to
be floated down to the railroad. There is no
water as the Swedish Power Company’s dam
holds it all back. Yard and his men start for
the dam, which is held by Langlois, who has de-
serted to the enemy, and a large force of men.

Svea learns that Langlois has planted dynamite
in the path of the attackers, and she hurries after
Yard. A terrific battle ensues in the dam, led by
Yard and Langlois, and Yard and his men over-
whelm Langlois’ force and release the water.
Yard’s success prompts Beaumont to make him
treasurer of the company and give him $100,000
worth of stock. Yard takes Svea in his arms and
tells her that it was she who inspired him from the
start and made his success possible.
PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Display of "The Source,"
A Paramount Picture.

WALLACE REID'S NEWEST
PHOTOPLAY "THE SOURCE"
IS FAVORABLY RECEIVED

Strong, Vigorous Characterization of "Come-back" by Paramount Star Is Artistic While
Support Is Unusually Excellent

S ELDOM has a more vigorously human picture been seen anywhere than "The Source," the new Paramount photoplay starring Wallace Reid, which was presented at the........... theatre with marked success yesterday. Its theme is the splendor of courage roused in a man where it has long been dormant, leading him to wage the great fight to win his way back to respect in the eyes of a woman. It is a look from this woman which ignites the spark of courage in the first place.

Mr. Reid reveals qualities of acting in the leading part of Van Twiller Yard that make his work clean cut and highly dramatic. Ann Little as Svea Nord, the woman, is equally excellent.

The story first reveals Yard as a city bum in a cheap Boston lodging house. He is shanghaied to the Green Mountain country of Vermont, where he is put to work as a lumberjack. He is a wreck of a man, sodden with drink. Then the woman, Svea Nord, comes by and at her look of disgust Yard realizes how low he has sunk.

He is put to work by a savage lumber boss and the toil almost kills him. His fellow bums run away, but the memory of the woman's look holds Yard to his task. He must change that look of disgust he saw in her eyes. The lumber boss brings matters to a head when he beats up Yard while Svea watches and wonders why Yard does not defend himself.

Two months later Yard has regained his strength and courage. Then he again comes to blows with the lumber boss while Svea looks on, and tears the boss to ribbons with his fist. Svea's interest in him grows to love and when the lumber company has to fight the Swedish power com-
pany that cuts off the water supply, it is Yard who leads the attacking party. When his services are recognized by the company he returns to Svea, a successful young business man, to tell her of his love for her and of the important part she has played in the rebuilding of his manhood.

There is the feeling of the great outdoors in this splendid picture, and its appeal has the directness and simplicity of a great story. Too much praise cannot be given Wallace Reid for his excellent work as Van Twiller Yard. The "come-back" of the well born man who has slipped down among the dregs of humanity through drink is graphically staged amid surroundings that accentuate the fierceness of the struggle and the completeness of the victory. Ann Little's Svea Nord is a beautifully shaded characterization, for Svea passes through changes too, as she falls in love with Yard, and her staunch belief in him is well brought out in Miss Little's acting.

Raymond Hatton contributes a character portrait that belongs with his best work in his portrayal of Pop Sprowl, who is the village postmaster and who also "runs the Government"—so he thinks. Theodore Roberts is seen as Big John Beaumont, the lumber king; a character which he is eminently fitted to portray. As for James Cruze, he comes into his own with his acting of the role of Langlois, the French lumber boss. Charles Ogle plays the important role of Sim-Sam and Noah Beery is excellent as Svea's father. Others who appear to advantage are Nina Byron, G. Butler Clonough and Charles West.

George Melford was just the man to direct "The Source" and he has given it the benefit of all his skill in handling a strong story with highly dramatic situations. There is a great deal of beauty in the story, too, beauty in the charm of Svea, in the development of Yard's character, and in the splendid photography that Paul Perry has given us in shooting the scenes among the forests of Vermont. Monte M. Katterjohn, who wrote the scenario, has done his work well in picturizing this epic of the tree country from the novel by Clarence Budington Kelland.
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mrs. Malvin, the child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna, was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

**FRUITS OF CONQUEST HELD UP TO TROOPS**

Emperor Charles Said to be Making an Appeal to Italy.

**ARMY DESERTER TELLS OF WORKING AS SPY**

He was of the genus Bum. He realized it and it hurt when he saw the girl eye him with contempt. But that look made him find himself and he made the same girl fall in love with him.

**PARAMOUNT THEATRE**

Monument Square Continuous 11-11

He Thought Himself a Gentleman Again

FORGETTING that he was a "tramp" when he saw the girl struggling with her heavy load, he offered to relieve her.

That glance of contempt brought him back to earth!

But it did more! It brought to his throat a lump; to his mind a vision of other days; and to his heart an intense longing.

See his regeneration in "The Source", today.

Jesse L. Lasky presents

Wallace Reid

in "The Source"

By Clarence Budington Kelland

Scenario by Monte M. Katterjohn

Directed by George H. Melford

A Paramount Picture
Thursday to Sunday

Jesse L. Lasky presents

Wallace Reid

"The Source"

A Paramount Picture

BY CLARENCE BADDINGTON KELLAND

Scenario by Monte M. Katterjohn... Directed by George H. Melford.

A Woman Brought Him New Life

Her eyes drifted over his ragged, neglected clothes; they lifted to his unclean face covered with its week-old beard.

His eyes met hers and he knew she loathed him.

Yet, before many months she loved him, because the look in her eyes had given the Knight of the Road a new grip on life, and he had found himself.
WALLACE REID HAS GREAT ROLE IN HIS NEWEST PHOTOPLAY

Paramount Star Seen as Derelict Who Is Redeemed Through Love for Noble Girl

WALLACE REID has one of the best parts of his career in Van Twiller Yard, the young man who comes back, in “The Source,” the latest Paramount Picture in which he is starred and which will be shown at the theatre next. The role affords an interesting study in psychology, but the development of the man, far from being morbid, always shows the upward trend, and the optimistic and cheerful note is sounded throughout the picture.

Yard is a drunken loafer who is shanghaied and carried to a logging camp in Vermont. He is cruelly treated by a savage foreman, and he offers no resistance until Svea Nord casts a contemptuous glance at him in reward for his cowardice. He then resolves to reform and once the fumes of liquor have left him, his strength and courage return with highly dramatic results. How he succeeds in transforming this girl’s contempt to love is told in a series of thrilling scenes.

The picture has many dramatic moments and the support is of the best. Dainty Ann Little appears as the girl and other players in the cast are Theodore Roberts, James Cruze, Raymond Hatton, Charles Ogle, G. Butler Clonbough, Noah Beery, Charles West and Nina Byron.

“The Source” Shows Women Love Brave Men: Hate Cowards

Photoplay Provides Wallace Reid With Excellent Role of Man Who Regains Himself

THE theory that women love brave men and scorn cowards is brought out vividly in “The Source,” Wallace Reid’s latest Paramount Picture. Mr. Reid portrays the role of Van Twiller Yard, a well-born young man, who has sunk low through indulgence in liquor and who is shanghaied to a Vermont lumber camp. A Swedish girl, Svea Nord, becomes interested in him, but a lumber boss who wants to make a hit with the girl beats him up cruelly.

She is at first astonished, then scornful, when Yard proves too much of a coward to defend himself. But she does not realize that Yard’s cowardice springs from physical weakness and too much liquor. Two months later he has redeemed himself and again comes to blows with the lumber boss, while the girl looks on. But this time he does up the boss in great shape.

Wallace Reid scores in the role of Van Twiller Yard and Ann Little is excellent as Svea Nord. James Cruze is Langlois, the lumberman. The picture, which will be shown at the theatre next, was directed by George Melford.

Kelland Noted Novelist

CLARENCE BUDINGTON KELLAND, who wrote “The Source,” Wallace Reid’s new picture, which is on view at the theatre, is an American novelist of note, and “The Source” stands as one of his strongest and finest stories. It ran as a serial in the Saturday Evening Post, and later as a book it enjoyed a large sale.

Ann Little Has Charming Role in “The Source”

Talented Paramount Actress Seen as Swedish Girl in Wallace Reid’s New Photoplay

DAINTY Ann Little, the co-star of Wallace Reid in many Paramount pictures, has a charming role, that of a Swedish girl in a logging camp, in “The Source,” Mr. Reid’s latest Paramount photoplay, which will be shown at the theatre next.

Miss Little always is an excellent actress and as Svea Nord in this picture, she does some of the best work of her screen career. She meets Van Twiller Yard, a derelict through drink, and when he submits to degrading punishment at the hands of a savage boss without offering resistance, she treats him with scorn. She displays the girl’s staunch character vividly as she watches the metamorphosis of Yard from the wreck of a man to a strong, vigorous, whole-souled chap, whose manliness finally wins her love.

Both Mr. Reid and Miss Little are finely supported in this splendid photoproduction. The photoplay was directed by George Melford and it promises to be one of the finest of Mr. Reid’s repertoire of picture successes.

An Excellent Cast

THE excellent cast which supports Wallace Reid in “The Source,” now being shown at the theatre, includes some of the cleverest players in motion pictures. Ann Little plays the leading feminine role, and Theodore Roberts, Raymond Hatton, James Cruze, and Noah Beery all have important character parts. Others who appear to advantage are Nina Byron, Charles Ogle, Gustav Seyffertitz, and Charles West.
IDEAL ROLE FOR WALLACE REID

Is Well Cast as a Bum in His New Picture, "The Source"

In an outdoor play, with the big timber country for a canvas and with the lives of the lumberjacks for atmosphere, Wallace Reid, the ever popular Paramount star, is ideally cast. This is exceptionally the case in "The Source," his latest starring vehicle, which will be displayed at the Theatre next. The principal situation of this vigorous photoplay involves the reformation of a man who is addicted to drink and who through the influence of a woman and the bigness of the outdoor life, comes back with a vengeance. This sort of character is one of the red-blooded kind in which Mr. Reid invariably appears to signal advantage and there is little doubt that his admirers will find his new characterization one of the best of his screen career.

Mr. Reid is charmingly supported by Ann Little, as the girl, Theodore Roberts, Raymond Hatton, James Cruze and others. The picture was directed by George Melford and the story is based upon the successful novel of Clarence Budington Kelland.

Believes in Fitness

WALLACE REID believes in fitness in pictures. In "The Source," his latest Paramount picture, which will be shown at the Theatre next, he plays the part of a city bum, who is shanghaied to the Green Mountain lumber country, where he stages a dramatic come-back. The part calls for several physical struggles, and as Wallace wanted to be in splendid shape so as to give a good account of himself, he prepared for the part just as a boxer prepares for a ring battle. The result is some virile, man-size fights that do Wallace great credit.

ADmirers WRITE TO WALLACE REID

They Express Admiration for Acting of Paramount Star

DURING the filming of "The Source," Wallace Reid's latest starring vehicle, which will be shown at the Theatre next, Mr. Reid received many letters of commendation from admirers on the West Coast. One of these, which is typical of the others, follows:

"Last evening I saw you play in 'Rimrock Jones,' and as we were coming out of the Paramount House, an elderly gentleman commenced talking about you and said, 'He certainly is a splendid young man, but he will fight at the drop of a hat. I admire him for it, though.' Everyone likes your pictures and the houses are always crowded when you appear."

These film fans and others who like to see Wallace in strenuous roles will be delighted by his splendid work in "The Source." He has three fights in that, and he gives a good account of himself in all of them.

Cruze Master Villian

AMES CRUZE gives us a master villain type in the person of Langlois, the fierce and cruel lumber boss whom he impersonates in "The Source," the latest Paramount picture in which Wallace Reid is starred and which will be shown at the Theatre next. Cruze is especially well suited to play the part, for he is a character actor of much skill and long experience, and he can grow a bristling beard in a week that makes him look villainous without much make-up. Outside of the pictures Jimmy is as gentle as the well known lamb, which is generally the way with character villains.

FAMOUS PLAYERS IN "THE SOURCE"

Noted Stars Appear in Support of Wallace Reid

IT is seldom that so many players of note are grouped in the cast of any photoplay as appear in Wallace Reid's support in "The Source," his newest Paramount picture which will be shown at the Theatre next. The players are headed by charming Ann Little, the co-star of Mr. Reid in many photoplays, and who has a delightful part in this splendid screen story.

Among the supporting players who are widely known are Theodore Roberts, James Cruze, Noah Beery, Raymond Hatton, Charles West, Charles Ogle, Nina Byron and G. Butler Clonough. It is needless to add that every member of this cast contributes to make "The Source" one of the best screen productions depicting life in the great woods, ever presented to the motion picture loving public.

Melford Fine Director

THE fine directorial hand of George Melford stands out in the admirable work done in making "The Source," the latest Paramount picture starring Wallace Reid. The story is highly dramatic and shows the Melford influence in the many effective little bits that add to its human appeal. Some splendid shots of the Vermont forests, of the breaking dam, and the mighty rush of waters through the lumber country were obtained under Mr. Melford's direction. Mr. Melford was assisted by Claude Mitchell. The picture will be the main feature at the Theatre next, and record crowds are looked for.
Excellent Photoplay

PAUL PERRY, expert cameraman, has done excellent work in photographing the splendid outdoor scenes showing the lumber country of Vermont in "The Source," Wallace Reid's latest Paramount picture which will be shown at the theatre next. Several of the panoramic scenes which show the lumber camp crowded with men pouring in from the forests at sunset are wonderfully well done. The shafts of lights coming through the trees and the myriad figures of the men blend into a beautiful picture. The scenes showing the breaking dam and the immense volumes of water rushing through the forests were skillfully photographed by Mr. Perry, who risked his life to film the rushing waters at close range.

Hatton Talented Star

RAYMOND HATTON is one of the best known character actors in the country and in "The Source," the latest Paramount Picture, starring Wallace Reid, which will be shown at the theatre next, he is seen as a lovable, eccentric little country postmaster, who has an eye on everything and who "runs the Gov'ment" on the side. In order to keep himself thoroughly informed as to the happenings in the lumber camp he has a long telescope which he uses to advantage. When the telescope suddenly breaks, the old man is thoroughly miserable and he does not become his old self until the telescope is mended and he is able to secure long distance close-ups on the camp happenings once more.

Capable Scenarist

MONTE M. KATTERJOHN, who picturized "The Source," the latest Paramount picture starring Wallace Reid, which is being shown at the theatre this week, is a young scenario writer who has done excellent work lately. "The Source" is splendidly constructed and doubtless will rank as one of his best stores.

Roberts Famous Actor

THEODORE ROBERTS is famous for his many portrayals of the strong men of fiction. In "The Source," Wallace Reid's latest Paramount picture, which will be shown at the theatre next, he gives a tremendously vigorous characterization of Big John Beaumont, a patriotic, weather-beaten old lumber man, who is the head of a company that is trying to buck strong foreign interests.
DEAR MADAM:

We are delighted to announce that Wallace Reid, one of the most popular screen stars in the country, will appear in his latest Paramount photoplay "The Source," at our theatre next.............

This is an exceptional photoplay, a picturization of Clarence Budington Kelland's great serial published in the "Saturday Evening Post." It was directed by George Melford, which is a guarantee of its excellence as a picture.

The story deals with the adventures of a young man of fine family who is a victim of drink and who is carried while drunk to a logging camp in Vermont, where he redeems himself through love for a girl who treats him with scorn because she believes him to be a coward. How he wins the love of this girl is told in a series of unusually thrilling scenes.

We assure you that this picture is one of superior merit and that all of our patrons will find it delightful. We will be pleased to show you every courtesy should you find it convenient to attend its display at our theatre.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "The Source"

ADVANCE POST CARD No. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE_______

DEAR MADAM:

You will doubtless be pleased to learn that "The Source," the new Paramount picture starring Wallace Reid, will be shown at our theatre next............. This is an admirable photoplay, depicting life in the logging camps, and in every respect it is one of the most notable pictures of the season.

Yours sincerely,

Manager_________________

ADVANCE POST CARD No. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE_______

DEAR MADAM:

There are few screen stars who enjoy the popularity of Wallace Reid, whose latest Paramount photoplay, "The Source," featuring dainty Ann Little, will be displayed at our theatre on .............next.

This is a photoplay of the highest merit and will please all our patrons.

Yours sincerely,

Manager_________________

ADVANCE POST CARD No. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE_______

DEAR MADAM:

We beg to remind you that "The Source," a splendid Paramount picture starring Wallace Reid and featuring Ann Little, will be presented at our theatre today (.............). The story of this picture is dramatic, and every scene is filled with thrills. We will be pleased to welcome you during its display at our playhouse.

Yours sincerely,

Manager_________________

Exhibitors will be wise to mail at least one of these Postals to their patron
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF
"THE SOURCE"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

| Paper       | Two one-sheets  |
|            | Two three-sheets|
|            | One six-sheets |

| Photos      | 8 8x10 black and white |
|            | 8 11x14 sepia          |
|            | 1 22x28 sepia          |
|            | 8x10 photos of star    |

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| Slides                        |
| Music Cues                    |

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS AND SLIDE
FOR
WALLACE REID in "THE SOURCE"
Always obtainable at your Exchange

Three Sheet

SLIDE

Three Sheet

One Sheet

Six Sheet
Current Paramount and Artcraft Pictures in the Order of Their Release

PAULINE FREDERICK ................. "RESURRECTION"
ENID BENNETT ............. "THE BIGGEST SHOW ON EARTH"
SESSUE HAYAKAWA ......... "THE WHITE MAN'S LAW"
JACK PICKFORD ........... "MILE-A-MINUTE KENDALL"
DOROTHY DALTON .......... "THE MATING OF MARCELLA"
MARGUERITE CLARK ........... "PRUNELLA"
CHARLES RAY .................. "HIS OWN HOME TOWN"
WALLACE REID ........... "BELIEVE ME, XANTIPPE"
BLACKTON'S ................ "MISSING"
LINA CAVALIERI .......... "LOVE'S CONQUEST"
VIVIAN MARTIN ........... "VIVETTE"
PAULINE FREDERICK ........ "HER FINAL RECKONING"
SESSUE HAYAKAWA ........ "THE BRAVEST WAY"
WALLACE REID ........... "THE FIREFLY OF FRANCE"
ENID BENNETT ........... "A DESERT WOOING"

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
DOUGLAS FAIRBANKS ........ "MR. FIX-IT"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
ELSIE FERGUSON .......... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .......... "SAY, YOUNG FELLOW"
GEORGE M. COHAN .......... "HIT THE TRAIL, HOLLIDAY"
Exhibitor's Press Book
and
Advertising Aids
Charles Kenmore Ulrich, Editor

WALLACE REID IN

“The Man From Funeral Range”
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
STOCK PRODUCTION CUTS AND MATS

Wallace Reid in "The Man From Funeral Range"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above       Always Obtainable at Your Exchange
WALLACE REID, THE STAR

There are few better known motion picture actors than Wallace Reid, the Paramount star who is celebrated as being one of the "classiest" film artists in the country. Mr. Reid has a distinct personality, and his magnetism and talents have contributed to his great popularity all over the country. But behind all this is Mr. Reid's genius for the portrayal of strong vigorous men—beings of that red-blooded species which men and women, especially the latter, admire above all else. Mr. Reid is of heroic size and his temperament is of that equable and even quality which lends itself with facile grace to each new portrait. Is it any wonder, therefore, that all photoplays in which he appears, are standard attractions which both exhibitors and their clientele demand? In his newest photoplay, "The Man From Funeral Range," Mr. Reid has a role which fits him like a glove and which he portrays admirably. I am sure all of Mr. Reid's admirers will hail it as one of his finest and most virile screen portraits.

THE AUTHOR

The author of "The Man From Funeral Range" is Ernest Wilkes, whose play under the title "Broken Threads," was produced at the Fulton Theatre, New York, on October 30, 1917. The play was quite successful and has been well received en tour. Mr. Wilkes is an actor as well as playwright and his knowledge of the technique of the stage and drama is quite extensive.

THE SCENARIST

Monte M. Katterjohn is a young scenarist of promise whose work in Mr. Reid's recent success "The Source" has been ably seconded by his picturization of "The Man From Funeral Range." Mr. Katterjohn is an able adapter with a finely developed sense of continuity.

THE DIRECTOR

Walter Edwards, a capable director, who recently transferred his megaphone to the Paramount forces, displays no mean ability in "The Man From Funeral Range," so that it serves as a fitting introduction of his work to Paramount audiences. Mr. Edwards has a keen appreciation of dramatic values and screen effects and perfectly rounded pictures may be looked for from him.

A STIRRING STORY.

Harry Webb, a Western prospector, incurs the deadly enmity of Mark Brenton and Frank Beekman, two sharpers, because he frustrated their design to obtain his mining properties for a song. Webb meets and loves Janice, a cabaret girl and one night Janice is enticed into a room in a hotel by means of a note to which Webb's name had been forged by Brenton who is infatuated with the girl. Dixie, a dance hall entertainer who loves Brenton, intercepts the note and in jealous rage shoots Brenton and escapes. Webb learns of the forged note and goes to the room where Janice lies in a swoon through fright. Believing Janice shot Brenton, Webb secretes the revolver and when Beekman and several officers reach the room, he is arrested and charged with the murder. Janice, who insists that Brenton was slain by a woman whose shadow she saw on the wall at the time of the shooting, is spirited away by Beekman and held a prisoner on a tramp steamship until after Webb's trial and conviction. He is sentenced to death and when on the way to San Quentin prison, Webb makes his escape and finds refuge in the Funeral Range Mountains. After a year or more, he returns to the city in disguise and finds Janice who believes him dead. Dixie is accidentally shot by Beekman who, on recognizing Webb, attempts to shoot him. Dixie confesses before her death that she shot Brenton and Webb is pardoned. Janice and Webb plight their troth and look forward to happiness for the future.

EXCELLENT SUPPORT

Mr. Reid's co-star in this production is Ann Little, who has been seen in many of his photoplays as his leading woman. Lottie Pickford, a sister of "Our Mary" has a congenial role while Tully Marshall, an excellent actor, plays the role of a rascally lawyer. Willis Marks, and Phil Ainsworth are happily cast.
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Stories on Wallace Reid or "The Man From Funeral Range."
A Paramount Picture

Wallace Reid, Player With Personality Has Great Role in New Paramount Photoplay, "The Man From Funeral Range"

Popular Star and Screen Artist Says His Newest Photoplay is of the Red Blooded Variety Which, in His Judgment, Will Be Heartily Liked by the Public.

WALLACE REID is one of the screen's most popular and handsomest leading men. He is a player with personality, address and unctious. He has done so many fine things that a catalogue of them would be formidable if given in its entirety.

One of his most recent successes was "The Firefly of France," preceded by "Believe Me, Xantippa" and followed by "Less Than Kin." He will not be soon forgotten for his splendid work in "Joan the Woman" under C. B. De Mille's direction, nor for his excellent characterization in "The Woman God Forgot," also a De Mille Artcraft picture.

Wallace Reid is blessed with more than ordinary good looks, but withal he has retained his poise and intelligent interest in his work. Personally the most lovable of chaps, as an actor he sends across the screen that same engaging quality which has resulted in endearing him to film patrons far and near.

There are few film stars today who receive a greater amount of mail expressive of the pleasure he gives the writers than Wallace Reid. His versatility, talent and imagination are placing him in the roster of the truly great performers for the photoplav.

"I like any play that has red blood in it," recently declared Mr. Reid, star of "The Man From Funeral Range" which will be shown at the Theatre on. "I like this picture because of that very thing. Also, because it is realistic and full of tense situations. I think the public will like it for these reasons. In these days we are all "keyed up" as it were, to a high tension and demand either comedy or else drama that is human and lifelike. We don't want psychological or sex studies. We do want humor and genuine drama.

"I certainly get variety enough," he smiled, "but that is also to my liking. One tires of doing the same sort of parts year in and year out. But lately I've been a clubman, a woodsman, a Central American adventurer, an amateur detective and now I've just finished this western picture wherein I am a prospector. No lack of the "spice of life" there, is there?

Wallace Reid has to be versatile to meet the changes they ring upon him. But he is always ready and they never catch him napping. He did not mention the fine work he did in "Joan the Woman," for example, or "The Woman God Forgot"—in fact there's mighty little that Reid hasn't done in the way of screen interpretations.

Wallace Reid is a handsome, athletic chap, with abundant ability and a magnetic and engaging personality. No wonder he is a prime favorite with the screen public.

This new picture of his is by Ernest Wilkes—that is, it was adapted from a play of his called "Broken Threads" by Monte Katterjohn. And it is said to be a "hum-dinger" which, in the language of the submerged tenth, means the "real goods."
HARRY WEBB, a prospector, incurs the enmity of Mark Brenton and Frank Beekman, the latter an unscrupulous lawyer, because he refuses to sell them his mining properties and tears up an agreement which Budlong, his partner, had signed. The two leave Budlong's store on the rim of the Funeral Range, angrily vowing vengeance.

Webb goes to a nearby town and in a cafe is attracted by the beauty of Janice Williams, a cabaret singer. Brenton, who is loved by Dixie, an entertainer, is paying unwelcome attentions to Janice and Dixie's jealousy is aroused. Webb meets Janice and they become sweethearts. One day Janice is summoned to an upper room of a hotel by means of a note to which Webb's name has been forged. Dixie intercepts the note and arming herself with a revolver, she goes to the room to avenge herself upon Brenton who lies waiting for Janice.

Webb learns of the decoy and hastens to the room in search of Janice. When he reaches the hallway he hears the sound of a shot fired by Dixie, which kills Brenton, and entering the room, Webb finds Janice half unconscious and the body of Brenton with a revolver lying beside it. Believing Janice had slain Brenton in defense of her honor, he pockets the weapon to shield her and at that instant Beekman and several officers arrive. Webb is arrested and Janice swoons when Beekman threatens to hang the man she loves.

Janice announces that Brenton was killed by a woman whose shadow she saw on the wall, and Beekman causes her to vanish mysteriously. Webb cannot understand. Janice is kept a prisoner on a tramp steamer until after Webb's trial which results in his conviction and sentencing to death. On his way to San Quentin prison to be executed, Webb escapes with the aid of Budlong and finds refuge in Funeral Range. Janice returns meanwhile and is told that Webb was found dead in the mountains.

A year or two later, Webb, wearing a full beard, returns to the town under the name of Kendall, and with Budlong, goes to the hotel to see Colonel Leighton, who is bidding for his claim. Webb sees Janice at the hotel and when she fails to recognize him, he shaves off his beard. Meanwhile, Beekman arrives to consult with Colonel Leighton about the former's son who has married Dixie. Dixie and her husband are hiding behind a screen when Webb reaches the room to see Leighton, Dixie recognizes him instantly.

Beekman also recognizes Webb and attacks him. In their struggle for a revolver, the weapon is discharged and Dixie mortally wounded. She lives long enough to confess that she slew Brenton with her own pistol. Beekman is led away to answer for the murder of Dixie while Janice and Webb fall into each other's embrace, happy and contented.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Display of
"The Man From Funeral Range."
A Paramount Picture

Wallace Reid Scores Genuine Hit by His Portrayal of a Prospector in His New Paramount Photoplay
"The Man From Funeral Range"

Paramount Picture, Admirably Produced and Splendidly Acted, Received With Unequivocal Enthusiasm by Big Audience on Its Premier Presentation Here.

Wallace Reid is thoroughly at home in the rig of a westerner and in "The Man From Funeral Range," his newest Paramount offering, which was shown at the theatre yesterday, he appeared to distinct advantage as a prospector amid a decidedly effective setting and in a picture play that is remarkable because of its dramatic strength and in which the love element runs strongly. The story is from the play "Broken Threads" by Ernest Wilkes and has the advantage of excellent construction and the tenseness that only comes with experienced playwrighting.

The story concerns itself with the experiences of Harry Webb, a young prospector who angers two sharpers by refusing to sell his claims. He leaves the Funeral Range, where he has been isolated from humanity and goes to the city where in a cafe he is attracted by a cabaret girl's voice and later comes to love the girl herself. One of the sharpers turns up as an admirer who is despised by Janice, the girl. Dixie, another entertainer, is jealous, having been cast off by the villain, Brenton.

