## Paramount Press Book Collection

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Volume 9: March-April 1919

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Alias, Mike Moran

Scheduled Release Date: 2 Mar 1919
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 narrowly treading 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 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 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 Notes on Wallace Reid and His Paramount Starring Vehicle “Alias, Mike Moran”

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 slicker’s name with glory. This arouses the manhood in the slicker 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 slicker, 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 which belief 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, Chas. Ogle, Edythe Chapman, William Elmer, Winter Hall, Jean Calhoun 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.

This 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 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 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. "I 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.
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 #8568, illustrated on page 4 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 electro or mats.

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.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8562, 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.
Cast and Story of “Alias, Mike Moran”
For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Wallace Reid’s New Photoplay
A Paramount Picture

Wallace Reid, Paramount Star, has Admirable Starring Vehicle in “Alias, Mike Moran”

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 cafe 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 assumes 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?"
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 #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.
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.

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.

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 its press circulation. The pictures undoubtedly reach more people than any yarn, regardless of its merit—the most of the Saturday evening codes 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 starring vehicle for 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 comedian; as Skinner he arrived. And he intends to stay, to judge from his latest pictures.

* * *

Now that 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 Galipoli, 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 films ever 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 comic par excellence. Since then he has tackled many comedies and tickled many people. He promises that his coming picture will keep up the pace.

Exclusive Stories
For Photoplay Editor
From Theatre

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 23; 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," his 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 Girls," 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.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8564, illustrated on page 8 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.
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.

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

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 mots.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8563, illustrated on page 12 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.
ADVANCE PRESS STORIES
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 enchained 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 Deaux, 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, in 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 is 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.
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 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!
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Alias, Mike Moran”

.............., 1919

Dear Miss Brown:

Wallace Reid, whose rise has been remarkable even in the meteoric photoplay world, comes here 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

.............., 1919

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 .................

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

OSTAINABLE 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 & 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
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-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
Good Gracious, Annabelle!

Scheduled Release Date: 2 Mar 1919
How To Advertise

BILLIE BURKE

(BY ARRANGEMENT WITH F. ZIEGFELD, JR.)

"Good Gracious, Annabelle!"
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, 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 "Good Gracious, Annabelle!" it would be well to distribute your appropriation so that a "Good Gracious, Annabelle!" 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 2-4-6-8 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.
Chats With Exhibitors on Billie Burke and Her New Paramount Picture, "Good Gracious, Annabelle!"

Billie Burke is conceded to be one of the most popular screen stars in the country. A favorite with motion picture theatre goers everywhere, all pictures in which she appears have a distinct box office value which every exhibitor appreciates. Her recent success in "The Make Believe Wife" was phenomenal and her latest Paramount picture, "Good Gracious, Annabelle," certainly will be no less so.

Billie Burke, Dainty Star

For many years a comedienne second to none on the legitimate stage, Billie Burke has become equally famous in refined comedy in motion pictures. She has irresistible charm and artistry, and her character portrayals are distinguished by exquisite daintiness and finish. Her chic, bouyancy and magnetism have won for her a clientele of such vast proportions as will insure her popularity as long as she chooses to devote her talents to the art she adorns. She is a deep student, a conscientious worker, a zealous artist, and her conception of the individual requirements of each role she essays is splendidly reinforced by mimetic genius of the highest order. In her latest photoplay, "Good Gracious, Annabelle!" she has a delightful characterization which, doubtless, will be hailed as one of the finest achievements of her screen career.

Clare Kummer, Author

Clare Kummer, author of "Good Gracious, Annabelle!" is a rising young playwright who has three successes to her credit. "Good Gracious, Annabelle!" was produced at the Republic Theatre, New York, on October 31, 1917, where it ran to large business for fourteen weeks, after which it was sent on tour. Subsequently, she wrote and produced "A Successful Calamity" and "Be Calm, Camilla," both of which scored distinct successes.

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A Dramatic Story

Annabelle Leigh, sixteen years old, is kidnapped by John Rawson, a hermit miner, during a battle over some mining claims, and taken to the cave where he lives. When she tells him that she is compromised by remaining in the cave alone with him, he sends for a parson and marries her out of hand. Rawson's motive in kidnapping her, he explains, was to provide her with a protector, but when she weeps, he thrusts her out of the cave. She goes to New York and meanwhile Rawson, of whose name she is ignorant, makes a rich strike. He sends regular remittances to his wife. She spends the money lavishly and one day when she orders a dinner for friends and the hotel management refuses to accept her cheek she is greatly distressed. Rawson meanwhile has come to New York to the same hotel where his wife is living, in search of two shares of stock she possesses and which he needs to secure sole control of his mining property. Annabelle is worried about her finances, and when Rawson is pointed out to her as a money king, she invites him to her dinner party. This is a success, for Rawson pays the bill. Annabelle hears of a position of cook at the Wembley home on Long Island, and accepts the position. For a lark, her friends accept other menial positions in the Wembley establishment. Rawson, who is vastly interested in Annabelle, hears of this arrangement, leases the Wembley place and takes up his residence there. He overhears Annabelle tell Murchison, whose wife had sued him for divorce, naming Annabelle as co-respondent, that she is the wife of a hermit miner, and giving such other information as makes it plain to Rawson that she is his wife. Rawson recovers his stock and his relationship as the husband of Annabelle is finally revealed. Realizing that she loves her newly found husband, she falls happily into his arms.

George Melford, Director

George Melford, who directed Miss Burke in "Good Gracious, Annabelle!" is a decidedly talented man, as his numerous pictures attest. "Uncle George" is widely known for his skill in the direction of photoplays and thus far his name has not been associated with a screen failure. His artistry is evidenced in every scene of his latest production, and that it is one of his best efforts, is conceded.

Excellent Support

An unusually fine cast has been chosen in support of Miss Burke in this picture. Herbert Rawlinson is the leading man. Other players include Gilbert Douglas, Craufurd Kent, Frank Losee, Leslie Casey, Delle Duncan, Olga Downs and Billie Wilson.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8581, illustrated on page 2 of the 'Good Gracious, Annabelle!' 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.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8582, illustrated on page 2 of the 'Good Gracious, Annabelle!' 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.
BILLIE BURKE A SOOTHING VISION

By Baron Dewitz

Famous Analytical Writer Says

Beautiful Paramount Star
In Repose Is a Wonderfully Life-like French Bisque Doll.

Therefore she is a Soothing Human Vision to Behold.

BILLIE BURKE in repose is about as convincing as a wonderfully life-like French bisque doll in a festive shop window. You are willing to wager that she is “real”; that she can speak and move about if she wants to; and then again, you are quite content if she does not, for Billie is a soothing and comforting human vision to behold.

Take the mannerisms away and there is no Billie. Not on the screen, nor on the stage. The droll note, the cute touch, the quaint way, inimically administered—that’s Billie. She needs nothing else to give an artist, and only a fool of an artist would expect more. A play must be made to fit her as a gown is made to fit her. She is not an actress in the sense that she can fit her talents to different interpretations. She is an adept at acting the part of herself.

When the play is a sort of playground where she can cavort about and disport her mannerisms—that is where she scores. Even as I write this I have visions of poor little Billie plucking at her $1,000 lace handkerchief, and getting ready for a pretty little ocular shower at $50 per tear.

The point is Billie—who is never Miss Burke to anyone who really knows her (and we all feel we do)—is one of those rare, and probably undeserving, perennially young girls we all take a foolish pleasure in being good and kind and pleasant to, never expecting anything in return, nor ever getting it. It is up to her to extend herself for others, nor sacrifice any comfort or pleasure in order that others may be gladdened. She is good-natured and sympathetic enough, but hers is a negative psychology, not a positive one, and negative natures just mind their own business and write cheques for charity and—basta!

You can look at her in profile and you can look at her en face. It is the same youthful, wistful, vision of a delectable feminine wag. Her features are remarkably well balanced. There are no contradictory expressions or lines. I am afraid Billie has no soul. That’s why she is so admirably healthy looking, I suppose. I hasten to add that I see glimmerings of a heart—yes, a great big heart, the size of a goose-egg—in those large, soft blue eyes of hers. And even if she has no heart, or fails to use it—which amounts to the same thing—how can we blame Billie?

Like all little girls who never grow up, Billie doesn’t like people who refuse to take them seriously and treat them like the real, austere grown-up womanhood they like to be. So I don’t ever expect to chat with Billie again, and I am already assigned to the role of being the “meanest thing” ever in her memory. Fortunately, her memory isn’t very durable.
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

BILLIE BURKE
in "Good Gracious, Annabelle"
 Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8584, illustrated on page 4 of the 'Good Gracious, Annabelle!' 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.
WHEN she was sixteen years old and living with her father in a mining town, Annabelle Leigh was kidnapped by John Rawson, a hermit miner, during a battle over a mining claim. Rawson, who lives in a cave, takes her to his habitation for the night and when she tells him that she has been terribly compromised by his course, he calls in a parson and marries her. Rawson's motive in kidnapping the girl was to protect her from other miners, her father being too ill to care for her properly. He fails to tell her this and when she begins to weep, he thrusts her out of his cave.

Annabelle takes up her residence in a nearby city and soon thereafter her husband, whose name she does not know, makes a fabulously rich strike and sends his wife regular remittances. This goes on for seven years, and having spent her last allowance almost as soon as she received it, she finds herself in financial difficulties. The management of the hotel where she lives refuses to honor her check, but nevertheless, she invites a party of friends to enjoy with her an elaborate collation with costly floral decorations.

Meanwhile, Rawson, who has an immense income from his mines, seeks two shares of stock which he had given to Annabelle the day he thrust her out of his cabin, the possession of which will give him control of his property. He goes to New York and registers at the St. Swithin where his wife lives. Annabelle is seated in the lobby, wondering where she is to find money, when Rawson is pointed out to her as a money king. She does not recognize him as her husband, and when he sees her, he is attracted. He tells her his name and she invites him to be her guest at dinner.

The party is a great success, especially as Rawson insists upon paying the bill. Harry Murchison is sued for divorce by his wife, who names Annabelle as co-respondent. He urges Annabelle to escape before the papers can be served upon her. She is in a quandary when she overhears a conversation in which Ludgate, the valet of George Wimbledon, announces that a cook is wanted at the Wimbledon home in Long Island. She accepts the position, and as her friends are willing to accept other menial positions in the Wimbledon household, she closes a deal whereby all of them are sent to the Wimbledon home at Rook Point, L. I.

Before leaving the hotel, Annabelle asks Rawson if he will send her effects to Rook Point. He consents to do so, and meeting Ludgate, he becomes interested in the Wimbledon place and rents it at one thousand dollars a week while Wimbledon is away. Assuming the name of Annie Postlewaite, and introducing her friends under pseudonyms to Ludgate, Rawson has caught a fish and taken it to the kitchen to be cooked. He meets Annabelle and, believing her a visitor, tells her that he has rented the Wimbledon home. Meanwhile Murchison has traced Annabelle and tells her that she is compromising herself. Rawson overhears the conversation and is pained at the revelation that Annabelle, whom he loves, is a co-respondent. But she soon sets his mind at rest and reveals to him that she has a husband somewhere, known as a hermit. Rawson secretly is delighted to discover his wife.

Meanwhile, George Wimbledon, who has the stock Rawson is looking for, returns home unexpectedly to find his place overrun by strangers. Rawson is introduced to him as the new captain of the "Bluebell," and meeting Annabelle, Wimbledon loses no time in making love to her. He shows her the stock Rawson is seeking and being slightly intoxicated, offers to lend her all the money she may need. He falls asleep and Annabelle removes the stock from his pocket. She is watched by Rawson who is relieved to know that the stock is no longer in Wimbledon's possession.

Rawson is recognized by a detective and Wimbledon suspects him of the theft of his stock. To shield Annabelle Rawson frankly admits the theft, but adds that he is willing to make Wimbledon his partner and that litigation doubtless would prove endless. Wimbledon agrees. Annabelle is saddened at Rawson's course and shows the stock to Wimbledon who refuses to accept it, saying it belongs to the hermit. She announces her intention to go West and seek her husband. Rawson appears and reveals himself. Annabelle falls into his arms with joy, for she realizes that she loves him and that her difficulties are over forever.
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 #8580, illustrated on page 6 of the 'Good Gracious, Annabelle' 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.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8285, illustrated on page 6 of the 'Good Gracious, Annabelle' 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 Use in Newspapers and Theatre 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.

A RECENT editorial from the New York Tribune, written very evidently after the writer had witnessed Caruso’s first picture, “My Cousin,” is entitled “The Protean Powers of the Movie.” We quote therefrom:

“It is banality that a vast nation like ours, covering a wide area, could never have been long held together save by the binding forces of the steam engine, electricity, the printing press, and other powers of modern invention. We sometimes wonder if the once humble movie is not destined to surpass them all as a force of cohesion, education, and, we had almost said, enlightenment. We are moved to these reflections by the latest development in the film world, the irruption of the operatic stars into the arena of screen favorites...

“We have made a guess that probably half a million different people in this country, even through twenty years, have heard Caruso sing; possibly not a quarter. Presto! he appears upon the screen, and in a few weeks all his characteristics and mannerisms become familiar to ten million. And the same is true of our dramatic stars. In the flesh they can be heard nightly by a thousand or two thousand people. But flashed upon the screen they become familiarly known to a quarter of the population of the country.”

A mighty interesting editorial, and a true one. If Caruso’s first Artcraft picture brought this dignified comment forth, what may we not expect when the editor of the editorial writer in question views Caruso’s second picture, “The Splendid Romance,” which Artcraft officials believe is even better than the one that marked his screen debut?

D W. GRIFFITH has turned away from the war, and for the first time in several years has produced a picture in which the Great War God is not introduced as the deus ex machina. “A Romance of Happy Valley,” the third of his Artcraft productions, deals with life in the Southland. The cast is virtually the same as that employed in “Hearts of the World,” “The Great Love,” and “The Greatest Thing in Life”: among those present are Lilian Gish, Robert Harron, George Fawcett, Kate Bruce, George Nicholls, Bertram Grassby, Porter Strong, Adolph Lestina, Lydia Yeamans Titus, Andrew Arbuckle, and Frances Parks.

* * *

“If you read it in the Saturday Evening Post, you’ll see it in the pictures,” is hereby suggested as a slogan for the magazine with the two-million-a-week circulation. The latest Post yarn to be transferred to the screen is “Venus in the East,” by Wallace Irwin. Bryant Washburn appears in the leading role of this Paramount film.

* * *

What screen favorite is this? See if you can guess from the description: rather slovenly, if the truth be told; his suit doesn’t fit; hair unbrushed; shoes run down at the heel; scrappy mustache; cold cigar usually dropping from the corner of his mouth. A screen hero? Ave, and a popular one. Give up? ELIOTT DEXTER—as he appears in Cecil B. De Mille’s latest Artcraft, “Don’t Change Your Husband.” It will be shown at the ... theatre soon.

WHEN is a screen hero not a screen hero? Answer: When you don’t recognize him. Bill Hart happens to be a modest man, and he has often wished he could wear a veil in public, that he might enjoy the privacy of the average man. Out in Frisco the other day Bill had the thrill of a life time: he roamed around the city and nobody recognized him.

The picture in which he may be seen requires him to wear his hair clipped short in order to represent a convict. And, dressed in citizen’s clothes, and wearing a fedora on top of a close-clipped head, the Artcraft star found privacy.

The moral seems to be that if you want to disguise yourself, you can do one of two things: either add some hair, via a wig, toupee, or a hair tonic, or lose some.

* * *

In commenting upon the loss of Col. Roosevelt, Adolph Zukor, president of Famous Players-Lasky Corporation brought out the fact that the former ex-president was a great friend of the pictures. “The screen,” Roosevelt told Zukor five years ago, in the days when the films were still regarded as a toy, “is destined to become a great national force.” The famous fighter lived to see his prophecy fulfilled. In the war just ended films were used by the government as one of the best methods of letting the public know the government’s attitude on many of the national questions involved. It is perhaps not too much to say that the films aided most effectively in presenting the case for prohibition to the country.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #826, illustrated on page 8 of the 'Good Gracious, Annabelle!' 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.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8287, illustrated on page 8 of the 'Good Gracious, Annabelle!' press book." Specify whether you want an electro or a mat.

"I guess that will do."

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8583, illustrated on page 8 of the 'Good Gracious, Annabelle!' 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.
No wonder this fellow doesn't want to get well! Who would! He's in class 1-A of the Cupid Draft and Billie Burke won't exempt him till the end of the picture—See it!

Also
Paramount-Burton Holmes Travel Picture
"Fiji Does Its Bit"
Paramount-Bray Pictograph
"Tortola, The Fisherman's Paradise"
Latest News Weeklies

You would never have thought she was married. In fact, she didn't know it herself until—! But finding out is the most thrilling thing you ever saw. See for yourself!

Also
Paramount-Burton Holmes Travel Picture
"Fiji Does Its Bit"
Paramount-Bray Pictograph
"Tortola, The Fisherman's Paradise"
Latest News Weeklies
Paramount-Burton Holmes Travel Picture, “Fiji Does Its Bit”
Paramount-Bray Pictograph, “Tortola, The Fisherman’s Paradise”
Latest News Weeklies

Adolph Zukor presents
Billie Burke
in Good Gracious Annabelle.
A Paramount Picture

By Clara Kummer
Directed by George Melford

Don’t let that picture fool you. She does love the burly miner who carries her off. But he doesn’t know it. How should he? She never mentioned it! They say every girl would like to be carried off by a bold, bad wooer against her will. Come and see what happens to Billie Burke.
Advance Press Stories on "Good Gracious, Annabelle!"
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Billie Burke's New Photoplay.
A Paramount Picture

BILLIE BURKE ONE OF LEADING SCREEN STARS OF COUNTRY
Popular Comedienne Has Fine Role in "Good Gracious, Annabelle!"

BILLIE BURKE, the beautiful and charming Paramount star who will appear at the . . . . theatre next . . . . in her latest photoplay, "Good Gracious, Annabelle!" is conceded to be one of the most popular actresses in the country. For many years, a stellar figure of superior merit on the legitimate stage, she was recognized as one of the foremost comediiennes in the country, and since her screen debut, she has become equally well known to a numerous clientele of motion picture fans.

Miss Burke has chic, buoyancy, magnetism and exceptional talent as a comedienne. In "Good Gracious, Annabelle!" she is seen as a young girl who is kidnapped by John Rawson, a hermit, during a battle over mining claims in the West. And he obliges her to marry him. When she cries, he thrusts her brutally from him and leaves her to shift for herself. Subsequently he strikes it rich and sends his wife monthly remittances which she spends with great extravagance.

After the expiration of several years, Rawson goes East to obtain some stock which he had entrusted to his wife before their parting, and they meet accidently in queer situations with the result that they are reconciled after their relationship has been established. There are numerous thrills, dramatic situations and considerable comedy developed in the story.

The picture was directed by George Melford and the story written by Clare Kummer, from her successful play produced in New York, in October, 1917. Herbert Rawlinson is the leading man and prominent in the cast are Gilbert Douglas, Craufurd Kent, Frank Losee, Delle Duncan, Olga Downs, and Billie Watson.

BILLIE BURKE'S NEW FILM STORY BASED ON SUCCESSFUL PLAY
Famous Star Seen to Unusual Advantage in "Good Gracious, Annabelle!"

BILLIE BURKE, one of the foremost motion picture stars in the country, who is widely known as one of the most delightful of the galaxy of Paramount stars, will be seen in her latest photoplay, "Good Gracious, Annabelle!" at the . . . . theatre next . . . . The story of this picture is based upon the celebrated play of the same name, written by Clare Kummer, and produced with remarkable success at the Republic Theatre in New York City, in October, 1917.

The theme of the picture is one of exceptional excellence and it provides Miss Burke with one of the most delightful characterizations of her screen career. The story deals with a hermit miner in a Western mining town who, in a pitched battle between miners, kidnaps a girl and carries her to his cave. In order that her reputation might not suffer, he calls in a parson and marries her out of hand. When she protests, he thrusts her out of the cave and tells her to shift for herself, and she quits him without even knowing his name.

Later, when the miner strikes it rich, he provides liberally for his wife who is living in an Eastern city. How the two are ultimately reunited, is captivatingly shown in a series of splendid scenes, filled with thrills, dramatic interest, suspense and refined comedy.

Miss Burke's role in this charming story provides her with a characterization that will rank among her best screen portraits. She is admirably supported by a strong company, including many well-known players, her leading man being Herbert Rawlinson. The picture was directed with fine results by George Melford.

HERE'S A HOW'D'YE DO! GIRL IS KIDNAPED AND WEDDED TO A HERMIT!

Billie Burke Is Heroine of New Photoplay, "Good Gracious, Annabelle!"

WHEN a sixteen year old girl is kidnaped by a man she neither knows nor cares for and is forced to marry him and thereafter leaves her husband without even knowing his name, it is to be expected that interesting developments will occur. This is amply proved by the story of "Good Gracious, Annabelle!" in which Billie Burke, the dainty Paramount star, will appear at the . . . . theatre next . . . .

This picture story is one of the best in which Miss Burke has been seen since her entrance into the silent drama. It is a picturization of the eminently successful play written by Clare Kummer, a young playwright of New York and it was produced at the Republic Theatre, New York City, October 31, 1917, with gratifying results, to the author and theatre management.

The story has a Western atmosphere which later changes to the East, whither Annabelle Leigh, the heroine, goes and subsequently after a lapse of seven years, is followed by her husband, a hermit miner who has become enormously wealthy, with the result that they meet in peculiar circumstances. When their relationship is established, they find happiness in their mutual love.

The picture was directed by George Melford, and many notable players appear in the cast, the leading man being Herbert Rawlinson. Other players in Miss Burke's support are Gilbert Douglas, Craufurd Kent, Frank Losee, Delle Duncan, Olga Downs and Billie Weston, all players of ability and reputation.
KIDNAPED! OH, MY! WHAT WOULD I DO?  
Billie Burke Answers Query in “Good Gracious, Annabelle!”

If you were kidnapped at night during a battle raging fiercely about your home by a tramp miner, whose habitation is in a cave, and if you were taken to that cave by your captor and married to him out of hand by a parson, what would you do?

This was the situation that confronted Annabelle Leigh, the heroine of “Good Gracious, Annabelle!” the latest Paramount picture starring Billie Burke, which will be shown at the . . . . . . theatre next . . . . . .

How she answered the question to her own satisfaction, is admirably shown in a series of scenes which for interest and splendor of idea, have seldom been approached in any photoplay.

The picture is one of unusual merit, and affords Miss Burke a delightful characterization in which her ability as a comedienne is splendidly evidenced. Her leading man is Herbert Rawlinson and the play was directed by George Melford.

Attracting Big Audiences

BILLIE BURKE, the beautiful Paramount star who is recognized as one of the most talented comedienne in motion pictures, is attracting large audiences to the . . . . . . theatre this week by her excellent work in her more than excellent photoplay, “Good Gracious, Annabelle!” This production was directed by George Melford, one of the foremost directors in the country, the result being an exquisitely presented of an unusual captivating story. All who saw Miss Burke in her recent success, “The Make-Believe Wife,” will relish this splendid photoplay.

SPLENDID SETS USED IN NEW BURKE FILM

Excellent Staging is Shown in “Good Gracious, Annabelle!”

In the production of Billie Burke’s latest Paramount photoplay, “Good Gracious, Annabelle!” which will be presented at the . . . . . . theatre next . . . . . . , many stage sets of unusual splendor have been provided by George Melford, the director, all of which contribute to make this picture production one of the most notable in which Miss Burke has been seen since she became a motion picture star.

Several of the scenes were photographed in Miss Burke’s own home at Hastings-on-the-Hudson, in which Miss Burke’s private library, containing hundreds of volumes, her real cut glass, silver and gold ornaments, and the other rich contents of her apartment, are shown with admirable effect.

The story of “Good Gracious, Annabelle!” narrates the adventures of a young girl whose life is linked by fate with that of a hermit miner who steps from poverty to riches over night. It is one of great attractiveness and affords Miss Burke an unexampled opportunity for the display of her talent as a comedienne. The story was written by Clare Kummer, author of a play of the same name, which created a sensation in New York during the theatrical season of 1917-18. Herbert Rawlinson is her leading man.

Miss Burke Delightful

ONE may go far and doubtless fare worse, than one will in going to the . . . . . . theatre this week, for Billie Burke is delighting large audiences at every showing of her latest Paramount photoplay, “Good Gracious, Annabelle!” The picture is one of unusual attractiveness, and affords Miss Burke one of the finest characterizations in which she has been seen this season. It was directed by George Melford, written by Clare Kummer, and Herbert Rawlinson heads a cast of exceptional merit.
MR. EXHIBITOR: HERE’S AN OPPORTUNITY TO GET EXTRA BUBLICITY!

Nothing to Do Till Tomorrow

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.

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 Starr:

Billie Burke comes here next .......... in her latest Paramount picture, "Good Gracious, Annabelle!"

Bully news, isn't it? You know that ANY Billie Burke picture is good: good because Billie is always the main part of the picture.

But we think THIS will be of especial interest. In the first place, it was taken from Clare Kummer's play, which scored so great a success.

You know about Clare Kummer, don't you? A young playwright, discovered by the most artistic producer in New York, Arthur Hopkins, she is now ranked as one of the cleverest writers in the game.

"Good Gracious, Annabelle!" is the play that made Clare Kummer—and made New York sit up and take notice.

And now you can see it on the screen with BILLIE BURKE in the leading role.

Let's go!

Yours sincerely,

Manager

Post Cards on "Good Gracious, Annabelle!"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

Dear Miss Starr:

Get the following combination:

BILLIE BURKE in a story by CLARE KUMMER, from the play "GOODNESS GRACIOUS, ANNABELLE!" A PARAMOUNT.

Four Forceful Factors in a Foto-play! Comes here ..........                   Yours cordially,

Manager

Dear Miss Starr:

Billie Burke comes here to-day in her latest Paramount picture, "Good Gracious, Annabelle!" made from Clare Kummer's successful play.

Coming here to-day, we said.

Hoping you are the same,

Yours cordially,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF “Good Gracious, Anabelle!”
A Paramount Picture

OBTAINABLE AT YOUR EXCHANGE

LITHOGRAPHIES:
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
465 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS FOR “GOOD GRACIOUS ANNABELLE”
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**

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<td>Sheriff Nell's Tussle</td>
<td>Her First Mistake</td>
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<td>Those Athletic Girls</td>
<td>Hide &amp; Seek, Detectives</td>
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<td>Friend Husband</td>
<td>The Village Chestnut</td>
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<td>Saucy Madeline</td>
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<td>His Smothered Love</td>
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**Paramount-Arbuckle Comedies**

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**Paramount-Drew Comedies**

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<td>Once A Mason</td>
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**Paramount-Flagg Comedies**

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<td>Tell That To The Marines</td>
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<td>Independence B'Gosh</td>
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Puppy Love

Scheduled Release Date: 2 Mar 1919
How To Advertise

LILA LEE

in

"Puppy Love"

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, 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 appropriation 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.
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 indubitably 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 photoplay, "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

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. Living in the same village is James Gordon Oliver, a boy of her own age, who also possesses a romantic soul. He is the plum 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" Harper, 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 sweethearts, 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 Neil, Director

WIDELY known as a director of unusual ability and taste, R. William Neil 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. Neil 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 Siedman, 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.
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, tell your Exchange to send you a 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.

LILA LEE in 'Puppy Love', A Paramount Picture
LILA LEE'S "PUPPY LOVE" DAINTY ROMANCE

New Paramount Photoplay one of exceptional beauty and reminds one of the glorious days of our youth.

Beautiful and winsome star provided with new characterization.

"Let us dream of the days that are gone, Maggie,
When you and I were young"—Old Song.

D
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 childlike 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 spinsters 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.
Production Cuts and Mats, Actual Size and Screen, Just As They Will Appear in the Papers.

LILA LEE in "Puppy Love"

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.
Cast and Story of "Puppy Love"
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Lila Lee's New Photoplay
A Paramount Picture

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 plump 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 all along, "Hippo" Harger, a big 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 his 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 spinsters of the 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.

LILA LEE in "Puppy Love"
A Paramount Picture

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.

Now don't be a silly girl

LILA LEE in "Puppy Love"
A Paramount Picture

If you don't like the lettering on these cuts, your printer can easily saw it off, substituting whatever you want in type.
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 house boat in the winter time anyhow, but to live in a haunted one, adds to the romance and sport of the thing. Mr. Gamble said that he dived off his headquarters every morning at eight o’clock and that under chilly waters he gathered enough clams to serve for luncheon.

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 guilty conscience bothering him at nights.

The Chicago stockyards, which furnished Upton Sinclair with the inspiration for “The Jungle,” appears on the screen in William S. Hart’s new Artcraft picture, “Breed of Men.” Joe August, who is remarkable for his photografty, 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 therein who also 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. Wigg’s of the Cabbage Patch,” both in this country and in England. Therefore when Paramount bought rights to the play 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 Peppy 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. Kallapashia is built on the same plan as a battlehip, 1919 model, and no camouflage, either. The knockers and bumps that put an ordinary man under the ground seem to mean nothing in his young life. This is his first appearance in the movies and his crop of ideas is very fertile. After he had worked for a couple of days one 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 am laying down and a couple of policemen come up and jumps on my face with their feet and two more jumps on me when 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. Then the Terrible Turk came waddling out of the debris.

He wore a hurt expression on his face, but out of it he seemed to have suffered at all. Reproachfully he stared at the actor policemen. Then with the air of one who hated 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 the whole scene; 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 an idea so novel that there is practically no advance publicity being allowed to circulate. The master director having made the picture, 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 Lone Wolf” in 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 waits 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.

“Well, 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 will be 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:

“You Artcraft picture ‘He Comes: Up Smiling’ shown on board the George Washington. Mr. President seemed 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 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.
Production Cuts and Mats, Actual Size and Screen, Just As They Will Appear in the Papers.
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
Jesse L. Lasky presents

Lila Lee in

"PUPPY LOVE"

A Paramount Picture

Story and Scenario by Movie M. Kenter
Directed by Roy Nell

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!

Advertising Cuts And Mats
A ROMANCE OF SWEET
16 IS LILA LEE'S NEW
PICTURE, 'PUPPY LOVE'
Dainty Paramount Star Has
Delightful Role in Fine
Photoplay.

A 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 burgh 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 misunderstand-
ings. The girl tells the boy she
hates him. She sends back his pre-
sents.

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
immensely. He kept everybody roa-
ing, 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 Sum-
tertime. 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
generated 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
Paramount, starring Dorothy Dal-
ton. He is an adept at the direc-
tion of pictures wherein the comedy
and dramatic elements are felici-
ously 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 won-
derful, 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
resides 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 “klies” 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 voyageurs 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

ILIA 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 fully 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

ILIA 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 directed the 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

ADMIRERS 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.

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.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Puppy Love"

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.

<table>
<thead>
<tr>
<th>1919</th>
<th>1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear Mrs. Cunningham:</td>
<td>Dear Mrs. Cunningham:</td>
</tr>
<tr>
<td>Lila Lee's next Paramount picture is called &quot;Puppy Love,&quot; and arrives here on ..........</td>
<td>The pangs of &quot;Puppy Love&quot; are revealed in Lila Lee's latest Paramount picture by that name. The picture is here to-day.</td>
</tr>
<tr>
<td>Hoping you do the same—because you'll wish you had if you miss it—</td>
<td>It will remind you of the days when you wore your hair down your back.</td>
</tr>
<tr>
<td>Sincerely yours,</td>
<td>Sincerely yours,</td>
</tr>
<tr>
<td>Manager ..................</td>
<td>Manager ..................</td>
</tr>
</tbody>
</table>

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 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.............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
"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

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
Johnny Get Your Gun

Scheduled Release Date: 9 Mar 1919
How To Advertise

FRED STONE

in

“JOHNNY GET YOUR GUN”

An ARTCRAFT Picture

FAMOUS PLAYERS—LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK
PRODUCTION CUTS AND MATS
FOR
"JOHNNY GET YOUR GUN"

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.
Chats With Exhibitors on Fred Stone’s New Artcraft Photoplay “Johnny Get Your Gun”

The success achieved by Fred Stone in his first two Artcraft pictures, “The Goat” and “Under the Top,” is sufficient guarantee to exhibitors that his forthcoming photoplay, “Johnny Get Your Gun,” will duplicate, if it does not exceed, their records. It is a great story, well acted and lavishly produced.

Fred Stone Famous Comedian

The name of Fred Stone, famous for years as a musical comedian as the junior member of the comedy team of Montgomery and Stone, ranks among the most brilliant of the fun-makers of the stage. Mr. Stone began life as a circus performer and he entered upon his stage career as a member of an “Uncle Tom’s Cabin” company. In 1891, the celebrated team of Montgomery and Stone was established and these sterling comedians were inseparable until Mr. Montgomery’s death in 1916. During that period they appeared in such notable musical comedy successes as “The Wizard of Oz,” “The Red Mill,” “The Old Town,” “The Lady of the Slipper,” and “Chin Chin.” Before making his debut in motion pictures as the star of “The Goat,” Mr. Stone appeared with great success in “Jack ‘o Lantern.” Mr. Stone is perhaps the most famous athletic comedian in the show business and in his latest picture, “Johnny Get Your Gun,” he appears at his best and proves conclusively that as a lariat thrower, tight rope walker, bareback rider, skater and pantomimic player, he has no equal.

Edmund L. Burke, Author

The author of “Johnny Get Your Gun,” is Edmund Lawrence Burke, a writer of ability who is especially well known along the Pacific Coast. His forte which was picturized by Gardner Hunting, was produced with great success at the Criterion Theatre, New York City, on February 12, 1917. The farce remained at the Criterion Theatre for several weeks and then toured the country with success.

Gardner Hunting, Scenarist

The scenario of “Johnny Get Your Gun,” was written by Gardner Hunting, one of the best known screen writers in the country. His most notable recent successes were “Unclaimed Goods,” “The Vamp” and “Selfish Yates.” Mr. Hunting is a skillful writer and his ability is manifested in every scene of “Johnny Get Your Gun.”

Donald Crisp, Director

Donald Crisp directed “Johnny Get Your Gun,” and none of the many picture successes which were directed by him, display his abilities to finer advantage than this production. All who saw Mr. Crisp’s work in “The Firefly of France” and “Less Than Kin,” will find his latest production no less delightful an example of his directorial skill.

A Splendid Story

Johnny Wiggins, a dare-devil cowboy becomes a motion picture actor and with his chum, Bill Burnham, does remarkable stunts while acting before the camera. Bill is arrested for disturbing the peace just as news comes that his father has died in Florida and left him a vast fortune, while his sister Janet, who is living in Florida and whom he has not seen for many years, is about to be married to a fortune hunting count. Unable to go to Florida, Bill sends Johnny in his place, he to assume his name and personate him until after he (Bill) is able to leave jail. When Johnny gets to Florida he learns that the Burnham fortune has been absorbed by Milton, a dishonest broker who has invested the funds in a railroad which he owns and who is seeking to deprive the stockholders of their money. Johnny falls in love with Ruth Gordon, a maid, and he prevents an elopement of Janet and the Count by lassoing the Count just as he is speeding away with the girl in an automobile. He punishes the Count severely and breaks up the engagement. He then seeks Milton at his house and manages to gain ingress after some hair-raising stunts, and, after kidnapping Milton, forces him at the point of a gun to restore the Burnham fortune which he turns over to Janet, who turns to Bert Whitney, an ardent admirer, for consolation. Johnny and Ruth plight their troth and thereupon he cheerfully confesses the imposture he has practiced at Bill’s suggestion, announcing that they will like Bill better than himself because he is so much “livelier.”
CAST AND STORY OF "JOHNNY GET YOUR GUN"
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Fred Stone's New Photoplay
AN ARTCRAFT PICTURE

Fred Stone's New Artcraft Picture, "Johnny Get Your Gun"
is a Most Delightful Comedy Drama

Famous Comedian Appears in His Third Photoplay as a Stunt-Puller and Acrobat and His Role is a Highly Refreshing One

JOHNNY WIGGINS "stunt-puller" and acrobat is a moving picture actor of the real Western cowboy type. His pal, Bill Burnham, also a cowboy picture actor, is very dear to him because he has been brought up by Bill's mother. Bill's father left his mother some time before her death, taking with him Bill's baby sister, Janet.

He has made a large fortune and dies in Florida. Bert Whitney, who is in love with Bill's sister Janet, comes West and tells Bill that his father has left him a fortune, and that Janet has become engaged to a fortune-hunting count, through the aid of Janet's Aunt Agatha, who is title-crazy.

Bill cannot go East because he has just been arrested for fighting and must serve a term in jail. Bill suggests that Johnny go in his place, posing as Bill Burnham, and stop Janet's marriage. He says none of his relatives will know the difference. Johnny consents and accompanied by Whitney starts East while Bill stays in jail.

Johnny arrives in Florida in his cowboy outfit. He is a dreadful shock to Aunt Agatha who is afraid that, having seen Johnny, the Count will not care to marry Janet. Johnny at once sets to work to part Janet and the Count. In the meantime, Johnny falls in love with Ruth, a maid in the house, which still further shocks Aunt Agatha. However, she tries to be nice to him because she wants him to sign the marriage settlement, without which the Count will not marry Janet.

The money which has been left to Bill and Janet has been invested by Milton C. Milton an unscrupulous broker, in a railroad which he owns and who is deliberately wrecking it in order to get the money of the investors. He is posing as a friend of the Burnham family. The Burnham's family lawyer tells Johnny of this and Johnny decides that since the law cannot touch Milton, he will take matters into his own hands and make him buy back his worthless stock.

Johnny tells the Count that he may marry Janet if he wishes, but that he will not sign the marriage settlement and she therefore cannot get any of her money. The Count is reluctant to do this and Johnny takes no pains to conceal his disgust. Pollitt, the Count's valet, has spent some time in the West, where he met Johnny Wiggins and knows that he is not Bill Burnham. Although Johnny has threatened him with dire con-

sequences if he tells, he gives Johnny's history to the Count, saying that since he isn't her brother he cannot control her fortune.

The Count is delighted and secretly arranges with Janet that they shall elope, with Aunt Agatha's help. Ruth overhears the plans and tells Johnny that it will occur that night, during a dance which is to be given at the Burnham home.

Johnny goes on with his plans for a cowboy performance to amuse the guests. That night, while he is in the midst of a dance, the Count and Janet steal out to an automobile which is waiting for them in the drive. Rope in hand, Johnny creeps to the balcony upstairs, which overlooks the drive. Just as they start off, Johnny throws his lariat and lassoes the Count, jerking him out of the automobile, and then proceeds to administer a real cowboy punishment.

Johnny's next move is to visit the home of Milton. By a series of breath-taking stunts, and by a clever ruse, which has suggested itself to him from a moving picture in which he has once starred, "Johnny Get Your Gun," he forces the man to buy back all of the stock, thus saving the Burnham fortune.

Meanwhile, Janet has become disgusted with the Count and in spite of Aunt Agatha gives him a cold shoulder. There is a reconciliation between her and Bert Whitney, whom she really loves. Johnny asks Ruth to marry him and she consents, whereupon he announces that he is not Bill Burnham but Johnny Wiggins, Bill's pal, and that when Bill arrives they will like him lots better, because he's so much "live-lier!"
Fred Stone a Moving Picture Cowboy in His New Artcraft Picture “Johnny Get Your Gun” Makes Big Hit

Photoplay is One Hundred Per Cent Fred Stone, Which Means it is One Hundred Per Cent Pep, Fun and Drama—An Interesting Story

A picturesque moving picture cowboy, who breaks into society with a bang and saves his sister’s fortune in the nick of time is the character that Fred Stone, newest of Artcraft stars, impersonates in his new screen vehicle, “Johnny Get Your Gun,” which was shown with unusual success at the . . . . . . . . . . . . . . . . theatre yesterday.

This Artcraft picture is one hundred per cent. Fred Stone, which means it is one hundred per cent pep, fun and drama. Mr. Stone has literally bounded from a phenomenal success on the speaking stage to one equally as great on the screen. His wonderful ability as an eccentric comedian gets over like a million dollars on the silver sheet, and he has an excellent story in which to make his picture debut.

The story, “Johnny Get Your Gun,” served Louis Bennison as a starring vehicle in the form of a musical comedy, and ran for a year in New York. In the picture its stunts and fun possibilities are undoubtedly realized to a far greater extent than they were on the stage. As for Mr. Stone, when he isn’t making you laugh by his comedy, he is doing devil stunts on horses, or on foot, or by walking on his hands in perilous places, that fairly take your breath away.

Johnny Wiggins is a wild western stunt man in a motion picture company. His chum is Bill Burnham, formerly a cowboy, whose pugnacity gets him into trouble and ultimately lands him in jail. It develops that Bill’s father has died in Florida, leaving a vast fortune to Bill and his sister Janet, who is about to be married to a fortune hunting Count. Bill prevails upon Johnny to personate him, and go to Florida, prevent Janet’s marriage and take charge of the fortune until Bill’s jail term expires.

When Johnny gets to Florida, there is something doing every minute. He learns that the Burnham fortune has been gobbled up by an unscrupulous broker who owns a railroad. Johnny falls in love with Ruth Gordon, a maid, the part played by Mary Anderson, prevents Janet from eloping with the Count whom he lassoes and drags out of an automobile and at the point of a gun forces Milton, the broker, to make restitution of the Burnham money. He then confesses that he has personated Bill and weds Ruth.

Donald Crisp directed the picture in fine style, bringing out the comedy touches and arranging the action so that the picture goes zip-zip from start to finish. The story has wonderful possibilities in the way of humor, which are realized to the full, and the comic bewilderment of Johnny Wiggins, moving picture cowboy, on finding himself in a palatial Palm Beach home is made the most of by the star.

The picture was given excellent photography by Henry Kotani and a strong cast supports the star. Heading the support is pretty Mary Anderson, who is excellent as Ruth Gordon, the little maid with whom the cowboy falls in love. Casson Ferguson is excellent as Bert Whitney and James Curato realizes the comic possibilities of the character part of the Count of Bullionnia. Raymond Hatton is well cast in a character role of importance and Dan Crimmons plays the sneaking valet, Pollitt. Others who play parts that stand out are Nina Byron, Sylvia Ashton, Maym Kelso, Ernest Joy and Hart Hoxie.
NEW STRINGS FOR YOUR BOW
A Chat with Exhibitors

By GORDON H. PLACE

About FRED STONE in “JOHNNY GET YOUR GUN”
AN ARTCRAFT PICTURE

Good Morning Mr. Exhibitor!

GOOD morning, Mr. Exhibitor!
Glad to see you. You’ve met Mr. Stone, haven’t you? Yes, Fred Stone the comedian. Why sure! He was in your house with “The Goat,” which he was, you will remember.

I knew you’d be glad to see him again—just as glad as your patrons will be. Remember what a hit he made? How could you forget it? And say, when he slid down that flagpole, headfirst, didn’t it just make your patrons gasp, even if it was only a shadow man on the screen!

Fred has done even better for you in “Johnny Get Your Gun” than he did in “The Goat.” Quite naturally. He’s a little ‘more used to the camera.’ Don’t care how excellent an entertainer one may be, he’s likely to be a little bit camera-shy at first. But Fred is no shrinking violet, and he got over it mighty quick. You’ll like him better and better with every succeeding picture he makes. So will your patrons.

Fred Stone will bear exploitation, and you can’t go too far. He makes good on every promise.

YOUR folks like action, don’t they? They like to see the unexpected. Well, they’ll get it with “Johnny Get Your Gun.”

For Fred Stone is the unexpectepest, liveliest, athleticst, tumblingest sunuvagon that ever cavorted under the all recording eye of the camera.

Better advertise him, heavily in every way, because you are going to build up as big a following for Fred Stone in your theatre as any other motion picture star ever won by sheer merit.

They will all want him to come back again and again.
That’s a tip worth following.
Thanks for your attention.
Good morning!

Some Catch Lines

IF you were in jail and a vast fortune had been left to you, and your sister was about to marry a worthless money seeker, would you send your pal to save the situation? Bill Burnham just yelled “Johnny Get Your Gun”—and Johnny did.

WOULD you trust your name and identity to your pal in order to save your sister’s fortune and prevent an unhappy marriage? Bill Burnham called on Johnny Wiggins for this service, and Johnny made good with a smash and a bang in “Johnny Get Your Gun.”

Who Wrote It?

EDMUND LAWRENCE BURKE, a popular writer on the Pacific coast, wrote the farce, which made a hit at the Criterion Theatre, New York, and after an extended run, went on a road tour meeting with equal success.

When it was selected for picturization, Gardner Hunting, one of the most successful scenarists of the Artcraft staff took the text in hand, and gave Fred Stone one of the liveliest, snappest screen vehicles that was ever turned out.

Director and Camera

DONALD CRISP directed the production of “Johnny Get Your Gun.” Of course you know what a clever director he is, and what splendid results he gets. If you cannot, by any chance, place him instantly, just recall “The Flyboy of France” and “Less Than Kin,” and a lot of other stem-winding successes he has directed.

The photography is by Henry Kotani, the artistic little Japanese cameraman, who found the “shooting” of Stone in his acrobatic stunts one of the most difficult things he ever put over. But he did it.

These Ideas May Help

FRED STONE and his acrobatic stunts are the big outstanding features of “Johnny Get Your Gun.” Your people will remember him as “the scarecrow” in the “Wizard of Oz.” Use plenty of lithographs in your lobby. The paper for this production is particularly attractive.