A decoy note brings Janice to a room where she is face to face with Brenton. Dixie, with a revolver, hides in the shadows, she having intercepted and read the note. Webb arrives just as the jealous woman shoots Brenton. He thinks Janice did it and accepts the blame, is arrested, convicted and condemned to death. Unable to give evidence concerning the initials on a revolver, and a woman's shadow which she saw on the wall, because she has been abducted by the dead man's partner, Janice does not return till the trial is over. But meantime Webb has escaped from the guards and hidden in the Funeral Range. He emerges thence a year later with a full beard. He meets Janice at the hotel and shaves off his beard to make himself known. They renew their friendship and then Beekman, the sharper-lawyer also recognizes the escaped prisoner. A struggle follows and Dixie is accidentally shot by Dixie. Dying, she confesses the murder of Brenton and the shadows are cleared.

The theme is rich in emotion and startling situations. It is well enacted by Mr. Reid as Webb, Ann Little as Janice and Lottie Pickford as Dixie. The villains, Brenton and Beekman, are played respectively by Geo. McDaniel and Tully Marshall. Good bits are done by others in the cast.

The production, directed by Walter Edwards, is a finished one and the general public will find it distinctly to their liking.
WAVES 42181

The story of wave motion and its interaction with the ocean environment.

William J. Brown, Oceanographer, U.S. Navy

Introduction and Historical Background

The Navy's interest in wave science dates back to the early 20th century.

The role of waves in naval operations.
When the law works injustice

It’s one thing to be innocent, but it’s quite another to prove it, particularly when a rescally lawyer finds it profitable to get your scalp.

In this thrilling picture Wallace Reid is sentenced to death, makes a sensational escape from a train en route to prison, lives in “Funeral Range” a while, grows a beard and eventually gets back to civilization and makes hit hot for Mr. Lawyer.

How many innocent men have been hanged?

This thrilling picture starring Wallace Reid revolves around that dramatic question of “should a lawyer get a man the death sentence when he secretly believes him innocent?”

The lawyer says he does what he’s paid for, same as other men.

What do you say?

"THE HOME OF PARAMOUNT AND ARTCRAFT PICTURES"

"BETTER PICTURES"

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER. Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
Wallace Reid

in

"The Man from Funeral Range"

A Paramount Picture

By W. E. Wilkes
Scenario by Monte Katterjohn
Directed by Walter Edwards

Trying to convict an innocent man!

It looks mighty bad for Wallace Reid in this picture—fugitive of the law, and innocent at that—but it's no use for an innocent man to argue with the electric chair. The only safe way is flight and vindication later.

What would you do under such circumstances?

"FOREMOST STARS SUPERBLY DIRECTED IN CLEAN MOTION PICTURES"

PARMOUNT THEATRE
BROADWAY AND FIFTH AVENUE
CONTINUOUS 11 TO 11
ADVANCE PRESS STORIES
To Be Sent Out Prior to and During the Display of
A Paramount Picture.

WALLACE REID’S
NEW PHOTOPLAY
WARMLY Praised

Experts Bespeak Success for
Picture, “The Man From
Funeral Range.”

If opinions of experts are worth
anything, then “The Man From
Funeral Range,” Wallace Reid’s
latest Paramount starring vehicle
which will be displayed at the—
thratre next—, is certain to be-
come one of his most popular pic-
tures. Mr. Reid says he is delight-
ed with the photoplay and that it
gives him a characterization of
which any screen player may well
feel proud.

The story is a picturization by
Monte Katterjohn of Ernest Wil-
kes’ play “Broken Threads” which
was produced at the Fulton Theatre,
New York, October 30, 1917. Mr.
Katterjohn, who is extremely crit-
ical of his own work, says he had
no idea that the story would be as
entertaining as it is, and that, as it
stands, “there doesn’t seem to be a
dull moment anywhere.”

Mr. Reid is seen as Harry Webb,
a prospector, in this picture. Webb
makes powerful enemies because he
refuses to sell his mining claims to
a couple of crooks. They involve
him in serious trouble when he goes
to the rescue of Janice, a cabaret
singer whom he loves, who has been
enticed to a room in a hotel on a
forged note. A jealous woman
shoots the man who is responsible
for this and Webb is convicted of
the crime, after Janice whose testi-
mony might have saved him has
been abducted and held prisoner on
a tramp steamship to prevent her
from testifying in court. Webb es-
capes to the Funeral Range Moun-
tains and later, when the truth is
revealed, he is pardoned and finds
happiness in Janice’s love.

ANN LITTLE is
CHIEF SUPPORT
OF WALLACE REID

Leading Woman for Popular
Star in “The Man From
Funeral Range.”

A NN LITTLE, charming hero-
line of many Paramount films
in support of Wallace Reid, is again
his leading woman in “The Man
From Funeral Range” his latest of-
fering, which will be shown at the
— theatre next—. Besides
Miss Little some particularly well
known players appear in the cast,
including Tully Marshall, Lottie
Pickford and George McDaniel,
Willis Marks, and Phil Ainsworth.

Miss Little has the role of a cab-
aret girl with a wonderful voice,
rather a new sort of role for her.
Lottie Pickford also appears as an
entertainer of a different sort.
Marshall and McDaniel are villians
and a unique character role is that
played by Willis Marks. A weak
youth is interpreted by Phil Ains-
worth.

Mr. Reid has the part of a young
prospector, a two-fisted man with
splendid principles who is thrown
into a sea of troubles which nearly
cost him his life. The picture was
directed by Walter Edwards.

GOOD SCREEN Villain.

G EORGE McDaniel is a
screen villain who has the abili-
ty to make himself cordially dis-
liked by every spectator—which is
the true test of screen villainy.
In “The Man From Funeral Range”
which will be shown at the
— theatre next—, he has a parti-
cularly hateful role. Wallace Reid
is star.

FATAL SHOOTING
PUZZLES POLICE;
WEBB ARRESTED

This Is Only One Incident of
Reid’s Photoplay, “The Man
From Funeral Range.”

M ARK BRENTON, a mining
man of somewhat shady
reputation was shot and killed at
the — Hotel yesterday and the
affair is veiled in mystery. There
were two people present when the
shooting occurred. One was Harry
Webb, a prospector, who is accused
of the crime and the other, Janice
Williams, a beautiful cabaret girl.
who disappeared before she could
be detained and Webb will probably
pay the penalty.

You’ve doubtless read stories like
this in the newspapers, time and
again. This however, is merely the
start of the new Paramount picture,
“the Man From Funeral Range,”
which will be shown at the
— Theatre next—. Wallace
Reid is the star and Ann Little is
his leading woman. Miss Little is
the girl—Reid plays Webb. You’ll
want to know how it comes out,
won’t you? Then your only chance
is to see the picture.

An Able Director.

W ALTER EDWARDS who
lately directed Constance
Talmadge, has transferred his meg-
aphone to the Paramount forces,
his first picture being “The Man
From Funeral Range,” with Wal-
lace Reid as the star, which is on
view at the — Theatre this week.
Mr. Edwards is one of the most
experienced directors in the coun-
try; he has a keen appreciation of
dramatic values and screen effects
and has turned out a perfectly
rounded piece of work in this pic-
ture.
FANCY ANN LITTLE AS CABARET GIRL!

Has Fine Role in “The Man From Funeral Range.”

CAN you imagine Ann Little as a cabaret girl in a dance hall frequented by miners and the flotsam and jetsam of the romantic west? That is what she is in “The Man From Funeral Range,” in which she is leading woman for Wallace Reid and which will be displayed at the ——-theatre next ——.

Miss Little’s characterization is a novel one. She has been heroine, cowgirl, Indian maiden. Fifth avenue type—but it is long since she has done anything of the kind, if ever. But Miss Little is versatile and she rather welcomed the change. As Janice, the cabaret girl who wins the love of “The Man From Funeral Range,” she is said to give a splendid portrayal.

Lottie Pickford has a similar role and Mr. Reid is, of course, cast for a role which he plays with his accustomed sang froid. He is a prospector thrown into the vortex of a tragedy which however ends happily after a long series of exciting experiences. Beautiful backgrounds are a feature of the photoplay which was directed by Walter Edwards.

Effective Photography.

JAMES C. Van TREES, one of the best known screen cameramen, did the photography in “The Man From Funeral Range” which is being shown at the ——-theatre this week. Mr. Van Trees is an expert at composition and photographic detail, lightning and the like, and his camera work is unusually effective in consequence.

CROOKED LAWYER ADBUCTS WOMAN

Interesting Feature of Film “The Man From Funeral Range”

ONE of those dastardly attempts on the part of a crooked lawyer to destroy evidence developed in the case of Harry Webb, convicted of murder, when Janice Williams, a cabaret girl who was engaged to marry Webb was spirited away before the trial and could not give her evidence which would have done much to acquit the accused man. Later she returned, but Webb had escaped his captors and was in hiding in the Funeral Range where he formerly prospected.

Wouldn’t this appeal to you if you read it in a newspaper, as a piece of ordinary—or rather, extraordinary—news? It so happens that it is merely a part of the plot of the new Wallace Reid Paramount picture, “The Man From Funeral Range” which will be presented at the ——-theatre next ——. The rest of the story you must see for yourself. Ann Little is the girl and the story is a powerfully dramatic conception.

Excellent Scenarist

MONTÉ M. KATTERJOHN, famous for many fine photo-plays, is the scenarist of “The Man From Funeral Range” with Wallace Reid as star which is being shown at the ——- theatre this week. This is one of his first pictures since joining the Famous Players-Lasky organization. He is a skilled workman with an instinct for the drama of the screen that results in admirable work.

ANN LITTLE HAS ELUSIVE BEAUTY

Wallace Reid’s Leading Woman Has Hosts of Friends.

ANN LITTLE, seen in so many of the Wallace Reid pictures is one of those charming young women whose personality has made hosts of friends for her wherever she is seen, on the screen or off. She possesses elusive beauty that holds you even while you fail to define it, and she has also, the benefit of long experience as experience goes in the film business. She is athletic, rides wonderfully, and is supplied with a high degree of intelligence that enables her to interpret a role with thought and a full conception of its demands.

Ann Little has been seen in many Paramount pictures including all of the latest Wallace Reid plays in which she enacted the leading feminine roles. “The Man From Funeral Range” will be shown at the ——-theatre on ——- next.

Based on Play.

ERNEST WILKES wrote “Broken Threads” as a stage production and it was well received in New York in October, 1917. As a screen vehicle for Wallace Reid, under the title “The Man From Funeral Range,” it is acclaimed by the patrons of the ——-theatre this week as one of the most virile pictures that has been produced here in many months. It has all the skillful technique of an expert playwright coupled with the excellent continuity of a real artist in playwriting—Monte M. Katterjohn.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE MAN FROM FUNERAL RANGE"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper
Two one-sheets
Two Three-Sheets
One Six-sheets
1 Star Stock, 24 sheet
Rotogravure, one-sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
Dear Madam:

We are pleased to announce that Wallace Reid, one of the most popular screen stars in the country, will appear in this latest Paramount photoplay "The Man From Funeral Range," at our theatre next........

This is an exceptional photoplay, a picturization of Ernest Wilkes play, "Broken Threads" directed by Walter Edwards, which is a guarantee of its excellence as a picture.

The story deals with the adventures of a young prospector in the west who is convicted of a crime of which he is innocent and which involves him in serious trouble. The love element is strong and the situations are unusually thrilling.

We assure you that this picture is one of superior merit and that all of ours patrons will find it delightful. We will be pleased to show you every courtesy should you find it convenient to attend its display at our theatre.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of “The Man From Funeral Range”

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE_____

DEAR MADAM:

It may please you to learn that "The Man From Funeral Range" the new Paramount picture starring Wallace Reid, will be shown at our theatre next.............

This is an admirable photoplay, and in every respect it is one of the most notable pictures of the season.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE_____

DEAR MADAM:

There are few screen stars who enjoy the popularity of Wallace Reid, whose latest Paramount photoplay, "The Man From Funeral Range" in which he is supported by dainty Ann Little, will be displayed at our theatre on.............next.

This is a photoplay of the highest merit and will please all our patrons.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE_____

DEAR MADAM:

We beg to remind you that "The Man From Funeral Range" starring Wallace Reid, will be presented at our theatre to-day(......). The story of this picture is dramatic, and every scene is filled with thrills. We will be pleased to welcome you during its display at our playhouse.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS AND SLIDE FOR

"THE MAN FROM FUNERAL RANGE"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
## Current Paramount and Artcraft Pictures in the Order of Their Release

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## Success Series (Re-Issues) for September

| Sept. 1      | M. PICKFORD | THE EAGLE'S MATE |
| 8            | M. CLARK | WILDFLOWER |
| 15           | SPECIAL | THE GIRL OF THE GOLDEN WEST |
| 22           | P. FREDERICK | ZAZA |
| 29           | G. FARRAR | CARMEN |
How To Advertise
WALLACE REID in
"Too Many Millions"
A Paramount Picture
PRODUCTION CUTS AND MATS

WALLACE REID in "Too Many Millions"

ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above Always Obtainable at Your Exchange
WALLACE REID, STAR

As a talented and popular screen star, Wallace Reid is surpassed by few, if any, motion picture players now before the public. An excellent actor, an artist of discriminating taste and judgment, possessing personal magnetism to a degree unapproached by the average player, he is known among his admirers as the “classiest” man in the silent drama. His record as star is one of unbroken successes and his recent photoplay, “The Man from Funeral Range,” presented him in a characteristic role of unusual power and effectiveness. But in his latest picture, “Too Many Millions,” Mr. Reid has a heroic role, that of a book agent who inherits vast wealth, loses it suddenly, finds love in a cottage and when his wealth is restored, he wonders what he shall do with all the money. Those who know Mr. Reid’s artistry will be assured that the role fits him like a glove and that in his capable hands not a single opportunity to add to its effectiveness is neglected. If he fails to make this one of the most talked of productions of the current season, I shall be keenly disappointed.

THE AUTHOR

The story of “Too Many Millions” is based upon the successful novel “Someone and Somebody,” written by Porter Emerson Browne and which scored a decisive hit on its appearance some time ago. Mr. Browne is one of the best known of contemporaneous writers and playwrights of this country, and the story alluded to is accounted as one of his best.

THE SCENARIST

The adaptation of “Too Many Millions” for the screen was made with signal skill by Gardner Hunting, one of the most capable photo-playwrights in the country as his long string of successes amply proves. In his splendid handling of Porter Emerson Browne’s fine novel, he has given us a story that is a happy combination of action, mystery and humor.

THE DIRECTOR

James Cruse, who directed “Too Many Millions,” is one of the most versatile men in pictures. As leading man, character man, star and director he knows film work from every angle. Although a young man, he has appeared in several hundred photoplays. His skilful work displayed in “Too Many Millions,” proves him to be one of the most progressive directors in the field of the silent drama.
Wallace Reid in His New Paramount Photoplay, "Too Many Millions," Has Hard Financial Nut To Crack

He Asks You to Tell Him What You Would Do With Forty Millions of Dollars If You Had a Lovely Wife and Were Happy in Your Poverty.

WHAT would you do with forty millions of dollars? Would the possession of such wealth add to your happiness if you were happily married, satisfied with your job and were doing well? These are the problems Wallace Reid is called upon to solve as Walsingham Van Dorn, a book agent, in his latest and perhaps most delightful photoplay, "Too Many Millions," which will be shown at the Theatre next...

Van Dorn is wondering where his next meal is coming from when he suddenly inherits forty millions by the death of two uncles in an automobile accident. He lives the life of a jaded capitalist for a time and then with satiety comes unhappiness and weariness. But he meets the one woman one day and when his wealth disappears through the dishonesty of his financial agent, he gets a job in a garage, marries the woman he loves and in two years he is the happiest man in the world.

"When my agent returns my millions to me," said Mr. Reid in discussing his new photoplay, "he finds me a happy man contented to live upon my small wages. I know that the possession of the money will heap upon me many undesired responsibilities and both my wife and I are in a quandary. We don't know what to do with the money and we leave it to the audience. What would you do?"

And that is the question everyone will be called upon to answer when the picture is shown at the Theatre. It is a delightful comedy, full of surprises and affords Mr. Reid one of the best roles of his career.

As a man of varied accomplishments, Wallace Reid has no equal on the screen. He has done everything that scenario writers can think of—and some that he thought of—including falls, fights, dives, and even a female impersonation with John Bunny in the early part of his screen career. It was during the filming of the "Los House," one of his earlier productions, that he was required to jump from the third story of a burning building into a life net. As he was falling, one of the men holding the net tripped over a hose, while another misguided person turned a full stream of water upon Reid with the result that he hit on the edge of the net and was laid up for a month with a badly dislocated hip. Another big scene that Reid did was the great saloon fight in "The Clansman," in which Reid and the men fought all day. Over twenty-five hundred feet of film were taken of this scene.

While playing opposite Geraldine Farrar in the famous screen version of "Joan the Woman," Wallace Reid reached the pinnacle of success as the unsurpassed popularity of the production testifies as he did in "The Woman God Forgot," and "The Devil Stone."

Mr. Reid's latest Paramount successes include "Believe Me, Xanthippe," "The Source," "The House of Silence," and "The Man From Funeral Range." His characterizations in these photoplays have justified the claim of his admirers that he is the "classiest" player in motion pictures today.
Wallace Reid’s Latest Photoplay, “Too Many Millions,” Has Charming Story, Delightful Humor and Dramatic Thrills

Adventures of Book Agent Who Becomes a Millionaire and Who Finds Love and Happiness in Novel Circumstances, Make This Paramount Photoplay Notable.

WASHINGTON VAN DORN, a handsome young chap who is ignored by his two uncles, bankers and brokers in Wall Street, makes a precarious livelihood as a book agent. He sells one copy of a work to Desiree Lane, a daughter of the rich, who promises to mail him a check in lieu of cash payment. Van Dorn is spending his last cent in a restaurant when he reads in a newspaper that his uncles have been killed in an automobile accident and that he is heir to forty millions of dollars.

Going to the office of his dead uncles, Van Dorn meets Wilkins, the confidential manager, who gives him a roll of money and starts the young man on his career as a millionaire. He goes the pace for a time and is disgusted until Wilkins tells him to settle down and that he has provided a handsome home for him. They go to the place and arrive just as Desiree, whose home it had been, is leaving it sorrowfully. Desiree’s father had been brought to ruin by Van Dorn’s uncles, and the shock when he finds himself penniless and Desiree a pauper, kills him.

Van Dorn takes possession of the home without having seen Desiree or learning her sad story. Desiree applies to the restaurant manager for employment and becomes the cashier. She learns from the waitress that Van Dorn dines there and after reading the account of the death of Van Dorn’s uncles in the newspapers she resolves to take the law into her own hands and attempt to recover her stolen property by force if need be. Hence, when Van Dorn awakes in his room the next morning, he finds Desiree seated by his bedside, demanding that he restore her father’s two millions of dollars to her.

Van Dorn agrees to return the money, but at that moment, a clerk from the Bass Brothers’ office, rushes in with the information that Wilkins has decamped with Van Dorn’s forty millions of dollars, all securities having been converted into cash by him. Even the house in which Van Dorn is living has been attached, on the strength of a power of attorney which Van Dorn had foolishly executed to Wilkins. Van Dorn decides to hunt Wilkins down and demand restitution. He asks Desiree to join him in the chase, to which she gives her consent.

Although detectives are on the watch, Van Dorn and Desiree make their escape in an automobile which they abstract from the garage. The officers follow and when Van Dorn stops to get gasoline, they take possession of the machine, leaving Van Dorn and Desiree without means of resuming their pursuit. They are obliged to go to a nearby inn for the night and the structure burns to the ground. Van Dorn carries Desiree to safety and returns to the inn for his personal affects. He is overcome by smoke and is rescued by the garage keeper who cannot afford to let the young man die, because he owes him for ten gallons of gasoline.

Desiree begs bystanders to restore Van Dorn because she loves him. Van Dorn hears, sits up and says he is all right. The garage man offers Van Dorn a job saying he can thus work out his debt, and realizing his utter helplessness, he accepts. The garage man urges that Van Dorn should marry Desiree in view of the circumstances which are apt to provoke scandal and they seek a minister. The couple, arrayed in blankets, are wedded, and the sympathetic minister and his wife give both of them outfits of clothing.

The pair start housekeeping in a cottage and two years later, there is a knock at their door. Wilkins is at the threshold, carrying two heavy bags. He comes in, places the bags on the table and announces that after carrying forty millions with him for two years, he has sickened of the job and has decided to walk straight henceforth. Van Dorn and Desiree look at the money and at each other. They don’t want the money, for they are rich in each other’s love. But to let forty millions be banded about without a protector—what idiocy! They appeal to the audience for guidance. Shall we take it or not?

What would you do?
Wallace Reid Scores Personal and Artistic Triumph in New Paramount Photoplay “Too Many Millions”

Old Question “What Would You do With Forty Million Dollars?” is the Tough Problem that Faces Hero and Heroine in a Highly Delightful Picture.

WHAT would you do if you had forty million dollars? Walsingham Van Dorn, the hero of “Too Many Millions,” Wallace Reid’s new Paramount picture which was presented most successfully at the Theatre yesterday, faced that problem and found it a tough one.

In a delightful romantic comedy Wallace Reid shows how Walsingham staggered along for a while under the weight of the forty millions, how they were suddenly taken from him, how a beautiful girl demanded two millions that had been stolen from her father, how he and the girl were suddenly stranded without any money and how they lost most of their clothes in a fire. They suddenly married, they live happily on the money the young man earns until the time when the forty millions are again returned to them. Do they take them? For the answer we refer you to the picture.

It is one of the most unusual and amusing vehicles that Mr. Reid has had in some time. He is splendid in the character of Van Dorn. In the first part of the story, Van Dorn, is shown trying to earn a living as a book agent. Suddenly two rich uncles of his are killed in an automobile accident and he finds himself their heir.

But life is anything but smooth and happy when he first gets the forty millions and amusing complications pile up thick and fast. The picture was directed by James Cruze, who handled it in an unusually skillful fashion, keeping the comedy pitch just right throughout.

Ora Carewe is the heroine, Desiree Lane, the girl who was robbed of two millions by Van Dorn’s skinflint uncles. Visually Miss Carewe is a delight and she also contributes some acting of a high order. Tully Marshall is seen in an important character part, that of Wilkins, the confidential agent of Van Dorn, who suddenly disappears with the money and leaves his employer penniless. Charles Ogle contributes an important character interpretation in the person of a garage keeper, who risks his life to save Van Dorn from a fire because Van owes him a garage bill.

Others who appear to advantage are James Neill, Winifred Wood, Noah Beery, Percy Williams, E. Pasque and Richard Wayne.

WALLACE REID’S NEW PHOTOPLAY “TOO MANY MILLIONS” BIG SUCCESS

Wallace Reid, the popular Paramount star, scored a big success in his latest photoplay, “Too Many Millions,” on its presentation at the Theatre yesterday. The picture is one of the most enjoyable seen here this season.

Walsingham Van Dorn, a book agent, falls heir to forty millions of dollars by the death of his two uncles, Wall Street brokers who among many other victims, have robbed the father of Desiree Lane of two millions. The newly made millionaire enters upon his new life with gusto, but he tires of this existence and appeals to Wilkins, his confidential manager, for a remedy to drive away the blues. Wilkins installs Van Dorn in the former home of Desiree Lane who is now working as cashier in a restaurant.

When she reads of Van Dorn’s good fortune, she convinces herself that he is responsible for her misfortunes and goes to his house, her former home, to extort her two millions from him. Hence it is that when Van Dorn awakes in the morning, he finds Desiree watching by his bedside. He laughs at her demand for the restoration of her inheritance, but is promising to comply when he learns that Wilkins has decamped with his money and that the house he is in has been attacked by creditors.

He flees with Desiree in an automobile, but when his gasoline runs out, the machine is taken from him by detectives. The two are obliged to spend the night in an inn and it is burned to the ground, the two escaping in their robes de nuit. In attempting to save his personal effects Van Dorn is almost suffocated but saved by a garage keeper to whom he owes the price of ten gallons of gasoline. Deprived of their clothing, they accept garments from a minister and his wife and the two are married.

Two years later while they are still honeymooning in their cottage, Wilkins returns with their forty millions, saying he has tired of the responsibility of its custodianship, and Van Dorn doesn’t know whether to accept it or not. He finally leaves it to the audience to decide. What would you do?

Mr. Reid was excellent in his portrayal, while Ora Carewe, a beautiful actress who is new to Paramount audiences, instantly established herself as a favorite by her characterization of Desiree Lane. The support was in every way excellent, the principals Tully Marshall, Charles Ogle, James Neill and Norah Beery, being most artistic.
He dreamt it—
and it came true next day!

20 MILLION

And then the "unfortunate" fellow started out to try to spend it! Lord, he'd give the page-boys in the hotel a ten-spot every time he saw one—and you bet he saw them, for they took care to be present!

JESSE L. LASKY presents
WALLACE REID
IN "Too Many Millions"
A Paramount Picture

Adapted from the story "Someone and Somebody"
by Porter Emerson Brown
Scenario by Gardner Hunting
Directed by James Cruze

WALLACE REID
IN "Too Many Millions"

STRAWD THEATRE
Broadway at Main Street
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies

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Strand Theatre
TODAY
Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies

And at least that's the way they felt to Walsingham Van Dorn who had lived for twenty years without one spare dime to rub against another, and then some relations left him forty millions in one lump.

He simply can't give it away fast enough—it buries him!
RIVOLI
Monument Square

Inherits
40 Millions
While
Eating
30c Dinner!

THE question is, if you read in the paper that you had inherited 40 million dollars in real money—and you were eating a 30c dinner at the time, which was the first square meal you had in 2 days—would you finish the meal before going for the money?

You think you would! Well, try it; just get somebody to leave you 40 millions and see!!

Jesse L. Lasky
presents
WALLACE REID
in
"Too Many Millions"
A Paramount Picture

Adapted from the story "Somebody and Somebody," by Porter Emerson Brown
Scenario by Gardner Hunting Directed by James Cruze

TODAY
Bray Pictograph
“A German Trick that Failed”
Latest News Weeklies

UP AND DOWN
BROADWAY
In and Out of the Film Studio
WHAT WOULD YOU WITH ONLY FORTY MILLION DOLLARS?

This is a Vital Question to Wallace Reid in New Film, "Too Many Millions"

SUPPOSE you were a young man and suppose you had forty million dollars. Then suppose someone stole the money from you. And suppose you were caught in a fire with a girl you loved, and suppose that you and the girl escaped with your lives, but without much clothes. What would you do next?

That's the plight that Walsingham Van Dorn and Desiree Lane found themselves in one night. Walsingham's first move was to throw blankets over Desiree and himself, and his second act was to call a preacher who was watching the fire, and arrange for his marriage with Desiree.

His third move was to get a job the next day so as to support his bride. As for the other moves the happy couple made—they are all shown in that delightful comedy, "Too Many Millions," which will be displayed at the theatre next. Wallace appears as Walsingham Van Dorn and beautiful Ora Carewe is Desiree Lane.

Why They Like Reid

WALLACE REID'S admirers like to see him in different situations. Why? Because they always realize that he will get the better of the situations and come out with flying colors. Most of his recent picture successes have presented him as a young man who had to overcome large-sized obstacles. His latest picture, "Too Many Millions," which is the bill at the theatre this week, is no exception to the rule, although it is quite different in development from any picture Mr. Reid has ever done.

WALLACE REID HAS SPLENDID ROLE IN "TOO MANY MILLIONS"

At First a Starving Book Agent Then Millionaire Who Has Many Adventures

WALLACE REID has the part to which he is best suited in his latest Paramount Picture, "Too Many Millions," which will be shown at the theatre next. As Walsingham Van Dorn, he is first shown as a poor young man trying to make a living selling books. Then comes a bolt from the blue. Two wealthy skinflint uncles of his are suddenly killed in a motor accident and Walsingham finds himself the possessor of a cool forty millions of dollars by the terms of their will.