Play up the fact that he enacts the role of a cowboy and circus rider, with more than the usual number of fantastic stunts.

THE cast is especially strong, and well selected. Have a lobby sign using these names as Stone’s support:
Mary Anderson, Casson Ferguson, Dan Crimmins, James Cruze, Sylvia Ashton, Nina Byron, Maym Kelso, Fred Huntley, Raymond Hatton, Ernest Joy, Hart Hoxie.

The action involves the use of the usual cowboy paraphernalia, which you can use to good advantage in lobby display. Best of all, though, play Fred Stone and Artcraft heavily in your billboards and in your newspaper advertising, using plenty of lithographs, mats and cuts.
A single seated machine.

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 Mr. Moyar. Police investigation up to late last night had failed to disclose the identity of the "Lenina" mentioned in the letter left by McCanne.

was finally struck by one of the propellors. One of the propellor 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.

Scenario making
Count Bullion-nia, a fortune hunter, happens to choose an heiress of Fred Stone's acquaintance to do his fortune-hunting on, so Fred puts a necklace(!) 'round the dear fellow's neck and then adjures him to listen to the Voice of Pure Reason!

Nasty situation for Mister Count, what!!

JESSE L. LASKY presents

FRED STONE

IN

"Johnny Get Your Gun"

An ARTCRAFT Picture

By Edward Lawrence Banks
Scenario by Gardner Hunting
Directed by Donald Cline

Also Paramount-Bray Pictograph, "Why Movies Move"
Paramount-Mack Sennett Comedy
"Beware of Boarders" and Latest News Weeklies
THE story of Fred Stone's new Artcraft photoplay, "Johnny Get Your Gun" is ideally suited to that distinguished comedian's third appearance in motion pictures. The characters are all of distinct type and the role of Johnny Wiggins, which Mr. Stone portrays is one that could not be bettered for his peculiar comedy gifts.

Johnny Wiggins is a wild western stunt man in a motion picture company. His chum is Bill Burnham, formerly a cowboy, whose pugnacity gets him into trouble and ultimately lands him in jail. It develops that Bill's father has died in Florida, leaving a vast fortune to Bill and his sister Janet, who is about to be married to a fortune hunting Count. Bill prevails upon Johnny to personate him, go to Florida, prevent Janet's marriage and take charge of the fortune until Bill's jail term expires.

When Johnny gets to Florida, there is something doing every minute. He learns that the Burnham fortune has been gobbled up by an unscrupulous broker who owns a railroad. Johnny falls in love with Ruth Gordon, a maid, the part played by Mary Anderson, prevents Janet from eloping with the Count whom he las soes and drags out of an automobile and at the point of a gun forces Milton, the broker, to make restitution of the Burnham money. He then confesses that he has personated Bill and weds Ruth.

The play was written by Edmund Lawrence Burke and the picturization was the work of Gardner Hunting. Donald Crisp was the director. The star is supported by an excellent staff of screen players.

W HEN Fred Stone, the celebrated comedian, who will be seen in a series of Artcraft photoplays this season, arrived in California last summer, he was accorded a rousing welcome by the studio folk at Hollywood. It was in many respects a remarkable event and attested to the full the popularity in which Mr. Stone is held by players as well as the public generally.

When Mr. Stone's train rolled into Hollywood station, there was a fusillade by scores of buckaroos in brilliant shirts and flaming handkerchiefs, sombreros on their heads and howitzers in their belts. Hidden among them was Douglas Fairbanks and when Mr. Stone stepped from the train, he thought he was being held up in regulation style until he saw Mr. Fairbanks who jumped onto his shoulders.

"I give in, boys," said Mr. Stone simply.

The next day Mr. Stone started work on "Under the Top," a circus picture which was to have been his first release, but it was decided to present him to the public first in "The Goat." Later he began work on "Johnny Get Your Gun," a picturization of Edmund Lawrence Burke's successful farce and this will be shown at the theatre next......

In this photoplay, Mr. Stone portrays the role of a cowboy motion picture performer who has several unique and interesting experiences in the development of an unusually interesting story. His leading woman is Mary Anderson, a beautiful and talented actress, and the principals in his support include Casson Ferguson, James Crazee, Sylvia Ashton, Raymond Hatton, Nina Byron, Noah Beery and others.

THE face of Mary Anderson may be new to admirers of Artcraft pictures, but nevertheless she is a well known screen player of unusual talent and personal charm. Miss Anderson will be seen in support of Fred Stone, the celebrated comedian, in his new Artcraft picture, "Johnny Get Your Gun" at the theatre next......

Though a young woman, Miss Anderson has had considerable screen experience. She was a distinguished Vitagraph star and appeared in many notable picture successes, among these being "The Hoyden," "The Last Man," and "The Luck Charm." Her most recent picture before entering the Artcraft fold was "The Eighth Great Grand Parent."

Miss Anderson is a Brooklyn girl and was educated at Erasmus Hall High School. She proved to be a graceful dancer and as a Greek dancer she won considerable local fame. Her recreations are riding, swimming and painting and at odd times she writes scenarios with the skill of a trained writer.

In "Johnny Get Your Gun," Miss Anderson plays opposite Mr. Stone, her role being that of a maid whose beauty wins the love of Johnny Wiggins, a cowboy motion picture actor who has been commissioned by Bill Burnham, his chum, to assume his name, prevent the marriage of Bill's sister to a fortune hunting Count and to look after her fortune until he (Bill) gets out of jail. How Johnny fulfills his mission forms a story which must be seen in its cinema development to appreciate fully. The picture was directed by Donald Crisp and the support is excellent.
GARDNER HUNTING
FAMOUS SCENARIST
He Has Done Capable Work in
"Johnny Get Your Gun"

GARDNER HUNTING, who wrote the screen version of
the famous stage success, "Johnny
Get Your Gun," in which Fred
Stone, most famous of eccentric
comedians will be seen at the . . .
theatre next . . . .
is a writer of short stories, novels
and scenarios. In addition, he
was a magazine editor of consid-
erable fame several years ago.

To the art of scenario writing
Mr. Hunting has brought a high-
ly developed skill in building nar-
rative and his work has always
shown the painstaking hand and
inspired touch of the artist. In
"Johnny Get Your Gun" he has
turned out one of his best scen-
arios and with Fred Stone in the
title role the picture doubtless
will score a phenornenal success.
The leading woman is Mary An-
erson.

An Able Director

DONALD CRISP, who direct-
ed Fred Stone's new starring
vehicle "Johnny Get Your Gun,"
has scored wonderful successes
with his recent pictures and it
was his fine direction of such
Paramount pictures as "Believe
Me, Xantippe," and "The Firefly
of France," starring Wallace
Reid, that led to his selection as
the man to direct Fred Stone
when that famous eccentric com-
dian left musical comedy to take
a dip in the picture drama. The
choice has proved a wise one
and "Johnny Get Your Gun," which
is being shown at the . . . .
theatre this week is a joint trib-
ute to the splendid direction of
Crisp and the humor and acro-
batic ability of Fred Stone.

JAMES CRUZE HAS
CONGENIAL ROLE

James Cruze is famous as
one of the cleverest character
actors on the screen and in "John-
ny Get Your Gun," the new Art-
craft picture starring Fred Stone
which will be shown at the . .
theatre next . . . .
he does some splendid work as
the Count of Bullion-nia. Cur-
iously enough, Jimmy has been
playing "hard guys" lately in the
pictures, and his role of Simp
Galloway in "Believe Me, Xan-
tippe" will be remembered by all
who saw it. But in "Johnny Get
Your Gun" Mr. Cruze makes an
abrupt change and becomes an
Italian Count who is trying to
marry a rich American girl. The
way the moving picture cowboy
played by Fred Stone, spoils his
game, furnishes numerous inter-
esting episodes in the picture.

Clever Screen Player

CARSON FERGUSON, who
plays the role of Bert Whit-
ney in "Johnny Get Your Gun,"
the new Arcaft picture in which
Fred Stone is starring at the . .
theatre this week, has had an
unusually successful career
playing juvenile leads in the
pictures. It was he who created the
chief male role in support of Mary
Pickford in "How Could You
Jean."

An Excellent Cast

THE Famous Players-Lasky
Corporation has arranged a
most excellent cast to support
Fred Stone in his new Aracraft
Picture, "Johnny Get Your Gun,"
which is on view at the . . .
theatre this week. It is headed
by Mary Anderson, Casson Fer-
guson, James Cruze and Sylvia
Ashton. Others who have roles
of importance are Raymond Hat-
ton, Dan Caimmons, Nina Byron,
Maym Kelso, Fred Huntley,
Ernest Joy and Hart Hoxie.
Donald Crisp has given the pic-
ture excellent direction.

REAL COWBOY ONCE;
IS REEL ACTOR NOW

HART HOXIE was a real cow-
puncher a few years ago and
he was practically roped into the
pictures. It all happened when
he was punching cattle in Arizona
and a moving picture company
came along. Hart approached
the place where the company was
on location and watched the work
with interest. The director of
the company, seeing the good
looking cowboy, asked him to
work and Hart grinned and said
he guessed he'd try it, maybe.

The director soon found that
he had unearthed some real dra-
matic talent and before long Hart
was in Southern California work-
ing in the pictures right along. In
"Johnny Get Your Gun," the new
Arcaft picture in which Fred
Stone makes his third screen
appearance at the . . .
theatre next . . . . . . . Hart plays
the important part of Bill Burn-
ham, the pal of Johnny Wiggins,
the chief character in the picture.
Both boys are moving picture
cow punchers. Donald Crisp
directed the picture and Henry
Kotani did the camera work. The
supporting cast is excellent.

Typical Stone Stunts

IN "Johnny Get Your Gun," the
new Arcaft picture in which
Fred Stone is starred at the . . .
theatre this week, that
famous comedian does his danse
poetique, a celebrated acrobatic
dance that won him the praise of
the greatest critics, and then fol-
lowed it with an extraordinary
roping stunt.

With his usual agility Fred
finishes the dance, which takes
place on a balcony floor, jumps
to a balcony, seizes a rope, and
swinging it through an open wind-
dow, lassos the Count of Bul-
lion-nia, as the latter is about to
leave on an elopement party. It
is the most daring piece of acro-
batic fun seen here in some time.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

“JOHNNY GET YOUR GUN”

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
Dear Madam:

It is only on rare occasions that a motion picture exhibitor is privileged to make so important an announcement as that which it is our privilege to make herein, namely, that Fred Stone, the celebrated comedian in musical comedies will appear in his new Arcraft photoplay, "Johnny Get Your Gun," at our theatre next

This is a charming story of an athletic western cowboy who becomes a motion picture actor, and who later is involved in a series of thrilling episodes in which he saves a lovely girl from a fortune hunting Count and himself finds love. Mr. Stone is an acrobat as well as comedian and it is said that many of the athletic feats performed by him in "Johnny Get Your Gun" are remarkable and quite unsurpassable.

We are convinced that this photoplay will be one of exceptional interest to our clientele. Mr. Stone is excellently supported by a large cast of prominent screen players, and many of the scenes are ponderous and of wonderful beauty.

It will afford us pleasure to extend you every courtesy should you find it convenient to attend the premier display.

Yours sincerely,

Manager.
MAIL CAMPAIGN
For the Exploitation of "Johnny Get Your Gun"
Mail at least one of these Post-Cards to your Patrons.

DATE

DEAR MADAM:

It doubtless will be of interest to you to learn that Fred Stone, the celebrated musical comedy star, will be seen in his new Artcraft picture, "Johnny Get Your Gun" at our theatre next . . . . . . . . . .

This is a superb story and it has been produced on a ponderous scale seldom accomplished in other pictures. You should arrange to see it.

Yours sincerely,

Manager

DATE

DEAR MADAM:

We beg to state that the published announcement that Fred Stone, the famous comedian and athlete, will be seen in his new Artcraft picture, "Johnny Get Your Gun," at our theatre next . . . . . . . . . ., has caused an enormous sensation among our clientele. We believe this will prove the most important photoplay produced at our theatre in many months.

Yours sincerely,

Manager

DATE

DEAR MADAM:

This is to remind you that "Johnny Get Your Gun," the superb Artcraft photoplay in which Fred Stone, the famous musical comedy fun-maker, makes his third screen appearance, will be the attraction at our theatre today. This is a production of the highest value and we recommend it to you most heartily.

Yours sincerely,

Manager
ADVERTISING POSTERS
FOR
"JOHNNY GET YOUR GUN"

Twenty-four Sheet

Three Sheet

One Sheet

Six Sheet

Three 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. DEMILLE'S .................................. "THE SQUAW MAN"
MARY PICKFORD .................................. "CAPT. KIDD, JR."

**Paramount Pictures**

WALLACE REID .................................. "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS .................. "GOODBYE 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 BENNET .................................. "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"
The Marriage Price

Scheduled Release Date: 9 Mar 1919
This book contains all the material necessary for the successful exploitation, by means of advertising, publicity, illustrations from production, direct-by-mail campaigns, posters and billboards, of

ELSIE FERGUSON

in

"The Marriage Price"

An ARTCRAFT Picture

The contents of this book are copyrighted by the
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 Marriage Price" it would be well to distribute your appropriation so that a "The Marriage Price" 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.
Chats With Exhibitors on Elsie Ferguson and Her New Artcraft Photoplay, “The Marriage Price”

ONE of the strongest drawing cards of the silent drama is Elsie Ferguson, the beautiful and talented Artcraft star. She is well known for her splendid work in such pictures as “Barbary Sheep,” “The Rise of Jennie Cushing,” “Rose of the World,” “The Danger Mark,” “The Doll’s House,” “Heart of the Wilds,” “Under the Greenwood Tree” and “His Parisian Wife.” All of these photoplays have been great winners and it is a safe bet that her latest vehicle, “The Marriage Price” will be a winner too.

Elsie Ferguson, Famous Star

ELSIE FERGUSON is justly famous as a cinema star of the first magnitude. For many years prior to her appearance in motion pictures, she had been one of the most commanding figures on the legitimate stage, in which field she scored numerous dramatic triumphs. Her personality has drawn to her an immense clientele of theatre-goers who, since her desertion of the legitimate stage, have followed her adventures in each succeeding photoplay with ever increasing delight. Miss Ferguson has a charming role in “The Marriage Price,” her latest starring vehicle, and I am convinced that inasmuch as it affords her ample opportunities for the display of her rare dramatic powers, her impersonation of the character of Helen Tremaine, a society girl who plunges from riches into poverty, will prove highly acceptable to the film public generally.

Griswold Wheeler, Author

A WELL known writer for the magazines is Griswold Wheeler, author of the story upon which “The Marriage Price” is based. Mr. Wheeler has told an interesting story in an entertaining manner and none of its value has been lost in its picturization.

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A Powerful Story

HELEN TREMAINE, a society girl who belongs to an exclusive set, is courted by Kenneth Gordon, an idler, and she considers herself practically engaged to him. She is loved by Frederick Lawton, a rich Westerner, a friend of her father’s, but she refuses to encourage his attentions. One day her father fails in business and committing suicide, he leaves his daughter penniless. Van Orden, a married flirt, long has had his eye upon Helen whose beauty tempers him and being rich, he offers to care for her. Helen is furious at the insult and he is attempting to embrace her when Lawton enters and knocks him down. Van Orden resolves to ruin Lawton in the stock market and he enlists the aid of Gordon in the enterprise. Helen refuses Lawton’s repeated offers of marriage and tries to earn her own living, but with little success. Gordon is engaged by Lawton to look after his interests in the West, and secretly aids Van Orden to ruin the man who has befriended him. Helen finally weds Lawton after he has given her a block of stock with the understanding that it had been entrusted to him by her father for safekeeping and that it belongs to her. Gordon convinces Helen that Lawton has tricked her and she gives him her stock to manipulate. He and Van Orden try to bear the stock in the market. Helen decides to leave her husband, but when she is packing up, she learns that the stock Lawton had given her was his own property and not her father’s. When word is received by her that Lawton has been ruined in the market, she gathers up her jewels and offers them to Lawton in the hope that they may serve to retrieve part of his losses. It then develops that Van Orden and his crew and not Lawton, have been ruined, the latter having turned the tables upon them. Helen, penitent but happy, finds refuge in her husband’s arms.

Emile Chautard, Director

A DIRECTOR of extensive experience and sound judgment is Emile Chautard. He has directed many of Elsie Ferguson’s picture successes, and in “The Marriage Price,” his latest production, his manifold talents are exhibited with brilliant results.

Strong Support

A CAST of exceptional merit supports Miss Ferguson in this photoplay. The leading man is Wyndham Standing, one of the most finished actors of the screen. Others are Lionel Atwill, Robert Schnable, Maud Husford, Marie Tempest and Clairette Anthony.
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 #830, illustrated on page 2 of 'The Marriage Price' 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 #832, illustrated on page 2 of 'The Marriage Price' press book." Specify whether you want an electro or a mat.

ELSIE FERGUSON in 'The Marriage Price'
An ARTCRAFT Picture

"Isn't it a beauty?"

"Let go, you scoundrel!"

ELSIE FERGUSON in 'The Marriage Price'
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
ELSIE FERGUSON is an earnest seeker for completeness in everything. In any part she may be playing; in her wardrobe, in her household affairs, in her relation to friends and acquaintances, in her attitude to the public, in all her undertakings, big or little, in her every pastime and pleasure. She is insatiable on this point. It is not a whim of hers, nor even an idea.

It is born and bred in her. It is the foundation of her make-up as a human being, as a woman and as an artist, and it is hard to say which of these elements predominates in her. If Elsie Ferguson makes up her mind that a thing is worth while, you may be certain that she will not stop half-way. Whatever she touches is done thoroughly from the ground up or not done at all. She does not shirk. She does not cut the corners to “get there.” The easiest way out is not hers unless it happens to be the only logical way out. Dilletantism she abhors.

Amateurism sickens her.

This natural craving for completeness, added to a keen sense of duty, instilled into her during childhood, are the elements that have enabled Elsie Ferguson to earn her way to preeminence on a clean-cut basis of merit and perseverance. She is a mine of human emotion and poetry and the wisdom that comes from sagely unlearning all one has learned. A mine veined with glittering ore-bodies of talent; a mine dotted with rare nuggets of possibilities, lightly touched; a mine streaked with the glancing metal of a strange and fascinating competence; a mine well exploited but only partly explored.

As an artist she stands in a class by herself. The conceit and self-gloryification and hauteur so prevalent in stellar women are deterrents pleasantly unknown to her. She is an ardent and humble working student in the great domains of art and she appears to be conscious all the time that the true master must be a learner and a student and a worker always to maintain preeminence. She does not look without for approbation. She looks within herself and is content with what she finds there. The cheap candy of a momentary popular vogue does not tempt her.

Look at that face! It isn’t American at all. Not to an eye who has seen the world. The tumult and noise of New York was merely the earthquake that brought Elsie, the fee, to the surface in a vision bursting radiantly through the roaring vapors. Miss Ferguson hails from somewhere in the Romance Ages when monks wrote Latin with goose-quills and men wore scale armour and women were graciously homely and noble and gentle. In her mellow, rapt voice nests an echo of the troubadour trumpet, and certainly not the screech of our society woman. The gentle poetry of her face, now calm, now arduous, is the kind that turned the cavaliers of yore into crusaders and handed real manhood down to us. The aspect of her figure, even the strangely swaying walk and listless gestures, belong in a royal forest, when ladies rode on palfreys, richly caparisoned escorted by falconers and launched the hooded hawk from the glove.

The complexities of her nature are legion. She has in her the tender, lyric vein of a de Musset and the graceful distinction of an Alma Tadema, but she has also the practical grasp and plenty of “pep” and “punch” when her pulse is more than normally active. She has in her the sweet melancholy of a great composer and the human appeal of noble effort; and she is mystically related to the powers that rule in Ultima Thule. All these contradictory elements, and many more, are kept in bounds and ruled over the scepter of a personality that looks before it steps, but never looks behind, that peers pensively into the future over the shattered temples of the past. She seldom mislays her scepter. That is why all who know her love her, and all who see her in motion pictures admire while they reverence her art.
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

ELSIE FERGUSON
"The Marriage Price"
An ARTCRAFT Picture
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #836, illustrated on page 4 of 'The Marriage Price' press book." Specify whether you want an electro or a mat.

ELSIE FERGUSON
"The Marriage Price"
An ARTCRAFT Picture
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #837, illustrated on page 4 of 'The Marriage Price' press book." Specify whether you want an electro or a mat.

ELSIE FERGUSON in 'The Marriage Price'
An ARTCRAFT Picture
"So glad to see you."

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Helen Tremaine belongs to a rich, horsey, fast set. She is practically engaged to Kenneth Gordon, a young idler. Frederick Lawton, a wealthy Westerner and a friend of Helen's father, longs to marry her, but she never gives him the slightest encouragement. Mr. Tremaine fails. He is away on a business trip to Chicago, when his daughter receives the news of his suicide and learns that she is penniless.

Evie Hitchins and her brother, Archie Van Orden, a married flirt, come to offer their sympathy. Van Orden, finding himself alone with Helen, asks her to let him take care of her. He is rich and she is very beautiful. Helen is furious at the insult. Van Orden seizes and tries to kiss her. She is struggling in his arms when Frederick Lawton enters... Lawton knocks Van Orden down the stairs. Van Orden angrily decides to ruin the Westerner in the market.

Meanwhile Lawton has asked Helen to marry him and she has refused. Kenneth tells Helen that he would marry her himself if only Wall Street hadn't cleaned him out the week before. When he advises her to marry Lawton for his wealth, she proudly replies that she will try to take care of herself.

On account of his bad luck, Kenneth seeks a job in Lawton's office. The latter engages him to look after his Chicago interests. Kenneth meets Van Orden at the club and tells him the good news. Van Orden now sees his opportunity to get even with Lawton. He bribes Kenneth to watch for any stray tips which may facilitate their putting one over on the Westerner in the market.

Helen fails miserably in her attempt to earn a living. Several months later find her in the Martha Washington Hotel reduced to her last dime. She is weak and terribly depressed from lack of food. Lawton overhears Kenneth telephoning to Helen to meet him at the Regis, and deciding to save her from that gentleman, he meets Helen instead. They dine together and he asks her to marry him. She accepts and he takes her to his spinster sister, Amelia. On the afternoon they are to be married, he hands her a bundle of stock certificates, saying that she need not go on with the ceremony if she doesn't love him. She replies that she has no regrets, that she has given him her word, and that she is ready to keep it. They are married.

A fortnight later Kenneth returns. He runs into Helen alone in Lawton's office, and when he learns of her marriage, he declares that Lawton tricked her into marrying him. She answers, how could that be? She didn't have to marry for money. Her father had left her a fortune in S. W. Stock. Kenneth excitedly declares that she has certainly been hoaxed. The S. W. is all but worthless. He begs her to let him sell it for her at once.

Helen gives her stock to Kenneth and he conspires with Van Orden to bear the stock in the market. Helen asks Lawton for a divorce, and he smiles grimly. That night when she is packing up to leave her husband, she learns from Amelia Lawton that the stock he had given her on the pretense that it was a legacy from her father, actually was his own. She is shocked, and when Kenneth, greatly intoxicated, appears with the news that Lawton has been cleaned out in the market, she collects her bridal jewels and offers them to Lawton in the hope that they may help him in his trouble.

It then develops that Van Orden and his crowd, and not Lawton, have been ruined, the latter having turned the tables upon them. After Kenneth has sneaked out of the house, Helen, penitent, but happy, finds refuge in Lawton's arms.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #831, illustrated on page 6 of 'The Marriage Price' 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.

For Newspapers and House Programmes

PRESIDENT WILSON on his trip across the ocean was entertained with Paramount and Artcraft, as well as other pictures. According to report, he enjoyed the Douglas Fairbanks-Artcraft pictures hugely. Shortly after the steamship George Washington left the American port a wire was received by Douglas Fairbanks in California, from Lieut. Victor Fleming, formerly chief cameraman for Douglas, as follows:

"Your Artcraft picture 'He Comes Up Smiling' shown last night. Mr. President seemed to enjoy your performance. Asked to see more of your films. I consider this a tremendous compliment."

Lieut. Fleming was busily engaged making a motion picture record of the President's visit to France and England which will be placed in the historical files of the White House. At the Famous Players-Lasky offices in New York, it was stated that arrangements have been completed for Mr. Fleming's return to the Fairbanks studio immediately after his return from foreign shores and discharge from the army.

Forrest Stanley, who formerly appeared on the screen as a Paramount star in Morosco-Pallas subjects and who portrayed the leading male role in "The Bird of Paradise" on the stage, has returned to the screen under the Paramount banner. Mr. Stanley, who for the past two years appeared exclusively on the stage, has been engaged to play opposite Shirley Mason in her second western made Paramount picture directed by Walter Edwards.

Mary Thurman, who has contributed much enjoyment for the Mack Sennett comedy fans, was selected to support Bryant Washburn, the Paramount star, in his forthcoming picture, "The Poor Boob," which was directed by Dudley Crips.

Ann Little, the talented and beautiful screen star who made such a hit in Cecil B. DeMille's modern version of "The Squaw Man," an Artcraft picture, has recovered from a slight illness and is back at work, playing opposite Wallace Reid, Paramount star, whom she supported in several of his recent successes.

PHILOSOPHY IN TABLOIDS

By Elsie Ferguson.

THE best receipt I know for beauty is kind thoughts.

A sluggish liver contributes to much temperment displayed in studios.

A woman need not fear growing old if she has lived a useful and kindly life.

Ambition should never be felt so keenly that it permits one to forget to be charitable to others.

An hour spent with one's own thoughts each day sometimes reveals many unpleasant truths.

Love is the only excuse for marriage; other reasons have been tried out and proven to be failures.

One can only be truly happy when one has done all the good within one's power.

A long walk in the fresh air will sometimes dispel imaginary love sickness.

There must be something greater to strive for than the ordinary little ambitions which we think are important.

Envy never procured the desired object and a bitter heart draws the mouth down at the corners.

A deep dyed screen vampire is often a very good wife and mother in private life.

A hearty laugh is good for art, despite what the critics say.

Sarcasm and pointed chins are boon companions.

The small salaried working girl who buys white kid shoes for common wear would be a dangerous person with a "movie" star's salary.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut #838 illustrated on page 8 of 'The Marriage Price' 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 #839, illustrated on page 8 of 'The Marriage Price' 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 #835 illustrated on page 8 of 'The Marriage Price' 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 "married for money" and she expected to be unhappy. Nothing could convince her that her wealthy husband really loved her. It took a great crisis to make her realize the fact—it's that great crisis that makes "The Marriage Price" such a wonderful picture. Today? Certainly! Come on!

"SLEUTHS"
Paramount-
Mack Sennett Comedy

STAND
THEATRE

This Girl Gave Rags for Riches

"Fatty" Arbuckle in "Love"
Paramount-Aruckle Comedy

STAND
Broadway at Main Street
WHEN this girl was down to her last dime Frederick Lawton folded her to his loving heart, decked her with diamonds, and started "a marriage courtship that would last as long as life itself lasted."

Two weeks later she packed her clothes and prepared to leave him. He had done nothing wrong, neither had she. Yet she "was through." She said she "had enough."

But before the night was half gone she placed her bridal jewels at his disposal—to do with as he wished. What a complete reversal of mind! Why? Fickle? Changeable? Cold? GREAT DRAMA? It surely is! Why don't you come to see it today?
GORGEOUS SETS IN
ELSIE FERGUSON’S
LATEST PHOTOPLAY
No Expense Spared to Make the Staging of “The Marriage Price” Artistic

THE most gorgeous sets that have ever been used in a society motion picture play were used in Elsie Ferguson’s new Artcraft picture, “The Marriage Price” which will be shown at the . . . . theatre next . . . . . The drawing room is a replica of Frank Gould’s drawing room on that millionaire’s Lakewood estate. The furniture was made especially for the set and the paintings, tapestries, rugs, and bric-a-brac is worth a small fortune.

The bedroom set is done in orchid colored enamel with a narrow line of insert green wood. The walls lights are covered with shades of orchid silk and the bed set, dresser fittings and rugs contrast strikingly with the color scheme. Several interior decorators visited the Famous Player Lasky studios to look at the sets which they had heard were the most beautiful pieces of artistic work that have yet been shown in the studios. Copies of rooms in the Plaza and St. Regis Hotels of New York are shown perfectly in this picture.

Another remarkable set is the racing stable, copied from Frank Gould’s stable at Lakewood. Real marble floors were laid in the studio, instead of the painted cloths which used to satisfy the public taste. The stalls were made of mahogany with marble columns. Carved walls and stained glass windows complete the elaborate set.

Miss Ferguson plays the part of a society woman in “The Marriage Price,” who becomes impoverished and seeks to make her own living with more or less success. There is a pretty love story and the situations are quite dramatic. Wyndham Standing is the leading man. The picture was adapted by Eve Unsell and the director was Emile Chautard.

LIONEL ATWILL IN
ELSIE FERGUSON’S
SUPPORTING CAST
Actor of Reputation Has Role of So-Called Villain in “The Marriage Price”

THE acquisition of Lionel Atwill to the ranks of motion picture players via Artcraft, is an event of no mean importance in the dramatic and screen world. Mr. Atwill, who has the so-called villain role in the new Elsie Ferguson picture “The Marriage Price” which will be shown at the . . . . theatre next . . . . appeared in support of Frances Starr in David Belasco’s stage production, “Tiger, Tiger!” at the Belasco Theatre and shared the highest honors with Miss Starr.

His career on the stage has been meteoric, he having risen in a few years from comparative obscurity to a position among the foremost English actors. He began his career in 1905 as a footman in the London production of “The Walls of Jericho,” and ten years later he appeared in a notable revival of the same play, in which he had the leading male role of Jack Frobishar.

In London Mr. Atwill has frequently been seen in Ibsen plays with personal success. In 1916 he came to this country, appearing at the Thirty-ninth Street and Bantam Theatres in New York in “The Lodger,” a play by Horace Annesley Vachell. He was engaged by Arthur Hopkins the following season for the latter’s revival of Ibsen repertory, in which he appeared as leading man with Mme. Nazimova in “The Wild Duck,” “Hedda Gabler” and “A Doll’s House.” His engagement by Mr. Belasco followed.

Mr. Atwill has an excellent role in “The Marriage Price,” of which he makes the most. The leading man in support of Miss Ferguson is Wyndham Standing, a popular favorite. The story was written by Griswold Wheeler and adapted for the screen by Eve Unsell.

ANOTHER TREAT FOR ADMIRERS OF ELSIE FERGUSON

UNTOLD thousands of admirers of Elsie Ferguson, the beautiful and talented Artcraft star, have another treat in store for them when her latest starring vehicle, “The Marriage Price” is presented for the first time in this city at the . . . . theatre next . . . . Miss Ferguson has a new and delightful role in this photoplay, that of a young society girl who is impoverished when her father is ruined and after he commits suicide she is cast upon her own resources for a livelihood.

Of course, it all turns out right in the end, but the suspense is quite gripping before Helen Tremaine’s ship steers in the harbor of love and happiness. The photoplay is based upon a short story by Griswold Wheeler which appeared recently in a popular magazine. The scenario is by Eve Unsell, who has a long list of successful Paramount and Artcraft adaptations to her credit, the most recent of which are “In Pursuit of Polly” for Billie Burke, “Out of the Shadow” for Pauline Frederick and “His Persian Wife,” starring Miss Ferguson.

A cast of exceptional merit has been chosen for the picture, the list of supporting players being headed by Wyndham Standing and Lionel Atwill. Mr. Standing, who appears as leading man, is one of the most finished actors of the screen and has played leading roles with some of the foremost stars in pictures, including Mme. Olga Petrova in “The Law of the Land,” and Pauline Frederick in “Paid in Full.”
TALENTED ACTRESS PLAYS MINOR ROLE

Zelda Crosby Does Her Bit in “The Marriage Price”

In Elsie Ferguson’s newest Artcraft picture, “The Marriage Price,” which will be shown at the theatre next, Zelda Crosby, long associated with the Famous Players - Lasky Corporation, will be seen in a minor part. Miss Crosby, while as talented and as beautiful as many of the stars in the motion picture firmament, is one of those young women who appreciate that all cannot be stars, else there would be nobody to play the small parts. She is therefore quite satisfied to do little character studies and ingeneous roles that particularly suit her, as she did in “Prunella” and “Bab’s Diary,” with Marguerite Clark, and later with Miss Ferguson in “A Doll’s House.”

But aside from her work before the camera, Miss Crosby has a special line that very few women have attempted. She is an expert in the technique of continuity and is in daily consultation with some of the best known scenario writers who constantly seek her advice and never find her lacking in the information they desire. She has written several complete scenarios herself and is a tireless worker when she has a plot to weave into a screen story.

A Beautiful Photoplay

ELSIE FERGUSON’s new picture, “The Marriage Price,” which is the bill at the theatre this week, is a beautiful photoplay and one of the best in which she has appeared this season. The story is dramatic and every situation has thrill and heart appeal. The story was written by Griswold Wheeler, the scenario by Eve Unsell and the director was Emile Chautard.

EVE UNSELL FAMOUS WRITER FOR SCREEN

Is Author of Elsie Ferguson’s “The Marriage Price”

EVE UNSELL, author of scenarios for many successful Paramount and Artcraft pictures, is responsible for the script of Elsie Ferguson’s new Artcraft picture “The Marriage Price” which will be displayed at the theatre next. This is the second scenario Miss Unsell has done for Miss Ferguson, her first being “His Parisian Wife,” which was recently released with great success.

“Mrs. Wiggs of the Cabbage Patch,” the famous stage success in which Marguerite Clark is star also was adapted to the screen by Miss Unsell. Miss Unsell’s work in Famous Players-Lasky films has attracted more than ordinary attention at the hands of the critics and the fact that she is responsible for the new Elsie Ferguson and Marguerite Clark scripts speaks well for the success of these photoplays.

Miss Ferguson’s Party

A LARGE party was given at the Fort Lee, N. J. studios by Elsie Ferguson, who as the rich Helen Tremain in the new Artcraft production, “The Marriage Price,” which is on view at the theatre this week, gives, in honor of her racing horse, a banquet in the beautiful studio over the stables. A silver loving cup, suspended from the ceiling contained over two hundred souvenirs and the entire company drew their lot by pulling ribbons. More than one hundred extra persons were engaged in the function. A real banquet was served and an orchestra engaged for the dancers.

PICTURE DIRECTOR HAS HIS TROUBLES

Many Arise During Filming of “The Marriage Price”

EMILE CHAUTARD, director of Elsie Ferguson’s new picture, “The Marriage Price” which comes to the theatre next, was somewhat at a loss during the filming of that picture to determine how to work out the plot of the story when he learned that the Y.W.C.A. lodgings have no private telephones in each room and no luxurious suites where a young woman of rich parentage might take her French maid when she runs away from home.

Al Lena, Mr. Chautard’s assistant, investigated the quarters of the Y.W.C.A. and found very simple and sanitary quarters for the women lodgers which would hardly be the place for a rich young woman, her French maid and all the trunks and hat boxes to locate in.

And the missing telephone! What would happen if a scenario were written without a telephone? But Mr. Chautard worked it out all right as “The Marriage Price” shows. Miss Ferguson’s leading man is Wyndham Standing.

Picture Makes Hit

ELSIE FERGUSON’s new Artcraft picture, “The Marriage Price,” which is being presented at the theatre this week, has made a pronounced hit with the patrons of Manager’s playhouse. The photoplay is an excellent one, the story being quite dramatic and the situations of unusual strength. The supporting cast headed by Wyndham Standing is one of great merit.
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.

Horseflesh for Ferguson Banquet;
Spectator, Not Part of Meal

HOW'D you like to hold a banquet in a stable? That's where the above feast was staged. Yes, that's Elsie Ferguson sitting around the festive board. Pity the poor horse who is separated from the eats! Not being a "Doug" Fairbanks, he can't vault the doors and join the diners. He will probably have to eat at the second stable. But then the horse d'oeuvre will probably be worth waiting for.

Miss Ferguson happens to be very fond of horses, but she doesn't care about having them around when she dines. However, this was part of a scene from her next Artcraft picture, "The Marriage Price," and done for the sake of the story.

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 Marriage Price"

Dear Miss Barnard:

Of course, you are an admirer of Elsie Ferguson. Which means that you will want to see her next Artcraft picture, "The Marriage Price."

It's about three men who were in love with Elsie—and, of course, about Elsie.

One of the men was an out-and-out-rotter.

One of the men was a weak tool.

The other didn't have any vices, but she didn't love—at first.

So, off-hand, she didn't seem to have much of a choice.

But, being a woman, she made a choice. And she thought she regretted it.

Which did she choose? Why was she regretful?

You'll never know till you see the picture.

So remember the days of showing ...............

Yours sincerely,

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

Post Cards on "The Marriage Price"
Exhibitors will be wise to mail at least one of these Cards to their patrons

................., 1919

Dear Miss Barnard:

No dowry went with her, but she couldn't escape "The Marriage Price." Elsie Ferguson's latest Artcraft picture. It comes here next ............

Don't say we didn't tell you!

Cordially yours,

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

................., 1919

Dear Miss Barnard:

To-day we show as our feature attraction "The Marriage Price," an Artcraft picture starring Elsie Ferguson.

Sounds good, doesn't it?

Well, it is good! You'll say so, too, after seeing it.

Cordially yours,

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

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF “THE MARRIAGE PRICE”

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 .......... 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 & 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
"THE MARRIAGE PRICE"

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**

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<td>Sheriff Nell's Tussle</td>
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**Paramount-Arbuckle Comedies**

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<td>Oh, Doctor!</td>
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**Paramount-Drew Comedies**

| Romance And Rings | Once A Mason |

**Paramount-Flagg Comedies**

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

Scheduled Release Date: 9 Mar 1919
Helps That Really Help You To Put Over
BRYANT WASHBURN
in
"Poor Boob"
A Paramount Picture

ADVERTISING LAYOUTS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY STORIES
BILLBOARDS AND POSTERS
SCENE CUTS ON PRODUCTION
MATERIAL for your PROGRAM
NEWSPAPER STORY MATS
SLIDES, STILLS, STAR CUTS

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. De MILLE Director General
NEW YORK
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 newspaper’s apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On “Poor Boob” it would be well to distribute your apportion so that a “Poor Boob” 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.
Talks With Exhibitors and Editors on Bryant Washburn and His Latest Paramount Photoplay, "Poor Boob"

Although one of the newest of Paramount's roster of stars, Bryant Washburn's popularity already is well established. His previous vehicles, "The Gypsy Trail," "The Way of a Man With a Maid," and "Venus in the East," were eminently successful, but it seems certain that his latest photoplay, "Poor Boob" will duplicate if it does not surpass, the fine records they have made.

Bryant Washburn, Star

Young, handsome, studious and an athlete, Bryant Washburn possesses all the essentials that insure success and popularity in the screen world. He is in addition a talented actor and his character portrayals invariably are distinguished by artistry and finish. He vests all of his impersonations with the spirit of optimism and good humor, so that each is distinctive and delightful. In his new photoplay, "Poor Boob," he has a character part that will add vastly to his fame and contribute much to the enjoyment of his army of admirers.

Margaret Mayo, Author

Margaret Mayo, who wrote "Poor Boob," first gained fame as the author of "Baby Mine," one of the most successful farces in years. This was followed by "Twin Beds" and others of equal note. Miss Mayo has a series of successes to her credit. "Poor Boob" in its dramatic form was considered to be one of her cleverest productions.

Gardner Hunting, Scenarist

The scenario of "Poor Boob" was written by Gardner Hunting, who has done so many of the scripts for Paramount pictures that his work is well known to all who follow the screen. In transferring the stage play to the screen he has faithfully followed his original.

A Splendid Story

Simpson Hightower, known as "Simp," leaves his home town a failure. He has been cheated out of the local canning factory, which has been in the family for generations, by Stephen Douglas. Douglas also wins as his wife Tiny, the girl of Simp's dreams. Simp goes to New York and gets a job in Platt's Provision Factory. This he holds for a considerable time, until he makes one of his usual lone-head mistakes and is fired. Platt's stenographer, Hope, who has become fond of Simp, concocts a scheme to reestablish him. Part of her scheme is that he go to a nearby town posing as a millionaire, while she will be his secretary, and Jimmy, the office boy, his valet. Simp decides on Hightower, his home town. At home they have heard nothing of him for years, and he allows the news to go ahead to the effect that he is returning home a millionaire. The town makes great preparations for the return of its successful son, and Simp arrives, welcomed by prominent citizens. Then his luck starts to turn. He is enabled to close a contract for Platt, his old employer, for which he gets a commission of five thousand dollars. Douglas, who has let the canning factory go to pieces, is willing to sell out for this amount. Simp buys the place and immediately afterwards is approached by Platt, who has received word that his own factory has been burned down. As he can't fill the contract, he demands the return of his five thousand. But Simp, now owner of the local factory, takes over the contract, borrows money from the town banker, and is well on the road to fortune. As he has seen his boyhood sweetheart, Tiny, who now weighs two hundred pounds, his youthful illusion has faded, and he begins to look upon Hope with the eyes of love.

A Superior Cast

An excellent cast has been assembled for "Poor Boob." Wanda Hawley leads in the role of Hope, Dick Rosson is Jimmy, Theodore Roberts is Platt, and others are Raymond Hatton, Jay Dwiggins, Charles Ogle, Jane Wolff, Mary Thurman and Guy Oliver.

Donald Crisp, Director

The fine hand of Donald Crisp is apparent throughout "Poor Boob." Mr. Crisp directed Mr. Washburn in "The Way of a Man With a Maid" and "Venus in the East." Mr. Crisp also piloted Wallace Reid in several of his picture successes and Fred Stone in "The Goat" and "Under the Top."
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

If you want any of the cuts illustrated on this page tell your Exchange that you want “Production Cut No. (as indicated by arrow beside each cut) illustrated on page 2 of the 'Poor Boob' press book.” Specify whether you want an electro or a mat.

If you don’t like the lettering on these cuts it will be easy for your printer to saw it off substituting anything that you want in type.

Your Exchange also has ten stock cuts of Bryant Washburn that can be used with any Bryant Washburn production.
MOTION PICTURES AND THE SPIRIT OF SERVICE

By BRYANT WASHBURN

Paramount Star Says that like the newspaper, the screen is a moulder of public opinion and, therefore pictures should be clean, cheerful, sincere, truthful and beautiful.

There is an unquenchable spirit abroad in the land today—the spirit of service—and the motion picture fraternity has already demonstrated that, so far as it is concerned, it is actuated solely by this spirit, willingly making sacrifices that are directed toward rendering the pictures of more value and to aid in sustaining the cheerful confidence of the people at home in war and peace.

It is a good thing to-day to be engaged in making motion pictures—it means that one is giving one's best in artistic endeavor, not as in times past simply for the joy of the work or for the money there might be in it, but as a service.

Every time I can make someone in the audiences who may see my pictures smile or laugh; every time I can lift them temporarily, even, from the oppression of world events; every time I can bring perhaps a little joy into darkened lives or inspire a note of hope in a despairing heart—surely I can only feel an infinite amount of satisfaction.

I am happy in my environment, happier than ever before. I have long wished to work under the Paramount banner and to do a picture with Cecil B. DeMille. I am now doing both. I feel that under such auspices it will be my own fault if my pictures do not afford that quality of entertainment that is essential in these days.

As I have intimated, I am proud to be ranked with the film fraternity and I have pledged myself to every effort in the direction toward which I believe we should trend to-day in our pictures. This includes, among other things, cleanliness, cheerfulness, sensible optimism, sincerity, truth, beauty. These intermingled can scarcely fail to result in good for those who see the finished product.

It is no light responsibility—that of properly entertaining the people. There must be good judgment and care exercised. Like the newspaper, the screen is a moulder of opinion. The producer must have his hand upon the pulse of the public. His responsibility is reflected upon those who appear in the pictures. It is a part of each one's duty to do his best to the end that the world shall benefit by the finished product.

It is all the spirit of service in the broadest usage of the word. It is the spirit of bigness that must permeate every industry and endeavor in these days of unprecedented events all over the world. The public desires pictures which present life as they understand it and characters they are familiar with. That is why I think my latest Paramount picture, "Poor Boob" is one of the best in which I have appeared.

I like the character of Simp Hightower because he is so natural and lifelike. He proves that he is a man after all and finally is nominated for Congress. Such stories teach practical lessons and they support my theory that screen service can result in great public good.
Production Cuts and Mats Full Size, just as they will appear in your newspaper. If you want to use any of the cuts illustrated on this page in your publicity or advertising tell your Exchange that you want "Production Cut No. (as indicated by arrow at side of each cut) illustrated on page 4 of the 'Poor Boob' press book." Specify whether you want an electro or a mat.

"Guess I am a simp, all right."

BRYANT WASHBURN in 'Poor Boob'
A Paramount Picture

If you don't like the lettering on any of these illustrations it is easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock cuts of Bryant Washburn that can be used with any Bryant Washburn production.

"Here's a quarter for your trouble."

BRYANT WASHBURN in 'Poor Boob'
A Paramount Picture
CAST AND STORY OF "POOR BOOB"
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Bryant Washburn's New Photoplay
A PARAMOUNT PICTURE

Typical Bryant Washburn Picture Subject is "Poor Boob" an
Adaptation of Margaret Mayo's Famous Stage Success

Popular Paramount Star Ideally Cast in Role of Ostensible Failure Who Doesn't Prove
to be the Poor Boob he Appears to be.