The cool forty millions, however, make things warm for Walsingham. In the first place a beautiful young woman, Miss Desiree Lane, shows up and tells him that two millions of the money belongs to her, that his uncles robbed her father of it and caused his death. The next thing to happen is the discovery that Van Dorn's confidential agent, Wilkins, has fled with the forty millions. Taking the girl, Van Dorn goes in pursuit of him in a motor car. They stop for gasoline and while they are at a garage officers take the car away from them. He and Desiree go to a nearby inn for the night, and at dawn the inn catches fire and they barely escape with their lives. Then Van Dorn and Desiree marry and the bridegroom takes a job in the garage to pay for the gasoline.

They like the life so well that they live on in the little village quite happily for two years with no money except what Van Dorn earns. Then Wilkins unexpectedly appears and offers to return the forty millions of money, but they hesitate to take it. What would you have done?

WALLACE REID A BOOK AGENT IN NEWEST PICTURE

His Role in "Too Many Millions" One of the Best of His Screen Career

His newest photoplay, "Too Many Millions," a comedy of money, love and adventure, which will be shown at the theatre next, affords Wallace Reid one of the best roles of his screen career. In this picture he is a book agent who suddenly inherits forty millions of dollars and the entire course of his existence naturally is changed thereby. He starts to live the life of a man of wealth, but soon falls victim to the ennui which often overcomes the idol rich. Then follow a series of rapid fire adventures, involving a beautiful heroine whose father had been robbed by the book agent's uncles, and a chase after the millions after they have vanished suddenly. There are many notable scenes, one being the burning of an inn in which the hero and heroine narrowly escape with their lives.

The story is in a light comedy vein throughout, and Mr. Reid is said to have his best light comedy role since "Believe Me, Xantippe." Ora Carewe is leading woman, playing Desiree Lane, and Tully Marshall is Wilkins, the absconding financial agent. Others who have important parts are Charles Ogle, James Neill, Winifred Greenwood, Noah Beery, Percy Wilkins and Richard Wayne.

The picture was adapted by Gardner Hunting from Porter Emerson Browne's novel, "Someone and Somebody." The scenes were photographed by Charles Rosher and James Cruse was the director.
### MISS ORA CAREWE
**CAPABLE PLAYER**

Supports Wallace Reid in “Too Many Millions”

ORA CAREWE, who plays the feminine lead in “Too Many Millions,” Wallace Reid's new Paramount picture, which will be presented at the Theatre next. She is an actress of unusual acting ability as well as being one of the most strikingly beautiful girls in the films. She became an actress in her early years, and about three years ago, she decided to take a flier in the pictures. She applied at the old Fine Arts studio where D.W. Griffith was making pictures, and because of her appearance, and stage training in musical comedy and drama, Mr. Griffith promptly gave her a lead.

Her first picture was called “Martyrs of the Alamo.” She later played the leads in “In Old Mexico” and other Fine Arts successes, and then went to Keystone where she was starred. After some months in comedy she returned to the more serious form of screen drama and she is now one of the most popular young leading women in the pictures.

Her excellent work in support of Wallace Reid in “Too Many Millions” will add greatly to the popularity of the picture, for she makes Desiree Lane, the heroine, a young woman of delightful charm and intelligence.

### JAMES CRUSE WELL KNOWN AS DIRECTOR
**Director of “Too Many Millions” Man of Achievements**

JAMES CRUZE, director of Wallace Reid’s new starring vehicle, “Too Many Millions,” is one of the most versatile men in the pictures. Author, leading man, star, character man and director, he knows film work from all its angles. He has appeared in scores of photoplays as an actor and is one of the veterans of the art, though he is a young man.

At the age of sixteen Cruze was a star on the speaking stage. By the time he was twenty he was playing such roles as David Garriick and Richelieu. He came to the pictures to do leads, but latterly he has been known as one of the screen's cleverest character men and his work in “Believe Me, Xantippe,” “Wild Youth,” “The City of Dim Fames,” and other Paramount pictures is well known to film fans everywhere.

Mr. Cruse recently decided to take up directing again, a phase of picture work in which he won distinction some time ago. His skillful work in making “Too Many Millions,” which will be shown at the Theatre next, marks him as one of the most progressive men in the motion picture field.

### WEALTH ESSENTIAL TO OUR HAPINESS?
**Old Question Is Revived by “Too Many Millions”**

Is money essential to happiness? This is a world-old question, but it is developed from an entirely new angle in “Too Many Millions,” the new Paramount picture in which Wallace Reid is starring, and which will be shown at the Theatre next. The hero is first shown as a poor young book agent. Wealthy skinflint uncles of his suddenly die and leave him forty million dollars.

Then his troubles start, but after he loses the money and finds the girl he loves, happiness comes to him. Then with equal suddenness, the money turns up a second time, and he is puzzled to know whether to accept it or not. What would you have done in a similar situation?

Mr. Reid is finely supported by picked players, his leading woman being Ora Carewe, a beautiful and talented actress. Others in the support include Tully Marshall, Charles Neill, Noah Beery and others.

### Marshall Famous Actor
**TULLY MARSHALL, who plays the important role of Wilkins in “Too Many Millions,” the new Paramount picture in which Wallace Reid is starred at the... Theatre this week, is one of the best known character men in motion pictures. He will be remembered for his excellent acting in “We Can’t Have Everything” and other recent Arclight Pictures. In “Too Many Millions” he plays a financial agent who absconds with forty millions just when the hero of the story is beginning to get used to having so much money.**

### Capable Scenarist
**GARDNER HUNTING, who made the picturization of “Too Many Millions,” Wallace Reid’s new Paramount picture, which is the bill at the... Theatre this week, is a skilled writer of screen stories, who has numerous successes to his credit. He was responsible for “The Petticoat Pilot,” starring Vivian Martin, “The Varmint,” starring Jack Pickford, and other famous successes. In “Too Many Millions” his skillful handling of Porter Emerson Browne’s novel has resulted in a story that is a happy combination of action, mystery and humor.**

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**Browne Popular Writer**

PORTER EMERSON BROWNE, who wrote the novel, “Someone and Somebody,” from which Wallace Reid's new Paramount picture is made, is one of the most popular of the younger American novelists. The picture version of “Someone and Somebody” is called “Too Many Millions,” and affords Wallace Reid a splendid starring vehicle. The picture has speed, mystery, and a strong, romantic interest, and is drawing large audiences to the Theatre this week.
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF
"TOO MANY MILLIONS"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photo of star

Cuts and Mats on Production
Five one-column
Three two-column
Two three-column

Stock Cuts and Cuts of Star
Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
Dear Madam:

The army of admirers of Wallace Reid, the ever popular young star in Paramount pictures, will be pleased to learn that he will be seen in his latest photoplay, "Too Many Millions," at our theatre on...........next.

Mr. Reid has an unusually strong role in this photoplay, that of a book agent who falls heir to forty millions of dollars and who later finds love and happiness which wealth cannot buy. The story revives the old question, "What would you do if you had forty million dollars?" The love element is perhaps the strongest feature of this admirable story, and its development affords the spectators numerous surprises.

We believe that independent of Mr. Reid as an attraction of superlative value, this picture, because of the inherent worth of its story, its superior direction, the high character of the support and its splendid photography, will prove to be one of the best attractions presented at our theatre during the current season, and we respectfully urge your attendance.

Yours sincerely,

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

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "Too Many Millions"

ADVANCE POST CARD NO. 1
TO BE SENT 9 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

It affords us pleasure to announce that Wallace Reid, the popular Paramount star, will be the attraction at our theatre next .........., in his latest photoplay, "Too Many Millions." This photoplay is a charming one and we recommend it to your favorable attention.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 2
TO BE SENT 6 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

All of our patrons who love strong virile characters, will be interested in the forthcoming display at our theatre next .........., of "Too Many Millions," starring Wallace Reid, the ever popular star in Paramount pictures. This production affords Mr. Reid a splendid role of which he makes the most.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE

DEAR MADAM:

We beg to remind you that "Too Many Millions," the newest Paramount picture starring Wallace Reid, will be shown at our theatre today. This splendid photoplay is one of unusual charm. We will be glad to welcome you during its display at our theatre.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS
FOR
WALLACE REID in “Too Many Millions”

Always obtainable at your Exchange
Current Paramount and Artnact Pictures in the Order of Their Release

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<th>RELEASE DATE</th>
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<td>CHARLES RAY</td>
<td>A NINE O'CLOCK TOWN</td>
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<td>DOUGLAS FAIRBANKS</td>
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<td>GRIFFITH'S</td>
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<td>E. FERGUSON</td>
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<td>THE CRUISE OF THE MAKE-BELIEVES</td>
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<td>ENID BENNETT</td>
<td>COALS OF FIRE</td>
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Success Series (Re-Issues) for September

<table>
<thead>
<tr>
<th>STAR</th>
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<tr>
<td>M. PICKFORD</td>
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<td>M. CLARK</td>
<td>WILDFLOWER</td>
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<td>SPECIAL</td>
<td>THE GIRL OF THE GOLDEN WEST</td>
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<td>P. FREDERICK</td>
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<td>G. FARRAR</td>
<td>CARMEN</td>
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</table>
How To Advertise

WALLACE REID

in

"THE DUB"

A Paramount Picture
STOCK PRODUCTION CUTS AND MATS

ON

"THE DUB"

ISSUED IN SETS OF TEN
CONSISTING OF

Five One Column Cuts and Mats
Three Two-Column Cuts and Mats
Two Three-Column Cuts and Mats

CAN BE HAD ON APPLICATION
ALWAYS OBTAINABLE AT YOUR EXCHANGE
WORTH WHILE FACTS REGARDING WALLACE REID'S NEW PICTURE "THE DUB"

WALLACE REID, THE STAR

UNIVERSALLY recognized as one of the leading cinema stars of the country, Wallace Reid ranks high as a player whose characterizations of strong, virile young men, are distinguished by conscientious study of types and artistry of delineation. Mr. Reid's qualifications as actor, displayed as leading man in many notable photoplay productions, several of which are recognized as classics of the screen, stamp him as a player of exceptional genius. Mr. Reid is a lover of the great outdoors, a student of nature, men and things; and, reinforced by wide experience and keen observation, his conception of the requirements of the various roles he essays, necessarily is broad and comprehensive. Whether he plays the part of a lumberjack, a man about town, a raconteur, dilettante, or whatnot, his art vests these portrayals with matchless verisimilitude. It is because of this that Mr. Reid's screen portraits stand out with cameo-like clearness, characterizations often imitated but never surpassed. In his latest photoplay, "The Dub," Mr. Reid proves that dubs, so-called, frequently are the bravest and most resourceful of men, and it is because of this, independent of every other consideration, that I venture to predict that "The Dub" will be hailed by Mr. Reid's vast army of admirers as one of the best photoplays in which he has been seen this season.

THE AUTHOR

EDGAR FRANKLIN, author of "The Dub," is a well-known writer of stories which have appeared in the leading magazines. He won popular favor with such stories as "The Adopted Father," "The Ladder Jinx" and the "Captain Velvet," stories which were published in "All Story Weekly." "The Dub" is one of his best.

THE SCENARIST

WILL M. RITCHEY, who wrote the scenario of "The Dub," is an expert continuity writer whose work is widely known among picture fans. Mr. Ritchey has several notable picture successes to his credit, and his work in picturizing "The Dub" is among his best.

THE STORY

JOHN CRAIG, the head of a construction company which is in financial difficulties, goes to a public park to think about his problems. He needs money and he doesn't much care how he gets it, just so he gets it speedily. He recalls that he has left a box of dynamite on his desk, and appalled at the thought of what might happen if the box were to be brushed off the desk, he rises just as a boy explodes an air-filled paper bag behind him. Craig starts violently and he is observed by Burley Haddon, an attorney, who decides that he is a dub. So he resolves to employ him for a delicate mission, not because he wants him to succeed, but to fail. The mission is for Craig to go to the country home of George Markham, a broker, who is in possession of a valuable mining option. Hadden doesn't want the paper, but for purposes best known to his clients, he must make a show of attempting to recover it. Craig accepts the commission and sets out for Markham's place. He there meets Enid Drayton, who is Markham's ward, and they fall in love with each other instantly. He meets with highly dramatic adventures in his search for the document and after being thrown out of the place, he re-enters the house again with the aid of a real burglar and finally obtains the document. Craig later rescues the girl from what has been virtually her prison and when he learns that she is the possessor of a million dollars, he is distressed until Enid reminds him that she owes her freedom and money to him and that she is willing to share her wealth with him as his wife. Craig takes her into his arms and his-financial worries are at an end.

THE DIRECTOR

JAMES CRUZE, well known as actor and director, was behind the megaphone during the production of "The Dub." Mr. Cruze is an excellent director, as his previous pictures amply indicate, and he has made his latest picture a stirring story filled with comedy, mystery and exciting adventure.

THE SUPPORT

AN excellent cast has been provided for the support of Mr. Reid. The players include Charles Ogle, Ralph Lewis, Raymond Hatton, Winter Hall, Nina Byron, Guy Oliver, H. M. O'Connor and Billy Elmer.
Cast and Story of "The Dub"
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Wallace Reid's New Photoplay
A Paramount Picture

Story of "The Dub", Wallace Reid's New Photoplay,
is One of Mystery, Adventure and Humor

The brokerage firm of Blatch, Markham & Driggs suddenly dissolves partnership against the protests of George Markham, who spitefully removes the business records from the office safe and retires to his gloomy bachelor quarters at Bleakhurst, where he lives with his ward, Enid Drayton, a convert bred girl of whose estate he is custodian.

Among the papers taken from the safe by Markham is an option signed by one Murphy agreeing to sell his western mining claims to Blatch and Driggs for $95,000 on condition the money is paid on a certain date. Driggs telephones to Markham to return the option, but Markham refuses and threatens to burn the option if legal proceedings for its recovery are begun.

Blatch and Driggs devise ways and means to obtain the option, but they are helpless until Burley Hadden, an unscrupulous lawyer, agrees to restore the document. Blatch tells Hadden confidentially that he is trying to stall Driggs, and that he does not desire the return of the option, inasmuch as the claims of Murphy are worth millions and he (Blatch) is desirous that the option shall expire so as to enable him to buy up the claims for a song. Blatch directs Hadden to devise some scheme to satisfy Driggs that he is doing his utmost to obtain the option from Markham, when as a matter-of-fact he is working an opposite game.

While considering the problem in the park, Hadden's attention is directed to John Craig, the head of a little construction company which is in financial difficulties. He needs eight hundred dollars and is wondering where the money is to come from. He recalls that he left a box of dynamite on his office desk and the fear strikes him that if his clerk should knock it off the desk, he and the office would be blown to kingdom come. At that instant a boy explodes a paper bag behind him and Craig starts away on the run, straight in the arms of Hadden.

Hadden sizes Craig up as a dub and asks him if he desires to earn one thousand dollars speedily and easily. He purposes to send Craig to Markham with a demand for the option, and being a dub, he reasons Craig will permit himself to be thrown bodily out of the Markham home. He will report his failure and Driggs will be convinced that there is no hope of recovering the document. The mission is outlined to Craig, who is tempted by the offer of one thousand dollars and he agrees to carry it out. He hastens to the Markham home, and when Robbins, the butler, tells him that Markham is not at home, Craig knocks him down and enters.

In the hall, Craig meets Enid Drayton, and they are becoming acquainted when Markham appears with two servants and Craig is thrown into the street. At midnight Craig burglariously enters the home by means of the cellar, goes to the library where he again meets Enid. She tells him that she is Markham's ward and that he has failed to account to her for his stewardship. She is a prisoner and when Craig tells her that he is seeking a certain document, Enid shows him a bag of papers where Markham had hidden it and Craig throws the bag out of the window. Markham appears and offers to give the option to Craig. He hands him a sealed envelope and when Craig opens it in the street he finds the enclosure is a worthless receipt. Markham discovers the loss of his bag of papers, and starts to the city in his motor car. From his perch in a tree, Craig witnesses the departure and when he climbs down he collides with Bill, a burglar, whom he compels to open the library window, and the two capture and bind the servants.

Meanwhile, Markham communicates with Blatch and Hadden and it develops that the papers removed by Craig included the records of some crooked deals in which Markham and Blatch were concerned. While they proceed to the Markham home to see Craig, the latter with Bill, have wrecked Markham's safe and Craig proceeds with Enid to the city to find Blatch. They meet Driggs, to whom they turn over the option, together with the documents proving that Markham and Blatch had been robbing him for years. Hadden calls up Driggs and when he learns the truth, Blatch and Markham start for Mexico.

Driggs informs Enid that her property is safe and that she is worth a million dollars. Driggs gives Craig the thousand dollars promised him by Hadden, and when Enid reminds him that she owes the restoration of her fortune to him, he takes her in his arms.
WALLACE REID'S latest Paramount picture, "The Dub," is a drama of unquestioned excellence and the large crowds that witnessed its premier showing at the Theatre yesterday, were kept constantly on the alert by the admirable way in which the story interest was developed and held throughout the five reels.

Mr. Reid appears as John Craig, the owner of a little construction company, whose work is held up because he cannot extend his credit. Being short of actual cash he goes to a park nearby to think about his problem. There Burley Hadden, a shrewd attorney, comes, and from a chance act of Craig's he decides that the young man is a dub, a coward.

So he decides to employ Craig for a delicate mission, not because he wants Craig to succeed, but rather, because he wants him to fail. The mission is to go to a place in the country where George Markham, a crooked broker, has secreted a valuable document. Hadden doesn’t want the paper, but he has to make a show of attempting to obtain it.

Craig sets out and at Markham's place proves that he is anything but a coward. He encounters tremendous difficulties in getting the paper, but comes back after Markham's servants have thrown him off the place and burglariously enters the house at the risk of his life. There he finds a girl, the heiress to a large fortune, held prisoner, and the way in which he rescues the girl, gets the paper he came after, and also secures evidence of the girl's fortune, makes a decidedly interesting screen narrative.

Wallace Reid never has done better acting than in the role of "The Dub." He acts the part with straightforward realism, making the most of each situation. His quiet intensity and the masterful way in which he dominates the scenes show that his great popularity is based on excellent acting ability as well as good looks.

Nina Byron is charming as Enid Drayton, the girl who is held prisoner. This young actress is beautiful and individual in her methods and should be popular with film fans. Charles Ogle is splendid as the roaring, blustering Markham, and Winter Hall enacts the part of Burley Hadden with easy skill. Raymond Hatton and Ralph Lewis play other brokers and Guy Oliver, Billy Elmer and H. M. O'Connor are well cast.

James Cruze, who directed "The Dub" has won honors in two departments of the screen art. As actor and director he is famous, and before coming to the screen he was well known on the speaking stage. At the age of twenty Cruze was playing the leading roles in such plays as "David Garrick" and "Richelieu." He was one of the first actors to come from the speaking stage to the pictures and he was starred in numerous pictures. Later he turned to directing and still later returned to acting with the Lasky company and his character roles in recent Paramount pictures are popular. He has made "The Dub" a stirring comedy of mystery and adventure.
# NEW STRINGS FOR YOUR BOW
A CHAT WITH EXHIBITORS
By GORDON H. PLACE
ABOUT
WALLACE REID in “THE DUB”
A Paramount Picture

## What Reid Has Done

The proof of the pudding is in the eating—so they say—and if that is true, you should have no difficulty in filling your house at every showing of Wallace Reid in “The Dub.”

Of all the young actors who have made good before the screen, no other has had a wider range of plays than Wallace Reid. Call the attention of your patrons to this list of successes in which this popular and versatile young player has appeared, and they will remember many that have impressed them favorably—a lot of them they would like to see again.

This is the list of plays in which Reid has appeared:

| “Joan the Woman” | “The Thing We Love” | “House of the Golden Windows” |
| “Carmen” | “The Hostage” | “The Golden Fetter” |
| “The Selfish Woman” | “The Firefly of France” | “Big Timber” |
| “The Yellow Pawn” | “The Source” | “Nan of Music Mountain” |
| “The Prison Without Walls” | “Too Many Millions” | “Rimrock Jones” |
| | “The Devil Stone” | “Less Than Kin” |
| | “The Love Mask” | “The Man From Funeral Range” |

## Aids For Results

There’s a strong pull in every poster issued on “The Dub.” You will make no mistake in using lots of paper on this production. Take a good look at the mats and cuts your exchange will furnish for your newspaper advertising. They will get the business.

## Some Facts

- **The Star**—Wallace Reid
- **The Story**—By Edgar Franklin
- **The Scenario**—By Will M. Ritchey
- **Production**—Paramount
- **The Photographer**—Charles Rosher
- **The Director**—James Cruze
- **His Assistant**—William Horwitz

## Look at the Cast

Look at this supporting cast, and then tell your patrons what a bunch of high class players take part with Reid in “The Dub.”

| Charles Ogle | Nina Byron |
| Ralph Lewis | Guy Oliver |
| Raymond Hatton | H. M. O’Connor |
| Winter Hall | Billy Elmer |

Strikes us that it’s a pretty good company to draw, too. It will strike your patrons the same way, we think. Let ’em know it.

## Bait For Your Hook

Play Wallace Reid strongly in your lobby and all other advertising. This is a picture in which Reid rises to big things. The dramatic situations are tense and strong. Let your patrons know that there is action in every minute, and situations that will make them grip their seats.

This is a story of a gang of business crooks, with Reid as the foil. He becomes a burglar—for a good cause. Have your sign man paint a sign with Reid masked as a burglar, with a dark lantern and a jimmie in his hands, for your lobby.

Use this sign in the lobby: “Would you commit burglary for $1,000?”

Wallace Reid did in “The Dub,” and he got more than he bargained for.”
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Moyer.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCamp.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

That is a queer proposition for a burglar to make to his pal. Wonder how the girl came into it anyway—since the cash is her guardian's! Come around today and see how!

Jesse L. Lasky presents

Wallace Reid in
"The Dub"
A Paramount Picture

By Edgar Franklin
Scenario by Will Ritchey
Directed by James Cruze

Also
Paramount-Burton Holmes Travel Picture
"Turbanned Tommies"
Paramount-Flagg Comedy
"Independence B'Gosh"
Latest News Weeklies

FRUITS OF CONQUEST HELD UP TO TROOPS
Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
RIVOLI
Monument Square

HELP! HELP!

It is the girl's home, and her butler gasping for help. Yet she never stirs, never makes a sound! And the burglar beats it with all the loot. The reason is—??

Jesse L. Lasky, Presents

WALLACE REID

"The Dub"

A Paramount Picture

Scenario by Will Ritchey

Directed by James Cruze

Also

Paramount-Burton Holmes Travel Picture
"Turbanned Tommies"

Paramount-Flagg Comedy, "Independence B'Gosh"

Latest News Weeklies

UP AND DOWN BROADWAY

In and Out of the Film Studio

BELOW 14TH ST.

EST SIDE
St. to 88th St.

“HIS TOWN" by Tom Moore & Louis E. Leopold

"The Young Idea" by A. B. Ellis & T. S. McCollum

HOBOKEN

STRAND
Washing Strain Playhouse

"BROADWAY JO" of New York City

NEWARK

STAPLETON

RICHMOND THEATRE
RICHMOND THEATRE

"The Jolly Canary" of New York City

YONKERS

HAMILTON MARSH, "The "Pit"

ORPHEUM MARSH, "Kitty"

ROCKAWAY THEATRE
FOLEY PETROVA
OLGA MARSH

NEW THEATRE

ROCKAWAY THEATRE

M. & S. Thea.

AMERICAN MOVIES

Frank E. Behrman & R. E. "With Notches and Gold"

M. & S. 6-8 DINA HOWELL KERKON in "Cox's"

NEW 14TH ST.

"PANAMA OF THE WANDERER" by Frances Burton

ODEON 58-62 WINE WAY THEATRE

DOROTHY DALY in "The Sinner"

PALACE 133 E. 48th St.

THE ARTIST

SUNSHINE 141 E. 48th St.

"LADY BAGG" by "The A. T. Company"

WACO 118 RIB ELIE FERGUSSON, "The Sinner"

STAPLETON

RICHMOND THEATRE
RICHMOND THEATRE

"The Jolly Canary" of New York City

NEWARK

STAPLETON

RICHMOND THEATRE
RICHMOND THEATRE

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PALACE 133 E. 48th St.

THE ARTIST

SUNSHINE 141 E. 48th St.

"LADY BAGG" by "The A. T. Company"

WACO 118 RIB ELIE FERGUSSON, "The Sinner"
ADVANCE PRESS STORIES
To be Sent to the Newspapers Immediately After the First Display of
Wallace Reid's New Photoplay, "The Dub"
A Paramount Picture

MAN'S LIFE CHANGED
BY CHANCE BASIS OF
THEME OF "THE DUB"

Wallace Reid's New Photoplay
Affords Popular Star Congenial Role

A CHANCE happening sometimes results in the directing of a man's entire life. This truth is well illustrated in "The Dub," Wallace Reid's new Paramount picture, which will be shown at the __________________ Theatre next.

John Craig, a young contractor, is sitting in the park wondering how he can obtain some money to carry on his business. Suddenly he remembers a box of dynamite that he left on his desk at his office, and which may fall and cause an explosion. As he thinks of it a little boy near him smashes an air-filled paper bag with a resounding thwack. The explosion coming at the same time that Craig is thinking of the dynamite, causes him to jump out of his seat in nervous fright.

Nearby sits Burley Hadden, a shrewd and crooked attorney. He sees Craig and decides that he's a coward and a dub. That suits his purpose exactly and he proceeds to hire Craig for a delicate mission and promises to pay him $1,000 if he succeeds. Hadden doesn't want him to succeed, but he has to make a show of carrying out the mission and he thinks Craig will fail in great shape.

Right there Craig fools him. He departs on the mission, finds a beautiful girl in distress and at the end wins the girl and a fortune besides.

It is a decidedly ingenious tale, and Mr. Reid is at his best as John Craig. The supporting cast is excellent, Nina Byron being the leading woman.

WHAT IS A DUB?
SEE "THE DUB" AND
GET LINE ON HIM

Wallace Reid Proves That the
So-Called Dub Often Is Every Inch a Man

WHAT is a Dub? In the parlance of the submerged tenth it is a man who succeeds in muddling everything with which he comes in contact and who is unable to do anything right. It also suggests one who does his work carelessly or indifferently— you hear of people "dubbing along" at some given task. Probably the best synonym for dub is what is commonly known as "a poor fish."

Anyway, if you want to find what a dub is really like, see "The Dub," the picture in which Wallace Reid will appear at the ______________ Theatre next.

Oddly enough, in the end, the star proves that he isn't a dub after all and the story rounds out into a decidedly interesting series of complications with a surprising finish.

And there is love in it. No dub could fail to get mixed up in love affairs. In fact, some people say that to be a dub one must be in love; others say that if you are not in love you are a dub. Anyway you put it, the subject is interesting.

James Cruze directed the picture with William Horwitz as his assistant. Nina Byron is the leading woman and the cast includes many favorites of the Lasky stock organization. Will M. Ritchey wrote the scenario from a magazine story by Edgar Franklin.

WALLACE REID'S NEW PICTURE IS STORY OF MAN WHO MADE GOOD

Paramount Star Has Strong Part in Most Attractive Photoplay

WALLACE REID'S new Paramount picture, "The Dub," is the story of a man who made good. One man sees him flinch in a trivial test of his nerves and decides that he is a coward. The narrative shows in swiftly moving dramatic incidents how he proved he was no weakling. "The Dub" will be displayed at the ______________ Theatre next.

John Craig is the hero. It is a splendid Reid part and brings out the best aspects of courage and manhood. Caught in a tight place, Craig refuses to be downed. Beaten, he refuses to acknowledge it, and he comes back for more punishment, solving a mystery and winning a beautiful girl in the bargain.

The story was written by Edgar Franklin and directed by James Cruze, who has proved many times both as actor and director that he has a keen sense of comedy and the dramatic.

The support is excellent. Pretty Nina Byron, whose work in recent Artcraft and Paramount pictures has won her many admirers, has the leading feminine role. And four of the finest character actors in the pictures are cast in important roles. They are Raymond Hatton, Winter Hall, Ralph Lewis and Charles Ogle. Guy Oliver is also among those present with a splendid comedy part. And Billy Elmer gives an unforgettable portrait of a hard boiled egg of a burglar.