S IMPSON—more generally known as "Simp"—Hightower is leaving his natal village ostensively a failure—in reality, he has been bamboozled out of the rights to the canning factory, which had been in his family for generations, by Stephen Douglas, who also wins away TinyParcel, the girl who fills the thoughts of Simp to the exclusion of business and everything else.

In New York, Simp, now a clerk in Platt's Provision office, is still handicapped by the memory of his lost love. When Platt, egged by Hope, his competent stenographer, tries a big bluff on Swanson, telling him that unless Swanson closes the deal for Denmark immediately, he will accept a proposition from Holland, and Swanson hurries to Platt's office, Simp makes one of his colossal mistakes and takes the cost instead of the price sheets. For this, Platt, when giving his office force a holiday, tells Simp to "forget to come back."

Simp is overcome with the thought of his successive failures, but Hope and Jimmy, the office boy, assuring him he can and must succeed, originated a wild but merry plan whereby Simp is to pretend to be a millionaire, they are to be his secretary and valet, and they all are to go to some town and make a splurge for a day or two. At first Simp won't agree, but, spurred on by the other two, he enters into the scheme and they decide to go to Hightower, Simp's home town.

There is great excitement in the village when the news leaks out that the Hon. Simpson Hightower, secretary, valet and chauffeur are coming to Hightower for a visit, and hurried preparations are made for his reception.

Simp and his "suite" arrive in Hightower and a series of events happen: First, Swanson, having made an appointment to meet Platt at a certain place, finds it impossible to do so and wires for Platt to meet him in Hightower. Platt is late, and Swanson, unable to wait any longer, persuades Simp, whom he knows as "Platt's silent partner," from a facetious joke of Jimmy's, to sign for Platt. Simp, knowing what the loss of the contract will mean to Platt, finally consents, but signs it in his own name only.

Then Platt arrives and, overjoyed at getting the contract, magnanimously offers Simp his old job! Simp refuses, saying he wants a commission of $5,000—this being the sum which Tiny hearing of Simp's return as a "millionaire," has asked him to lend her. Platt writes him a check for the amount and hurries away with the contract. His car stopping for gas at the village garage, he learns that his factory has been burned. He rushes back to the hotel, thrusts the contract upon Simp, demanding the return of the check. Simp, having already sent the money to Tiny, cannot comply. Platt, raging, dashes out of the room.

Tiny comes to see Simp, and he finds her quite different from the idealistic memory he has been treasuring of his boyhood's sweetheart. She now weighs two hundred pounds. She is ready to go back to the old friendly footing, but Simp is not! She has come to tell Simp that Douglas would like Simp to buy his factory, but gives Simp a receipt for the $5,000 as part payment on the transaction.

Outside Platt and Douglas meet and Douglas offers the factory to Platt. Just then Tiny comes out and tells her husband that Simp has bought the plant. Simp now has the factory and the contract, but not the capital to work it with. The Hightower bankers come in at this moment and beg Simp to let them go in with him on the factory deal and make a little money for themselves. Simp consents. The village band now arrives to serenade their millionaire fellow citizen, and under cover of the music Simp thanks Hope and Jimmy for their making him put up the bluff and tells them they, too, are "in on the deal." As Jimmy goes to the window to watch the serenaders, Simp asks Hope if, for her, it will be "for life?" She replies, "If I were sure I'd never grow fat."

So Simp, rid of the incubus of the memory of a hopeless love, with a flourishing business on his hands, nominated as Hightower's next candidate for Congress, really begins to live.
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 at side of each cut) illustrated on page 6 of the ‘Poor Boob’ press book.” Specify whether you want an electro or a mat.

If you don’t like the lettering on any of these illustrations it is easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock cuts of Bryant Washburn that can be used with any Bryant Washburn production.
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

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HALL CAINES: famous novel "The Woman Thou Gavest Me," has been purchased by the Famous Players-Lasky Corporation and Hugo Ford, supervising director of Eastern Studios, one of the best known directors of the stage and screen, personally directed the production. Previous to his affiliation with the producers of Paramount and Artcraft pictures, Mr. Ford attained international recognition for his stage productions. As stage director for Liebler and Company at the Century Theatre, he put on such popular hits as "The Garden of Allah," "Joseph and His Brethren" and other spectacular offerings. Among other plays which he staged with particular success are "The Yellow Ticket" "The Melting Pot," "The Bird of Paradise," "Potash and Perlmutter," and "Mrs. Wiggs of the Cabbage Patch," which he staged in England, and recently produced for Paramount with Margaret Clark in the leading role. Among other screen successes he directed are "The Eternal City," "Sapho" and "The Prince and the Pauper."

Of course, though you can't see it while under its spell, Love has its comic side, too. And that's the side Fatty Arbuckle has chosen to present in his latest Paramount comedy, "Love." And the side he chose promises to make you hold both your sides.

"Captain Courtesy," a Paramount picture with Dustin Farnum in the stellar role, will be released by Paramount as part of the Success Series. Mr. Farnum himself has called "Captain Courtesy" one of his best pictures, though it was made some time ago.

Dorothy Dalton is soon to appear in a Paramount picture, as yet uncompleted, in which she assumes the role of a traveling saleswoman. The rumor that Frank McIntyre, who starred in the stage version and in Paramount's screen version of "The Traveling Salesman," is to play with her, has been officially denied.

SOMEONE started a rumor recently that Cecil B. De Mille would leave Famous Players-Lasky Corporation, of which he is the director in General. When the wild yarn reached his ears, Mr. De Mille wrote out a letter to the papers which had run the story saying among other things:

"I am one of the principal owners of Famous Players-Lasky Corporation. I have been at its head since it was started. I could leave my head or heart. Keep this standing to show to any rumor bringers. While we are on the subject of denials, I might as well assure you that I have also declined the Presidency of Britain. My hair is neither long nor yellow enough to fit me for this important post."

Marie Prevost, Charlie Lynn and Tom Kennedy appear in the latest Paramount-Sennett comedy, "East Lynne with Variations," a burlesque of the famous play. As we dope it out, Miss Prevost and Messrs. Lynn and Kennedy furnish the East Lynne portion, while Ben Turpin's eyes account for the Variations.

Doug Fairbanks' recent one-man parade in New York City during the Fourth Liberty Loan takes second place when compared to his riding a large elephant through the main streets of Los Angeles escorted by a military band. It was in behalf of War Savings Stamps. Doug's rise of fame has been adopted by the Los Angeles' salesmen whom he is heading in the new W. S. S. drive: "You sent them over; now bring them back."

Reno's transient population is distinctly on the decrease since the release of Rod Bennett's latest Paramount, which tells how to be "Happy Though Married."

Faire Binney's first venture into the moving picture game was in the Paramount-Artcraft Special, "Sporting Life." Her second is as leading woman to John Barrymore in Paramount's "Here Comes the Bride." Which is Faire enough, if you ask us, and we hope to keep seeing enough of Faire in the future.
Production Cuts and Mats Full Size, 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 cut) as illustrated on page 8 of the 'Poor Boob' press book." Specify whether you want an electro or a mat.

Your Exchange also has ten stock cuts of Bryant Washburn that can be used with any Bryant Washburn production.

If you don't like the lettering on these cuts it is easy for your printer to saw it off, substituting anything you wish in type.

BRYANT WASHBURN in 'Poor Boob'
A Paramount Picture

Not so tiny as she used to be

BRYANT WASHBURN in 'Poor Boob'
A Paramount Picture
Jesse L. Lasky Presents
BRYANT WASHBURN
in "POOR BOOB"
A Paramount Picture

By Zelah Covington and Margaret Mayo Selwyn—Scenario by Gardner Hunting—Directed by Donald Crisp

The predicaments and "scrapes" that "Simp" got into will keep you rocking with laughter. And the one at the climax — why, you won't know whether to laugh or shout, it's so funny and thrilling. Come to see "Poor Boob".

EXTRA ADDED ATTRACTION

"FATTY" ARBUCKLE in "CAMPING OUT"
Paramount-Arбuckle Comedy

Thurs., Fri., Sat. & Sun.

STRAND
Broadway at Main Street
“Simp” is getting “fired” because he made another mistake—he had been making them all his life.

This mistake had cost him his job. Once before a mistake had cost him his sweetheart. Another one had taken from him his fortune.

Mistakes! Mistakes! Mistakes! “Simp” was the original boob.

But “Simp” made one mistake—WAS it a mistake? It surely changed “Simp’s” course in life. When will you come to see it? Tonight?

EXTRA ADDED ATTRACTION
MR. & MRS. SYDNEY DREW
in
“HAROLD, LAST OF THE SAXONS”
Paramount-Drew Comedy
Thursday, Friday, Saturday and Sunday

RIVOLI
Monument Square
FAMOUS PLAYWRIGHT IS MARGARET MAYO
“POOR BOOB” AUTHOR

Writer of Bryant Washburn’s New Starring Vehicle Well Known Dramatist

MARGARET MAYO, who wrote the original stage version of “Poor Boob,” which will be seen at the....................

Theatre next ................ with Bryant Washburn as star, is a farce writer with a huge list of successes to her credit.

One of the first plays to bring her into public notice was “Polly of the Circus,” a play which had such a universal appeal that it ran for a long time in New York, toured the country repeatedly, and still holds its own in stock companies everywhere.

A few years ago she turned her hand to farce writing, and produced “Baby Mine,” which was probably the most successful play of its kind ever written. New York went wild over it, and several road companies were sent out to play it. It also had a long run in London. The success of this play established Miss Mayo in the front rank of American playwrights, and since then she has more than duplicated her success with other plays of similar character, notably, “Twin Beds.”

“Poor Boob” is in a human interest, comedy vein, and in dealing with such material Miss Mayo is quite as adept as she is at roaring farce. The play was adapted to the screen by Gardner Hunting, and directed by Donald Crisp. Like all Paramount pictures, it has been given a finished presentation.

In the cast are a host of play-play favorites, among them being Wanda Hawley, Theodore Roberts, Mary Thurman, Raymond Hatton, Jay Dwiggins, Charles Ogle, Guy Oliver, Dick Rosson and Jane Wolff.

BRYANT WASHBURN FINELY SUPPORTED IN “POOR BOOB” FILM

Theodore Roberts, Wanda Hawley and Other Famous Players Are in the Cast

REGULAR patrons of the photoplays—a class that comprises practically every person in every community, will find an aggregation of familiar players at the ....................

Theatre next ................ appearing in “Poor Boob,” Bryant Washburn’s latest Paramount picture. Everyone in the cast of this splendid photoplay, which is adapted from the original stage comedy of Margaret Mayo, is well known through his work in previous Paramount and Artcraft pictures.

Leading in support of Mr. Washburn is Wanda Hawley, known everywhere through her excellent work in many previous releases, notably in the Artcraft picture produced by Cecil B. De Mille, “We Can’t Have Everything.” She has the role of the plucky stenographer, whose quick wit is mainly responsible for the success of the hero, a young American who is believed to be a failure, but who comes out on top after all.

Theodore Roberts, probably the best character actor on the screen, plays Platt, the owner of the factory in which the hero works. The role of Douglas, a worthless schemer, is handled by Raymond Hatton, whose work in Artcraft pictures is well known.

Mary Thurman, who has appeared hitherto solely in Paramount-Mack Sennett Comedies, essays her first dramatic role in this picture, where she plays the village sweetheart of the leading character. Others in the cast are Dick Rosson, Jay Dwiggins, Charles Ogle, Guy Oliver and Jane Wolff.

MARY THURMAN HAS EXCELLENT COMEDY ROLE IN “POOR BOOB”

Famous Paramount-Mack Sennett Comedienne in Support of Bryant Washburn

W HEN Bryant Washburn, the Paramount star, was told that Mary Thurman was to have an important role in his picture, “Poor Boob,” he was extremely pleased, for he remembered the charm of this well known Mack Sennett comedy player.

He looked forward to seeing her during the making of the picture at the Lasky studio, but he couldn’t find her. Finally he asked Director Donald Crisp if it was all a mistake that she was going to make her dramatic debut in “Poor Boob?”

“Not on your life,” said the director. “There she is over there, and you’re going to have a scene with her as soon as we finish with this set.” Washburn looked—and saw a fat, clumsily attired creature weighing at least two hundred pounds. At first he thought she was either mad or being kidded, for he remembered her sylphlike form.

Then he recalled the script, and he remembered that the part she played was that of his boyhood sweetheart who had changed for the worse during the passing of the years. So all was well, and the scene went along successfully.

“Poor Boob” will be seen at the ........................ Theatre next ........................ In the cast are Wanda Hawley, Theodore Roberts, Dick Rosson, Raymond Hatton, Jay Dwiggins, Charles Ogle, Guy Oliver, Jane Wolff and Miss Thurman. The picture is an adaptation of the play by Margaret Mayo, and it was adopted to the screen by Gardner Hunting.
MARY THURMAN, whose face and figure are known to every photoplay fan who has laughed at Paramount-Mack Sennett Comedies, makes her first dramatic appearance in "Poor Boob," a Paramount picture starring Bryant Washburn, which will be seen at the Theatre next

Miss Thurman’s ambition for years has been to try real acting, and here she is given an opportunity that she more than grasps. In the greater part of the picture Miss Thurman has a character role, and her ability to look unattractive will amaze those who remember her as possessing an unusual beauty. She was forced to make up to weigh two hundred pounds, and she succeeded so admirably, it is said, that no one would recognize her as the slim maiden who has flashed through so many of the Sennett creations.

In the leading feminine role of "Poor Boob," which was written by Margaret Mayo, is Wanda Hawley. Others in the cast are Theodore Roberts, Raymond Hatton, Guy Oliver, Jane Wolff, Charles Ogle and Jay Dwiggins. Donald Crisp directed.

Sit Up and Take Notice

BRANT WASHBURN'S new Paramount picture, "Poor Boob," which is on view at the Theatre this week, is making film folk sit up and take notice. Donald Crisp piloted the star through this comedy which was written by Margaret Mayo and Zellah Covington, and adapted by Gardner Hunting. Wanda Hawley is the leading woman and another notable figure in the cast is Mary Thurman, late of the Mack Sennett organization.

BRYANT WASHBURN, the popular Paramount star, will next be seen at the Theatre in "Poor Boob," which is booked for an engagement starting next. From advance indications this will be one of Washburn’s best pictures to date. It is an adaptation of a stage comedy by Margaret Mayo.

Donald Crisp directed the picture and the scenario was written by Gardner Hunting. In the cast are Wanda Hawley, Theodore Roberts, Raymond Hatton, Dick Rosson, Guy Oliver, Jane Wolff, Mary Thurman, Jay Dwiggins, Charles Ogle and others of prominence.

The story deals with the fortunes of a youth who leaves his home town as a failure, and later decides to bluff the citizens into believing he is a millionaire. Luck is with him, and he not only succeeds in his bluff, but also puts himself well on the road to fortune.

Washburn Picture A Hit

MARGARET MAYO, author of "Poor Boob," the new Paramount photocomedy starring Bryant Washburn, which is delighting large audiences at every showing at the Theatre this week, is famous as a farce writer, notably "Baby Mine" and "Twin Beds," which have held the stage successfully for years. Miss Mayo’s work is well known to the theatre-goers. Wanda Hawley is Mr. Washburn’s leading woman, and much enjoyable comedy is provided by Mary Thurman, the Mack Sennett comedienne who plays the part of a fat girl.

BRYANT WASHBURN EXCELLENT BOOB

His Part in "Poor Boob" Best of His Screen Career

MARY THURMAN FAT GIRL IN "POOR BOOB"

Charming Sennett Comedienne Makes Dramatic Debut

NO "POOR BOOB" WAS THIS SIMPLE SIMP

Bryant Washburn in Unique Role Disproves Old Saying

The story of a young man who is generally known as "Simp," because of his supposed bone-headedness, is told in "Poor Boob," a Paramount picture which will be seen at the Theatre next with Bryant Washburn as star.

This Simp, however, has really something to him, as he proves when he gets an opportunity. The natives of the home town, who predicted that he would never amount to much, are forced to take back their prophecies when he returns to the town as a millionaire. He puts up such a big bluff that he not only wins their homage but also really establishes himself in business and is nominated for Congress.

The picture is taken from the play by Margaret Mayo, which ran under the same title a few years ago. Donald Crisp directed the screen production, and in the supporting cast are Wanda Hawley, Theodore Roberts, Dick Rosson, Raymond Hatton, Jay Dwiggins, Charles Ogle, Guy Oliver, Jane Wolff and Mary Thurman. The scenario was written by Gardner Hunting.

Famous Farce Writer

"Poor Boob" is in every respect a photocomedy well worth seeing, and this is proved by the big audiences that fill Manager’s playhouse at every showing. Wanda Hawley, a popular leading woman and Mary Thurman, a famous Paramount-Mack Sennett star, divide the honors won by a supporting cast of unusual merit.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Poor Boob"

Dear Miss Smith:

Bryant Washburn comes here next in his latest Paramount picture, which is called "Poor Boob," after Margaret Mayo's well-known stage success, from which it was made.

"Poor Boob" is what everybody calls Bryant; he loses his canning factory; and his girl, who cans him for the man who canned him out of his canning factory; he comes near losing his mind, too.

But instead of losing said mind, he makes it up and decides to hit the Big Town, which is New York. He gets a job, but he also gets fired.

Then he gets the Big Idea, which is destined to prove more adventuresome than even the Big Town. He goes back to Hightower, which is his native burg, posing as a millionaire with a $1,000,000 air.

What happens— but that's what you'll want to see. You can't say we didn't tip you off!

Sincerely yours,
[Signature]
Manager.

POST CARDS ON "POOR BOOB"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Smith:

Bryant Washburn comes here next in his latest Paramount comedy, "Poor Boob," made from Margaret Mayo's well-known play.

It's better than Skinner's "Dress Suit" or "The Way of a Man With a Maid."

You should see it.

Sincerely yours,
[Signature]
Manager.

Dear Miss Smith:

Bryant Washburn comes here To-day in "Poor Boob," his latest Paramount comedy. It was made from Margaret Mayo's comedy of the same name. We think it a good vehicle for Mr. Washburn, and, you'll say so, too.

Sincerely yours,
[Signature]
Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY YOU!
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF “POOR BOOB”

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, 3 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 .......... 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 ..................... 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:
Three-column layout cut .......... 75 cents each
One-column layout cut ............. 40 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
ADVERTISING POSTERS FOR "POOR BOOB"

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 MILE'S .................................. "THE SQUAW MAN"
CECIL B. DE MILE'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 AMERSON 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"
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"
Three Men and a Girl

Scheduled Release Date: 16 Mar 1919
How to Advertise
Marguerite Clark
in
"Three Men and a Girl"
A Paramount Picture
PRODUCTION CUTS AND MATS
FOR
"THREE MEN AND A GIRL"

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.
What Exhibitors Should Know About Marguerite Clark's New Photoplay, "Three Men and a Girl"

Marguerite Clark, The Star

When a discerning motion picture reviewer recently asserted that Marguerite Clark, the beautiful Paramount star, was the "sweetest girl in motion pictures," there was none to say him nay. In fact, hundreds of thousands of film fans cordially affixed the stamp of their approval to the announcement. The result being that it is now a catch phrase which is accepted as an incontrovertible truism. Miss Clark is as talented an actress as she is delightful in every portrayal she attempts. Why, therefore, refer to her remarkable success in the "Bab" pictures, "The Seven Swans," "Rich Man, Poor Man," "Prunella," "Uncle Tom's Cabin," "Out of a Clear Sky" and other famous cinema triumphs with which her name is indelibly associated? In all of these photoplays Miss Clark exhibited her exquisite talents and personality in a manner to delight all of her admirers. I have said before that the screen knows a no more winsome comedienne than Miss Clark and I do not hesitate to repeat what has been perfectly obvious to her vast and increasing clientele. In her new Paramount photoplay, "Three Men and a Girl," she exhibits her genius and charm in a new stellar environment and if her characterization in this film brochure fails to please, I shall be keenly disappointed.

The Author

Edward Childs Carpenter, author of "The Three Bears," upon which "Three Men and a Girl" is based, is a well known American playwright with several successful plays to his credit. "The Three Bears" was produced with no inconceivable success at the Empire Theatre, New York, in October, 1917, and it had a prosperous run of several months. None of the beauties of the play have been lost in its adaptation for the screen.

The Story

Sylvia Weston, a sprightly young woman, resents her proposed marriage to an old man whom she despises, and deserting him at Hymen's altar, she flees into the country, arrayed in her wedding gown, and finds refuge in a country house owned by her father. This place has been previously leased to a trio of woman haters who have entered upon a bucolic existence in the hope of escaping the wiles of women. They are Christopher Kent, a lawyer, Julius Vanneman, a violinist and Dr. Henry Forsyth, who has constituted himself the guardian of his disappointed companions. The first is being pursued by a woman, the second has been jilted while the physician has met with some like disappointment. In their temporary absence, Sylvia partakes of their supper and then wrapping her trousseau about her, falls asleep on a couch where she is later discovered by her astonished and crestfallen hosts. They indicate their displeasure at her presence and the next day Sylvia accompanied by her old nurse, who has meanwhile rejoined her, takes up her residence in a neighboring house. Sylvia dubs Kent her "little bear" and the others respectively her "big" and "middle sized" bears. A dead line is established between the two dwellings, but as the days pass, the charms of Sylvia win the three bears who spend more time with her at the dead line than in their own habitation. Sylvia loves Kent and after several interesting occurrences, filled with humor, they plight their troth, the other bears acquiescing reluctantly in their love romance. The country scenes have been splendidly photographed by H. Cronjager.

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The Director

One of the most famous directors in the country is Marshall Neilan, who directed Mary Pickford in many of her successes and who screened Marguerite Clark's recent success, "Out of a Clear Sky." Mr. Neilan has displayed superior workmanship in "Three Men and a Girl," the result being a most charming picture production.
CAST AND STORY OF "THREE MEN AND A GIRL"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Marguerite Clark's New Photoplay

A PARAMOUNT PICTURE

Dainty Marguerite Clark's New Paramount Photoplay,
"Three Men and a Girl," a Charming Story

Theme Deals With Three Professed Woman Haters Who are Brought to Reason by the Beauty,
Charm and Vivacity of the Heroine Portrayed by Miss Clark

Pursued by a married woman, Christopher Kent, a lawyer, becomes a woman hater.
Jilted by a woman whom he loved devotedly, Julius Vanneman, a violinist, vows to eschew the society of women henceforth. Dr. Henry Forsyth, who is constitutionally a hater of women, has undertaken to guide his friends along paths not frequented by women, and the three men spend most of their time moping at their club.

But it happens that the telephone at the club is frequently employed by certain women for the purpose of getting into communication with these bears and after they have been disturbed several times by telephone calls, they decide to seek solitude in the country. They rent a country home belonging to Sylvia Weston's father and meditate in seclusion upon the vagaries and shocking inconsistencies of womankind.

Meanwhile, Sylvia Weston is being arrayed for her wedding to a man she cannot countenance. At the palatial country home where the nuptials are to be celebrated, many guests have gathered. Sylvia creates a diversion when the ceremony begins by fleeing incontinently and hiding in the woods, whence she makes her way to her father's country home where the three men are domiciled. Her wedding finery is in a sorry state when she gets there and being quite hungry, she eats the food placed on a table for the consumption of the three woman haters. She dines sumptuously and wrapping her wedding gown about her, she lies down on a couch and falls asleep.

When the three men return to their dwelling, they are amazed to find the sleeping Sylvia. Shocking discovery for these scorners of femininity! When she awakes, her beauty disturbs all of them and they are plainly in a quandary. They cannot throw her out and they are reluctantly compelled to permit her to spend the night in the house. In the morning, Sylvia's nurse appears, and the two women establish themselves in a smaller building adjoining the summer camp of the three bears.

To prove that they are true to their ideals, the three men establish a dead line between the habitations, it being understood none is to encroach upon the domain of the other. But one by one, the men yield to the charm of Sylvia and they seek rather than avoid her company. Sylvia falls in love with Christopher, whom she dubs her "little bear," while the two others are called respectively the "big and middle sized bears." Each seeks her at the dead line and as the days pass, the bears become madly jealous of each other.

Sylvia's bucolic romance becomes delightful and she is happy until the arrival of the wicked married woman whose pursuit has driven Christopher into the country. Then Sylvia has a few unhappy hours, embittered by jealousy and tears. But Christopher finds himself at last and the love romance of Sylvia and himself culminates happily for both.
PRESS REVIEW OF "THREE MEN AND A GIRL"
To be Sent to the Newspapers Immediately After the First Display of
Marguerite Clark's New Photoplay
A PARAMOUNT PICTURE

Marguerite Clark's New Paramount Photoplay, "Three Men and a Girl" Is Heartily Received

Dainty Star Known as "The Sweetest Girl in Motion Pictures," Has Charming Role, That of
a Brave Irish Stenographer, Of Which She Makes the Most

BEAUTIFUL Marguerite Clark, who is known to her army of admirers as "the sweetest girl in motion pictures," was heartily received in her new photoplay, "Three Men and a Girl," at the theatre yesterday. The picture, the story of which is based upon Edward Childs Carpenter's play, "The Three Bears" which made a pronounced hit in New York in October, 1917, was adapted for the screen by Eve Unsell and directed by Marshall Neilan.

The story is an excellent one for Miss Clark and it affords her a delightful characterization of which she makes the most. Sylvia Weston, a sprightly young woman resents her proposed marriage to an old man whom she despises, and deserting him at Hymen's altar, she flees into the country, arrayed in her wedding gown, and finds refuge in a country house owned by her father. This place has been previously leased to a trio of woman haters who have entered upon a bucolic existence in the hope of escaping the wiles of women. They are Christopher Kent, a lawyer, Julius Vanneman, a violinist and Dr. Henry Forsyth who has constituted himself the guardian of his disappointed companions. The first is being pursued by a woman, the second has been jilted while the physician has met with a similar disappointment.

In their temporary absence, Sylvia partakes of their supper and then wrapping her trousseau about her, falls asleep on a couch where she is later discovered by her astonished and crestfallen hosts. They indicate their displeasure at her presence and the next day Sylvia, accompanied by her old nurse, who has meanwhile rejoined her, takes up her residence in a neighboring house.

Sylvia dubs Kent her "little bear" and the others respectively her "big" and "middle sized" bears. A dead line is established between the two dwellings, but as the days pass, the charms of Sylvia win the three bears who spend more time with her at the dead line than in their own habitation. Sylvia loves Kent and after several interesting occurrences, filled with humor, they plight their troth, the other bears acquiescing reluctantly in their love.

The work of the supporting players was excellent. Richard Barthelmess was artistic as Christopher Kent, the "little bear." The others, whose portrayals are worthy of extended mention include Ida Darling, Percy Marmont, Jerome Patrick, Maggie H. Fisher, Charles Craig, Sydney D'Albrook and Betty Bouton.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"THREE MEN AND A GIRL"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
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
487 FIFTH AVENUE, NEW YORK
Off by their lonesome in a backwoods camp, three handsome bachelors. Hiding from the "hated" fair sex! All's fine till one night they discover the loveliest girl asleep on their divan. Come and see the fun!

ADOLPH ZUKOR presents

MARGUERITE CLARK

in

"Three Men and A Girl"

A Paramount Picture

Adapted from the play, "The Three Bears"

By Edward Childs Carpenter

Scenario by Eve Unsell

Directed by Marshall Neilan

Also

Paramount-Eray Pictographs:

"Silent Gun of the Future"

Surface Coal Mining in Southern Kansas"

"Bobby Bumps' Incubator"

Paramount-Mack Sennett Comedy, "Never Too Old"

FRUITS OF CONQUEST HELD UP TO TROOPS

Emperor Charles Said to be Making an Appeal to Italy.

REPORTS NEW PEACE OFFER. ARMY DESERTER TELS OF WORKING AS SPY
Do they walk into her trap? Do they! These men were pals, because they all hated women. Now, they hate each other! See the picture, and find out why.

ADOLPH ZUKOR Presents

Marguerite Clark

in

"Three Men And A Girl"

A Paramount Picture

Adapted from the play, "The Three Bears"

By Edward Chils Carpenter

Scenario by Eve Unsell

Directed by Marshall Neilan

Also

Paramount-Bray Pictographs, "Silent Gun of the Future"

"Surface Coal Mining in Southern Kansas"

"Bobby Bumps' Incubator"

Paramount-Mack Sennett Comedy, "Never Too Old"

Latest News Weeklies

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 Marguerite Clark's New Photoplay “Three Men and a Girl”
A PARAMOUNT PICTURE

WOULD YOU MARRY RICH OLD MAN IF YOU DESPISED HIM?

This Question is Answered by Marguerite Clark in Picture “Three Men and a Girl”

If you were a young woman about to be married to an old man whom you detested, what would you do to prevent the ceremony from being performed? Would you make your escape, arrayed in your wedding finery, and hide in the woods? This was the course adopted by Sylvia Weston in the new Paramount photoplay, “Three Men and a Girl,” starring beautiful Marguerite Clark, which will be shown at the ........ Theatre next ...........

When Sylvia found refuge in a summer camp owned by her wealthy father and which he had leased to three women haters for the summer, she caused a commotion. These men were Christopher Kent, who is being pursued by a woman he does not care for; Julius Vanneman, a violinist who has been jilted, and Dr. Henry Forsyth, the self-constituted guardian of the others. They are greatly annoyed to find their retreat invaded by a fascinating girl and they manifest their displeasure so forcibly that she takes refuge in an adjoining house with her old nurse.

The woman haters then establish a dead line between the two habitations, but it develops that one by one they go to the dead line to talk with the girl whom they find most attractive. Sylvia calls them her “big, middle-sized and little bears,” and gradually she learns to love the latter, who is Kent. The cast is excellent, Miss Clark’s leading man being Richard Barthelmess. Others in the support include Percy Marmont, Jerome Patrick, Ida Darling, Charles Craig and Betty Bouton.

CARPENTER’S PLAY IS PICTURIZED FOR MARGUERITE CLARK

“Three Men and a Girl” Made Hit in New York a Year Ago

A DELIGHTFUL story in every respect, “Three Men and a Girl,” Marguerite Clark’s latest Paramount picture which will be shown at the .......... Theatre next ..........., is based upon Edward Childs Carpenter’s stage success, “The Three Bears,” which was produced at the Empire Theatre, New York, in October, 1917.

The theme deals with three men, all of them women haters, and a vivacious girl who, to escape an odious marriage, finds refuge in the summer camp where the men had gone to escape women. One of these, Christopher Kent, is pursued by a woman, while Julius Vanneman, a violinist hates women-kind because he was jilted. Dr. Henry Forsyth, the third of the bears, as Sylvia Weston, the girl, calls them, is the self-constituted guardian of the others.

When Sylvia escapes from her home to avoid wedding an old man she despised, she flees to the woods and finds refuge in a summer camp where the three women haters are living. When they return, they find her asleep curled up on a couch. They are extremely annoyed and Sylvia terms them bears and leaves them to take up her residence in a nearby house, with her nurse.

A dead line is established between the two habitations, but strangely enough, the haters of women seek to cross the dead line continually to talk to Sylvia whose beauty charms them. So it happens that she falls in love with Kent, the “little bear.” The support is excellent.

MARGUERITE CLARK AS BRIDE AND STAR REIGNING FAVORITE

Beautiful Paramount Star to be Seen Here in “Three Men and a Girl.”

NINETY days before Marguerite Clark, the dainty Paramount star, widely known as the “sweetest girl in motion pictures,” became the bride of Lieut. H. Palmerson Williams, she declared in an interview that she “never was in love in her life and that she believed love such an enormous waste of time.” Since her marriage, her admirers refuse to accept her as a “Mrs.” and she is still, and ever shall be, Marguerite Clark, best beloved of screen stars.

Miss Clark, will be seen at the .......... Theatre next .........., in her latest photoplay, “Three Men and a Girl,” a picturization of Edward Childs Carpenter’s play of “The Three Bears,” which scored a decisive hit in New York in October, 1917. In this charming picture Miss Clark appears as Sylvia Weston, a young woman who rebels against her proposed wedding with a rich old man whom she hated, and who later comes in contact with three bear-like men who hate womankind. She subsequently brings them to her feet by the magic of her personality and charm.

The photoplay is one of exceptional interest and it affords Miss Clark another delightful role. She has few if any superiors in her presentation of delightful girl characterizations, and her admirers have another pleasing hour in prospect, which her characterization in “Three Men and a Girl” insures them.

Richard Barthelmess is her leading man. The picture was directed by Marshall Neilan and Eve Unsell wrote the scenario.
HATERS OF WOMEN BANE OF SOCIETY

Their Insincerity Proved in "Three Men and a Girl"

That haters of women have no place in society and that their pretensions are insincere, is adequately proved by Marguerite Clark in her splendid characterization of the role of Sylvia Weston, in her latest Paramount photoplay, "Three Men and a Girl," which will be shown at the theatre next.

In this picture three men, respectively designated by Sylvia as the "big, middle-sized and little bear," flee to the country to escape the society of women. Then comes Sylvia, who frustrates her marriage to an old man by running away; and her introduction into their society proves them to be shams as far as hating women is concerned. How could any man hate so delightful a girl as Sylvia Weston, personated by Marguerite Clark? All fall in love with her, but she accepted only one of them, the "little bear" as she called him, and both are happy.

Miss Clark is finely supported in this picture the story of which was written by Edward Childs Carpenter. The picture was adapted by Eve Unsell and directed by Marshall Neilan. Richard Barthelmess is the leading man.

Charming Photoplay

Marguerite Clark’s new photoplay, “Three Men and a Girl,” which is being shown at the theatre this week, is one of the best of her new repertoire. It is a charming picture based upon a famous Broadway success and affords Miss Clark a delightful role of which she makes the most. The support is most praiseworthy, the leading man being Richard Barthelmess, a talented screen player.

Marguerite Clark Has Fine Support

Notable support has been provided for Marguerite Clark in her new Paramount photoplay, “Three Men and a Girl,” which will be shown at the theatre next.

The leading man is Richard Barthelmess, one of the most talented screen players in the country, who has been seen to excellent advantage in many of Miss Clark’s picture successes.

Percy Marmont, a widely known player, has a strong role while Jerome Patrick, who played in “The Three Bears,” the story of which has been pictured for Miss Clark, has a splendid part.

Others in the cast include Ida Darling, Charles Craig, Sydney D’Albrook, Betty Bouton and Maggie H. Fisher. The scenario was written by Eve Unsell and Marshall Neilan was the director.

The story deals with the trials of a trio of woman haters who are ultimately forced to confess that their pretensions are false when they meet Sylvia Weston, the role assumed by Marguerite Clark. The picture is one of unusual interest and displays Miss Clark at her best.

Splendid Photography

The photography in Marguerite Clark’s new Paramount photoplay, “Three Men and a Girl” which is being displayed in the theatre this week, is the work of H. Cronjager, one of the most artistic cameramen in the country. Mr. Cronjager has done excellent “shooting” in this picture, his outdoor scenes especially being of a high grade of workmanship.

Marshall Neilan Famous Director

When it is known that many of the famous successes scored by Mary Pickford were directed by Marshall Neilan, then it may be assumed that “Three Men and a Girl,” the latest Paramount starring vehicle for Marguerite Clark, which was directed by Mr. Neilan and which will be shown at the theatre next, will be equally successful. Mr. Neilan has contributed his best efforts to this production and the result is seen in a delightful pastoral picture, light but thoroughly enjoyable.

Mr. Neilan is a director who gets the best results whenever he handles the megaphone on the lot. There are few directors who excel him in the production of pictures of the description made famous by Mary Pickford, and it has been said that in his handling of beautiful picture subjects like “Three Men and a Girl” he has no superior. The story of the picture deals with three professed woman haters who, after avoiding women in vain, fall into the net spread by a tiny vivacious girl.

The support, which includes Richard Barthelmess, Percy Marmont, Jerome Patrick, Ida Darling, Charles Craig, Sydney D’Albrook, Betty Bouton and Maggie H. Fisher, is of the best.

Noted Scenarist

Eve Unsell, who adapted Marguerite Clark’s new photoplay, “Three Men and a Girl,” which is on view at the theatre this week, is widely known as a screen writer who has done excellent work heretofore and who is at her best in this captivating picture. It may be seen more than once with profit and delight.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "Three Men and a Girl"

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

DATE

DEAR MADAM:

Sylvia knows a thing or two about men, Sylvia knows a thing or two that you ought to know. Sylvia can take a confirmed "woman hater" and lead him around like a lonesome puppy.

It's good to know what Sylvia knows. "Sylvia" is Marguerite Clark in "Three Men and a Girl." It's a Paramount Picture. Won't you come and see it?

Yours very sincerely,
Manager_______

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

DATE

DEAR MADAM:

"He's a grouchy old bear" -- that's about what you said the time you met that chronic "woman hater."

He can be made a dashing Romeo ready to eat from your hand, if you know how.

You can learn how any day this week, from Marguerite Clark who is playing in "Three Men and a Girl" -- it's a Paramount Picture.

Yours very sincerely,
Manager_______

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

DATE

DEAR MADAM:

Aren't men peculiar? With some girls they're daring Romesos. With others, they are grouchies. You can make them daring Romesos if you know Sylvia's secret.

Sylvia -- Marguerite Clark -- will confide her secret to you if you come down to see her -- any day this week -- in "Three Men and a Girl" -- it's a Paramount Picture.

Yours very sincerely,
Manager_______
December 22, 1918

Dear Miss Horton:

Woman haters -- bold, bare-faced despisers of the fair sex -- did you ever meet one? The sort of fellow who professes to detest the very rustle of your petticoat.

How do you treat that kind of a fellow? Let him suffer in his own ugly silence? Or do you often wonder just what to do about it?

You'll know how to treat a woman hater if you come to the Paramount Theatre to see Marguerite Clark in "Three Men and a Girl."

Sylvia -- the role played by Miss Clark -- is forced by circumstances to meet three chronic haters of anything that is feminine.

Three bounding, audacious Romeos -- that's what they are when she leaves them! Sylvia knew a thing or two about men!

You can learn things from Sylvia. It's so easy too. Marguerite Clark doesn't do a thing that you can't do. Come on down! Thursday, Friday or Saturday. It's a Paramount Picture.

Yours very sincerely,

Manager.
ADVERTISING POSTERS
FOR
"THREE MEN AND A GIRL"

One Sheet

Three Sheet

Six 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. 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: "GOODBYE 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"
Extravagance

Scheduled Release Date: 16 Mar 1919
Helps That Really Help You To Put Over
DOROTHY DALTON
in
"EXTRAVAGANCE"
Presented and Supervised by Thomas H. Ince
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 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
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 lit 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 posters, 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 "Extravagance" it would be well to distribute your appropriation so that an "Extra" 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 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 for your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-ger 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.
Valuable Data for Exhibitors on Dorothy Dalton and Her Latest Paramount Photoplay “Extravagance”

On the roster of the screen, the name of Dorothy Dalton stands high. She is one of the most talented and popular stars identified with the silent drama and every photoplay in which she appears is bound to draw big business to any motion picture theatre. In her latest Thomas H. Ince-Paramount picture, “Extravagance,” she wears numerous rich gowns and gems, and this alone is likely to draw the feminine contingent so numerous that the S. R. O. sign will be displayed at every showing.

Dorothy Dalton, Famous Star

BEAUTIFUL, winsome, magnetic and unusually talented, Dorothy Dalton is one of the most famous screen stars in the country. She is a player of extraordinary versatility as the wide range of her characterizations amply indicate. Whether she be seen as a dancer in a Western mining camp, or a society woman of wealth in the most aristocratic social circles of Gotham, her art vests her characterization with remarkable verisimilitude, so that her naturalness is the most conspicuous feature of all her portrayals.

John Lynch, Author

JOHN LYNCH, author of “Extravagance,” is a talented writer who formerly was a theatrical manager of prominence. He has written several screen stories, notably “Hard Boiled,” which has been successfully adapted, but it is announced that his latest creation ranks as among his best.

R. Cecil Smith, Scenarist

ALL who saw “Hard Boiled,” Dorothy Dalton’s recent picture success, will recognize the genius of R. Cecil Smith in “Extravagance,” for he adapted both stories to the screen. Mr. Smith is recognized as a scenarist of judgment and skill, and he ranks as one of the best photoplaywrights in the country.

A Powerful Story

HELEN DOUGLAS is the extravagant wife of Alan Douglas, a wealthy Wall Street operator. A friend, Billy Braden, seeing the fallacy of an artificial life in the city, has put sham behind him and is going West. He urges Douglas and his wife to follow his example. On the other hand, his business partner insists that they throw their all into an exchange deal to make a “killing.” Helen decides she would rather be a paving stone in New York than a boulevard in a Western city. For this good advice she asks her husband to buy her a necklace. He refuses and they quarrel and she tries to forget her sorrow in sleep. She dreams her husband fails, forges and kills a pursuing policeman, with the result that he is condemned to the chair. As she pleads for mercy with the immovable judge she awakens. Hurriedly dressing she goes to the exchange and discovers a panic in the stocks in which her husband was speculating. In an effort to save himself he makes a wild appeal to her for her personal money and securities. She refuses him aid. Seeing himself ruined, Douglas in a frenzy, catches his wife by the shoulders and denounces her before the crowd as a woman who has taken all and given nothing. She stands firm, however, even as her husband stands over her threatening to strike. When he returns home that night Helen tells him she realizes what a life of pretense and sham they have lived, that Billy Braden was right—the city had robbed them of their ideals, their sincerity and had given nothing in return. She offers to him all her money to go to some new country where they may start life anew together and seeing before them a lifetime of happiness, he takes her into his arms.

Victor L. Schertzinger, Director

VICTOR L. SCHERTZINGER is a skilled director whose work is much admired. He piloted Charles Ray in many of his picture successes, and he is responsible for Miss Dalton’s recent successes, “QuickSand” and “Hard Boiled.” He has done excellent work in “Extravagance,” as press and public doubtless will agree.

John Stumar, Cameraman

JOHN STUMAR has done exceptionally fine work in “Extravagance.” Mr. Stumar has a keen eye for the artistic. His skill with lightning and other technical effects are difficult to surpass.

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Charles Kenmore Ulrich, Editor

AD CUTS and MATS 

FAMOUS PLAYERS- LASKY CORPORATION
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

"Don't be afraid. Nothing has happened."

Thos. H. Ince presents DOROTHY DALTON in "Extravagance!"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8620 illustrated on page 2 of the 'Extravagance' press book. Specify whether you want an electro or a mat.

"Your husband is bankrupt."

Thos. H. Ince presents DOROTHY DALTON in "Extravagance"

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
Dorothy Dalton
Has Dramatic Thunderbolt in
Her New Paramount Photoplay
“EXTRAVAGANCE”

Writer says Miss Dalton is the sort of a woman men
would have fought and died for in the good old days
of chivalry and that she is doing a real service in
the amusement world.

SOMEONE recently writing
of Dorothy Dalton described
her aptly as a woman that men
would have fought and died for
in the good old days of chivalry.
Indeed, Miss Dalton, it can be
easily imagined, would have spur-
red any gallant knight-errant, her
ribbon floating from his lance to
deeds of valor on the broad high-
way.

Dorothy Dalton’s beauty is of
that luxuriant, almost exotic type
that can be a wonderful power
for good, if rightly employed. It
might inspire poets to enraptured
verse, writers of prose to word
pictures that would live for ever
and a day, or a painter or sculpt-
tor to the execution of master-
pieces upon canvas or in ever-
lasting stone.

Miss Dalton, as a screen star,
is a constant source of pleas-
ure to the public, for she com-
bines all the arts and graces of
poetry, literature, drama, paint-
ing or sculpture. She is skillful
in her portrayals, sincere in her
work and her beauty gains its full
expression upon the silver screen.

Emotion is depicted by Miss
Dalton with a skill that is seldom
equaled. She is a mistress of the
lights and shades of subtle char-
acterization. She has power to

WHY, OH WHY?
By Dorothy Dalton

In every life, in every love
There comes a doubting day—
We e’en may doubt the stars above
Or doubt the words we say;
A shadow steals upon the heart
A frown will cause the tears to start
But sunshine rends the clouds apart—
The skies no more are gray—

Why are we sad, why are we glad?

Why are our hearts afraid?
Why do we sigh, why do we cry?
Why do we weep for the words we’ve
said—?
Why do we smile, strive to beguile?
Why must our best loves die?
Why do we miss life’s great goal for
a kiss?

Why? Why? Why?

evoke the admiration and symp-
athy of spectators and to win
from them fervent encomiums for
her splendid renditions. Yes,
Dorothy Dalton is doing a real
service and her charms delight
the eye, even as her acting de-
lights the heart.

Miss Dalton is provided with a
dramatic thunderbolt in “Extrav-
agance,” her latest Thomas H.
Ince photoplay which will be
shown at the ...................
Theatre next ................

The story, written by John
Lynch, casts Miss Dalton in ex-
acting situations, which she
meets with convincing natural-
ness. She is seen as the wo-
man of vanity, gratifying her
every desire for clothes and
jewels—a being of innate selfish-
ness who wrecks her husband, but
is awakened to a realization of her
error by a terrible dream. She is
throughout a natural human be-
ing—a character that seems to
step from the screen and live in
flesh and blood.