Will M. Ritchey put the story into screen form. Charles Rosher was the cameraman and William Horwitz assisted Mr. Cruze with the direction.
**Wallace Reid Ever Ready for Tussle**

Star Displays Heroic Qualities in "The Dub"

The physical strength of Wallace Reid is well known. This young actor is splendidly set up and his entire six feet two inches of physique are always in excellent shape for a tussle. But his fine restraint and mental strength are no less important, and both phases of him are exhibited at their best in "The Dub," his next Paramount picture, which will be shown at the Theatre next .............

In that story he plays a young man whose several men think a dub and a coward. He is sent on a dangerous mission and he carries it out showing throughout the characterization that splendid courage in the face of difficulties which is Mr. Reid's natural heritage.

In real life Mr. Reid has met difficulties in the same way that he does in this picture, surmounting them with the same determination. He has been newspaper reporter, surveyor, cowpuncher, writer and director, and always his quick thinking and courage have been his greatest assets. Nina Byron is his leading woman.

**Notable Photographer**

Charles Rosher, whose excellent photography is an illuminating feature of "The Dub," Wallace Reid's new Paramount picture, which is on view at the Theatre next ............., is considered one of the best cameramen in the screen art. His work in photographing the recent Artcraft pictures in which Mary Pickford starred, placed him among the most skillful photographers in the picture drama.

**Hatton, Hall, Lewis and Ogle Big Four**

Many Excellent Players Appear in "The Dub"

ASTRONG quartette of acting talent is represented in Raymond Hatton, Winter Hall, Ralph Lewis and Charles Ogle, all of whom play important parts in support of Wallace Reid in his new Paramount picture, "The Dub," which comes to the Theatre next .............

All of them are well known to admirers of the best in screen acting and the teamwork they do in the picture is worthy of the highest praise.

Raymond Hatton is very nearly a star in his own right. In Cecil B. De Mille's production of "The Whispering Chorus," in the same director's production of "Joan the Woman" and in Lila Lee's starring vehicle, "The Cruise of the Make Believes," he carried off high honors. Winter Hall played King Albert of Belgium in Mr. De Mille's production, "Till I Come Back to You," and has appeared in numerous other Paramount and Artcraft pictures.

Charles Ogle is a Paramount and Artcraft favorite and his work in "The Source," starring Wallace Reid, and in "M'liss," starring Mary Pickford, was of the best. Ralph Lewis, the fourth on the list, came to the screen after achieving fame on the speaking stage. He appeared with Julia Marlowe, James K. Hackett, Henry Miller and Lulu Glaser, and during the past few years has won an even greater reputation for his work in the films.

**Oliver Capable Player**

Guy Oliver, who plays Robbins, the comic servant in "The Dub," Wallace Reid's new Paramount picture, which is on view at the Theatre this week, used to play leads. Now he is known as one of the best character men in the pictures and his work in recent Paramount and Artcraft pictures has placed him among the foremost exponents of his art.
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"THE DUB"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

<table>
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<tr>
<th>Paper</th>
<th>Photos</th>
<th>Cuts and Mats on Production</th>
<th>Stock Cuts and Cuts of Star</th>
<th>Series of Advertising Layouts:</th>
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<td>Mats</td>
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<td>8x10 photo of star</td>
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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
January 5, 1918.

Dear Miss Gorman:

What are you doing Wednesday night?

Eh? Oh, we beg your pardon most profusely. We didn't mean to be as personal as all that. It was simply that our enthusiasm got the better of us.

You see, we have just witnessed a pre-showing of Wallace Reid in his latest Paramount picture, "The Dub." We thought it was one of the best things that Wally has done.

We know that you're an ardent rooter for good pictures. And we know that you'd never forgive yourself if you missed this one. Nor could we forgive ourselves if we didn't tip you off.

We show it, commencing this Wednesday. Now you know why we started as abruptly as we did.

Yours for better pictures,

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "The Dub"

ADVANCE POST CARD NO. 1
TO BE SENT 3 DAYS BEFORE SHOWING

DATE ______

DEAR MADAM:

Won't you keep next Wednesday open for us? We'll be glad to see you that night particularly.
And we know you'll be glad to come. We're showing WALLACE REID in "THE DUB," his latest Paramount picture.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 2
TO BE SENT 1 DAYS BEFORE SHOWING

DATE ______

DEAR MADAM:

This is to remind you that WALLACE REID in "THE DUB" is coming here Wednesday. It's Wally's latest Paramount picture, and one of his best.

In it, he proves conclusively that the only dub is the sure-thing fellow.
If you are meeting a friend on Wednesday, bring him along. He'll like it, too.

Yours sincerely,

Manager

ADVANCE POST CARD NO. 3
TO BE SENT TO ARRIVE ON DATE OF SHOWING

DATE ______

DEAR MADAM:

We are expecting the pleasure of your company to-day, and we know you will have a pleasant evening.

The attraction is WALLACE REID in "THE DUB," his latest Paramount picture. Wally plays the title role, but oh, what he does to the wise guys who fastened the nickname on him.

You'll have a lovely time watching him.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron.
ADVERTISING POSTERS
FOR
WALLACE REID in "THE DUB"

Always obtainable at your Exchange

GOOD POSTERS WILL FILL YOUR THEATRE

Three Sheet

Three Sheet

One Sheet

Six Sheet

One Sheet
The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

**ARTCRAFT Pictures**

DOUGLAS FAIRBANKS ........................................... "ARIZONA"
D. W. GRIFFITH'S ..................................... "THE GREATEST THING IN LIFE"
WILLIAM S. HART ........................................... "BRANDING BROADWAY"
CECIL B. DE MILLE'S .................................. "THE SQUAW MAN"
MARY PICKFORD ........................................... "CAPT. KIDD, JR."

**Paramount Pictures**

WALLACE REID ........................................... "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS ...................... "GOOD-BYE BILL!"
CHARLES RAY ........................................... "STRING BEANS"
ETHEL CLAYTON .......................................... "THE MYSTERY GIRL"
DOROTHY DALTON .................................. "QUICKSAND"
MARGUERITE CLARK ................................ "THREE MEN AND A GIRL"
DOROTHY GISH ........................................... "THE HOPE CHEST"
BRYANT WASHBURN ................................ "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK .................. "OUT OF THE SHADOW"
VIVIAN MARTIN ........................................... "JANE GOES A-WOOING"

**Here Are The Pictures That Got The Money In November**

**ARTCRAFT Pictures**

ENRICO CARUSO .................................................. "MY COUSIN"
ELSIE FERGUSON ................................ "UNDER THE GREENWOOD TREE"

**Paramount-Artcraft Special**

MAURICE TOURNEUR'S ................................ "SPORTING LIFE"

**Paramount Pictures**

BILLIE BURKE ........................................... "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN .................................. "THE GYPSY TRAIL"
ETHEL CLAYTON ........................................ "WOMEN'S WEAPONS"
PAULINE FREDERICK ................ "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN .................................. "MIRANDY SMILES"
ENID BENNETT ........................................ "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain

(And They Can Do It!)

MARGUERITE CLARK ........................................ "THE GOOSE GIRL"
PSEIAL ........................................ "THE OLD HOMESTEAD"

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-CeCIL B. DE MILLE Director-New York.
How To Advertise

WALLACE REID

in

"Alias, Mike Moran"

A Paramount Picture
How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you're in for indigestion.

Pick here and there in a press book without a definite campaign in mind and the result—well, it won't give you business indigestion, but your exploitation repast won't be very appetizing.

So before you use any part of the wealth of material in this book of helps, consider your plan from "soup to nuts." On your bill of fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you'll have an advertising repast fit for a king.

YOUR NEWSPAPERS

WHICH and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found there.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities it should be easy for you to decide what percentage of that revenue can be turned to making them bigger revenue producers.

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulder over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends, of course, upon which experience had taught you is the most profitable in your locality.

WHICH "ADS" TO USE

WHEN you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On "Alias, Mike Moran" it would be well to distribute your appropriation so that a "Alias, Mike Moran" advertisement will appear in the papers you select, over a period of several days preceding the showing. There are enough ad cuts illustrated in the press book to carry you through three days' advertising.

It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on your opening day.

AT the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his pages. Don't send him stories picked at random; he's human and naturally would like to select his stories—the same way you select your pictures.

Don't fail to point out to him the fact that the press book contains material to be printed in advance of the picture's showing, material to be printed while the picture is being shown and reviews to be published immediately after the first showing. Don't overlook this feature of the book yourself, and take full advantage of it.

THE PRODUCTION CUTS

IF you get publicity in a fixed ratio to the amount you spend for advertising you'll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes. Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full size reproductions on pages 1-2-3-4 of this book. He can then select what he thinks will look best in his paper.

PART of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of showing, properly stuffed. One suggestion, however, will not be amiss. Before you order paper from the press book take a tip out to your editors and see what kind of company your boards are going to keep. Then consult your press book and select those posters that are in sharp contrast with those that are about them. By making your paper stand out from that about it you will secure a decided advantage.

THE MAIL CAMPAIGN

NOW for your mailing list. The way you handle this depends, of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to all classes. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town. And remember, no matter how complicated or extensive your plan may be, the press book lists the material to make it a successful plan.
Interesting Notes on Wallace Reid and His Paramount Starring Vehicle “Alias, Mike Moran”

WALLACE REID, known as “the classiest” player of the American screen, is one of the biggest drawing cards in motion pictures. His splendid work in Paramount and Artcraft pictures have made him famous and every exhibitor who has shown Reid pictures will find his latest starring vehicle, “Alias, Mike Moran,” an attraction of superlative merit and a genuine moneymaker.

Wallace Reid, the Star

Whether the role be that of a crude, rough, laboring man or a polished society swell, Wallace Reid always deeply impresses his audience with his true-to-life interpretation of the character. Mr. Reid has made a profound study of each characterization he portrays and this accounts for his splendid versatility. His popularity as an actor is constantly increasing. With his forceful, comprehensive power of interpretation, he touches a sympathetic chord in the minds of all alike. In his latest picture, “Alias Mike Moran,” Mr. Reid is seen as a young department store salesman who thought he was a bit too nice to serve his country. When drafted, he changes names with an ex-convict whom he had befriended, the two men having a decided physical resemblance. The ex-convict dies a hero’s death, thus covering the slacker’s name with glory. This arouses the manhood in the slacker and he came into his own. A delightful romance is woven into the story.

Orin Bartlett, Author

ORIN BARTLETT is the author of “Alias, Mike Moran,” which was originally entitled, “Open Sesame,” and which appeared in the Saturday Evening Post. Mr. Bartlett’s stories appear in the leading magazines of today. This story is one of his latest and best.

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Will M. Ritchey, Scenarist

WILL M. RITCHEY wrote the scenario of “Alias, Mike Moran.” Mr. Ritchey is an expert writer of continuity and brings out the punches of the story in a clear, concise manner. His work is well known to and admired by motion picture fans. Mr. Ritchey wrote the scenario for “The Dub,” a recent picture in which Mr. Reid is the star.

A Powerful Story

The “big fight” is on and Larry Young, a young department store clerk, is about to be drafted. Larry is a slacker, however, and he bribes Mike Moran, an ex-convict, who wanted to “go over” but couldn’t on account of his prison record, to assume his name and go in his place when called, which Moran agrees to do. Larry has fallen in love with Elaine Lebaux, a beautiful girl whom he believes to be the daughter of Mr. Vandecar, a wealthy shipbuilder and who believe the girl hasn’t denied. Larry deceives the girl into believing that he is also rich. Moran rescues Larry and the girl from a band of thugs one night and thus gains the friendship of both. When Moran leaves for camp as “Larry Young,” Larry also has to leave the country as “Mike Moran.” This is done unknown to Larry’s sweetheart, who thinks her lover has gone to France. Larry goes to work in a distant seaport at a shipbuilding plant. The news comes that “Larry Young” has been killed in action and honored for bravery. Larry’s spark of manhood now flames and he enlists in a Canadian regiment as “Michael Moran” and sails for France. Seeing a chance to rescue a wounded officer, he takes his life in his hands, wishing to repay Moran by glorifying his name. Later he awakens in a French hospital with his right hand shot off. Larry’s sweetheart, having heard of his supposed death, has gone to France and engaged in war work as a tribute to his memory. She goes to the hospital and the lovers recognize each other. Larry confesses all to her. She in turn confesses that she is not the daughter of Vandecar but only Mrs. Vandecar’s companion. They are happily united.

James Cruze, Director

JAMES CRUZE, who has directed Mr. Reid in other recent pictures, was the “man at the wheel” during the filming of “Alias, Mike Moran.” Mr. Cruze is a director who gets the most out of his star and story and this picture is a splendid example of his genius.

Excellent Support

No more fitting cast could have been chosen than the players who support Mr. Reid in this production. Included in the list are: Ann Little, Emory Johnson, Charles Ogle, Edythe Chapman, William Elmer, Winter Brides, and Guy Oliver.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8566, illustrated on page 2 of the 'Alias, Mike Moran' press book." Specify whether you want an electro or a mat.

Ten stock heads of this star, suitable for use with any of the star's productions are kept in stock by your Exchange. Ask for them, saying whether you want electros or mats.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
WALLACE REID
Famous Paramount Star
Discusses the Topic
"Seeing One's Self On the Screen"

Celebrated Screen Player Says To See One's Self in the Pictures is No Joke, Take it from Him—Got His Chance By Hard Work and Persistence of Purpose.

T HIS seeing oneself on the screen is no joke, take it from me. I've done it often, and with all sorts of conflicting emotions.

The first time I saw myself on the screen I was in the water. I had been engaged to do a swimming scene in a picture at five dollars a day. It was a very dramatic scene, I was doing the trudging at full speed through about ten feet of film. But when the picture came out, I went to see it expecting, of course, that I'd recognize myself. But all I saw was a writhing mass of arms and legs shoot past the camera.

This happened in Chicago, and that first job was with the Selig Company. After seeing myself in that water scene, I went around to the director who had engaged me for it, and asked him if he wouldn't give me a chance at some little part where I could do some acting. He looked me over and said "All right." Then he gave me a part about the size of a pin point. I had to stand in the background in a melodramatic scene, pull a cap down over my eyes and look wicked. That part was just my dish, and I worked hard on it. But later, when I visited a theatre, I found that the scene had been cut out. So my first two attempts to see myself on the screen weren't overwhelmingly successful.

But by this time, the desire to become a moving picture actor had taken deep root in me, and I went from one director to another with a set jaw. And the more I was turned down the more determined I became to break through the wall of indifference, and some day see myself on the screen in a real acting part.

By and by I had my chance. If you work hard enough for anything it will finally come your way. That's been my experience.

When I first saw myself on the screen in a real part, I wasn't satisfied. "Your work in that doesn't represent you," I told myself. "Surely you can do better."

So I went on and on, trying with each part to put more into my acting. I wanted to play character parts, sad, gray-haired old men who renounce everything in the last reel, and play the kindly father to erring heroines. But the directors wouldn't let me. They insisted on casting me for the young man who takes the heroine in his arms in the final clutch.

Old men and villians—they have always been my favorite parts, and I've never been able to play them. I wanted to play bearded villians especially, and in one part I did wear a mustache, but when other people saw it on the screen they said, "No, no!"

"You leave those old-men parts for Theodore Roberts," said one director to me recently. "He can raise a beard that looks like one. You're just like an actor—always trying to do things you're not suited for. Stick to the heroes—they're just your meat.

"I certainly get variety enough," he resumed, "but that is also to my liking. One tires of doing the same sort of parts year in and year out. But lately I've been a clubman, a woodsman, a Central American adventurer, an amateur detective, a prospector, and now I've just finished "Alias Mike Miran," a splendid picture wherein I am a slacker who proves a hero in the end. No lack of the "spice of life" there, is there?

Wallace Reid has to be versatile to meet the changes they ring upon him. But he is always ready and they never catch him napping. He did not mention the fine work he did in "Joan the Woman," for example, or "The Woman God Forgot"—in fact there's mighty little that Wally hasn't done in the way of screen interpretations, and still he is unaffected and thoroughly likeable.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8565, illustrated on page 4 of the 'Alias, Mike Moran' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Story Deals With a Slacker Who Later Proves Himself a Hero in Battle and Incidentally Becomes Worthy of the Woman He Loves.

Larry Young is a young department store salesman with million dollar tastes and a twenty dollar a week income. He dresses well and uses this as a foundation on which to build his social aspirations.

Larry and an ex-convict named Mike Moran are caught in a slacker draft raid in a public park and become acquainted. Larry doesn’t want to serve his country, but Moran does, but he isn’t allowed to enlist because he has a prison record. Moran is out of work and Larry befriends him by giving him a dollar. Larry’s father, who lives in a far-off country town, is a civil war veteran and is greatly bereaved and ashamed at his son’s lack of patriotism.

While strolling in the millionaire residence district, Larry becomes acquainted with Elaine Debaux, a beautiful girl, who he presumes is the daughter of the wealthy Mr. Vandecar, a millionaire shipbuilder. Elaine doesn’t deny the presumption and the two meet secretly, as the girl had requested, and go to a café for dinner. At dinner, Larry, thinking the girl wealthy, also pretends that he is rich. On their way home they are held up by a gang of thugs whom Mike Moran has joined, he having been unable to get work. Moran protects them from the thugs and puts up a fight while Larry and the girl escape. Returning to assist Moran, Larry finds him half unconscious and takes him to his own room.

When the national draft lottery is held in Washington, Larry’s number is the fifth drawn. He dreads the idea as he doesn’t want to go, but Moran asserts his desire to go and wishes he had Larry’s chance. As there is a striking physical resemblance between the two men, Larry bribes Moran to impersonate him and report in his place, to which Moran readily agrees. The next day Larry’s fellow employees warmly congratulate him at his opportunity. That night his sweetheart looks upon him as a hero. Larry now begins to realize his mistake, but it is too late to turn back. When Elaine declares her love for him, he impulsively embraces her.

Larry is ordered to report for duty. He again weakens and, according to agreement, Moran reports in his stead, he assuming the name of “Larry Young.” Moran first gives Larry his penitentiary discharge papers, telling him that he, in turn, will now have to be “Mike Moran,” the ex-convict, and leave town. Known as Larry Young, Moran leaves for camp.

Ashamed to face Elaine, Larry leaves for a distant seaport and gets work in a shipbuilding plant under the name of Moran. In time Larry receives letters from Elaine which had first been sent to France and then forwarded back to him by the real Mike Moran. Fearing to reveal his secret, Larry doesn’t answer her letters. The news comes that “Private Larry Young” has been killed in action and decorated for bravery. Larry’s manhood now asserts itself and he enlists in the Canadian forces as “Michael Moran.” His sweetheart, hearing of his supposed death, goes abroad to care for French War Orphans.

After months of training in France, Larry finds himself in the thick of the “big fight.” He sees a chance to rescue a wounded officer and takes it, hoping that he might make the supreme sacrifice and thus glorify Moran’s name, as Moran had glorified the name of Larry Young. A few days later he awakens in a Paris hospital with one hand missing. Elaine, who is serving in a French hospital, hears that “Sergeant Michael Moran” has been wounded in action and remembering the name as that of the man who protected Larry and herself from the thugs on the night of their first meeting, she goes to help him. She finds Larry in the hospital and mutual recognition follows.

He confesses to all the lies he told her, but her joy upon again seeing the man whom she had believed dead, and her admiration of his many sacrifices outweighs his past mistakes. Elaine now reveals that she, too, had deceived him, and that she is not Mrs. Vandecar’s daughter, but only her companion. Their mutual deception now cleared and their lives changed, the two lovers are happily united in a stronger, truer love.

The newlyweds, at the instigation of “Mrs. Larry Young,” now visit Larry’s parents. He confesses all to them, and is readily forgiven. Some army officers in Washington want to hold Larry for his draft violation, but are out-argued by a wise old general, who says: “How in hell are you going to put a man in jail for having left a right hand in Flanders?”
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8560, illustrated on page 6 of the 'Alias, Mike Moran' press book." Specify whether you want an electro or a mat.

Ten stock heads of this star, suitable for use with any of the star's productions are kept in stock by your Exchange. Ask for them, saying whether you want electros or mats.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
ENID BENNETT solves the most vital problem of the human race when she shows young married couples how to be "Happy Though Married," which is the name of her new Paramount picture. The several handbooks on the subject have not always met the many queer situations that inevitably develop in the course of matrimony, and it is to be hoped that the young Ince star has a new angle on the situation. If she has, it is safe to say that future generations will revere the name of Enid Bennett even more than that of St. Valentine. For while the genial saint merely showed them the path, Miss Bennett will have shown them how to pass by it safely.

Sporting note: one of the most spectacular features in "The Silver King," a Paramount-Artcraft moving picture starring William Faversham is a representation of Derby Day at Epsom Downs. An American can't understand what this racing classic means to England unless he can imagine the enthusiasm, and excitement at the seventh game of the World's Series combined with the pandemonium of a Yale-Harvard football game with the two elevens tied and the fourth quarter in progress.

"Under the Top," the name of Fred Stone's latest Artcraft picture will probably be almost as well-known a phrase as "over the top" soon. The famous acrobat makes a three-ringed circus of himself in the course of the picture, and does stunts that must awake the envy of the late P. T. Barnum.

There is no comedy relief in the coming Paramount-Sennett comedy, "Cupid's Day Off," according to announcements. That is, there is no relief from the comedy, which lasts consecutively throughout the two reels. Ben Turpin of the zig-zag eyes is one of the principals.

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

**Exclusive Stories**
For Photoplay Editor
From Theatre

IF the Saturday Evening Post doesn't stop having its stories put into screen form, it will have to add a couple of figures to even its present circulation. The pictures undoubtedly reach more people than any yarn, regardless of its merit—the most of the Saturday Evening Post stories are distinctly worth while—can ever hope to. The latest Post narrative to reach the screen is Wallace Irwin's "Venus in the East," which has been made into a thrilling picture by Bryant Washburn, of Paramount fame. Washburn, incidentally, first reached the heights through another Post story, "Skinner's Dress Suit." Up to that time he had been regarded merely as a comic: as Skinner he arrived. And he intends to stay, to judge from his latest pictures.

Now you can put as many lumps in your coffee as your own sweet tooth demands, you may be interested in a late Paramount-Bray pictograph, which concerns itself with "Sugar Growing in the West Indies." When the sugar finally comes to you, it is much more refined than a good many of the people who helped to bring it to your table. Other parts of the same issue deal with the oil wells in Los Angeles, and there is an interesting cartoon by Santry, Mr. Santry, by the way, served with the British army at Gallipoli, where he received half-a-dozen bullets through various parts of his anatomy. None of these, however, affected his artistic sense.

Paramount is releasing as part of the Success Series a re-titled version of William Farnum in "The Sign of the Cross," which was at the time of its original release one of the biggest film attractions yet made. The picture is so well acted that it can hold its own with the films of the present day, in spite of the tremendous strides made in photoplay technique since then.

Wally Reid thinks that his luckiest day was when he began work on "Believe Me, Xantippe," when he revealed himself as a comedian par excellence. Since then he has tackled many comedies and tickled many people. He promises that his coming picture will keep up the pace.

HOW many of the following magazines have you seen? It's a fair bet that you read at least one of them: Literary Digest, issue of January 11; St. Nicholas, February issue; Girls' Companion, issue of February 7; Wohelo, the Magazine of the Camp Fire Girls of America, January issue; John Martin's Book, January issue. It's probably even a fairer bet that your little sister saw it. And if she did, she noticed the advertisement of the screen version of "Little Women," the Paramount-Artcraft Special.

The combined circulation of the magazines carrying the advertisement is 1,464,816. Are you one of them? Even if you aren't, you'll welcome the opportunity to see Louisa May Alcott's famous story put on the screen.

Would you accept $100,000 to marry a veiled woman? She might be a beauty, of course, but, on the other hand, she might not. John Barrymore takes the chance in "Here Comes the Bride," its latest Paramount picture. When the minister lifts the veil to kiss the bride, he doesn't go through with it. That discourages Barrymore so much that he doesn't even attempt to kiss his newly made Missus and when you see the picture you will know why.

"Pettigrew's Girl," a Paramount picture in which Ethel Clayton will star, contains a scene in which the replica of the interior of St. Patrick's Cathedral of New York City, said to be one of the most beautiful churches in the world, is used to good effect. Many days were required to erect the set, which is said to be one of the most beautiful ever built at the Lasky studios at Hollywood. Monty Blue is leading man in this Paramount picture.

Charles Ray, the Ince star, has finished work upon his forthcoming Paramount picture, "The Sheriff's Son," which will be released shortly. Seena Owen is leading woman, and a capable cast supports the famous star.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8567, illustrated on page 8 of the 'Alias, Mike Moran' press book." Specify whether you want an electro or a mat.

Ten stock heads of this star, suitable for use with any of the star's productions are kept in stock by your Exchange. Ask for them, saying whether you want electros or mats.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mr. Malvin, the child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally attested to one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

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BOTH wanted to go, but only one could. Why? Neither of these sturdy boys had dependents. Never met each other before this day! In the end, they both got "over there" and—but you are coming to see this picture! You'd never miss a chance to get a glimpse of how the boys did the big deed. Wallace Reid certainly puts the jazz into this picture.
EVERY girl who is “waiting” should see this picture. See what the memory of a girl he’d only met twice made of a man!

The boy here started “yellow,” but he ended—one of the boys who helped put victory across. Just the kind of hero your sweetheart is! See for yourself! Wallace Reid never did anything finer than this picture!
*We shall not be parted again*

WALLACE REID in *Alias, Mike Moran.*

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8561, illustrated on page 12 of the 'Alias, Mike Moran' press book." Specify whether you want an electro or a mat.

Ten stock heads of this star, suitable for use with any of the star's productions are kept in stock by your Exchange. Ask for them, saying whether you want electros or mats.

"Have one with me"

WALLACE REID in *Alias, Mike Moran.*

A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
To Be Sent to the Newspapers Prior to and During the Display of 
Wallace Reid’s New Photoplay, “Alias, Mike Moran” 
A Paramount Picture

**MAN’S GOOD TRAITS PREVAIL THEME OF “ALIAS, MIKE MORAN”**

Wallace Reid, Paramount Star, Has Superb Role in His New Photoplay

No matter how weak a man’s character or how mean he is, one can be reasonably assured that some day, sooner or later, the strong and good traits within him are going to overwhelm the evil. This is a strong point clearly conveyed by Wallace Reid in his portrayal of Larry Young in his latest Paramount photoplay, “Alias, Mike Moran,” which will be shown at the . . . . theatre next . . . .

Larry Young is a man who turns yellow when he is drafted and bribes another man to take his place. Mike Moran, who strikingly resembles Larry, assumes Young’s name and fights in his stead, later dying a hero’s death and glorifying Young’s name. Young realizes what a sneak and a weakling he has been, and pulling himself together he joins the Canadian forces and is soon in the thick of the fight, and wounded. His sweetheart finds him in a hospital and he satisfies his conscience by confessing all to her.

The story was written by Orin Bartlett and published in the Saturday Evening Post under the title of “Open Sesame.” Will M. Ritchey wrote the scenario, James Cruze directed and the supporting cast includes Ann Little, Emory Johnson, Chas. Ogle, Edythe Chapman, William Elmer, Winter Hall, Jean Calhoun and Guy Oliver, all of whom are well known to screen fans.

**WALLACE REID HAS DOUBLE IN PICTURE “ALIAS, MIKE MORAN”**

Emory Johnson Counterpart of Star and Though Alike They Are Most Unlike

For an actor to make himself up so that he presents a striking resemblance to some motion picture star is no small achievement. If it were easy there would be different editions of all the noted screen stars applying for work every day, convinced that if they can look just like a star, they too may be stars. But each individual star has some trick of personality, some mannerism or something all his own that no other player who doubles him has. That is why he has attained the heights of stardom. Something different! That’s what we are all after.

In “Alias, Mike Moran,” a new Paramount production starring Wallace Reid, which will be shown at the . . . . theatre next . . . . Emory Johnson, who plays the part of Mike Moran, makes up so nearly like Mr. Reid that at a distance it is almost impossible to distinguish one from the other. In the story, Mike Moran assumes the name of Larry Young (the role played by Mr. Reid) and is drafted into the army in his stead, fooling even the war authorities. You will have to keep a sharp lookout when you view this picture, or you will be mixing up these two gentlemen indiscriminately, so nearly do they resemble each other.

The story is timely and is woven around a strong, convincing theme and the picture should be popular with all audiences. Ann Little plays the leading female role and the rest of the supporting cast are all favorites. James Cruze directed.

**FOLLY OF DECEPTION ADMIRABLY SHOWN IN “ALIAS, MIKE MORAN”**

Wallace Reid Proves in His New Photoplay That Truth Is the Better Policy

Wallace Reid’s newest picture, “Alias Mike Moran,” is a story that proves the folly of deception. If a man tells a lie or deceives, he immediately becomes a slave and remains enshackled until he confesses and clears his conscience. And the ladies aren’t excepted.

In this photoplay which will be shown at the . . . . theatre next . . . . Larry Young deceives his sweetheart, his friends and his country by sending another man in his place when he is drafted to serve in the army. Then he has to leave town to make his deception stick. His man goes over, fights and is killed and dies a hero’s death. Then Larry is in a pickle. To the world, his family, and his sweetheart, he is a dead man. How can he face them now?

But there are times in a man’s life when he turns on the devil within him and blots it from his path and confesses regardless of the outcome. How Wallace Reid turned the trick in “Alias, Mike Moran,” is admirably shown. A delightful romance is woven into the story and the picture closes with a finish that will please the most critical.

James Cruze directed, and Orin Bartlett wrote the story, which was published in the Saturday Evening Post under the title, “Open Sesame.” The scenario was prepared by Will M. Ritchey. Among the supporting cast are Ann Little, Emory Johnson, Charles Ogle, Edythe Chapman, William Elmer, Winter Hall, Jean Calhoun and Guy Oliver. Frank Urson was the photographer.
ANN LITTLE HAS ADMIRABLE ROLE
Actress Has Charming Part in “Alias, Mike Moran”

ANN LITTLE, who plays the feminine lead in the new Paramount picture, “Alias, Mike Moran,” starring Wallace Reid, which will be shown at the theatre next , is admirably suited to the part.

Miss Little plays the role of Elaine Debaux, a beautiful young girl of French ancestry. When Larry Young, the hero, falls in love with her in the belief that she is the daughter of Mr. Vandecar, a wealthy shipbuilder, she whimsically fails to correct him. She is in reality only Mrs. Vandecar’s companion, but she allows him to be deceived, fearing that she will lose him if he learns the truth. He also deceives her by pretending to be wealthy.

Later, hearing he is dead in France, she offers her services as a war worker, caring for French orphans and helping in the hospitals. She again meets her sweetheart in France, who is not dead at all.

The part calls for much emotional acting and expression, but Miss Little meets the test in a delightful manner and again proves her ability as one of the leading actresses of the day.

Captivating Photoplay

One of the most captivating photoplays seen here this season is “Alias, Mike Moran,” in which Wallace Reid, famous Paramount star, is starring at the theatre this week. The picture has been admirably produced and the work of the star and that of a capable cast headed by dainty Ann Little, is most artistic.

GREAT FIST FIGHT IN NEW REID FILM
Thrilling Battle in the Picture “Alias, Mike Moran”

In “Alias Mike Moran,” one of Paramount’s latest picture productions, Wallace Reid gets into one of the most exciting fist fights ever witnessed on the screen. Mr. Reid plays the part of Larry Young, a slacker who changes his name to circumvent the draft. He leaves his home town on account of this and gets work in a distant seaport at a shipbuilding plant.

While working there one of his fellow workmen insults the French flag. This incident is the turning point in the slacker’s life. It arouses him to action and he wades into the workman and a fight ensues that will make you hold on to the arms of your seat. From that day on he is a changed man. He immediately enlists and goes to France. A beautiful romance is woven into the story and it ends with a pleasant surprise. “Alias, Mike Moran” will be shown at the theatre next .

Mr. Reid is supported by a notable cast including Ann Little, who plays the female lead, Emory Johnson, Charles Ogle, Edythe Chapman, William Elmer, Winter Hall, Jean Calhoun, and Guy Oliver.

James Cruze directed the production.

Found Society Bud But—

If you meet an apparently wealthy girl, and fall in love with her, be sure that she is rich before you make any marital plans. Wallace Reid, who is appearing in a new Paramount production, “Alias, Mike Moran,” at the theatre this week, plays the part of Larry Young who aspired to marry a society bud. He found the bud all right, but it happened that she loved him too well to undeceive him.

SLACKER A HERO IN “ALIAS, MIKE MORAN”
Wallace Reid Seen in Unusually Powerful Characterization

When a slacker wakes up to a realization of his true position in society, then he will also make up his mind that it is “never too late to repent.” This happens in “Alias, Mike Moran,” Wallace Reid’s new Paramount picture which will be displayed at the theatre next .

Mr. Reid, as Larry Young, is a slacker who when he is drafted bribes a former convict who really wants to fight for his country, to assume his name, with the result that the convict goes to the front and is killed after making the name of Young famous for bravery.

Larry loves a girl whom he believes is wealthy, and who fails to undeceive him, fearing that when he learns that she is a lady’s companion, his love will vanish. The death of the convict awakens Larry’s soul and he enlists and performs such deeds of valor under the convict’s name of Moran, as the latter did not dream of doing. When he is carried desperately wounded to a hospital, he meets his sweetheart and after mutual confessions, the road to happiness for both is opened.

The picture is an excellent one. It was directed by James Cruze, written by Orin Bartlett, adapted by Will M. Ritchey, and Ann Little is the leading woman.

Picture Makes Hit

Wallace Reid’s latest Paramount photoplay, “Alias, Mike Moran,” a splendid story, has made a distinct hit at the theatre where it is being shown this week. It has a dramatic story which is splendidly developed. Ann Little has the leading feminine role.
Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

The Twentieth Century—Unlimited!

Wally Reid is the champion speed merchant in the films, and, what is more, he is willing to prove it. He sent out a challenge some time ago to the members of the Hollywood film colony, daring any of them to race with him. Since most of them had seen him hit up a speed of between one hundred and one hundred and ten miles to the hour, they wisely ignored the challenge. Wally prefers his "boat" to even an aeroplane, and he has piloted a sky-ship on several occasions. Strict business ethics won't allow us to tell you the make of his car, but maybe you can guess it. For real speed, though, Wally says, you will want to see him in his coming Paramount production, "Alias Mike Moran."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
Dear Miss Brown:

Wallace Reid, whose rise has been remarkable even in the meteoric photoplay world, comes here on .......... next in his latest Paramount offering, "Alias, Mike Moran."

Larry Young (played by Mr. Reid) is a young clerk who puts on a million-dollar front, though it costs him all of his twenty-a-week to do it. He eats at the Automat irregularly.

Besides being a fake, he happens to be a coward. Circumstances lead him to change places with a convict who happens to be a bit of a hero. There is a strong physical resemblance between the two that permits the deception.

Then the convict dies the death of a hero, and the praises of the coward are sung high and low.

Then—then the big thing happens to the living coward who proposes to do justice to the soul of the dead hero.

We'd rather not tell you about it; you'll enjoy it more when you see it on the screen.

Yours sincerely,

Manager

POST CARDS ON "ALIAS, MIKE MORAN"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Madam:

Wallace Reid comes here next ...... in his latest Paramount, "Alias, Mike Moran." It's a speedily moving story, lightened up by flashes of Reid humor, made vivid by Reid's dramatic ability.

Sincerely yours,

Manager

........., 1919

Dear Madam:

"Alias, Mike Moran," Wallace Reid's latest Paramount offering, comes here to-day.

The story is one of the best-plotted things Reid had ever done. Ann Little is leading lady, and you who have missed the combination of late can again rejoice.

Sincerely yours,

Manager

........., 1919

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "ALIAS, MIKE MORAN"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One SHEET .............. 10 cents each
Three SHEETS ........... 30 cents each
Six SHEETS .............. 60 cents each

A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes...........12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
.8x10, black & white, 8 in set....... 60 cents
11x14, Sepia, 8 in a set. per set 60 cents
22x28 Sepia, scene or star......... 40 cents
22x28 Colored female star......... 60 cents
22x28 Black & White star......... 75 cents
8x10 photo. of star, can be used for all other productions of this same star............each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts........... 25 cents each
Three 2-column cuts........... 50 cents each
Two 3-column cuts........... 75 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One column .............. 25 cents each
Two column .............. 40 cents each
Three column .............. 90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut........... 25 cents each
Two-column layout cut........... 50 cents each
Three-column layout cut........... 75 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date...........12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen...........15 cents each
Also line drawings........... 20 cents each

Paramount & Arctraft trade mark cuts are furnished in All sizes and are FREE. Script lines, both Paramount and Arctraft.
Film Trailers ................. 3.00 each

ASK YOUR EXCHANGE FOR HERALDS

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS FOR
"ALIAS, MIKE MORAN"

Always Obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL_FILL EVERY SEAT AT EVERY PERFORMANCE
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays To Exercise
Sheriff Nell's Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal

Love Loops The Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife's Friend
Sleuths
Beware Of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid's Day Off
The Village Smithy
Reilly's Wash Day

Paramount-Aruckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor!
Fatty In Coney Island
A Country Hero

Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out

Paramount-Drew Comedies

Romance And Rings

Once A Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance And Brass Tacks
Tell That To The Marines
Independence B'Gosh

Perfectly Fiendish Flanagan, Or The
Heart Of The Dreadful West
Impropaganda
One Every Minute
HELPS THAT REALLY HELP YOU TO PUT OVER

WALLACE REID

in

"THE ROARING ROAD"

A Paramount Picture

SPECIAL FEATURES OF THIS BOOK

A Review That Is Sure To Pack Them In On The Day After Opening

A Startling 3-Column Advertising Cut

A Particularly Good Poster

The contents of this book are copyrighted by

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE M ille, Director

NEW YORK
Questions We Are Often Asked

Q. What is this press book for?
A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?
A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?
A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's in moving pictures.

Q. Will he want anything but the publicity stories?
A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?
A. Yes. See the "story mat," shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?
A. A mat, is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?
A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers?
A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"
A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"
A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This has a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?
A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?
A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?
A. At your Exchange.

Q. When do I get accessories at your New York office?
A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?
A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)
Prime Facts Regarding Wallace Reid and His Latest Paramount Photoplay, "The Roaring Road"

Generally recognized as one of the most popular of motion picture stars, Wallace Reid's photoplays invariably are in great demand. Mr. Reid is the idol of the average screen fan and every exhibitor who knows his clientele, is aware of the fact. That is why exhibitors will want "The Roaring Road," one of the snappiest photoplays in which Mr. Reid ever has appeared.

Wallace Reid, Star

There are several reasons why Mr. Reid is a top-notch screen star. He is classy, a man's man, an athlete, a splendid actor, and he has that genial personality and magnetism which in large measure contribute to the success of men possessing those traits. An actor of wide experience and keen discrimination, he has the faculty of merging his personality with that of the character he assumes, the result being a screen portrait that lives long in the memory. All of Mr. Reid's characterizations are artistic and their naturalness is irresistibly convincing. In his new photoplay, Mr. Reid is seen as a speed maniac, and he distinguishes himself not only by his superb portrayal of the role, but also by his daring and fearless driving of a racing car. If the automobile race scene in this photoplay, in which Mr. Reid travels at the enormous speed of 100 miles an hour, does not quicken the sporting blood of every spectator to fever heat, then there is something radically wrong in their physical makeup.

Byron Morgan, Author

Marion Fairfax, Scenarist

Marion Fairfax, who wrote the continuity for "The Roaring Road," is very well-known both among stage and screen patrons, due to her wide experience both in stage and screen dramatization. Miss Fairfax has also written and adapted many stage plays as well as a great number of clever scenarios. One only needs to see the picture to be impressed with the power and care which Miss Fairfax has put into her work in this scenario as in all others which she has written.

James Cruze, Director

James Cruze has given the picture splendid direction. Mr. Cruze's long experience on stage and screen, as actor and director makes the value of his work immediately apparent. Mr. Cruze directed Wallace Reid in "The Dub," and "Alias Mike Moran," two of the star's most recent Paramount successes.

Excellent Support

Miss Ann Little who has appeared with Wallace Reid in many recent Paramount successes, again takes the feminine lead, Theodore Roberts, Guy Oliver and C. H. Geldart, are suitably cast.

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WALLACE REID in "The Roaring Road"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8780, illustrated on page 2 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8789, illustrated on page 2 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
WALLACE REID’S FIRST JOB

Quits College to Become Cowboy on Wyoming Cattle Ranch

Splendid Scholastic Regalia of Future Motion Picture Star Wins

When WALLACE Reid graduated from college a few years ago the celebrated star started straight for Cody, Wyoming, arrayed in the court of garb which makes the so-called college movie of the present day a mere farce and a travesty upon the real thing.

There were the peg top trousers and the short coat with shoulders built out to monstrous proportions in the hope of dismaying enemies and ensnaring impressionable feminine hearts. Add to these shoes with wide-extended soles and stubby toes, a musical comedy hat that flared defiantly, and socks that were their own press agents, and you have the picture of this stalwart youth as it flashed upon the eyes of the young men of Cody when he stepped from the train.

Reid announced that he was looking for a job and several irrelevant questions were promptly offered as to the best method of employing himself. The possibilities offered by such a collection of personal scenery was too tempting to the foreman of a ranch to be foregone, and he promptly hired the applicant without even inquiring into his qualifications. When Reid asked what the nature of his duties would be, the cowboy grinned and drewled a reply to the effect that chance and his ability to escape the undertaker would determine that.

"That is the way I got my first job," said Reid as he related the story. "Being raw out of college, I thought I knew everything there was to be known and I had a secret contempt for these uncouth cowboys. But what they lacked in culture they more than supplied in the way of ingenuity. What they did to me in the next few weeks would read like a dime novel.

"When we got to the ranch house, the foreman told me that I was to be a cowboy and I was given a dejected looking animal to ride. Of course I was suspicious of the horse at first and expected that I would be given a bucker, but this poor fellow looked so utterly down and out that I was somewhat off my guard when I first swung up on him.

"When I had picked the dirt out of my eyes and generally brushed myself off after spending about three seconds in the saddle, I heard sounds of laughter coming from behind the cook house, while the horse, looking just as innocent as ever, munches grass about ten feet from where I had landed.

"That was only my introduction to ranch life. I was sent for left-handed lariats and dispatched with a lantern to meet people who were supposed to be coming over the road from points many miles distant, only to find that the road circled our own ranch after I had ridden miles through the night while the rest of the crew slept peacefully in their bunks.

"Then they played the old hunting game on me of taking me out to what was supposed to be a deer run. We made our way cautiously through the night until we came to the selected spot. Then they rigged a trap which I was to guard and spring when the deer came down the run. They then departed, as they explained, to drive the deer into the trap by beating up the surrounding scenery. I crouched by that trap until I finally fell asleep and woke in the dawn as cold and stiff as a salt codfish. I was down in a gully, not a hundred yards from the ranch house, and it is only a source of wonder that I was not awakened by the snoring of my fellow-hunters.

"When I found a snake in my bed I got into a fight with the fellow who put it there, and I got the worst of it, but the performance which I put up increased the respect of the boys for me and I only had two other fights all the time I was on the ranch. There was one thing which I could do, however, and that was to swim, as I had been brought up near the water.

"The Yellowstone River was running at flood at that time and I dared anybody in the place to swim it with me. Nobody took me up, but several of them declared they could not be done. We placed our bets and I did the trick. In a few months I quit the ranch and got a job as night clerk in the hotel at Cody.

"I nearly ruined the reputation of the hotel by appearing at the desk in a dinnner jacket when I heard that some New York tourists were coming through. When the proprietor got his second wind after cussing me up hill and down dale, he explained briefly that New Yorkers came out west because they wanted to see the wild and woolly stuff, and not to see a blank blank dude."
Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

WALLACE REID

*The Roaring Road*

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8788, illustrated on page 4 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

WALLACE REID

*The Roaring Road*

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8786, illustrated on page 4 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

WALLACE REID

*The Roaring Road*

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8782, illustrated on page 4 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of “THE ROARING ROAD”
For use of Exhibitors in Their House Organs or for General Publicity in the Explotion of Wallace Reid’s Latest Photoplay
A Paramount Picture

Wallace Reid an Automobile Salesman and Speeder in His New Paramount Photoplay, “The Roaring Road”

Theme of Interesting Picture Deals With Young Man Who Wins a Pretty Bride After Breaking All Auto Speed Records in Thrilling Race

Toodles Waldron is a young auto salesman employed by “The Bear,” and he is in love with the motherless daughter of the Bear, familiarly known as the Cub, but the Bear disapproves of the match. Toodles’ second ambition in life is to win the forthcoming 400 mile Santa Monica Road Race. The Bear has already won it twice with the “Darco” car, and is expecting to win it the third time. However, he won’t agree to let Toodles pilot the car as he wants to make it a sure thing.

Three weeks before the Grand Prize is scheduled, the train bearing the Darco racing cars is wrecked and the machines demolished. He gives up the idea of salvaging the cars and accepts payment from the express company for the damage.

Toodles aspires for the job of general manager, and to test him out, the Bear gives him an unnecessary calling down, which Toodles resents so strongly that he throws up his job and quits. Toodles looks over the wrecked Darco machines, buys the wreckage, and with the help of Tom Darby, an expert mechanician employed by the Bear, makes a racer out of the wreck.

On the day of the race he comes out as an entry for the Grand Prize driving the rebuilt Darco car. The Bear is enraged and tries to get Toodles not to race, but Toodles informs the Bear that the car now belongs to him and he will do as he pleases. He enters the race, and at the finish comes out in the lead, winning the highest honors. The Bear readily signs a contract employing Toodles as his general manager at a salary of five thousand a year. Toodles now asks the Bear for the hand of his daughter, but the Bear still refuses to give in.

Toodles is going to try for a new record on the run from Los Angeles to San Francisco, to beat, with the Darco, the record already established by a rival agency. Toodles is also planning to make the run.

Toodles and the Cub, decide that Toodles shall again broach the question of their marriage to her father. Toodles goes up to the hotel room of the Bear, but on entering finds him boiling with rage as he has heard of Toodles’ intended attempt to make a new record on the Los Angeles to San Francisco run, and to use the Darco car. A heated argument ensues, resulting in Toodles declaring he will never have anything more to do with the Bear or the Darco. When the Bear learns that a law has been passed which will prohibit further racing in California and that it is to take effect in three days, he realizes he has quenched his own game, as his eastern drivers will not now have time to get to the coast. He chases out after Toodles, and asks him to make the run. But Toodles refuses.

The Bear concocts a scheme to cause Toodles to make the run. He tells the Cub to pack up for a trip to Detroit, via San Francisco. She remonstrates, but has to give in, and gets ready. The Bear instructs Tom Darby, whom he realizes is a friend of Toodles, that he and the Cub are going to San Francisco and that ten minutes after the train has departed, he wants him to break the news to Toodles, and thus Toodles will give chase to San Francisco. The Bear, in this manner, hopes to inveigle Toodles into making the run and making it fast.

Darby sees the scheme and consents to carry it out. But on looking up Toodles, he is surprised to find that he has been jailed for speeding and that the judge won’t let him out under ten days. The Bear and the Cub leave on the eight o’clock train for San Francisco. Darby is at Toodles’ cell promptly with an acetylene torch and cuts the bar. Toodles crawls out and Darby tells him that the Bear is running away with the Cub and has just caught the train to San Francisco. Toodles and Darby jump into the Darco and are off.

Then ensues a most exciting race between the train and the Darco, which ends in Toodles and Darby arriving at the San Francisco station one minute before the train, thus breaking the record established by the rival agency on that run.

The Bear is so delighted with this success that he readily consents that Toodles shall have the Cub. Thus Toodles has won the real prize for which he has been racing.
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper

WALLACE REID in "The Roaring Road"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8781, illustrated on page 6 of "The Roaring Road" press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8783, illustrated on page 6 of "The Roaring Road" press book." Specify whether you want an electro or a mat.

"Guess that'll hold 'em "
WALLACE REID in "The Roaring Road"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

**Exclusive Stories**
For Photoplay Editor
From ............. Theatre

**Exclusive Stories**
For Photoplay Editor
From ............. Theatre

**Exclusive Stories**
For Photoplay Editor
From ............. Theatre

During the filming of "The Test of Honor," John Barrymore's new Paramount picture, it became necessary in one scene to show an apparatus in the jail where the hero is serving for a murder he did not commit. A large, muscular actor was engaged for the part and Barrymore himself attended to his make-up. "I know the sort of face it would take to give me the creeps," he said, "and that's the sort of face I'll put on him." An hour later the actor was brought down before the director for inspection; and the unanimous verdict of the company was that he had the most terrifying countenance they had yet seen. "Only lobster and mincepie could produce a face like that," one of the actors said.

Some directors assert that kittens are the most difficult animals to direct in pictures. Hampton del Ruth, who is working on a new Paramount-Sennett comedy, says this is all wrong. The small boy, he solemnly affirms, is the most difficult of all animals to manage. Del Ruth has a gang of youngsters in some of his new scenes. He says that when the bad little boys are not teaching the good little boys to shoot craps, the whole gang are chasing cats over the back fence of the studio or superintending a dog fight.

It was a happy thought that was put into execution when the new Thomas H. Ince studio at Culver City was built on its present site. The plot was formerly a country estate and had been parked off and laid out with orchards, hedges, winding paths, vineyards, etc. Such landmarks as an old windmill, a winding road, etc., also adorn the grounds. All these furnish many beautiful "locations" for forthcoming Ince photoplays for Paramount. Several scenes of Edna Bennett's new picture use some of these beautiful backgrounds as location settings.

Elise Ferguson is back from Florida, where she completed "The Witness for the Defense" for Arctraft, under the direction of George Fitzmaurice.

Jerome Storm, who directs Charles Ray in Paramount pictures produced at the Thomas H. Ince Studio, has arranged, during the time he has been directing the youthful star, nearly every kind of contest from a baseball game to an auto race. Commenting upon this, he remarked, "I suppose next time it'll be a boxing bout!" Storm was right, for not many days later he was informed that in Ray's next picture, Ray would stage a boxing bout. Whereupon the director had an awful time getting Charlie a sparring partner. Reports from the athletic club and from some who tried out indicated that Charlie had an awful wallop. Six bruises quit before a real game one was found.

The new story was written by Julian Josephson and is said to be one of the best that author has written for Mr. Ray.

Vivian Robert has completed "You Can't Just Wait" under Robert G. Vignola.

Dorothy Dalton has made some scenes of a new picture by C. Gardner Sullivan, at the Thomas H. Ince studio at Culver City. The theme affords an excellent opportunity for the display of Miss Dalton's talents, both for emotional and comedy situations. Another feature is that Miss Dalton is again given an opportunity to wear fine clothes.

Raymond Hatton recently lost a prized derby hat he has used in many pictures and offered a reward to the finder. Next day fifteen hungry looking youngsters accompanied by one derby, waited for the actor at the door. "Try the Hat-on," laughed another player, who was watching the proceedings with great interest. But Mr. Hatton wasn't in the mood for puns—he was a bit soreer than the Mad Hatter, by this time—and finding his beloved chapeau was not among those present, he sent the aspirants for the reward away. To some of the seediest he offered toiletries. The reward still stands. Will somebody please put the missing hat on Hatton?

Famous Players-Lasky Corporation announces that it has purchased "The Valley of the Giants," by Captain Peter B. Kyne, as a Paramount vehicle for Wallace Reid. The story appeared originally in Red Book as a serial, and was later published in book form by Doubleday, Page and Co. Captain Kyne has recently returned from France, where he saw active service with the A. E. F.

Ethel Clayton has completed "Men, Women and Money," a Paramount picture directed by George Melford. Lew Cody and Irving Cummings appear in the supporting cast.

"The Winning Girl," Shirley Mason's first western, made Paramount picture was directed by Robert G. Vignola. Theodore Roberts appears in the supporting cast.

"WANTED: A blonde-haired girl with a pretty face, fine skin texture, slight in stature, graceful in walk, pleasing in appearance, perfectly capable of wearing good clothing (which will be supplied her), thin ankles and small feet, long delicate fingers, five feet, one inch or less in height; to be starred in next picture. Applicants need not be experienced but their mentality and aptitude must prove worthy of picture star. Nobody without BRAINS need apply.

Emerson and Loos." Which sign is posted at the Famous Players-Lasky studio in New York. When asked about it, the famous combination said jointly: "That's just what we mean. We're looking for a new star, and we're going to get her."

Lila Lee journeyed to Tucson, Arizona, with her company, under the direction of Irving Willat, to secure the necessary atmosphere for her latest Paramount picture, "Rustling a Bride."

Wanda Hawley has purchased a new car and is so wrapped up in it that she can speak of little else. But she did find time to go duck hunting—just for a blind, she says.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8781, illustrated on page 8 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8787, illustrated on page 8 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8784, illustrated on page 8 of 'The Roaring Road' press book." Specify whether you want an electro or a mat.

"Ten days for a little spurt like that!"

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
EXHIBITOR NOTE—If you want to use either of the illustrations on this page in your advertising, just tell your Exchange that you want the 1-column or 2-column (whichever you prefer) AD-CUT on "The Roaring Road." Do not tear the page from this book. Preserve it for future reference.

IN THE "coop" for speeding one moment—burning the road at 112 miles an hour the next! How? Why? For a girl, of course. But see! A photoplay for everyone who loves the thrill of an auto engine.

By Byron Morgan, Scenario by Marion Fairfax, Directed by James Cruze

SPEED? 112 miles an hour!

Hell-bent-for-election!

Two roads to cover. One to the finishing point. One to the girl.

The road to the post was clear—and he traveled some. The road to the girl? A snail’s pace.

Make it? Ho, you folks who thrill at the chug-chug, throb-throb of a mighty engine!

Come to see.

ALSO

"The Last Bottle"
Paramount-Flagg Comedy

MON., TUES. & WED.

Jesse L.Lasky Presents
WALLACE REID
in
"The Roaring Road"
A Paramount Picture

Jesse L.Lasky Presents
WALLACE REID
in
"The Roaring Road"
A Paramount Picture
EXHIBITOR NOTE—If you want to use this illustration in your advertising just tell your Exchange to send you the "3-column AD-CUT on 'The Roaring Road.'"

Jesse L. Lasky Presents
WALLACE REID
in
"The Roaring Road"
A Paramount Picture

By Byron Morgan
Scenario by Marion Fairfax
Directed by James Cruze

A Picture-Play for Everyone Who Owns, Rides, Drives, Likes or Wants An Automobile

He didn’t know he was going 112 miles an hour. He never thought that he was smashing all records to smithereens.

All he knew was that she was there. She wanted and needed him. He was going to her—in a car that was more than a brother to him.

Men who love the touch of the wheel—women who love the throb of a mighty engine—children who coo and shout at the chug-chug of a car—they should see Wallace Reid in this great story of the road that is torn by an inferno of tearing wheels.

Also:
Mr. & Mrs. Sydney Drew in "An Amateur Liar"
Latest News Weeklies

Also:
Paramount-Bray Pictograph
Paramount-Burton Holmes Travel Picture

RIVOLI
Monument Square
WALLACE REID HAS TWO BIG DESIRES IN "THE ROARING ROAD"

How Star Wins Great Automobile Race and a Bride Shown in Thrilling Scenes

In his latest Paramount picture, "The Roaring Road," Wallace Reid, the popular star, playing the role of "Toodles Waldon," has two great ambitions or desires. The first is to win the hand of his employer's daughter, known as "The Cub," and the second, to drive the Darco car, of which "The Bear," his employer, has the agency, in an impending Grand Prize Road. He seeks to win the former by accomplishing the latter.

Three Darco cars, which his employer had ordered shipped to him, are smashed in a train wreck and "The Bear" has to give up the race. But Toodles sees in this his chance, and buying the wrecked cars from the express company, he rebuilds one good car from the wreckage and on the day of the race carries off the first prize. But even then the Bear refuses to give Toodles his daughter's hand. But Toodles later wins the girl in a clever and ingenious way.

There are several thrilling and exciting race scenes in the picture which will be shown at the......

Theatre next. Mr. Reid drove his own car in all the scenes, attaining at times, incredible speed. James Cruze directed and Marion Fairfax wrote the scenario from a series of stories by Byron Morgan. Well-known players, including Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart, support the star.