Miss Dalton has been surround-
ed by a cast of players admirably
selected for their parts. This in-
cludes J. Barney Sherry, Charles
Clary, Donald McDonald and
Philo McCullough. The picture
was directed by Victor L. Schert-
zinger under the supervision of
Thomas H. Ince. The settings
are magnificent.
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8628, illustrated on page 4 of the 'Extravagance' 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. 8626, illustrated on page 4 of the 'Extravagance' 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. 8622, illustrated on page 4 of the 'Extravagance' 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.
Helen Douglas, wife of Alan Douglas, a capitalist, has high social ambitions. She dresses extravagantly and is living at a pace that is far beyond her husband’s means, although he is in no sense a poor man. Douglas himself is a man of pretense, always striving to put over a big deal in stocks, and conveying to the public the impression that he is many times richer than he is. Their’s is the disease of the century—the craving to seem to be something that one is not.

The time approaches when there must be a parting of the ways or disaster must follow. Billy Braden, a friend of the Douglas’s, sees the fallacy of the artificial life of the city and he resolves to seek the purer atmosphere of the West. He urges Douglas to follow his example. Douglas is quite impressed and half inclined to do so. But, on the other hand, his business partner insists that they throw their all in a deal on “Change,” so that they may make a genuine “killing.” So Douglas consults his wife, who laughs disdainfully at this attempt to muzzle her and her social aspirations.

Helen decides that she would rather be a paving stone in New York than a boulevard in a small Western community. She advises her husband to stick it through and then asks him to provide her with a costly necklace.

He angrily tells her to use her own means for the purpose and she retorts in kind, the result being a bitter quarrel. Helen retires to her room and falls asleep after her fit of weeping has expended itself.

Helen dreams vividly that her husband has failed in business and that when a policeman follows him to arrest him for forgery, he kills the officer. His trial follows and he is sentenced to die in the electric chair. Horrified, Helen prostrates herself before the judge and is wildly pleading for her husband’s life, when she awakes. She rises and dressing quickly, finds her husband has gone to his office. Filled with a nameless fear, she motors downtown to discover Wall Street in a panic as the result of bear operations on the stock in which her husband has invested every dollar he owned or could raise.

Douglas has been double-crossed by one of his millionaire friends and every appeal he makes for financial aid to meet the crisis is ignored. When he sees Helen, Douglas pleads with her to give him her money and securities so that he may save himself from utter ruin. She refuses and, enraged by her conduct, Douglas grabs her violently by the shoulders and before a mocking and jeering crowd denounces her as a woman who had taken all from him and given him nothing in return. She stands firm, however, and, although Douglas threatens to strike her, she refuses to allow her money to be used even to save her husband from ruin.

On her return home, Helen experiences a change of heart, but it comes too late to save her husband, who is now bankrupt. When he enters his home broken-hearted and discouraged, Helen goes to him and tells him that she now realizes the futility of the life of sham and pretense they have lived and that Billy Braden was right when he argued that the city had robbed them of their ideals and sincerity and had given them nothing tangible in return. She offers him all her money so that he may rehabilitate himself in a new country and where they together may live sincere and useful lives. They embrace joyously, for a lifetime of happiness in a new environment is assured to them.
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8621, illustrated on page 6 of the 'Extravagance' 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. 8623, illustrated on page 6 of the 'Extravagance' 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.

EXCLUSIVE STORIES

For Photoplay Editor

From ................ Theatre

T HE stars at the Ince studio in Culver City walked the plank recently. But as a matter of fact, it isn’t really as bad as it sounds. In the old days the piratically-inclined gentlemen used to make their victims journey into Eternity in this charming manner. But it isn’t being done nowadays.

For the dope: At the new Thomas H. Ince studio in Culver City, the stages are raised from the ground considerably and no steps had been built. So narrow planks were laid at a steep incline from the ground to the stages. Up and down these the stars and their satellites had to make their precarious way.

Dorothy Dalton started all right one morning but it had frosted during the night and the plank was slippery. “Ooo!” cried the pretty Paramount star. “I’m— I’m slipping.”

Luckily, some one was there and steadied her to the entrance.

Enid Bennett tried it later on the way down and instead of tripping down, she slid and seemed to enjoy it.

Charlie Ray, being long of limb, disdained the planks, and stepped up to the stage. But every once in a while a feminine squeal from the direction of the stage tells people that someone is “walking the plank.” Incidentally, the steps are now in place and the stars are able to do the one step from the stage to the ground. And then the two-step.

It has taken Marguerite Clark several weeks to get used to being called “Mrs. Williams,” and even now she often asks the Photoplay Editor to call her by her married name. But on the other hand little Marguerite is the first one to spy out Mr. Williams when he calls at the studio to watch a scene from the wings. Under her breath she is often heard to murmur while a scene is in progress and the camera is grinding, “Hello, Harry! Wait for me; I’ll be through in a minute.” The other day she tried to pull him into a scene before the movie camera, but he broke away and refused to pose “I’ll face shot and shoot it never “the monster!” she laughed. “Anyway, one star in the family is quite enough,” he concluded.

EXCLUSIVE STORIES

For Photoplay Editor

From ................ Theatre

P RECEDING the public showing of the Paramount-Arctraft Special, “Little Women,” in Boston, where it played to capacity audience, the Boston Exchange of the Famous Players-Lasky Corporation gave a special pre-release showing of the William A. Brady production to about a hundred members of the Boston Teacher’s Club. This gathering of teachers was made possible through the very good will and voluntary operation of Miss Mabel M. Anderson, chairman of the committee on publicity of the Massachusetts Teachers’ Federation, through whom the invitations to the showing were sent out. It is a tribute to the film that the teachers were delighted with the production, praising very highly indeed its faithfulness in detail, its artistic presentation, its appropriate setting, fine photography, and admirable direction. The influence of the teachers was shown in the large attendance of school children at the theatres showing the film.

Mack Sennett has discovered a new director, whose name will not be announced until his first picture has been completed. Mr. Sennett with the Madonna face, will be seen in this Paramount-Sennett Comedy, as also will Harry Gibbon and others well-known.

A t the Famous Player Lasky studios on Fifty-sixth Street, many conflicting emotions were being registered by the cameras simultaneously the other day. In a large cabaret set which covered the floor of half the studio, Elsie Ferguson danced gaily to the strains of soft music played by a Palace Royal Orchestra and in the next set John Barrymore was contemplating committing murder. The camera ground, the music played, Miss Ferguson danced and Barrymore tried to slay. Finally he looked up hopefully at his director, John Robertson and throwing his hands out in appeal cried, “Have a heart, John, I can’t do this thing while that Jazz band plays.”

John Robertson dismissed his entire cast for the afternoon, and they immediately wandered over to the scene of gaiety. Don’t try to commit a murder when a jazz band is busy.

G LORIA SWANSON, who has signed a two-year contract with Famous Players-Lasky Corporation, was cast for the leading feminine role of Bryant Washburn’s new Paramount picture, but fell ill just as filming was to begin. Ann Little, who had just completed a picture with Wallace Reid and therefore was immediately available, was substituted. This will be Miss Little’s first appearance opposite Mr. Washburn. Charles E. Campbell is doing the camera work on the new picture and Frank Richardson is assisting Donald Crisp in the direction.

At the third annual meeting of the Famous Players-Lasky Corporation, the following officers were elected: Adolph Zukor president; Jesse L. Lasky first vice-president; Arthur S. Friend, treasurer; Cecil B. De Mille, director-general; Frank A. Garbutt, Walter E. Greene and Walter W. Irwin, vice-presidents; Elek John Ludvig, secretary; Emil E. Shauer, assistant treasurer; Ralph A. Kohn, assistant secretary; L. S. Wicker, assistant secretary; Frank Meyer, assistant secretary. With the exception of a few vacancies that had occurred, all the officers were re-elected.

“Breed of Men,” William S. Hart’s latest Arctraft picture, lets the star play the role of the “splendid uneducated persons” he is so successful in portraying—one of the kind of men, who, because they have never come in touch with artificiality in any form, are real and sincere in whatever they do. The dramatic power of the character is strengthened by clashing him with a man of a totally different sort—smooth, polished and crooked. The story places the two in a situation wherein the strong qualities of each type are brought out vividly, and this contrast in character and action makes the play peculiarly strong.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8627 on page 8 of the 'Extravagance' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No 8629, illustrated on page 8 of 'Extravagance' 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 8625, illustrated on page 8 of the "Extravagance' 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 HIS MONEY WASN'T ENOUGH FOR HER

Actually, money burned hole in her pockets. But the getting of the money that she squandered burned holes in his vitality and brain.

That sort of thing can't keep up very long, you know. When the crash came—Why, that crash will jar the most blase picture—go on! Come down, won't you?

Also
“RIP and STITCH-TAILORS”
Paramount-Mack Sennett Comedy

Monday to Wednesday
STRAND THEATRE

They Burned the Candle at Both Ends

Dorothy Dalton in
“EXTRAVAGANCE”
A Paramount Picture

His money in her hands was like water in a sieve—and he wasn’t far behind her when it came to spending money. But it led to the very bottom falling out of their lives.

Here's your chance to test your pet theory of economy. Come to see if it would work in "Extravagance". Come today.

Added Attractions
“EAST LYNNE WITH VARIATIONS”
Paramount-Mack Sennett Comedy

“The Klondike Today”
Paramount-Burton Holmes Travel Picture

Thurs., Fri., Sat. and Sun.

STRAND
Broadway at Main Street
"You led him! You are more guilty than he!"

DOROTHY DALTON
in "Extravagance"
A Paramount Picture

I hold you just as guilty as if you had shot the man yourself. Your extravagance drove your husband to thievery and finally to murder itself. What have you to say for yourself?" The judge leaned over the bench and fairly boiled with anger as he denounced her.

Was the judge right or wrong? Get the evidence! Come to see "Extravagance" today. Then---you be the judge.

Added Attractions
"FATTY" ARBUCKLE in "LOVE"
Paramount-Arckdale Comedy

"HUNTING KANGAROOS FROM MOTOR CARS"
Paramount-BurtonHolme Travel Picture

LATEST NEWS WEEKLIES

RIVOLI
Monument Square
DREAM PHENOMENA IS BASIS OF LATEST DALTON PHOTOPLAY
Effect on Moral Development Shown in New Picture, "Extravagance"

THE interesting contention by some psychologists that illusions or dreams, be they by day or night, have a greater effect on moral development than actual experience, is seized by the writer, John Lynch, to furnish the dramatic catastrophe in the latest Thomas H. Ince-Paramount production, "Extravagance," in which Dorothy Dalton is the star, and which will be shown at the .......... Theatre next ..............

It is the story of a woman who is being drawn into the vortex of profligate extravagance until her conscience is awakened by a dramatic dream that pictures her husband paying with his very life for the gratification of her social whims. She dreams that to meet the bills of her dressmakers and jewelers he gambled until he was short of money.

He then forges a check, is detected, and shoots a pursuing officer, which brings upon him sentence to the electric chair. The wife awakens to a realization it was all a dream—all but the fact that she is surrounded by a wealth of luxuries, the cost of which may have driven her husband into desperate circumstances.

She rushes to his office to find it is true. Then she makes a supreme sacrifice. To his appeal to loan him her private fortune with which to try to redeem his losses on the board she turns a deaf ear. She even suffers him to publicize the fact that a woman who has taken all and given nothing. But that night at their home she lays her fortune at his feet and pleads with him to go with her to another land, where they can start life anew and build on a stronger foundation of mutual companionship and love.

HYPOCRISY DISEASE OF CENTURY IS BASIS OF STRONG PICTURE
Dorothy Dalton Has Role of Exceptional Strength in "Extravagance"

THE disease of the century is the theme taken by J. Lynch in writing the Thomas H. Ince photoplay, "Extravagance," the Paramount picture in which beautiful Dorothy Dalton will be presented at the .......... Theatre next ..............

This disease he describes as "the craving to seem to be something that one is not," and for his characters he takes the rich and seeming rich of the New York stock exchange. Dorothy Dalton plays the part of wife of a broker and an associate of millionaires. This gives her opportunity to wear the loveliest gowns and most stunning jewels.

As Helen Douglas, in the story, she has an insatiable desire for fine feathers and to keep pace with social rivals, lives far beyond the means of her husband, who is a Wall Street speculator. She provokes a domestic quarrel because her husband refuses to buy her a pearl necklace far beyond their means.

It remains for a dream of the terrible law of compensation that awakens her to her better womanly senses and she hastens to the office of her husband just in time to find he is on the verge of financial destruction because of a panic in stocks. She refuses to throw her private fortune into his speculation and is openly denounced by him as a woman who has taken all and given nothing in return. That night she pleads with him to accept her fortune and go with her to a new country to start anew clean, sincere lives. The support is excellent.

DOROTHY DALTON'S GOWNS IN HER NEW PICTURE ARE RICH
Beautiful Star Wears Fortune in Dresses and Gems in "Extravagance"

A SMALL army of designers and dressmakers was employed at the Thomas H. Ince studios to make gowns for Dorothy Dalton who interprets the part of a New York social aspirant in the Paramount picture, "Extravagance," which will be presented at the .......... Theatre next ..............

The story, which was written by John Lynch, tells of a woman who revels in sham and pretense and with her little private fortune tucked snugly away, wrecks her husband by the gratification of her vanity. Little does she realize the consequences that attend financial ruin, little does she think of the awful abyss to which leads the lust for gold until a terrible dream awakens her.

Then the better woman asserts itself. She runs to her husband with great resolution only to find that he already has gone down in the crash of a Wall Street panic. There, before the gaze of speculators, she makes the supreme sacrifice—she endures the abuse of her husband, his open proclamation that she is the woman who has taken all and given nothing, even to his threats of blows. When he returns to his home that night, a ruined man, she greets him, not with rebuke, but with loving arms. Her own fortune is at his command, not for Wall Street to gamble, but to take her into some new country to start a new life of sincerity and plain clothes.

As may be surmised the picture is filled with beautiful and spectacular scenes, as well as gowns for women to rave about. It was directed by Victor Schertzinger. The support is excellent, the leading man being Charles Clary.
**PENALTY OF SHAM SHOWN IN PICTURE**

**Miss Dalton’s “Extravagance” Teaches Sound Lesson**

The penalty of sham is dramatically portrayed in “Extravagance,” the latest Thomas H. Ince photoplay featuring the brilliant Dorothy Dalton, which will be shown at the Theatre next.

The author, John Lynch, has taken for his characters the men and women of the seemingly rich class—“Seemingly,” because they live beyond their income for the sole purpose of trying to make others think they are what they are not.

Helen Douglas, played by Dorothy Dalton, is one of these woman with an insatiable desire for clothes and jewels, who spends money faster than her husband can earn it. When he finds himself at the brink of ruin he turns to her for help. She refuses and on the stock exchange he dramatically denounces her. Ultimately she places her fortune at his disposal.

The picture was directed by Victor Schertzinger under the supervision of Thomas H. Ince.

**Realistic Scenes**

Thomas H. Ince has forestalled criticism of elaborate jewelry store and court room scenes in “Extravagance,” featuring Dorothy Dalton, which is on view at the Theatre this week. Instead of having sets built for these scenes, he secured the use of the biggest jewelry store in Los Angeles with its glittering gems, and also the use of the Superior criminal court. It cannot be said these scenes are not realistic.

**V. L. SCHERTZINGER FAMOUS COMPOSER**

**Directed Dorothy Dalton in “Extravagance”**

Victor L. Schertzinger, who directed Thomas H. Ince’s latest photoplay, “Extravagance,” starring Dorothy Dalton, which will be shown at the Theatre next, was famous as a musician and composer before he gained recognition as a picture director. When but seven years old he was featured as a violin prodigy with the Philadelphia Symphony Orchestra. Later he studied in Brussels and returned to this country to be featured as violin soloist with Sousa’s and Prior’s bands.

He then became director for Oliver Morosco, wrote the song hits for “The Tik Tok Man,” and Kitty Gordon’s “Pretty Mrs. Smith.” He was then engaged by Thomas H. Ince to write scores for his productions. He wrote the music for “Civilization” and directed the prologue to that spectacle. His work so pleased Mr. Ince that he was made a director.

**Millionaire of the Screen**

J. Barney Sherry, famous as “the millionaire of the screen,” is seen as the millionaire stock broker in Dorothy Dalton’s latest picture, “Extravagance,” at the Theatre this week. Mr. Sherry is Philadelphia by birth. During his stage career he appeared in “Ben Hur” and “The Eternal City.”

On the screen his tall stately figure will be recalled by those who saw “Bullets and Brown Eyes,” “Civiliation’s Child,” “The Snarl,” “Love or Justice,” “The Millionaire Vagrant,” “Madcap Madge,” “A Strange Transgressor,” “Flying Colors,” “Fanatics,” and others.

**DOROTHY DALTON IN NEW DRAMATIC ROLE**

Charming Star Has Strong Part in “Extravagance”

Dorothy Dalton, who always has been associated with the virile part she played in “The Flame of the Yukon,” will henceforth be referred to, by women at least, as the Helen Douglas of “Extravagance,” which will be shown at the Theatre next, for this gives her the greatest opportunity of her screen career to wear fine clothes.

To one who has followed her many successes this is saying much for in most picture lover’s minds are fixed her characterizations in “The Vagabond Prince,” “The Weaker Sex,” “Chicken Casey,” “The Female of the Species,” “Wild Winship’s Widow,” “The Edge of Sin,” “Flare-Up Sal,” “Green Eyes,” and “Hard Boiled.” Originally a Chicago girl, Miss Dalton has become enthusiastic over her home in Los Angeles and she lives in a beautiful residence out at Beverly Hills, one of the most picturesque spots in the city. Miss Dalton rides, swims, shoots and dances. She is also an accomplished pianist and singer.

**Wears Beautiful Gowns**

Dorothy Dalton is seen as a woman with an insatiable desire for beautiful gowns and jewelry in her new photoplay, “Extravagance,” which is being shown at the Theatre this week. No play in which she has ever appeared has given this beautiful star such opportunity to display lovely gowns. The character she assumes is Helen Douglas, a woman whose social ambition has led her into the millionaire’s circle with the consequent result that she is living and dressing far beyond her husband’s means. The situations are dramatic and thrilling.
Below is proof to a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT WILL COST YOU NOTHING! Get it from your exchange and send it to the photoplay editors of your newspapers.

Dorothy Dalton's Dimple Disappears

WHERE, oh, where is Dorothy's dimple? This is the first of her pictures we remember seeing wherein the famous indentation did not show up. But the reason is that the cameraman caught Miss Dalton in a contemplative mood, and the dimple just hid itself. It's just awaiting a favorable opportunity to break loose, and then—it will twinkle as gayly as ever. If you want to catch a glimpse of it, Dorothy reveals it several times in her latest Paramount picture, "Extravagance."
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Extravagance”

Dear Miss Dudley:

Dorothy Dalton comes here next in her latest Paramount picture, "Extravagance," one of the most realistic dramas Miss Dalton has appeared in for some time.

The play is not an allegory, as the title might lead you to suspect. It is a vivid picture of modern life, life not as it should be, but life as it is.

Milady isn't satisfied with one car; her pearl necklace isn't as costly as Mrs. Smith's. So Friend Husband, who thinks he has provided her with comforts, must put his nose to the grindstone again to satisfy her latest whim. But in the end she proves herself a worthy wife and real woman.

We know you'll like "Extravagance;" it isn't the least bit preachy; you know a hundred people like the chief characters; the moral isn't drawn for you: you will have to do that yourself.

Yours sincerely,

Manager.

POST CARD ON “EXTRAVAGANCE”
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Dudley:

"Extravagance" is the title of Dorothy Dalton's new Paramount picture, which comes here next. We are sure that you will be interested in this picture of modern life.

Sincerely yours,

Manager.

Dear Miss Dudley:

Dorothy Dalton's latest Paramount picture, "Extravagance," comes here to-day for a run of days. It's a vivid slice of modern life, ably interpreted by one of the screen's best players.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "EXTRAVAGANCE"

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 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:
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 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,
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
"EXTRAVAGANCE"

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. GRIFFITHS ............................................. "THE GREATEST THING IN LIFE"
WILLIAM S. HART ............................................. "BRANDING BROADWAY"
CECIL B. DE MILLE'S ........................................ "THE SQUAW MAN"
D. W. GRIFFITHS ............................................. "THE ROMANCE OF HAPPY VALLEY"
FRED STONE .................................................... "HIS PARISIAN WIFE"
LILA LEE ....................................................... "THE SECRET GARDEN"
ELsie FERGUSON ............................................. "UNDER THE TOP"

Paramount Pictures

WALLACE REID ................................................. "TOO MANY MILLIONS"
JOHN AMERSON 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"
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"
The Poppy Girl’s Husband

Scheduled Release Date: 23 Mar 1919
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
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.

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 and goes at night to wreak revenge on the faithful 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 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 donned 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. Georgie 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 satisfaction.
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 His Erring 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 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 sergeant, evinces much interest as the judge pronounces the sentence—fourteen years. After a scene with his wife and baby, Hairpin Harry turns them over to Boston Blackie, his pal, for safe keeping.

The Pardon Board paroles Hairpin Harry, but the only person 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 gets 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 terrible vengeance. Nightfall at Mother McGinnis' hotel, the Frisco Mecca of West coast crooks. 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, enjoys little love in the home of his step-father. As the days trail by, Hairpin Harry spends most of his time in room, working on a copper 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 partner. Little Donald overhears the conversation and asks his mother 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, heartbroken, bids his little son goodbye. The Poppy Girl has betrayed him again. Cold, reckless, sinister 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 doorway stands Hairpin Harry Dutton—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 struggles as he chloroforms 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 by, 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 baseball.
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.

Thos. H. Ince presents
Wm. S. HART
in 'The Poppy Girl's Husband'
An ART CRAFT Picture

Good-by, my boy!

Thos. H. Ince presents Wm. S. HART
in 'The Poppy Girl's Husband'
An ART CRAFT 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.

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</th>
<th>For Photoplay Editor</th>
<th>From ............ Theatre</th>
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</thead>
</table>

-exclusive stories

was engaged by the Famous Players-Lasky Corporation to play a juvenile part in the new Paramount production, “A Honeymoon for Three,” with Marguerite 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 Pathe, Gaumont and Eclair several years.

The scenic artists built a real theatre for the taking of the Paramount-Sennett comedy, “East Lynne with Variations.” If one of the old time gallery ghosts is still alive he will go insane with rapture and delight at this wonderfully 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. What happens behind the footlights and what happens in front of them is guaranteed to tickle the funny bone.

Dorothy Gish is resting preparatory to starting on her next Paramount picture. Here is her way of resting: for four days she has remained at home reading the written scenario that had been cued 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 during her “vacation.”