WALLACE REID IS A REAL SPEED KING IN "THE ROARING ROAD"

Popular Paramount Star Breaks Automobile Records in His Latest Photoplay

In his new Paramount picture, "The Roaring Road," which will be shown at the.............

Theatre next. Wallace Reid blossoms out as a speed king. During the filming of the scenes, Mr. Reid himself drove his racing car, taking all kinds of chances and driving at incredible speed, to secure the last word in realism.

Most of the race scenes for the picture were filmed on the famous Santa Monica race course over which numerous road races have been contested by some of the world's most famous drivers.

There is one especially dangerous course in this course, known as "death curve," and it is notorious for the number of accidents which have occurred there. In one scene of the picture Mr. Reid rounds this curve with perfect ease and accuracy of control, and at the same time, it is said, breaking the record for speed in rounding the curve which had been established and broken many times by various famous speed kings. Truly, this shows remarkable skill in the handling of a speeding automobile.

The picture was directed by James Cruze, the well-known actor and director, from a series of stories written by Byron Morgan which appeared in the Saturday Evening Post. The scenario was written by Marion Fairfax. Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart round out the cast.

SANTA MONICA RACE COURSE PICTURED IN "THE ROARING ROAD"

Wallace Reid in Automobile Racing Scenes Drives at Enormous Rate of Speed

Most of the automobile race scenes for the Paramount picture, "The Roaring Road," which stars Wallace Reid in the role of a young "speed devil," were photographed on the Santa Monica Race course.

For years this famous course has been the scene of many desperate and thrilling speed conflicts between some of the most noted racing drivers of the day, including Captain Eddie Rickenbacker, the American Ace of Aces, Teddy Tetzlaff, Barney Oldfield and other well-known pilots, too numerous to mention. The course is located near Los Angeles, where many Paramount and Arctraft pictures are produced.

Mr. Reid drove his own car for all the race scenes in the picture, attaining at times a speed of from a hundred and one to a hundred and ten miles per hour. Mr. Reid came out at the finish without a scratch, thus proving himself a master in the art of driving a racing automobile.

The picture, which will be shown at the .............Theatre next. .........., is founded on a series of stories by Byron Morgan which appeared in the Saturday Evening Post. James Cruze, who has directed Wallace Reid in several recent Paramounts, has done his best work in producing this story. The supporting cast includes such well-known favorites as Ann Little, Theodore Roberts, Guy Oliver and C. H. Geldart.
**ANN LITTLE IN NEW WALLACE REID FILM**

**Actress Has Leading Role in “The Roaring Road”**

ANN LITTLE, the charming Paramount leading woman, is again seen in support of Wallace Reid, famous Paramount star in his new picture, “The Roaring Road,” recently completed under the direction of James Cruze and scheduled to be shown at the next.

Miss Little has appeared in many Paramount and Arctcraft films with other noted players. She will be recalled for her splendid rendition of the role of Naturich, the Indian girl in C. B. De Mille’s special Arctcraft picture, “The Squaw Man.” She has now done a picture with Bryant Washburn.

In the part of “the Cub” in “The Roaring Road” Miss Little is said to have given one of her most perfect portrayals, her work being characterized by its naturalness and sympathy.

· Ann Little is a studious young woman, with aims and ambitions which will carry her far in her chosen profession.

This picture is one of the “speediest,” in the literal sense of the word, ever produced. It is an auto race story in which the star drives a car at top speed on the Santa Monica course.

**Admirable Reid Picture**

ONE OF the most captivating photoplays seen here this season is “The Roaring Road,” in which Wallace Reid, famous Paramount star, is starring at the theatre this week. The picture has been admirably produced and the work of the star and that of a capable cast headed by dainty Ann Little, is most artistic.

**FRANK URSON WELL KNOWN CAMERAMAN**

**Has Done Fine Photography in “The Roaring Road”**

GOOD photography distinguishes Wallace Reid’s new Paramount picture, “The Roaring Road,” which will be shown at the next. Much credit is due Frank Urson for his excellent work in reproducing the thrilling race scenes. They are clear, vivid and show up as the work of an expert.

The story concerns a young auto salesman who aspires to win his employer’s daughter and also to win an impending Grand Prize auto road race in which his employer is interested. He successfully overcomes all obstacles, and wins the race. Later, by winning a race with the limited which runs between Los Angeles and San Francisco, and thus establishing a new record for his car, of which his employer is the agent, he is rewarded with the hand of his employer’s daughter.

James Cruze directed. The scenario was written by Marion Fairfax from a series of Saturday Evening Post stories by Byron Morgan. The supporting cast includes Ann Little, Theodore Roberts, Guy Oliver, C. H. Geldart, and other capable players.

**Splendid Reid Picture**

WALLACE Reid’s latest Paramount photoplay, “The Roaring Road,” a splendid automobile racing story, has made a distinct hit at the theatre where it is being shown this week. It has a dramatic theme which is splendidly developed. Ann Little has the leading feminine role.

**WALLACE REID IS A SPEED DEMON**

Star’s Auto Hits High Spots in “The Roaring Road”

WALLACE Reid has always been a speed demon, within limitations. The Paramount star has trouble in keeping within the speed laws even in his own car, such is the impulse to crowd on the juice and hit only the high spots. He admits however, that when he got up to 90 miles an hour the other day at Santa Monica, Calif., while making scenes for “The Roaring Road,” his new Paramount picture, which will be displayed at the next, he went as rapidly as he cared to go.

He had not even a mechanic with him, but only Guy Oliver, of the stock company. At one time going 90 miles an hour, they barely escaped a spill that would probably have been fatal.

“I simply held my breath,” remarked Oliver, “and waited for the smash.” Wallace Reid doesn’t say how he felt about it.

At the famous Santa Monica death curve, they made higher speed than ever before in the history of auto racing at that particular spot. Mr. Reid’s car skidded taking the turn and the driver of another speed car skidding wide to avoid a collision, grazed the curb for a block.

From all accounts this is the most exciting picture in which the athletic star has ever appeared. Ann Little is leading woman and there is an excellent cast supporting them.

**Reid Picture a Hit**

WALLACE Reid has made a distinct hit in his new Paramount photoplay, “The Roaring Road” which is on view at the theatre this week. Mr. Reid is seen as an automobile salesman who does some wonderful things in the way of breaking automobile speed records. The race in which he engages is one of the most thrilling affairs ever pictured. Ann Little is his leading woman.
Dear Miss Jones:

Nutty about speeding, that's what young Waldon was.

Also, he was nutty about "The Cub", who was the pretty daughter of "The Bear".

"The Bear" was an automobile manufacturer who turned out racing automobiles.

And Waldon was one of his salesmen.

A good salesman he was, too, till one day the Boss bawled him out. And Waldon arose on his hind legs, so to speak, and quit.

But "The Bear" wasn't going to lose the peppiest young salesman he had. He signed him up as general manager.

Young Waldon took the job—it paid $5,000 a year, and there was no reason why he shouldn't. But he was after "The Cub".

He had to break all speed records to finally win. He tore up the road till they called it "The Roaring Road".

Which is the name of Wallace Reid's latest Paramount vehicle. It comes here

Don't miss it, is our advice.

Sincerely yours,

Manager

POST CARDS ON "THE ROARING ROAD"
Exhibitors will be wise to mail at least one of these Postals to their patrons

<table>
<thead>
<tr>
<th>Date</th>
<th>Dear Miss Jones:</th>
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<tbody>
<tr>
<td></td>
<td>&quot;The Roaring Road&quot;, Wallace Reid's latest Paramount picture, comes here for a run of... We think you will agree that Reid has done some fine work of late, and this is up to the highest mark.</td>
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<tr>
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<td>Sincerely yours,</td>
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<td>Manager</td>
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<table>
<thead>
<tr>
<th>Date</th>
<th>Dear Miss Jones:</th>
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<tr>
<td></td>
<td>Wallace Reid in Paramount's &quot;The Roaring Road&quot;, comes here to-day for a run of... It's a corking, fast-moving story of an even faster-moving automobile salesman, and we think you will enjoy it immensely.</td>
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<td></td>
<td>Cordially yours,</td>
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<td></td>
<td>Manager</td>
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If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "THE ROARING ROAD"
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.
One Sheet..........................10 cents each
Three Sheets........................30 cents each
Six Sheets..........................60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes .......................12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them.
8x10 black and white, 8 in set.............60 cents
11x14 sepia, 8 in set, per set.............60 cents
22x28 sepia, scene or star................40 cents
22x28 colored female star.................60 cents
22x28 black and white star.................75 cents
8x10 photo of star, can be used for all other productions of this same star, each .10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen, so they can be used for newspapers:
Five 1-column cuts....................15 cents each
Three 2-column cuts...................25 cents each
Two 3-column cuts.....................35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.
One column..........................25 cents each
Two column..........................40 cents each
Three column........................90 cents each

MATS OF STAR CUTS FREE:
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper.
Three column layout cut..............35 cents each
One column layout cut................15 cents each
Two column layout cut................25 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:
Slides will increase the interest in this production, if you use them in advance of play date.

12 cents each

THUMB NAIL CUTS OF ALL STARS:
Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen .......................15 cents each
Also line drawings .....................20 cents each

Paramount and Artcraft trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.
Film Trailers .........................$3.00 each

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

Oh, Cook Who's Here!

WALLY REID has taken innumerable chances in his screen career and has shown enough courage to rank himself as a man's man, which doesn't prevent him from making the best salads ever gobbled up eagerly at the Western film colony.

A bard could write a nifty ballad telling of Wally's tasty salad. Oh, if we only had the time to tell about his soups in rhyme! Just let us say we like his dishes and think his dressing is delicious. Oh, Wally, if you ever leave the screen you will not have to grieve! You will not have to give a cuss; just pack your grip and cook for us.

But, alas, Wally says he is going to make a lot more pictures after his latest Paramount, "The Roaring Road."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
## Exhibitors' Advertising Accessory Order Blank

<table>
<thead>
<tr>
<th>Order No.</th>
<th>Posters</th>
<th>Lobby Display Photos</th>
<th>Slides</th>
<th>Scene Cuts</th>
<th>Star Cuts</th>
<th>Amount</th>
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<td>Roto 1 Sheet</td>
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### Posters
- **1 Sheet**: .10
- **3 Sheet**: .30
- **6 Sheet**: .60
- **24 Sheet**: 1.75
- **Roto 1 Sheet**: .12

### Lobby Display Photos
- **Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W.**: 1.50
- **Single Sepia Scenes or Stars 22x28**: .40
- **Colored Photos of Women Stars 22x28**: .60
- **Half Set Sepia Scenes 8-8x10 and Lobby Cards**: .60
- **Black and White Star Photos 22x28**: .75
- **Black and White Star Photos 8x10**: .10
- **Arbuckle and Sennett Sepias 6-11x14 & Lobby Card**: .50

### Slides
- **Each**: .12
- **1 Col.**: .15
- **2 Col.**: .25
- **3 Col.**: .35
- **1 Col. 2 Col. 3 Col.**: .40 .90

### Circle Star Thumb'nail
- Specify Fine or Coarse Screen: .15

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**Gratis Material**

<table>
<thead>
<tr>
<th>Press Books</th>
<th>Music Cues</th>
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<tbody>
<tr>
<td>Adv. Mats</td>
<td>Star Mats</td>
</tr>
</tbody>
</table>

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*Figures and information about press books, music cues, and advertising accessories.*
How Will You Advertise
WALLACE REID
in
"The Roaring Road?"

BIG!
But how?

Use These
POSTERS!!!

1 sheet 3 sheets 6 sheets

All over town!
Everywhere!

That's the way to turn 'em away---
ev...
Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder
Roping Her Romeo
A Pullman Bride
Are Waitresses Safe?
An International Sneak That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
It Pays to Exercise
Sheriff Nell’s Tussle
Those Athletic Girls
Friend Husband
Saucy Madeline
His Smothered Love
Battle Royal
Love Loops the Loop
Two Tough Tenderfeet
Her Screen Idol
Ladies First
Her Blighted Love
She Loved Him Plenty
The Summer Girls
His Wife’s Friend
Sleuths
Beware of Boarders
Whose Little Wife Are You?
Her First Mistake
Hide & Seek, Detectives
The Village Chestnut
Cupid’s Day Off

Paramount-Arbuckle Comedies

The Butcher Boy
A Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Fatty in Coney Island
A County Hero
Out West
The Bell Boy
Moonshine
Good Night, Nurse
The Cook
The Sheriff
Camping Out
Love

Paramount-Drew Comedies

Romance and Rings
Once a Mason

Paramount-Flagg Comedies

Hick Manhattan
Romance and Brass Tacks
Tell That to the Marines
Independence, B’Gosh
Perfectly Fiendish Flanagan, or the Hart of the Dreadful West
Impropaganda
One Every Minute
How To “Put Across”

WALLACE REID

in

“YOU’RE FIRED!”

A Paramount Picture

Noteworthy Features

A Corking Good Advance Publicity Story

A 3-Column Ad-Cut That Will Get More Than Ordinary Attention

A 3-Sheet Poster That Will Stop The Crowd

Notes For Your Program

A 1-Column Scene Cut That Any Editor Will Print

Advertising Cuts and Mats

Advance Publicity Stories

Current Publicity Stories

Reviews of Picture

Material for Programs

Newspaper Scene Cuts

Lithographs Promotional Ideas

Newspaper “Star” Cuts

Stills, Slides, Gelatins, Etc.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director

NEW YORK
Questions We Are Often Asked

Q. What is this press book for?
A. To show you how to make a large profit on the picture it exploits, by means of publicity and advertising.

Q. How can I get publicity for my theatre?
A. By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space; (b) by convincing him that his people want to read news about motion pictures.

Q. How can I convince him of that?
A. Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q. Will he want anything but the publicity stories?
A. Yes. He will want good cuts to illustrate them with. Show him pages 2-4-6-8 of this book, and allow him to select those that he believes he can use. Ask him whether he wants them in electro or mat form.

Q. Have you any cuts in which an illustration and a story are combined?
A. Yes. See the "story mat," shown in this book. These are made up by an expert newspaper man in such a way that they will be desirable for any publication that can use mats. You can get these mats from your Exchange free. They mean extra publicity for you, aside from the material you furnish on specific releases.

Q. What is a mat?
A. A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates, and you should make sure that your paper has one before you order mats.

Q. What is an electro?
A. An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electro for your newspaper when it is a small shop that cannot use mats.

Q. Do you ever send publicity stories or mats to newspapers?
A. No. We used to, but we allow exhibitors to take care of their own publicity now, both for specific pictures and for general purposes.

Q. What do you mean by "for specific pictures?"
A. The advance stories and current stories that are in this book. They are to interest your people in your current attraction.

Q. What do you mean by "for general purposes?"
A. The publicity that does not specify a particular picture, but which gives news of the motion picture stars in general. This is a cumulative effect that is sure to heighten the interest in pictures in general and is bound to be profitable.

Q. Why do you ask me to place this general publicity with the papers?
A. Because you can select timely matter and tie it up with your current attraction. We cannot do this from a New York office.

Q. Do editors want long or short stories?
A. They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes for Live-Wire Exhibitors." Keep him well supplied with the "shorts," so that whenever he has a little room at the bottom of a column he can run one of them in.

Q. Where can I get the accessories listed in this book?
A. At your Exchange.

Q. When do I get accessories at your New York office?
A. Never. When you send to us we are compelled to re-forward your order to your Exchange, because we have no accessories in New York.

Q. What do you charge for accessories?
A. Some of them are furnished without charge. Others are furnished at the actual cost to us. Mats are always free. For list of prices, see another page of this book.

(We intend to revise this list of questions frequently, keeping it up to date. Watch for it. It may answer the very question that is on your mind. If you have any questions to ask, send them along. We will answer you by mail and repeat the question and answer on this page.)
WALLACE REID, said to be the “classiest” screen star in the country, needs no introduction to exhibitors. He is a prime favorite whose pictures have irresistible drawing power and the exhibitor who ignores them invites disaster.

Wallace Reid, Star

An ideal player of strong men’s parts, Wallace Reid, is equally capable in the portrayal of light comedy roles. Because of his remarkable versatility he has an enormous following of screen fans, and his success is due primarily to his genius and, secondarily, to his constant and thorough application to professional duty. In “You’re Fired!”, Mr. Reid is seen as a young man who wants to marry the daughter of a railroad magnate who objects but finally agrees to give his consent to the wedding provided the young man can hold a job for three months. In his efforts to keep from being fired, the hero has a lively time of it, and when he wins his battle, everybody rejoices. This unique impersonation adds another captivating screen portrait to Mr. Reid’s already crowded gallery of paintings, and it is a safe bet that it will have the place of honor in the collection.

O. Henry, Author

The story on which the picture is based, was written by the late O. Henry, and is entitled, “The Halberdier.” O. Henry was a master in his field, and this story, conceded to be one of his best, contains that delightful twist and surprise finish which characterizes all of his works.

Clara G. Kennedy, Scenarist

The scenario of “You’re Fired” is the work of Clara Genevieve Kennedy, one of the latest recruits to the scenario staff of the Famous Players-Lasky Corporation. She was formerly employed in a smaller capacity in the scenario department, but when she submitted her first script, her talent was immediately recognized and she was placed in her present position.

A Peculiar Story

Billy Deering, a young man of good family, loves Helen, daughter of Gordon Rogers, a railroad magnate. When Billy asks Rogers for his daughter’s hand, the magnate gives his consent on condition Billy prove his worth by holding some kind of a job three months without being fired. Billy accepts and leaving a note for Helen stating that he will be absent for a period on business, he accepts a job in an office. His duties are complex and to avoid being fired, he resigns and gets employment as a xylophone player in an orchestra. At the end of ten weeks, the orchestra is engaged to play at a ball given by Mrs. Ogletorpe. Helen attends the ball and recognizes her sweetheart? Not understanding his plight, she insists upon his dancing with her, and when he refuses, she discards him angrily. In his excitement, he hits the bald headed fidel on the head and to avoid being fired, he resigns and accepts a job in an Italian restaurant, his duty being to pose at the head of the stairs encased in an ancient suit of armor. Graham, a business rival, seeks to know the terms of a railroad merger planned by Rogers and he employs his nephew Tom to steal the merger. Tom, Helen and Rogers go to the restaurant after the theatre and the crooks employed by Tom to steal the merger meet him there to discuss the theft. They pause in front of the armor in which Billy is concealed and Billy manages to steal the merger which one of the crooks possesses. Helen sees Billy and to humiliate him, she asks the proprietor to order him to wait on their table. Billy’s period of probation will expire in thirty minutes, but when he spills a tureen of soup, Rogers demands that he be fired. But when Billy hands the stolen merger to Rogers, he relents and Helen, on learning the truth, flies to Billy’s arms.

James Cruze, Director

The picture was directed by James Cruze, who, before becoming a director, was one of the leading character actors in the profession. Mr. Cruze has an intimate working knowledge of photoplay technique and is an artist in every sense of the word.

Admirable Support

An excellent supporting cast has been provided. Wanda Hawley has the leading feminine role. Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, Raymond Hatton and others are in the cast.

Frank Urson, Cameraman

Frank Urson was the man behind the lens and his photography in this production stamps him as a capable artist. Mr. Urson has photographed many successful photoplays and his work is of the highest class.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

Wallace Reid and Theodore Roberts in "YOU'RE FIRED"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9051", illustrated on page 2 of the "You're Fired" press book. Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid, in electro or mat form, suitable for use with any Wallace Reid picture.

Wallace Reid and Wanda Hawley in "YOU'RE FIRED"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
WALLACE REID DISCUSSES O. HENRY

Thinks Author of His New Photoplay "You're Fired!" Was Greatest Modern Master of Art of Short Story Writing

It was with a keen sense of delight that he started work on the production of "You're Fired" said Wallace Reid, Paramount star, when commenting upon his new production, which is an adaptation of one of the short stories written by the late O. Henry. The title of the original story is "The Half-Breeder." It will be seen at the theatre on.......

"I am a great admirer of the work of the late author," said Mr. Reid, "in fact, I think there are very few lovers of good literature who do not consider him the greatest modern master of the art of short story writing. Both the man himself and the products of his imagination hold what might be termed an immortal place in American literature.

"It has always been my desire to produce one of his delightful stories, and I would have felt that I had missed something really worth while, had I not been provided with this opportunity. I shall always feel a deep sense of pride in the knowledge that I have had the honor and pleasure to produce for the American screen, an interpretation of one of his works, and one which I consider to be among his best efforts.

"Despite his present fame, it is said O. Henry was a poor man and died thinking his life had been a failure. It is to be regretted that he was unable to reap all the benefits of his achievements. Had the motion picture industry been so far advanced during his lifetime, he would undoubtedly have been one of the greatest scenarists and have waxed rich, both in fame and in worldly compensation for his efforts.

Billy loved the daughter of a railroad magnate and wanted to marry her, but Mr. Railroad Magnate wanted to be sure that his daughter was getting a square deal when she married, so, in order to test out the money-making qualities of his prospective son-in-law, he told him that if he could work for three months without being once fired, he should have the girl—that is, if the girl still wanted him then.

Billy thinks to himself: "Oh pshaw! that's a cinch," and telling Helen as an excuse that he is called away on important business, he sets out to get a job. The sad part of it is that the cruel-hearted father has made Billy promise to keep their pact a secret from Helen until the end of the allotted time. Now it might not be an extraordinarily hard proposition for the average young man to hold a job three months and not get fired, but for a fellow like Billy Deering, who had never done any work in his life, it was a different matter.

His efforts to keep from being fired out of several jobs, making it necessary for him to resign; his discovery by Helen and his inability to explain why he is playing a xylophone in an orchestra or working in a bohemian restaurant, all make a very amusing picture. He wins out in the end, though, and it's all very thrilling and exciting.

James Cruze directed and Frank Urson was the photographer. A well-rounded cast, including Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, and Raymond Hatton supports the star. The scenario was written by Clara G. Kennedy.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9057, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9056, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9053, illustrated on page 4 of the 'You're Fired' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Cast and Story of “YOU’RE FIRED!”
For Use of Exhbitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Dalton’s Latest Photoplay
A Paramount Picture

Wallace Reid Has Delightful Photoplay, “You’re Fired!”
Based on a Famous O. Henry Story

Paramount Star Hero of Unusual Love Romance Which Forms Theme of Newest Picture and His Characterization Is a Notable One

Billy Deering loves Helen Rogers and his proposal of marriage gains her willing acceptance. He boldly asks Gordon Rogers, railroad magnate and financier for the hand of his daughter.

He is surprised at Rogers’ cool rebuff, but doesn’t give up and asks his reason. They argue the matter for a while and Rogers finally agrees that if Billy can work for three months without being once fired for incompetence, that he shall have the girl.

Billy promises to keep the terms of this agreement a secret from Helen and telling her that he is called away on important business, he sets out to carry out his end of the pact.

Billy applies to an orchestra leader who wants a xylophone player and gets the job. For ten long weeks, he plays the xylophone with the nimble touch of an artist. Then Mrs. Ogilthorpe of the smart set, gives a dance and the orchestra of which Billy is a member, furnishes the music. Of course, Helen is there and soon recognizes Billy at the xylophone, in spite of his professional attire and fake moustache. Helen pleads with Billy to stop being foolish and come out and dance. She can’t understand his refusal and of course he can’t enlighten her, being bound by his agreement to keep his plans secret. She vows that she will never see him again. This only delights Tom, Billy’s rival, who has been wooing Helen with an ardent determination since Billy’s departure.

Billy’s mind is now in no state to play a xylophone, and while reaching for a high C he accidentally cracks the bald fiddler on the head with his little mallet. The next day, fearing he will be fired for this offense, he abruptly resigns, and crooks at Capellano’s. The crooks arrive there first and pause at the head of the steps to talk over how easy it was to get the merger. When Billy hears the name of Rogers mentioned and sees one of the crooks show the other the merger and then put it back in his pocket, with one corner sticking out, he knows something is up. Billy reaches out with his spear, gets the merger and hides it under his armor.

Tom, Helen and Rogers arrive and Tom instructs the men to meet him in a private room later and they will settle. Helen recognizes Billy in the armor and is shocked that he should be there, and asks him why. Billy only replies vaguely, how else could he reply? Helen is angered and determines to punish him. She goes to the proprietor and asks that the “halberdier” be instructed to wait upon their table. Billy waits on their table, all right, and is immediately recognized by Rogers, but smites and tells Rogers that the three months will be up in thirty minutes. As fate would have it, he drops a hot turpentine full of soup, Rogers sees a chance to beat him at the game and asks the proprietor to fire him. Billy pulls out the merger and hands it over to Rogers, who realizes in a flash what has happened. Tom and the crooks are turned over to the police. The old clock tolls out twelve strokes which marks the end of the three months test imposed upon Billy. Billy explains to all present his agreement with Rogers and Helen now understands fully why Billy wouldn’t tell her his reasons for working here and in the orchestra. Rogers wrings his hand and Helen goes to his arms and tells him that now he has a steady job for life, whereupon Billy tells her that he only asks one thing of her—that she doesn’t fire him.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers.

WALLACE REID in "You're Fired"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you wantProduction Cut No. 9050, illustrated on page 6 of the 'You're Fired' press book.' Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

When you order this illustration for your news columns tell your Exchange that you want 'Production Cut No. 9055, illustrated on page 6 of the 'You're Fired' press book.' Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS. These items also may be used to advantage in your house programme.

**PUBLICITY NOTES FOR LIVE-WIRE EXHIBITERS**
For Newspapers and House Programmes

CHARLIE MURRAY, the Paramount-Sennett comedian, was general manager and field marshal and chief thrill expert of the recent Salvation Army drive in Los Angeles. Most of the famous stars of the screen took part in one capacity or another in a big program planned by Mr. Murray. There was a show on nearly every street corner of the downtown district.

Murray himself was scheduled to leap from the top of the tallest skyscraper in the city, a great crowd gathered; it saw him peek over the edge of the building. It held its breath; then the women screamed as a form came hurtling into space—and a dummy dressed up like Murray fell into the waiting net hundreds of feet below. The stunt netted a lot of money for the Salvation Army and gave the whole city a laugh.

The Famous Players-Lasky Corporation has broken ground for its new studio and laboratory in Long Island City, which will occupy respectively the entire square block bounded by Sixth Avenue, Seventh and Pierce and Graham Avenues, and the block from on the north side of Pierce Avenue from Fifth to Sixth Avenues. The structures will cover all told over 140,000 square feet of ground area. The square block will be covered with the latest type of glass-enclosed studio as well as open-air stages. The studio building will be strictly fireproof of reinforced concrete construction, and will contain dressing room facilities equipped with shower baths, and all of the latest inventions and conveniences for the artists.

Clark W. Thomas, of Ince-Paramount productions, has just had his office papered and carpeted in green. One needs only to stand on the green carpet and take a panoramic view of his offices to realize that Mr. Thomas is a thorough apostle of efficiency.

As the orchestra leader in ‘You’re Fired!’ a new Paramount vehicle for Wallace Reid, Raymond Hatton, the clever character man, appears to the best advantage. He has made this a really splendid character part and his art is evident in every move.

DONALD CRISP, famous Paramount director, has devised a unique trick for Mr. Washburn’s new picture “Putting It Over” which is bound to get a tremendous laugh when it is shown on the screen. So far as is known, Mr. Crisp’s idea is strictly original, never having been used in pictures.

The situation in the picture is this: Washburn, a young clerk, has struck a good idea, and has an appointment with the board of directors of a large corporation, who are to consider purchasing his plan. He is frightened to death of the coming ordeal. As he walks down the hall toward the director’s rooms, his courage oozes. He starts out beautifully, but feels smaller and smaller, so that he is ready to run when he reaches the door.

The picture shows just how he really felt as he tapped on the portal—he was about two inches high, with a giant desiring above him.

The idea used for the first time by Mr. Crisp will undoubtedly be found useful time and again, and in all probability it will become one of the stock stunts of the photoplay, like the close-up or double exposure.

Cullen B. Tate, assistant Paramount director, recently returned from service with the United States Army abroad and with a list of experiences which would make a wonderful story if told. Mr. Tate was on the firing line in many battles. He is glad to be back, safe and sound, in the Lasky fold, whence he went to do his bit for Democracy.

In Cecil B. DeMille’s new Artcraft picture, “For Better, For Worse,” Edgar Selwyn, who originally wrote it as a play, is said to have constructed a story of tremendous dramatic strength. Mr. Selwyn had not intended his story for motion pictures, but was going to present it on the stage this fall. When he told Mr. DeMille the story, however, the latter was so struck with its possibilities that it was purchased immediately, and Mr. Selwyn went to the coast with Mr. DeMille in order to confer on details.

Exclusive Stories
For Photoplay Editor
From............. Theare

Exclusive Stories
For Photoplay Editor
From............. Theatre

Exclusive Stories
For Photoplay Editor
From............. Theatre

T HE familiar adage to the effect that “chickens come home to roost” had a striking exemplification in the case of George Melford, Paramount director, the other evening at Hollywood.

“One night last week,” said Mr. Melford in relating the story, “I found myself out of cigarettes. It happened that I had a script to work on and the presence of Milady Nicotine was decidedly essential to my work. I went out to my garage, which is quite a distance from the house, and turning on the lights, I drove out toward the corner drug store.

“As I arrived there the druggist, who happened to be standing in the doorway, began to laugh immoderately.

“Well, well, Mr. Melford,” he said. ‘I see you carry your chickens with you. I don’t know but what that would be a good idea to suggest to some of the fencers I know.’

‘What do you mean?’ I asked.

‘Look at your hair,’ he replied. I had alighted from the machine and going around to the front of the car, found that six large and choice Plymouth Rock hens had roosted comfortably on the bumper and despite the lights and jarring of the machine, had not even awakened. I carefully removed the fowls placed them in the car and purchasing my cigarette, drove home where I joyfully replaced the chickens on their perch. I know no one will believe this story but it’s a solemn fact.”

Inasmuch as the veracity of Uncle George has never been questioned and he has always stood as a model of truthfulness in the film community, it may be accepted that his story is absolutely true.

Douglas MacLean, one of the most popular of the up-and-coming young leads, supports Dorothy Dalton in her Paramount picture, “The Homebreaker,” produced under the personal supervision of Thomas H. Ince. Edwin Stevens, famous star of the screen, light operas, vaudeville, and original star of “The Devil” on the legitimate stage, appears in a highly effective role. Frank Leigh, Beverly Travis, Nora Johnson and Mollie McConnell are also seen.
Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable for use with any Wallace Reid picture.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange to send you "Production Cuts No. (as indicated beside each illustration) illustrated on page 8 of the 'You're Fired' press book."

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
HE was ready to drop through the floor when he saw who was looking at him! He wanted to run but he didn't dare. He'd have been fired for that, and his contract called for him to avoid being fired for three months—or lose the girl! Nothing to do but face the music—Pardon! No pun intended! Some picture!

ADDED ATTRACTIONS
PARAMOUNT-MACK SENNETT COMEDY
“HEARTS AND FLOWERS”

HE'D have given ten years of his life to avoid being caught by her—above everybody else—on such a job! Hide? It would have cost him his job. And if he got fired—good-bye Helen! Why? To get the girl he had to work for three months without once getting fired! It was some contract!

ADDED FEATURE
J. MONTGOMERY FLAGG’S SATIRICAL COMEDY
“WELCOME LITTLE STRANGER”
A PARAMOUNT-FLAGG COMEDY
LATEST NEWS WEEKLIES
Wallace Reid In A Story
By O. Henry

There's a combination you can't beat! One of the most natural actors of the screen in a story by the man who wrote of people only as he saw them.

The idea of making a shiftless young man work for three months without getting fired, if he wanted to marry his girl, is something that will tickle your fancy. It's great and you oughtn't to miss it.

Extra Attraction
"Fatty" Arbuckle
in "A Desert Hero"
Paramount-Ar buckle Comedy

WALLACE REID
IN
"YOU'RE FIRED"
A Paramount Picture

Jesse L. Lasky Presents

COLISEUM

By O. Henry  Scenario by Clara Genevieve Kennedy  Directed by James Cruze
If that foot had ever landed on him—good-bye Helen! good-bye bridesmaids, rice and old shoes! For dismissal from a job within three months meant dismissal from her home forever! That was the contract!

By O. Henry
Scenario by Clara Genevieve Kennedy
Directed by James Cruze

"No Mother To Guide Him"
Paramount-Mack Sennett Comedy

GARDEN

"You're Fired!"

A Paramount Picture
ADVANCE PRESS STORIES
To be Sent to the Newspapers Prior and During the Display of
Wallace Reid's Photoplay, "You're Fired!"
A Paramount Picture

WALLACE REID'S NEW FILM "YOU'RE FIRED!" EXCEPTIONALLY GOOD

Celebrated Paramount Star in Comedy Character of Great Strength

Wallace Reid will appear at the theatre next in what is said to be one of the fastest and most highly entertaining comedies of his career. "You're Fired!" is the characteristic title. The picture is an adaptation by Clara G. Kennedy, of one of O. Henry's best stories.

It is a highly colorful production and is guaranteed to keep any audience smiling, the comedy being of a delightful and refreshing nature. There are also several dramatic situations, the most impressive of which is the foiling by the hero of an attempt by a trio of crooks to steal an important document belonging to the father of the girl, whom the hero wants to marry, which is much desired by an unscrupulous business rival of the father.

Wallace Reid plays the role of a young man upon whom is imposed the difficult task of holding a job for three months without being fired, as a condition precedent to his marrying the daughter of a financier and railroad owner. The fun comes in when he is discovered by his sweetheart, who has promised the father shall not know of their agreement; first as a xylophone player in an orchestra and later as part of the atmosphere in a little old Italian restaurant, and is unable to explain to her why he is engaged in such trivial work.

But at the finish he wins out, because he saves his daddy-to-be a few millions by recovering a stolen paper. Frank Urson photographed the scenes, and an excellent cast, including Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, and Raymond Hatton play the supporting roles.

MARRY RICH GIRL? EASY SLEDDING? SEE "YOU'RE FIRED!"

Wallace Reid's New Picture Proves Task is Not as Easy as is Supposed

Many young men nowadays are often heard to remark something along this line: "Well, I am not going to work always. Pretty soon I'll marry some girl whose daddy don't know what to do with his dough, and then it'll be easy sledding."

But all young men with such ideas had better see "You're Fired!" at the theatre next, before being too sure of their prospects.

In this picture, Wallace Reid appears as Billy Deering, a young man who wanted to marry Helen Rogers, daughter of Gordon Rogers, millionaire railroad owner. When young Billy broached the question to father, he got in answer the shocking proposition that he must work for three months without being fired, before the necessary consent would be given, and that in the meantime daughter mustn't know of the arrangement.

Billy, giving business as an excuse to Helen, sets out to fulfill what is now his main mission in life. It might be said that he gets the girl at the finish of the story, but not without a lot of adventures that promise to keep any audience laughing. By living up to dad's requirements he almost lost the love of the girl, but an exciting incident and a lot of explaining at the finish, fixes things up with all parties concerned.

James Cruze directed and Frank Urson is responsible for the excellent photography. The picture was adapted from an original story by O. Henry. Included in the cast are Wanda Hawley, Henry Woodward, Theodore Roberts, Lillian Mason, Herbert Pryor, Raymond Hatton and other well known players.

"YOU'RE FIRED!" ONE OF WALLACE REID'S BEST PHOTOPLAYS

Popular Star is Finely Cast in Splendid Picturization of O. Henry Story

Wallace Reid's new Paramount picture "You're Fired!" one of the best in which he has appeared this season, will be displayed at the theatre next, for days.

The story was written by O. Henry under the name of "The Halberdier". The title, "You're Fired!" is quite appropriate and is representative of the main situation in the story.

The plot deals with a young man to keep a job for three months in order to win the daughter of a wealthy railroad owner, this being the test imposed upon him by the prospective father-in-law. He works first in an office, then as a xylophone player in an orchestra and finally gets a job to pose in a suit of ancient armor in an Italian restaurant and furnish part of the Bohemian atmosphere of the place. He has been compelled to resign from his first two positions to keep from being fired, as in that event, he would have lost his chance of marrying the girl.

An amusing complication arises when his sweetheart discovers him playing the xylophone in the orchestra and later, when she finds him posing in the old suit of armor in the cafe.

But the young hero averts a business disaster which might have fallen upon the girl's father, and thus wins out, just as the old clock in the little restaurant strikes twelve, marking the end of the three months period.

The picture was directed by James Cruze and the supporting roles are in the hands of capable players.
RAYMOND HATTON in Fine Comedy Role

Has Big Part in "You're Fired!" With Wallace Reid

RAYMOND HATTON plays one of the funniest parts of his career in "You're Fired!" a new Paramount picture starring Wallace Reid, which will be shown at the, . theatre next. Mr. Hatton's versatility was established in the minds of all picture patrons by his excellent work as a tragedian in the C. B. DeMille Artcraft picture "The Whispering Chorus."

That his versatility is remarkable is proved by his work in "The Cruise of the Make-Believes," a Paramount picture starring Lila Lee, and in the present picture, in both of which latter productions he keeps the audience in an uproar.

In "You're Fired!" he plays the part of a music master with a long tailed coat and a little goatee. The characterization is unusually clever. Mr. Reid is otherwise well supported in this photoplay, his leading woman being Wanda Hawley. Theodore Roberts is in the cast.

New Reid Picture

IN his new Paramount production "You're Fired!" Wallace Reid changes from heavy dramatic roles to light comedy. Some of his late productions have been straight dramas, but his latest starring vehicle "You're Fired!", which is on view at the, theatre this week, is one of the funniest and most entertaining comedy-dramas ever produced. Mr. Reid is quite versatile and makes good in the lightest comedy as he does in the heaviest drama.

The sport is most praiseworthy, the leading feminine role being in the hands of Wanda Hawley. Theodore Roberts and Raymond Hatton are in the cast.

WANDA HAWLEY IS IN "YOU'RE FIRED!"
Supports Wallace Reid in His Latest Photoplay

WANDA HAWLEY, an exquisite little actress of the blond type, appears as the leading woman for Wallace Reid in his latest Paramount picture "You're Fired!", adapted by Clara Kennedy from O. Henry's story "The Halberdier", which will be shown at, theatre next. Miss Hawley will be remembered for her fine acting in C. B. DeMille's famous Artcraft special, "We Can't Have Everything", and also for her rendition of an important part in the same producer's latest film, "For Better, For Worse". These are naming but a few of the pictures in which she has appeared. She has a delightful role in "You're Fired!"

This picture is certain to be a charming entertainment. James Cruze directed the production and it is said to be staged in the most sumptuous style. The support generally is of the highest class.

"You're Fired!" Scores Hit

THE new Paramount picture "You're Fired!" starring Wallace Reid, which is on view at the, theatre this week, has scored a hit. This title very fittingly describes the main situation in the story, which is about a young man who has to work for three months without being fired, before he can win the consent of a wealthy financier to marry his daughter. Therefore, these two little words are constantly ringing in his ear and he has to act quickly two or three times to keep some employer from speaking them.

Wanda Hawley gives a delightful portrayal of the leading feminine role. The cast generally is of a high order of excellence.

REID PLEASED WITH HIS LATEST PICTURE

Paramount Star Has Splendid Role in New Photoplay

WALLACE REID, who is starred in "You're Fired!" a new Paramount picture which comes to the theatre next, expresses himself as being delighted with this opportunity to again portray a comedy role. Several of his recent productions have been dramatic, but the star's talents are just as effective in a light comedy role.

In this production Mr. Reid plays the part of a young man who wants to marry the daughter of a railroad magnate. But as a general rule, railroad magnates are inclined to be particular about the qualifications of young men who want to marry their daughters.

This particular magnate, however, agrees that the hero shall have the girl if he can work three months without being fired. How, after resigning several jobs in the nick of time to keep from being fired, the hero turns a little trick that means millions to a prospective father-in-law and thus wins the old man's consent, is one of the most amusing situations ever provided the star.

Recall O. Henry Stories

WHO has not read O. Henry? And who does not recall "The Halberdier", one of the most charming tour de force in all his repertoire? This story has been made into a film for Wallace Reid, under the title "You're Fired!". It is attracting large audiences to the theatre this week.

With such players as Wanda Hawley, Theodore Roberts and Raymond Hatton in the cast, the production is a most delightful entertainment.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

This is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

The Moth-Proof Suit at Last!

Those olden knights took themselves and their boiler plate suits pretty seriously. That, says Wallace Reid, is why they went out of fashion so suddenly—and as the above picture shows, Wallace is determined not to make the same mistake. The fact is, Wallace Reid doesn't have to take any job seriously: he just naturally makes good at all of 'em without trying. A few of the varied forms of employment he has held during his earthly span of twenty-five years are government surveyor, military academy graduate, motor magazine editor, impresario, motion picture director, camera man, scenario writer, property man, female impersonator, fighter, daredevil and leading man. He is a talented violinist and even his wife admits his genius as cook in their Hollywood bungalow. Despite a multitude of jobs successfully held by this protean personality, an ironical fate decreed that his next notable Paramount comedy is entitled "You're Fired."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "YOU'RE FIRED!"

A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

FILM TRAILERS $3.00 EACH

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets—the kind that increases business.
One Sheet ...................... 10 cents each
Three Sheets .................. 30 cents each
Six Sheets ...................... 60 cents each

A beautiful one-sheet rotogravure is furnished on this production, showing star's head and four scenes ...................... 12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them.
8x10 black and white, 8 in set ............... 60 cents
11x14 sepia, 8 in set, per set .............. 60 cents
22x28 sepia, scene or star .................. 40 cents
22x28 colored photos of women stars ....... 60 cents
22x28 black and white star ................. 75 cents
8x10 photo of star, can be used for all other productions of this same star, each .10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen, so they can be used for newspapers:
Five 1-column cuts ....................... 15 cents each
Three 2-column cuts ................ ..... 25 cents each
Two 3-column cuts ................. 35 cents each

MATS:
Mats of the above cuts are free. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR:
For every star there are a number of stock cuts; these cuts can be used over and over again every time you use the star's production. They are in three sizes.
One column .................. 25 cents each
Two column .................. 40 cents each
Three column ................ 90 cents each

MATS OF STAR CUTS FREE:
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper.
One column layout cut .............. 15 cents each
Two column layout cut ............. 25 cents each
Three column layout cut .......... 35 cents each

MATS OF LAYOUTS FREE:
The mats of the above layouts are furnished by your exchange for those who can use them FREE.

SLIDES:
Slides will increase the interest in this production, if you use them in advance of play date. 12 cents each

THUMB NAIL CUTS OF ALL STARS:
Exhibitors should have these small cuts of the stars on hand. They come in both coarse and fine screen ................. 15 cents each
Also line drawings ................ 20 cents each

Paramount and Arclight trade-mark cuts are furnished in sizes from 1 to 5 inches, and are FREE.

ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "You're Fired!"

Dear Miss Whittaker:

There is only one Wally Reid in motion pictures and that accounts for his great popularity as every picture fan knows.

Did you see him in "The Roaring Road?" Wasn't that a crackerjack? Did you notice his class?

He has one of these parts in "You're Fired!" his latest starring vehicle, based upon one of O. Henry's celebrated stories. It will be shown at our theatre next ........ for ........ days.

In this superb photocomedy, Mr. Reid is seen as a young man in love with the daughter of a stern railroad magnate who withholds his consent to the marriage of his daughter until the young man has worked three months at some employment without being fired.

That doesn't mean much to most persons, but it meant a great deal to a man of the stamp portrayed by Mr. Reid. How he wins out after many narrow escapes, some serious, others ludicrous, makes up one of the most delightful picture subjects ever shown at this or any other theatre.

You will want to see this photoplay, for it is one of Wally's best. When we say that, we say much. We will leave the verdict to you. Don't forget the date and don't forget to come early.

Yours sincerely,
Manager

POST CARDS ON "YOU'RE FIRED!"
Exhibitors will be wise to mail at least one of these Postals to their patrons

Dear Miss Whittaker:

We are quite sure that the forthcoming appearance at our theatre next ........, of Wallace Reid in his latest photoplay, "You're Fired!" will interest you as one of our patrons.

This is a delightful comedy which you will find it well worth your while to see, and we recommend it to you heartily.

Sincerely yours,
Manager

Dear Miss Whittaker:

Beginning today, (........) Wallace Reid, the popular Paramount star, will be seen at our theatre for ........ days in his latest Paramount picture "You're Fired!"

This is a great comedy in which Mr. Reid is seen to signal advantage. He has an exquisite role, one of the best of his career.

Sincerely yours,
Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
### Exhibitors' Advertising Accessory Order Blank

<table>
<thead>
<tr>
<th>Music Cues (Publicity mat, picture x type)</th>
<th>Press Books (Gum Material)</th>
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### Playing Cards

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### Display Photos

- Star Cuts
- Scene Cuts

### Poster Sizes

- 22x28
- 8x10
- 6x9

### Payment

- Total Amount
- Remitted
- Address

**Note:** Payment with order is required. Suitable payment methods include check, money order, or credit card. Include shipping costs and handling of orders.

To our customers:

- Orders received are processed in the order they are received.
- Delivery times vary based on product and quantity.
- Payment must be received before shipping.

**Address:** Famous Players Lasky Corp., Address Branch Office.
ADVERTISING POSTERS AND SLIDE
Always Obtainable at Your Exchange

How Will You Advertise WALLACE REID in "You're Fired!"

BIG!
BUT HOW?
POSTERS
1—Sheets
3—Sheets
6—Sheets
All-Over Town!
Everywhere
That's the way to turn 'em away—Every Show.
# Two-Reel Comedies To Make Your Program 100% Efficient

## Paramount-Mack Sennett Comedies

<table>
<thead>
<tr>
<th>A Bedroom Blunder</th>
<th>Ladies First</th>
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<tbody>
<tr>
<td>Roping Her Romeo</td>
<td>Her Blighted Love</td>
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<tr>
<td>A Pullman Bride</td>
<td>She Loved Him Plenty</td>
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<td>Are Waitresses Safe?</td>
<td>The Summer Girls</td>
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<tr>
<td>An International Sneak</td>
<td>His Wife's Friend</td>
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<tr>
<td>That Night</td>
<td>Sleuths</td>
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<td>Taming Target Centre</td>
<td>Beware of Boarders</td>
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<tr>
<td>The Kitchen Lady</td>
<td>Whose Little Wife Are You?</td>
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<td>His Hidden Purpose</td>
<td>Her First Mistake</td>
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<td>Watch Your Neighbor</td>
<td>Hide &amp; Seek, Detectives</td>
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<td>It Pays to Exercise</td>
<td>The Village Chestnut</td>
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<td>Sheriff Nell's Tussle</td>
<td>Cupid's Day Off</td>
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<td>Those Athletic Girls</td>
<td>Never Too Old</td>
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<td>Friend Husband</td>
<td>Rip &amp; Stitch, Tailors</td>
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<td>Saucy Madeline</td>
<td>East Lynne With Variations</td>
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<td>His Smothered Love</td>
<td>The Village Smithy</td>
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<td>Battle Royal</td>
<td>Reilly's Wash Day</td>
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<td>Love Loops the Loop</td>
<td>The Foolish Age</td>
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<tr>
<td>Two Tough Tenderfeet</td>
<td>The Little Widow</td>
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<td>Her Screen Idol</td>
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## Paramount-Arbuckle Comedies

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<tr>
<td>A Reckless Hero</td>
<td>Moonshine</td>
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<tr>
<td>The Rough House</td>
<td>Good Night, Nurse</td>
</tr>
<tr>
<td>His Wedding Night</td>
<td>The Cook</td>
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<tr>
<td>Oh, Doctor!</td>
<td>The Sheriff</td>
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<tr>
<td>Fatty in Coney Island</td>
<td>Camping Out</td>
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<tr>
<td>A County Hero</td>
<td>Love</td>
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## Paramount-Drew Comedies

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<th>Romance and Rings</th>
<th>Once a Mason</th>
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<td>The Amateur Liar</td>
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## Paramount-Flagg Comedies

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<tr>
<th>Hick Manhattan</th>
<th>Perfectly Fiendish Flanagan, or the</th>
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<tbody>
<tr>
<td>Romance and Brass Tacks</td>
<td>Hart of the Dreadful West</td>
</tr>
<tr>
<td>Tell That to the Marines</td>
<td>Impropaganda</td>
</tr>
<tr>
<td>Independence, B’Gosh</td>
<td>One Every Minute</td>
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<tr>
<td>Beresford of the Baboons</td>
<td>The Last Bottle</td>
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How To “Put Across”
WALLACE REID
in
“THE LOVE BURGLAR”
From a play by Jack Lait
Scenario by Walter Woods
Directed by James Cruze
A Paramount Picture

Noteworthy Features

A Corking Good Advance Publicity Story

A 3-Column Ad-Cut That Will Get More Than Ordinary Attention

A 3-Sheet Poster That Will Stop The Crowd

Notes for Your Program

A 1-Column Scene Cut That Any Editor Will Print

Advertising
Cuts and Mats

Advance
Publicity Stories

Current
Publicity Stories

Reviews
of Picture

Material
For Programs

Newspaper
Scene Cuts

Lithographs
Promotional Ideas

Newspaper
“Star” Cuts

Stills, Slides,
Gelatins, Etc.
Handling of Mats Explained by Expert

William Brogan of American Press Association
Tells How to Eliminate Difficulties in Casting

(Show This to Your Local Printers)

Who is going to be the next President of the United States? How old is Ann? And—

How do you make mats work?

These are the three great questions of the hour and just at the moment, the last is the greatest—especially if the mats happen to be mats sent out to exhibitors by the Famous Players-Lasky Corporation.

Occasionally, in fact far more often than the possibility of there being a defect in the mat should warrant, complaints have been received from exhibitors that they could do nothing with the mats sent them for the advertising of their pictures. In practically every instance an investigation disclosed the fact that it was not the mat, but the manner in which the mat was handled, that was the matter—and that isn’t an attempt at a joke either!

There are just two rules to be observed in the handling of mats, says William Brogan, Secretary and Treasurer of the American Press Association, which has made millions of mats for advertisers all over the country. In the first place, the mat must be thoroughly heated before it is placed in the casting box. By thoroughly heating, I mean to the last point, where every drop of moisture is driven out of it. The composition of the mat is such that it readily gathers moisture, and every mat that is sent out of New York during a few days of rainy weather, for instance, usually arrives at its destination so damp that it can almost be crumpled into a mass of dough.

The second point to bear in mind is that the casting box must be thoroughly heated before the mat is placed in it. The best way is to make three or four dummy casts before inserting the mat, throwing the metal away after each trial cast.

If the casting box is heated and the mat is not, the mat will, in the vernacular of the stereotyper, “blow up”; that is, the heat of the box will produce chemical action in the mat—which contains certain acids and yeast—and blisters will be raised on the surface.

Likewise, if the mat is thoroughly heated and then placed in a cold box, the box will sweat and the mat will be destroyed. You can always detect, from the appearance of the mats after the cast is made, when either of these two cardinal rules have been violated.

When we started sending out mats several years ago, complaints came to us daily that mats were defective. In self-protection we started a campaign of education for mat users and the result is that now a complaint is so rare that it is an office curiosity. Quite a number of complaints were registered by many who were under the impression that mats could be put on a press without casting.
Wallace Reid, His New Paramount Photoplay, "The Love Burglar" and Other Facts for Exhibitors.

Wallace Reid, Star

By hard work, consistent effort and artistry, Wallace Reid has gained a commanding stellar position in the silent drama. He has played many different kinds of roles and although each succeeding characterization is quite distinct in its requirements from the preceding ones, he has executed each with remarkable ease and skill, and with a naturalness that ranks him among the most famous and talented of stars. He is an all-round athlete, a tower of manly strength and his part in this film calls into play all of these qualities. Mr. Reid has a fistic battle in this picture which will drag his admirers out of their seats, or I’m sadly mistaken.

Jack Lait, Author

Jack Lait is a playwright and magazine writer of national reputation. He wrote "One of Us," a successful stage play of which "The Love Burglar" is the picturization. The play had its premier at Morosco’s Theatre, Los Angeles, a year or two ago, and achieved a triumph, and it has since scored all over the country.

Walter Wood, Scenarist

Walter Woods, who adapted "The Love Burglar," is a rising scenarist and was formerly a stage director. Mr. Woods is a recent addition to the Famous Players-Lasky scenario staff and he wrote the continuity for Bryant Washburn’s photoplay, "A Very Good Young Man."

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James Cruze, Director

The work of James Cruze, who directed "The Love Burglar" is well known to motion picture fans. He is an expert director who has numerous picture successes to his credit. Himself a screen player of rare attainments, it is no wonder that his achievements as director should shine so brilliantly.

A Strong Story

David Strong, a society idler of wealth, finds his erring brother in Miller’s saloon, a rendezvous of criminals of the East Side in New York. He takes his brother’s valuables and is bustling him out of the place when Miller, who mistakes him for Dave Dorgan, alias the "Cult Kid," an ex-convict just released from Joliet, prevents his egress. Strong frankly admits he is the "Cult Kid," whereupon Joan Gray, a young woman who is forced by "Coast-to-Coast" Tay-
lor, a gang leader, to rob the wealthy frequenters of the resort, throws her arms about Strong and claims him as her man whom she is to wed. Strong admits the truth of this statement also, and a fake marriage ceremony is performed by a piano player, known as "Parson" Smith. Strong has fallen in love with Joan and rather likes the situation, but when he seeks to lead Joan from the place, Taylor and his band voice their opposition. Strong engages Taylor in battle and manages not only to vanquish Taylor but several of his men as well. The crooks attempt to force Strong to operate with them, but he refuses until Taylor announces that the house of Strong’s sister was to be robbed on the night of her wedding. Strong agrees to help in this burglary and when he leaves, Taylor follows with two policemen with the view of arresting him in flagrant delicto. Joan rushes away to warn Strong just as the real "Cult Kid" appears. When he hears of the man who has impersonated him, he follows wrathfully, determined to have a share of the plunder. Joan prevents him from robbing the Strong mansion and the crook is attacking her when Strong rescues her. Strong and Joan are arrested, but when the former’s identity is revealed, he is released. Strong’s sister recognizes Joan as her college chum who has been living in the slums to get atmosphere for a new novel. Strong and Joan now vision a happy future.

Strong Support

Mr. Reid is well supported in this photoplay, his leading woman being Anna Q. Nilsson. Others in the cast include Raymond Hatton, Wallace Beery, Wilton Taylor, Edward Burns, Alice Taff, Dick Wayne, Henry Woodward and Loyola O’Connor.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

WALLACE REID in "The Love Burglar"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9141, illustrated on page 2 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock electro or mat form) that are heads of Wallace Reid (in electro or mat form) that are suitable for use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9145, illustrated on page 2 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
THE big barroom scene was the center of attraction at the Lasky Studio. It was the studio “oasis,” so to speak, on that particular day—an oasis of activity, but not of distilled spirits.

Several of the extra players who constituted the atmosphere of the supposedly tough saloon, were making themselves perfectly at home and seemed to be in the best of spirits—except for one drawback—the “best of spirits” were not in them.

The only missing feature, in their estimation, of this perfectly lovely barroom, was the total absence of liquor.

I wandered over and put my foot on the rail and tried to appear in keeping with the general atmosphere of the place, just as if I was accustomed to partake of a daily “mornin’s mornin’” and a noon-time “scuttle of suds.”

“Have a drink!”

The cheery voice, which sounded decidedly familiar, was accompanied by the jingle of a coin on the bar. I turned and saw that it was Wallace Reid, who spoke. The aproned bartender drew two steins of the amber-colored foamy liquid. I was a little embarrassed, and declined.

“I never touch alcohol,” I apologized. “Thanks just the same.”

“Never mind, try this with me and I’ll guarantee you won’t be any the worse for it, physically or morally,” he urged.

I could not resist this courteous invitation from a real star, so casting aside my code of morals, I held up the stein and we drank the cool refreshing contents of the mugs.

“That’s not real beer,” I commented, unthinksly.

“I thought you never drank,” he smiled. “It takes an expert on liquors or a German soldier to tell the difference between this and beer, when it’s cold.”

I had unwittingly destroyed the nice little cloak of innocence and heavenly character with which I had shrouded myself by at first refusing to indulge.

“That’s a mysterious liquid—merely a substitute, with no alcohol,” he continued. “You had better learn to like it. We’re going to have lots of it around after July 1st.”

“Quite right,” I agreed. “But why the coin on the bar?”

“Oh, that was just part of the atmosphere,” he explained as he pocketed the money.

A command from the director interrupted us.

“I have to put up a little tussle now,” said the star. “I am going to engage in combat those worthy gentlemen over there in the corner. You hang around and if they kill me I want you to come to my funeral.”

He smiled and went back through the swinging doors, where the fight was to begin. At first I took his remark as a jest, but when I began a close study of each of the “worthy gentlemen” in the corner, I began to have fears that it was no laughing matter. They were some seven or eight in number and a picture of each would have been a fitting addition to any Rogue’s Gallery. Each was a tower of strength and wore a look of grim determination on his face.

Soon they also disappeared through the swinging doors. I waited breathlessly for the rumpus to begin, and it did begin—like a young tempest. Soon they came crashing through the doors. I retreated behind the camera to escape the possibility of being hit by any of the flying fists which seemed, literally, to fill the air. I could not see the star, so completely was he surrounded by his adversaries. After a little I got one glimpse of his face, and saw that he was still wearing the same smile that covered his face when he had left me—his fighting smile.

To make a long story short, within five minutes of good hard realistic fighting, Wallace Reid was the only man remaining on his feet and all the hitherto confident opponents were sprawled out on the floor.

As the camera stopped, he started for his dressing room to “fix up.” Passing me, he smilingly remarked:

“Guess there won’t be any funeral after all, unless one of those fellows over there gets tired of living;” indicating his opponents.

One look at them was enough to convince me that if I were in the shoes of any of them, I would at least be prompted to stop in at the nearest hospital for repairs.

This scene is one of the big features of “The Love Burglar,” a new Paramount starring Wallace Reid, which will be shown at the . . . . . . . . . . . . . . theatre next . . . . . . .

The picture is from the play, “One of Us,” by Jack Lait, and was directed by James Cruze. An excellent cast supports the star.
Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable to use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9149, illustrated on page 4 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9148, illustrated on page 4 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9142, illustrated on page 4 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
CAST AND STORY OF "THE LOVE BURGLAR"
For Use of Exhibitors in Their House Organs or For General Publicity in the
Exploitation of Wallace Reid’s Latest Photoplay

A PARAMOUNT PICTURE

Wallace Reid a Society Idler, Impersonates a Crook in His
New Photoplay, "The Love Burglar"

Story Filled With Dramatic Situations, Thrills and Heart Appeal Based Upon Jack Lait’s
Famous Play, "One of Us"

DAVE DORGAN, alias the Colt Kid, a Western bad
man, released from Joliet, starts
for New York with a letter of in-
troduction to Harry Miller, prop-
rrietor of one of the toughest sal-
oons on the East Side. While at
his club, David Strong, society idler, receives a telephone mes-
sage from his mother complaining
that Arthur, the youngest son, is
busily engaged in sowing a crop of wild oats somewhere on the
East Side.

David locates the erring broth-
er in Miller’s saloon, apparently
in the toils of Joan Gray, a slum
siren. David strips the youngster of his valuables—hustles him to
the door and commands him to return home at once. This action
is interpreted by the tough ele-
ment in the saloon as being one of
the boldest hold-ups ever wit-
nessed. Miller comes forward
and takes David by the hand, mis-
taking him for the Colt Kid. As
this is something of a novelty
David accepts the situation and
doesn’t enlighten Miller as to his
true identity.

Joan Gray, who is being forced
against her will to rob the
wealthy frequenters of the place
by “Coast-to-Coast” Taylor, a
gang leader in love with her, de-
cides that a man with the danger-
ous reputation enjoyed by the
Colt Kid would be able to rescue
her from her present position.
Acting upon this impulse she
rushes forward—throws her
arms around David’s neck and
announces to the astonished on-
lookers that he is her man and
that they intend to be married.

She whispers to David not to
expose the hoax and to get her
out of the saloon. David agrees
and when Miller objects to their
departure David declares that
they will be married at once.
They go through a fake marri-
age ceremony performed by Parson
Smith, the piano player at the sal-
oon, but even this doesn’t release
Joan as Dave had expected. Tay-
lor declares that she shall not
leave the place and makes a vic-
tious attack on Dave. After thor-
oughly thrashing the gang leader,
David escorts Joan from the
place.

Later, in Joan’s flat, David is
compelled to assume the domestic
attitude demanded by his suppos-
ed marriage in order that Taylor
and the others will be convinced
that he is Joan’s man and she is
not molested. David has fallen
in love with Joan and continues
to play the part of the Colt Kid,
believing that she admires him
because of his reputation as a
crook and fearing she will despise
him if she discovers his real po-

THE LOVE BURGLAR
The Cast
David Strong.....Wallace Reid
Joan Gray......Anna Q. Nilsson
Smith...........Raymond Hatton
Coast-to-Coast Taylor....Wallace Beery
Miller............Wilton Taylor
Arthur Strong.....Edward Burns
Elsie Strong.......Alice Tafte
Rosswell..........Dick Wayne
Dave Dorgan, Henry Woodward
Mrs. Strong......Loyola O’Connor

nerve and skill, but David man-
gages to avoid taking part in their
criminal operations, but without
losing the respect of his cronies.
Taylor finally proposes that they
rob the Strong mansion during
the wedding of David’s sister.
This gives David the opportunity
to pose before Joan as a truly bad
man. He tells Taylor that he
must work alone, and hurries to
his home expecting to arrive there
in time to give his sister away.

Taylor has laid a trap for
David and after David’s depart-
ure, he leaves for the Strong
mansion with a couple of police-
men. Joan learns of Taylor’s
treachery and starts on a wild
dash uptown to save her sweet-
heart.

Meantime, Dave Dorgan, the
Colt Kid, has arrived at Miller’s
saloon, where he hears a man has
been impersonating him and also
that this man is bent on robbing
the Strong home that night. Dor-
gan hurries uptown to force a
portion of the loot from the im-
poster. Joan arrives in time to
prevent him from committing the
robbery and David appears just
in time to save her from the sav-
age attack of Dorgen.

Both Joan and David are ar-
rested, but subsequently David is
released by order of his family.
He is pleading for Joan’s dis-
charge, when his sister runs to
Joan and throws her arms about
her. They were chums at college
together and Joan has been living
in the slums to obtain material
for a novel. Taylor is hurried
away by the police.

As David and Joan witness his
sister’s wedding, there comes to
them bright visions of their own
marriage, soon to take place.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper.

WALLACE REID in "The Love Burglar"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9140 illustrated on page 6 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable to use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9144, illustrated on page 6 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Newspapers and House Programmes

**M**AJOR **I**AN **H**AY **B**EITH (Ian Hay), soldier, lecturer and author, has just joined Cecil B. De Mille's scenario staff in Los Angeles as a member of the Famous Players-Lasky Corporation. His initial work was in connection with the Artcraft-production of Sir James M. Barrie's "The Admirable Crichton." Major Beith became internationally famous through his literary masterpiece, "The First Hundred Thousand" and was subsequently sent to this country from battle fronts as head of the American section of the British Ministry of Information.

---

SECRETARY OF THE TREASURY GLASS --- has written a letter of thanks to Adolph Zukor, president of the Famous Players-Lasky Corporation and Chairman of the Victory Loan Committee of the National Association of the Motion Picture Industry, for his services in Loan campaigns. This committee supervised revision and distribution of twenty-seven Loan films over the entire nation, and in addition distributed ten new subjects such as Douglas Fairbanks' "Knocking the Knockers," and various series of eight pictures under the general title, "With Pershing in Germany."

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Alice Taffe plays the role of the sister of the hero in Wallace Reid's new Paramount picture, "The Love Burglar." It is through her discovery that the girl whom the hero loves and whom he thinks is a slum siren, proves her identity as a novelist and an old college chum of the sister and thus makes for a happy ending to the romance. Miss Taffe is said to render an excellent portrayal of her part.

---

The mountain trout season has just opened in California. Several of the Mack Sennett girls as well as the men are taking advantage of every possible interlude in the work. Louise Fazenda is a famous fish maid who can cast with any expert. She has seldom failed to come home with the limit. Mr. Sennett is himself a famous huntsman and fisher and never fails to be on hand at the opening of every season.

---

CLARE BRIGGS of the New York Tribune, creator of "When a Fellow Needs a Friend," "The Days of Real Sport" and other cartoons in which his famous boy character, Skinny, appears, went into a restaurant on Park Row, New York, the other day for luncheon. He was disconcerted for he did not have a single idea for the next day's cartoon.

Several tables away he discovered a friend. In a few minutes a bevy of good-looking stenographers entered the restaurant. Briggs' friend was sitting at the table where Briggs' friend had found himself caught in a barrage of the latest edition of typist badinage, the purport of which was that the lone man in the party should pay for the girls' luncheons.

"Yo-o-o, Skin-nay" cried the victim across the room to Briggs.

"When a fellow needs a friend!"

Briggs went back to the Tribune office, and the next morning the stenographers' victim found his plight furnishing amusement for hundreds of thousands of Tribune readers all over New York City and in various papers throughout the country.

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**W**alter Woods, a new member of the Lasky staff of writers, wrote the continuity for "The Love Burglar." Mr. Woods is an old time stage director and writer and is doing most excellent work in his new capacity. He also wrote the adaptation for "A Very Good Young Man," a recent non Paramount picture. Probably his most notable work is the continuity for a new masterful production starring the world famous handcuff king, Houdini, which has just been finished at the Hollywood studio of the Famous Players-Lasky Corporation.

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MARY WARREN, a well-known screen beauty, plays the role of one of the members of the man-haters' club in "Girls," Marguerite Clark's new Paramount vehicle. The part is said to offer Miss Warren a splendid opportunity for the display of feminine beauty and talent, both of which she is said to possess a bountiful share.

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HENRY WOODWARD, one of the ablest of character and leading men, plays a semi-heavy role—that of Dave Dorgan, alias the Colt Kid, a western bad man just released from Joliet, in "The Love Burglar," a new Paramount picture starring Wallace Reid. Mr. Woodward has appeared in many notable productions and is well known to film patrons generally. He enacted the heavy role in Wallace Reid's last preceding picture, "You're Fired," and was Ethel Clayton's leading man in her recent Paramount picture, "The Mystery Girl." Those who saw her performances in these two productions are well aware of the quality of his work.

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"Billeted," the play by F. Tennyson-Jesse and H. M. Harwood which Francis Marion adapted for Paramount presentation with Billie Burke as the star, has been retitled, "The Misleading Widow." The picture was directed by John S. Robertson. Work was rapid because both the Fifty-sixth Street Studio in New York and the Fort Lee studio were utilized, depending on which was nearer location. Supporting Miss Burke are James L. Crane, who plays leading man as he has done for so many legitimate shows; Frank Mills, Madeline Clare, Fred Hearne, Frederic Esmelton and Dorothy Waters.

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"The Sea Wolf," which brought Jack London into fame as a writer of novels will be given a specially elaborate screen production by the Famous Players-Lasky Corporation studios at Hollywood, it was announced yesterday. George Melford will direct.

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Three talented character women, Sylvia Ashton, Jane Wolf and Mayme Kelso, appear in important parts in the Paramount picture, "A Very Good Young Man" starring Bryant Washburn. Each of these artists has played exacting roles in some of the most elaborate Paramount and Artcraft productions ever staged. To view the work of all three and all in one picture is a rare opportunity for the movie fan.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspaper

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9146, illustrated on page 8 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

WALLACE REID
in "The Love Burglar"
A Paramount Picture

Your Exchange has ten stock heads of Wallace Reid (in electro or mat form) that are suitable to use with any of his pictures.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9147, illustrated on page 8 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

WALLACE REID
in "The Love Burglar"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 9143, illustrated on page 3 of 'The Love Burglar' Press Book." Specify whether you want an electro or a mat.

WALLACE REID
in "The Love Burglar"
A Paramount Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
THREATENED on every side with the weapons of the underworld, the wealthy "white black-sheep" batters down all opposition with his mighty fists and, with the girl, emerges triumphant from the Bowery hell-hole that held them both in its grip.

From a play by Jack Lait — Scenario by Walter Woods — Directed by James Cume.

A WEALTHY thief of time becomes a thief in reality as the only means to steal the heart of the girl that he loves. It's great! Come!

Theatre Name

Exhibitors: Look At This!

THERE isn't so much concentrated energy this side of a bar of radium as you will find in this miniature ad-cut. Full of the pep and jazz that gets and keeps 'em coming. Economical in the bargain! At your Exchange, as usual.
HERE they are with a representative of the Police Department tying the knot! And only five minutes before he had vision of a minister performing that same feat!

From the "upper crust" to the underworld to get the girl he loved! From visions of orange blossoms, rice and tuneful strains to the cold reality of rattling "bracelets", cold steel bars and the "tuneful strains" of "You're pinched! Put on your hat and come along!"

Why did this son of the elite choose to marry a girl who lived on the Bowery? Why did he resort to thievery when, at the worst, he had been but a thief of time.

Absorbing! Inexplicable! Thrilling! Romantic!
That's "The Love Burglar"!

"FATTY" ARBUCKLE in "A DESERT HERO"
PARAMOUNT - BURTON HOLMES TRAVEL PICTURE
PARAMOUNT-BRAY PICTOGRAPH :: LATEST NEWS WEEKLIES
HE'S the "white black sheep" of his family. He was the best thief of time in his "set" until he turned his talent for larceny to the stealing of a girl's heart.

Let's see! He believes the girl's a crook. Member of an underworld "set"—nothing at all like the fluffy-puffy creatures that had been his companions in dinner-coat days.

Bingo! An idea! Be a crook too! Not so easy, you say! Remember that he was a thief of time! Perhaps he's versatile. Anyway, you may be sure he gets the girl. But you ought to see how! It's a corking good picture!

Balance of Your Program

From a play by Jack Lait — Scenario by Walter Woods — Directed by James Cruze.
Advance Press Stories on “The Love Burglar”
To be Sent to the Newspapers Immediately Prior to and During the Display of Wallace Reid's Latest Photoplay
A PARAMOUNT PICTURE

“THE LOVE BURGLAR”
JACK LAIT’S PLAY FILMED FOR REID

Famous Stage Success Admireable Vehile for Celebrated Paramount Star

Wallace Reid is next to appear in a Paramount picture adapted from a stage play. The play “One of Us,” was written by Jack Lait, the well-known dramatist, and had its premiere at the Morosco Theatre in Los Angeles, some months ago. The screen version is “The Love Burglar,” and it will be shown at the theatre next.

In the stage production, the chief role was played by a feminine star, but for the purposes of the screen, the leading male role was made the most important. It appeared to the producers also that the male lead was by far the most important of the two parts. The picture with this change is said to be one of the best vehicles which has been furnished Mr. Reid in some time.

The story deals with the adventures of a young society idler, who, finding his younger and erring brother in a tough slum saloon, strips him of all his valuables and sends him home. This act is interpreted by the rough element as a bold hold-up, they not knowing that a relationship exists between the two men, and they welcome him into their gang, thinking that he is “The Colt Kid,” an ex-convict whom they have been expecting.

How he saves a beatiful girl from the clutches of a gang leader who is forcing her to rob the wealthy frequenters of the place, and finally marries her after learning that she is in reality a novelist who is seeking atmosphere for her story, forms a delightful and highly interesting plot.

Wallace Reid Has
FINE HERO ROLE IN
“THE LOVE BURGLAR”

Society Idler Turns Crook for a Lark and Interesting Developments Occur

Wallace Reid, one of the most ideal of all screen heroes, portrays one of his most effective hero roles in his new Paramount picture, “The Love Burglar,” a picturization of the successful play “One of Us,” by Jack Lait.

Mr. Reid’s part is that of a young clubman who goes to a disreputable slum saloon to find his erring brother and after taking all of his valuables and money away from him, sends him home. He finds it a delightful novelty when the proprietor and the gang leaders welcome him as the Colt Kid, a western bad man who has just been released from Joliet and whom they have been expecting for some time.

A beautiful girl, Joan Gray, who is apparently one of the sirens of the establishment, sees in him a champion to protect her from the advances of Coast-to-Coast Taylor, a criminal and gang leader, embraces him and announces that he is her man.

David diplomatically avoids becoming entangled in any of the crooks’ hold-ups and crimes, but finds it hard to keep his reputation as a bad man. His opportunity comes when Coast announces that a wedding is to be held in a swell society home, which, it transpires, is the home of David himself, and his sister is the one to be married. He tells Coast he will do this job. Here-with starts a complication that terminates in one of the most masterful situations ever screened. James Cruze directed and an excellent cast supports the star.

“The Love Burglar”
New Reid Picture Has Novel Finish

Wally Impersonates a Crook and Finds a Bride in Slum Saloon

One of the most novel finishes ever presented before a moving picture audience, is a feature of the new Wallace Reid Paramount photoplay, “The Love Burglar,” which will be shown at the theatre next... The story concerns the love of a young society idler, a man of wealth and position, for a beautiful girl, who apparently is a siren of the slums. Brought to the place through circumstances, David, which is the role played by Mr. Reid, is mistaken by a band of criminals who infest the place, as “The Colt Kid,” a western bad man, who has recently been released from Joliet and who is expected to arrive at any time.

Delighted by the novelty of the situation, David allows them to be deceived and cheerfully impersonates the Colt Kid. The girl comes to him for protection against “Coast-to-Coast Taylor,” a gang leader who is forcing her to rob the wealthy visitors of the place. David champions her cause and his act results in a thrilling and realistic fight with the leaders of the gang, headed by Coast, which ends in their defeat.

A scheme to rob the home of David’s mother, on the occasion of his sister’s wedding, is nipped in the bud by David, who promises to “do that job” himself. Although he falls madly in love with the girl he is convinced he can never marry her. Here is where the delightful finish comes in. But it’s too good to tell.

James Cruze directed the picture, which is an adaptation of a stage play by Jack Lait. An exceptional cast of players support the star.
**RAYMOND HATTON IN**

**"THE LOVE BURGLAR"**

Has Excellent Role in Support of Wallace Reid

RAYMOND HATTON, the famous character man who has appeared in many Paramount and Artcraft pictures, plays a unique character role in "The Love Burglar," a new Paramount picture, starring Wallace Reid, which comes to the theatre next.

His role in this photoplay is perhaps one of the most difficult and peculiar ever screened. He is a combination minister of the gospel and piano player in a rough slum saloon. It is said that Mr. Hatton portrays the part with remarkable skill. The picture is adapted from Jack Lait's play, "One of Us." The support is quite satisfactory.

### Beery in Reid Film

WALLACE BEERY, one of the most notable exponents of heavy character portrayal on the screen, plays the heavy role in the new Wallace Reid Paramount picture, "The Love Burglar," which will be shown at the theatre next. Mr. Beery is a genius in his line and his work in the role of Coast-to-Coast Taylor, a criminal gang leader, one of the heaviest of heavy roles, is said to be the most powerful and impressive.

### Another Hit for Cruze

JAMES CRUZE directed "The Love Burglar," the new Paramount picture, starring Wallace Reid, which is on view at the theatre this week. The production is an admirable one and is delighting big audiences.

### ANNA Q. NILSSON IS A SIREN IN PICTURE

Leading Woman for Wallace Reid in "The Love Burglar"

ANNA Q. NILSSON, one of the most beautiful and talented leading women on the screen, plays the leading feminine support to Wallace Reid, the star in the new Paramount picture, "The Love Burglar," which will be displayed at the theatre next.

Miss Nilsson is from Sweden, and before coming to America in 1907, had an extensive stage career. Almost immediately upon her arrival, she started playing leads in notable screen productions. Her excellent work has placed her among the greatest artists in the film world. Her role in "The Love Burglar," that of a siren in a dive, affords her many opportunities for the display of her dramatic talents.

### Burns in Strong Role

EDWARD BURNS, a well-known leading man who will be remembered for his fine work as leading man for Elsie Ferguson in her recent Artcraft picture, "Under the Greenwood Tree," plays the role of the younger erring brother in "The Love Burglar," a new Paramount picture starring Wallace Reid, which will be shown at the theatre next. This is said to be a most suitable part for the capable young actor.

### Tate Assistant Director

CULLEN TATE, who recently returned a lieutenant from France, was assistant to James Cruze in the direction of the new Wallace Reid Paramount starring vehicle, "The Love Burglar," which is delighting large audiences at the theatre this week.

### REID'S NEW PICTURE

**A JACK LAIT STORY**

Paramount Star Does Brilliant Work in "The Love Burglar"

WALLACE REID'S new Paramount picture, "The Love Burglar," which comes to the theatre for days beginning next is an adaptation of the recent play by the celebrated author and playwright, Jack Lait, entitled, "One of Us." The play had its premiere at the Morosco Theatre in Los Angeles and after a successful run in which Bertha Mann played the starring role, it was taken East.

After a careful study of the values of the different roles, the producers decided that the hero role was by far a stronger one than the leading feminine role, and in the picture version, the leading male part is the stellar role. Wallace Reid is said to have a highly effective role in this production, and one of the best of his screen career.

### Still Shootin' Straight

WILTON TAYLOR an old-time stage director and a pioneer in the show business, plays the part of the saloon proprietor in Wallace Reid's new Paramount picture, "The Love Burglar," which is on view at the theatre this week. From the effectiveness of his work it is apparent that Mr. Taylor is still in the game and shootin' straight.

### Urson's Good Shots

FRANK URSON, a thorough motion picture camera artist, has done beautiful and effective photography in "The Love Burglar," Wallace Reid's new Paramount picture, which has made a big hit at the theatre this week. All the scenes are clear and defined and the lightings and other effects are most excellent.
MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT COSTS YOU NOTHING!

Get it from your exchange and send it to the photoplay editors of your newspapers.

HANDS UP!

THE young man has a desperate expression on his face and a revolver in his hand, so if the party of the second part doesn't get a glimpse of the wrist watch, the odds are that his hands go up. However, even if he does glimpse the timeteller, he may remember that a lot of our best people wore them during the recent war, and decide to take no chances. The thought occurs to our female reporter that the he may be a she, inasmuch as the name of Wallace Reid's (of course you recognize him in spite of the headache band) latest Paramount film is "The Love Burglar."
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "THE LOVE BURGLAR"
A Paramount Picture

FILM TRAILERS ...................$3.00 each

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHS:
These are beautifully colored; there are two different styles of one and three sheets, the kind that increases business:
One Sheet ..........................10 cents each
Three Sheets ......................30 cents each
Six Sheets ..........................60 cents each
Twenty-four Sheets ................$1.00 each
A beautiful one sheet rotogravure is furnished on this production showing star's head and four scenes ......................12 cents each

PHOTOGRAPHS:
For your lobby—they will help create interest in the production. Be sure to order them:
8x10 black & white, 8 in set ................60 cents
11x14 Sepia, 8 in set ......................per set 60 cents
22x28 Sepia, scene or star ..................40 cents
22x28 colored photos of women stars .......60 cents
22x28 Black & White star ..................75 cents
8x10 photo. of star, can be used for ..............all other productions of this same star .........................each 10 cents
Newspaper photographs free.

CUTS ON PRODUCTION:
These are made coarse screen so they can be used for newspapers:
Five 1-column cuts .....................15 cents each
Three 2-column cuts ....................25 cents each
Two 3-column cuts .....................35 cents each

MATS:
Mats of the above cuts are FREE. Newspapers must have a casting machine to use them.

MUSIC CUES:
Exhibitors should see that their musicians get these music cues in advance—they help the production. Music cues are FREE.

STOCK CUTS OF STAR
For every star there are a number of stock cuts, these cuts can be used over and over again every time you use the star's production. They are in three sizes:
One-Column ..........................25 cents each
Two-column ..........................40 cents each
Three-column ..........................90 cents each

MATS OF STAR CUTS FREE
The mats of the above star cuts are furnished by your exchange FREE.

ADVERTISING LAYOUTS:
The layouts in this book will make good advertising copy for your newspaper:
One-column layout cut ..................15 cents each
Two-column layout cut ..................25 cents each
Three-column layout cut ................35 cents each

MATS OF LAYOUTS FREE
The mats of the above layouts are furnished by your exchange for those who can use them—FREE.

SLIDES
Slides will increase the interest in this production if you use them in advance of play date ......................12 cents each

THUMB NAIL CUTS OF ALL STARS
Exhibitors should have these small cuts of the stars on hand; they come in both coarse and fine screen ..................15 cents each
Also line drawings .....................20 cents each

Paramount & Artcraft trade mark cuts are furnished in sizes from 1 to 5 inches and are FREE. ASK YOUR EXCHANGE FOR HERALDS.

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Love Burglar”

1919

Dear Miss Burney:

To see Wallace Reid in any photoplay is a delight, but to see him as a society idler of wealth who impersonates a crook in his latest Paramount photoplay, "The Love Burglar", is a revelation.

Mr. Reid's ability is finely displayed in optimistic roles and in "The Love Burglar", which will be displayed at our theatre next .........., his cheerfulness is delightfully apparent. When he finds his erring brother carousing in a dive and after being mistaken for a crook, readily admits the impeachment, he meets the girl—and such a girl!

There is a surprise finish to the picture which will be found to be highly dramatic. The photoplay is filled with thrills galore and we believe we are safe in venturing the prediction that it is one of the best starring vehicles in which Mr. Reid has been seen in many a day.

Of course you will want to see it. We should like to see you at the opening display next ........

Yours sincerely,

Manager.

POST CARDS ON “THE LOVE BURGLAR”
Exhibitors will be wise to mail at least one of these Cards to their patrons

1919

Dear Miss Burney:

Of course, you are an admirer of Wallace Reid, the famous Paramount star. He will appear at our theatre next .......... in his latest Paramount picture, "The Love Burglar", a photoplay chock full of interesting situations.

It is a story that will hold your attention from start to finish. You cannot afford to miss it.

Yours sincerely,

Manager.

1919

Dear Miss Burney:

Beginning today .........., Wallace Reid, the popular Paramount star, will be seen at our theatre in his latest picture, "The Love Burglar". It will be perhaps unnecessary to remind you that this photoplay is of the highest class from every standpoint.

The photoplay is a picturization of a play by Jack Lait and this is a guarantee of its excellence. Come early.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
To Famous Players Lasky Corp., (Address Branch Office)  

Exhibitors' Advertising Accessory Order Blank

<table>
<thead>
<tr>
<th>Order No.</th>
<th>Posters</th>
<th>Lobby Display Photos.</th>
<th>Slides</th>
<th>Scene Cuts</th>
<th>Star Cuts</th>
<th>Amount</th>
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| Play Titles of Productions | 1 Sheet | 3 Sheet | 6 Sheet | 24 Sheet | Roto 1 Sheet | Full Set in Heavy Containers 8x11 & 8x10 B&W | Single Sepia Scenes or Stars 22x28 | Half Set Sepia Scenes 8x11x14 & Lobby Cards | Black and White Star Photos 22x28 | Black and White Star Photos 8x10 | Two Red Comedies Sepia Scenes 6-11x14 & Lobby Card | Each | 1 Col. | 2 Col. | 3 Col. | 1 Col. | 2 Col. | 3 Col. | Circle Star Thumbs
|           | .10     | .30       | .60     | 1.00      | .12       | .40     | .60     | .60     | .75     | .10     | .50     | .12     | .15    | .25    | .35    | .25    | .40    | .90    | .15    | Amount |

Press Books

Music Cues

Mats. (Specify Adv—Scene or Star and give No. of Sets wanted)

Advertising layout cuts. Same price as Scene cuts.

TO OUR CUSTOMERS:

Send your order as far as possible in advance of play date. To eliminate controversy resulting from handling numerous small orders, payment with order is required.

Total Amount Remitted

(Name of Exhibitor)

(Address)

$
ADVERTISING POSTERS AND SLIDES FOR
"THE LOVE BURGLAR"

How will you advertise
Wallace Reid
in
"The
Love Burglar"

BIG!!!
But how???
POSTERS!!!

1 sheet—3 sheets—6 sheets

All over town! Everywhere!
That’s the way to turn ’em away—every show