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 year’s contract to 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, “Till I Come Back to You,” and still more recently as Pettigrew in “Pettigrew’s Girl,” a Paramount picture starring Ethel Clayton.

The first of Burton Holmes’ “Yanks” 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 Traveltogue, the subject being “With the American Y. M. C. A. in London.” If one wants to find a “Yank” 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, but especially for our boys. Here one will find sailors and soldiers of 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 games and even a special flapjack kitchen imported direct from the U. S. A.

Having seen what sort of a welcome London gives the private soldier, Mr. Holmes then takes the spectator to the Washington Inn in St. James Street, built by the “Y” as a club for Yankee officers. It is the day the Club is formally opened, and here are H. R. H. Duke of Connaught, the Lord Mayor of London, Ex-Ambassador Viscount Bryce, Archbishop of Canterbury and a score of titled ladies of the British aristocracy who pledged themselves to act as hostesses and waitresses for the American officers who are made to feel “at home” while in dear old London.

Following her splendid work in Cecil B. De Mille’s Artcraft picture, “Don’t Change Your Husband,” Gloria Swanson was placed under two years’ contract by Famous Players-Lasky and will continue to appear in Paramount and Artcraft pictures.

Miss Swanson is one of the most beautiful women on the screen; to those who have not seen her yet it should be sufficient to say that she was at one time a member of Mack Sennett’s organization, which is as exclusive as the Ziegfeld Follies. In “Don’t Change Your Husband,” Miss Swanson exhibits a rare dramatic gift.}

WHEN Thomas H. Ince 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 festivities 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 "tokens of esteem" from the citizens of their respective municipalities.

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 sue the cigar-maker who names a stogie after him.

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.

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着 and the chair of the committee on Training Camp Activities, is next in command.

Doug was requested to make a series of pictures to help the demobilized soldier retain its morale. "They laid down four principles for my guidance," Doug said, "and told me to get busy. The principles were 'Purity of Purpose,' 'Cheerfulness,' 'Steadfastness' and 'Williness to Sacrifice.' That's what they gave me to work on, and it's all they gave me to work on. But the first picture has already been completed."
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.

Thos. Ince presents Wm. S. Hart in 'The Poppy Girl's Husband'
An ARTCRAFT Picture

The convict as he once was
Thos. Ince presents Wm. S. Hart in 'The Poppy Girl's Husband'
An ARTCRAFT Picture

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
"The Poppy Girl's Husband"
An ARTCRAFT Picture

"Bill" Hart in an entirely new kind of role
Hairpin Harry’s revenge

Thos, H, Ince presents Wm. 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. 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

Infamous Resort of Criminals Pictured in “The Poppy Girl’s Husband”

W HAT 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”

O NCE 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”

I N “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, parted from 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.
THey have put Bill Hart in stripes running horizontally for his new Arclraft picture, "The Poppy Girl's Husband," which will be seen at the Theatres 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

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 Arclraft 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 Thespis, 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

A 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.
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

THOUGH 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!
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Poppy Girl's Husband”

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 it's 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

<table>
<thead>
<tr>
<th>1919. Dear Madam:</th>
<th>1919. Dear Madam:</th>
</tr>
</thead>
</table>
| Big Bill Hart comes here in his latest Artcraft film, "The Poppy Girl's Husband," next ...................., and will play till .................... | Bill Hart! To-day!
| It's a new role that Bill tackles, but he handles it masterfully. | It's an Artcraft!
| Sincerely yours, | It's called "The Poppy Girl's Husband."
| Manager. | Some picture! Some yarn!
| | Some crowds!
| | Come early!

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

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 ................. 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:
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 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. 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

20
ADVERTISING POSTERS
FOR
"THE POPPY GIRL'S HUSBAND"

Always Obtainable at Your Exchange

THOMAS H. INCE
AN ARTCRAFT PICTURE
THOMAS H. INCE
AN ARTCRAFT PICTURE
THOMAS H. INCE
AN ARTCRAFT PICTURE
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AN ARTCRAFT PICTURE
THOMAS H. INCE
AN ARTCRAFT PICTURE
THOMAS H. INCE
AN ARTCRAFT PICTURE

ONE SHEET
SIX SHEET
THREE 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 Fiannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Girl Who Stayed at Home

Scheduled Release Date: 23 Mar 1919
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.

FAMOUS PLAYERS—LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Dir.
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.)
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 cinematic 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 was one of the early producers of “The Birth of a Nation” and this was followed in quick succession by other now 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 home during the war and who did 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.

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A Remarkable Story

Ralph Grey, son of a wealthy shipbuilder of pacifist tendencies, goes to Europe and falls in love with Mlle. Blossom, a French girl, the daughter of Mons. Le France, a Confederate veteran, and he is unaware that she is the fiancee 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 cafe dancer, whose high moral code will not permit her to live the life of a wanted. 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, and he is ordered to report for duty.

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 Mlle. Blossom’s arms. She is captured by the Huns. When the battalion is surrounded by the Germans, Jim bravely 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 Paeite, 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 degree seldom witnessed in pictures.
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

D.W. GRIFFITH

"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.

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

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 Arctraft Picture

Powerful Story is “The Girl Who Stayed At Home,” the New Arctraft 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. 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 whom insults 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 cellar 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.
Production Cuts, Actual Size And Screen, Just As They Will Look In Your Newspapers.

Tully Marshall and Clarine Seymour 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 #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.

S IRLEY 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 and Robert G. Vignola directed the picture, and Charles E. Campbell produced behind the camera. Niles Welch appears opposite Miss Mason.

"Romance and Kings," 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, "Magnie 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 statute 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. This was 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.

In the face of strong opposition, practically every big motion picture company is being bidder for the rights, Famous Players-Lasky Corporation has bought the screen rights to Gertrude Atherton's "The Avalanche." 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 natatorium 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," has made no announcement as yet regarding 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."

THOMAS 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 expanse of level ground wherein to erect exterior settings. 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 distributors. Clune's 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 taxed. Similar reports from over 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 #848, 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 Amer-
ica.
D. W. Griffith pictures
in bold relief the an-
ter 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 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"

T HE 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 indigent 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 photodrama.

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.
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.

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 some 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”

1919.

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 Barthelmess, 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

LITHOGRAPHHS:
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...........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
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—

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

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
Partners Three

Scheduled Release Date: 23 Mar 1919
HELPS THAT REALLY HELP YOU TO PUT ACROSS
ENID BENNETT
IN
"PARTNERS THREE"
Presented and Supervised by Thomas H. Ince
A Paramount Picture

Advertising Layouts
Billboards and Posters
Advance Publicity Stories
Current Publicity & Reviews
Scene Cuts from Production
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 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 ‘‘Partners Three’’ it would be well to distribute your appropriation so that a ‘‘Partners Three’’ 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.
Pertinent Facts Regarding Enid Bennett and Her Latest Paramount Picture "Partners Three"

Among the Thomas H. Ince galaxy of stars in Paramount pictures, Enid Bennett is one of the most widely known. Exhibitors who have shown such pictures as "The Biggest Show on Earth," "A Desert Wooling," "The Vamp," "The Marriage Ring," "When Do We Eat?" "Fuss and Feathers," and "Happy Though Married," in all of which Miss Bennett's artistry is displayed in a most effective manner, need not be told that they are box office attractions of the highest value.

Enid Bennett, Star

Personally, Enid Bennett is a delightful young woman, whose charm and artistry are most conspicuously displayed in every characterization she attempts. She is a student who masters the requirements of her roles and thus re-enforcing her native talents as actress, presents strong, virile portrayals which are not only satisfying from the standpoint of art, but live long in the memory as distinct creations. In "Partners Three," the latest vehicle Thomas H. Ince has provided for her, she carries one from the Great White Way to the Great American desert with captivating grace and charm. Her part in this picture—that of a cabaret dancer who marries a drunken wretch and finally drifts into the desert, where she unexpectedly finds happiness in the love of a worthy man, is an exceptionally powerful one, and I do not hesitate to predict that it will be hailed by press and public as one of the best she has essayed since her entrance into motion pictures as star.

J. G. Hawks, Author and Scenarist

J. G. HAWKS, author of "Partners Three," and who also adapted the story for the screen, is one of the best known photo-playwrights identified with the screen industry. He has written so many picture successes that it would tire the reader to scan the list. His work is strong, dramatic and highly convincing, and all of his screen creations have the quality of naturalness without which no motion picture can hope for success.

A Splendid Story

AGNES Cuyler, young and beautiful, is a cabaret dancer in New York, a life against which her better nature revolts, and to escape which she accepts the marriage proposal of a Westerner. The man, however, proves to be a drunkard and a coward. Because she takes him from his whiskey flask, he pushes her from his auto, on the desert, and leaves her to walk to town. Lost on the ocean of sand, she is found almost exhausted by Hassayampa Hardy, a desert rat, who takes her to his dugout, where she tells him her story. He secures her a position in a distant village as waitress at a restaurant, where she meets Arthur Gould, who, threatened by consumption, has come to the country on the advice of a physician but has landed there broke and hungry. She feeds him, and, when he falls ill, gives him shelter in her home. Uncharitable women try to attribute wrong motives to her action, and she is about to be driven from the town when the man Hardy arrives for provisions. Then the three go out into the desert. Cuyler follows, discovers that Hardy has found gold, steals the location notice, and, after having drained Hardy's water barrels, forces his wife to return to town with him. Hardy and Gould pursue them to town and save Agnes from death at the hands of her husband. He flees to the desert, where vengeance in a novel form overtakes him, and where the love romance of Agnes and Gould finds a happy denouement.

Fred Niblo, Director

With a stage experience of many years, Fred. Niblo, who directed Enid Bennett in "Partners Three," is a competent director who has won an enviable reputation for skill. Mr. Niblo knows his game thoroughly, and all of his pictures show the splendid craftsmanship which thorough artists alone are privileged to display.

Excellent Support

An excellent company of players appears in Miss Bennett's support in this picture. Casson Ferguson, a well-known actor, is leading man, and Robert McKim, "the most polished villain of the screen," has a strong, heavy role. John P. Lockney and Lydia Yeamans Titus, both recognized artists, are in the cast.

George Barnes, Cameraman

George Barnes, the cameraman who photographed "Partners Three," is new to many, but his work in this superb picture stamps him as a man who will be heard from in his chosen field. He has made many excellent shots which stamp this photoplay as a work of superior quality from the standpoint of the photographer's art.
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 #8760, illustrated on page 2 of the 'Partners Three' 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 #8769, illustrated on page 2 of the 'Partners Three' 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.
ENID BENNETT
Charming Thomas H. Ince-Paramount Star Discusses Topic
“MY FIRST SCREEN IMPRESSIONS”

I am Australian, as I am constantly being reminded in the columns of the motion picture periodicals and in their answers to inquiring “fans”: “Bennett, Enid—b: York, Australia; rides, motors, light complexion, blue eyes, etc.” It was in Australia—in Sydney, N. S. W., to be accurate—that I first saw a moving picture, and, strangely enough, it was a Thomas H. Ince picture—“The Battle of Gettysburg.” I was playing in Sydney at the time and enjoying my first experience of theatrical popularity. I was enjoying it so much that I was perfectly contented with the present and the distant prospect of Stardom in the future. I had not the remotest idea of ever appearing on the screen, and from the height of sixteen years, with two years of stage experience—in Australia, of course—was inclined to look slightlyly even on the “Battle of Gettysburg,” and the “Thomas H. Ince presents” meant nothing to me.

The unexpected which always happens in the theatrical world, brought me to America, the home of the motion picture. I had a very pleasant experience for two seasons, playing in “Everywoman” and with Otis Skinner. Mr. Ince happened to see my performance as ‘Modesty’ in Mr. Savage’s morality play, and all unconsciously my fate was sealed. He insisted that I should try at least one picture under his direction. He seemed very confident and in a hypnotic way brought me to see things in the rosette way in which he presented them. I was led gently to the brink—pushed over, and it was a case of sink or swim!

Mr. Ince had a story especially written for my debut before the camera. He was so sure about my personal success as well as the success of the picture that I quieted whatever fears I had in the matter. The part assigned to me was that of a blind girl in a pretty, pathetic phantasy, that seemed to hold good opportunities of pathos with glimpses of comedy. The greatest difficulty was that throughout four reels I was to be absolutely blind, and I shall never forget the curious feeling I experienced in groping about an unfamiliar stage, endeavoring to convey to the audience that I was quite unaware of my surroundings. This is an extremely difficult task, as the slightest motion of self-consciousness would immediately destroy the illusion. The entire technique of the screen was new to me, and there was nothing in my past experience that could aid me in my new line of work. The last reel brought me a little relief as by a wonderful operation my sight was suddenly restored, and no one could be more profoundly grateful than I was.

The picture completed, I was naturally very anxious to see the result. I was not so much interested in the total effect as I was to find out if my assumed affliction told true. I believe it did, as I received many letters of sympathy from persons who were unknown to me, and one offer from an eye doctor to advertise some invention of his own—something with a Greek name.
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

ENID BENNETT in 'Partners Three'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8767, illustrated on page 4 of the 'Partners Three' 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.

ENID BENNETT in 'Partners Three'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8768, illustrated on page 4 of the 'Partners Three' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.
DRIVEN by necessity, Agnes Cuyler, a refined girl, is compelled to accept a position as dancer in a cafe and dance hall. While dancing among the tables one night, Grant Haywood, a drunkard and coward, seizes her and attempts to kiss her. She slaps his face and for this insult to a patron, she is summarily discharged.

Haywood, who is smitten by the girl’s charms, follows her out of the resort, pleads remorse, begs her forgiveness and promises to make amends. Disgusted with her life, she ultimately accepts his proffer of marriage, and they go Westward.

When it is too late, Agnes discovers the real character of her worthless husband, who is an abusive sot. As they are driving across the desert in an automobile, she tries to prevent him from drinking a whiskey flask, whereupon Haywood brutally throws her out of the machine and leaves her to make her way to town as best she may.

Losing her way, Agnes falls exhausted and is found by Hassayampa Hardy, a desert rat, who takes her to his adobe dugout. In the town, Haywood becomes fever-stricken and delirious, so that if he had purposed to do so, he is in no position to tell anyone of his wife’s plight in the desert. Agnes tells her story to Hardy, and it develops that he had been defrauded out of a valuable mining claim by Haywood, for which he had sworn to kill him. When Agnes recovers her strength, Hardy takes her to Sand-flat, where she obtains employment as waitress in a railway eating house.

While serving table one night, Agnes meets Arthur Gould, a penniless young man of education, who is forced by ill health to live in the desert. When she gives him food, he is thrown out of the restaurant. She gives him refuge in her own cottage, whereupon the tongue of scandal gets busy. Hardy arrives in town after striking it rich, and he forestalls the scandal mongers by taking Agnes and Gould with him to his dugout.

Meanwhile, Haywood recovers and searches for his wife, his quest taking him to Hardy’s place.

Haywood sees Hardy scooping up his rich ore, and meeting Agnes, hypocritically tells her that he has reformed. After stealing Hardy’s claim notice, he induces Agnes to return with him to town. Unknown to her, he has drained the water barrels, thereby forcing Hardy and Gould to return to town.

Gould falls exhausted, and Hardy proceeds to the town for assistance.

While dusting Haywood’s coat, Agnes discovers the stolen claim notice. She accuses him, and a quarrel follows. Haywood is choking her when Hardy bursts into the door. Haywood escapes by means of a window, and, followed by Hardy, flees into the desert. Hardy shoots a hole through the gasoline tank of Haywood’s automobile, and then, when Haywood is seeking to drink water from a canteen, Hardy perforates it with a bullet.

Haywood sinks exhausted, and when Hardy is satisfied that his enemy’s end will be that to which he had exposed his wife some weeks previously, he returns to his dugout to find Agnes and Gould safe. He tells them the story of Haywood’s fate, and it is quite apparent that the friendship of Agnes and Gould has ripened into love.
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

"Take that, you scoundrel!"

Thor, Inc. presents ENID BENNETT in "Partners Three"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut 8761, illustrated on page 6 of the 'Partners Three' 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.

Exclusive Stories
For Photoplay Editor
From ............ Theatre

FEW screen actresses have had greater experience before the camera than Juanita Hansen, one of the most beautiful blonndes in the profession, who appears as William S. Hart’s leading woman in his Artcraft picture, ‘The Poppy Girl’s Husband.’ Miss Hansen is a native of Des Moines, Iowa, but was educated in California. She has appeared on the screen with Kohl and Dill, Bosworth: in famous Players-Lasky productions opposite Jack Pickford: with Fine Arts, American, and other companies. Among other things, Miss Hansen is noted for her ability as a swimmer, and above all, she is an actress of genuine merit and screens most wonderfully. Opposite the famous Artcraft western star, she is ideally cast.

Dorothy Dalton worked with a new director in a Paramount picture she recently made at the new Thomas H. Ince studio at Culver City. Her regular director, Victor L. Schertzinger, was ill at the time the picture was started, so Otto Hoffman was substituted. Douglas MacLean is Miss Dalton’s leading man, and Edwin Stevens, who recently appeared in Cecil B. De Mille’s production of ‘The Squaw Man’ for Artcraft, is also in the cast.

Probably no comedies ever made in the history of the screen depend so much on the supervising director as the Paramount-Sennett comedies. Every bit of business is carefully prepared by him; once the actual construction of the story is through, the detailed work is entrusted to his associates. Always, however, the Sennett touch looms in the background.

Quick, Watson, the needle! We quote this from an exchange, and we are so generous that we won’t name the offender.

Ex—“Sidney Drew is a pen and ink artist.”

Wye—“I didn’t know that.”

Ex—“I thought everybody knew Sidney drew!”

WILE Elsie Ferguson, the beautiful screen star, and Wyndham Standing, her leading man, were on location recently in Miami for her latest Artcraft picture, ‘Eyes of the Soul.’ Miss Ferguson was voted to appear at the Marine and Army Camps an entertainment. Not only did she volunteer to give a recitation, but she arranged for one of her recent pictures, ‘Under the Greenwood Tree,’ to be shown to the boys. Mr. Standing also gave a little curtain recitation and the boys were very hearty in their response. When it became generally known that Miss Ferguson was working on location, great crowds of persons followed the camera about, and it required a great deal of clever scheming on the part of Emile Chautard, her director, to avoid the mad rush when they set out for location. It was sometimes necessary for Miss Ferguson to disguise herself in veils, character clothes and make-up when she set out in the automobile every morning. The Miami newspapers gave front page stories to the news that Elsie Ferguson was in town having motion pictures made, and reporters, interviewers, and sob sisters visited the actress at all hours at her hotel.

Margaret Loomis, one of the best known interpretative dancers on the Pacific Coast, who will be remembered for her work in ‘Hidden Pearls,’ a Paramount picture starring Sessue Hayakawa, wherein she played the role of the native girl, was engaged for Ethel Clayton’s latest Paramount picture, the working title of which is ‘Men, Women and Money.’ Miss Loomis does an original dance, arrayed in a bizarre costume. The grace with which she interpreted an oriental rhapsody was commented upon by all who saw the scene in the making, and it adds lustre to a production which is one of the most colorful in which Clayton has ever assisted. George Melford directed, being assisted by Lou Howland, while Paul Perry presided at the camera.
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 #8766, illustrated on page 8 of the 'Partners Three' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8762, illustrated on page 8 of the 'Partners Three' 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.
By J. G. Hawks  Directed by Fred Niblo  Photographed by George Barnes
Supervised by Thomas H. Ince

ON the hot, parched sands of the Arizona desert, where few men had ever trod, she found the love that she had sought in vain amidst the city’s teeming millions.

Good? Did you ever see an Enid Bennett picture that was anything else but good? Don’t miss “Partners Three.”

SHE was cold to all love; she had worked in the cabarets too long to think that there was such a thing.

Then a real man came on the scorched Arizona desert. Blasé as she was—that’s the big surprise in “Partners Three.” Don’t miss this one.

ADDED ATTRACTION
“SLEUTHS”
Paramount-Mack Sennett Comedy

Mon., Tues. & Wed.

Strand Theatre
Zowie! Right where it will do the most good. Careful men! That's what you'll get for mashing! Play safe; she may have a kick like a mule in either hand!

But let's be serious. This incident changed the whole course of the girl's life. Took her from a cabaret to a waterless desert. How? The story is too long. Come to see. You never take a chance with Enid Bennett.

**Added Feature**

**Mr. & Mrs. Sydney Drew**

in

"Harold, Last Of The Saxons"

*Paramount - Drew Comedy*

**Rivoli**

Monument Square
ENID BENNETT PUTS REAL LOCAL COLOR IN "PARTNERS THREE"

Star Serves as Waitress in Eating House During Filming of Picture

To secure the proper local color in "Partners Three," the latest Thomas H. Ince photoplay, which will be shown at the .............. Theatre next .........., Director Fred Niblo secured the use of a railroad lunch counter, which may easily be recognized by transcontinental tourists, the name of which, however, is withheld, for obvious reasons.

Naturalness is a professional virtue to which Enid Bennett always aspires, and when she discovered from the scenario that she had to become a waitress in an eating-house, she confessed she knew nothing about juggling doughnuts and coffee to a rush crowd. In order to get the proper poise as a counter girl, she arranged with the proprietor of the eating-house to work one noon during an overland train's brief stop.

She donned her apron and went behind the counter among the coffee urns and dishes, to await the onslaught of the hungry travelers.

They came with a bang and when the train pulled out she saw two men and a woman standing on the observation platform chattering and glowering back at the waitress, who had spilled hot coffee on their clothes. Then she leaned back and laughed at the more or less acrid comments her services had provoked.

With a little practice, juggling the coffee cups, Miss Bennett succeeded in staging the lunch counter scene without mishap, and so naturally that the owner told her "if pictures ever played out" he would surely give her a position. Casson Ferguson is the leading man.

FROM BROADWAY TO DESERT BIG JUMP; SEE "PARTNERS 3"

Enid Bennett's New Ince Run Gamut of Human Emotions

RUNNING the gamut of human emotions from the pleasure-hunting crowds that throng the Great White Way to the grim battle for existence in the Great American desert, "Partners Three," the new Paramount picture, starring Enid Bennett, will be shown at the .............. Theatre next .......... It tells the story of a girl who longs to be removed from the distasteful life of cabaret dancer and who accepts a Westerner's proposal of marriage as her salvation, only to discover, too late, that the man with whom she has linked her life is a drunkard and a coward.

She is first seen in a mental struggle, trying to maintain her ideals amid surroundings of depravity; later she appears in a fight against nature, lost on a desert where she is confronted by the immensity of space, the poison of reptiles, the lack of water; and still later she must battle against society, trying to uphold the cause of charity in the face of false ideals of propriety.

It is one of the greatest emotional parts ever entrusted to Miss Bennett, and gives her a wonderful scope for acting. It was designed to portray a woman confronted with all the great problems of life—the struggle against nature for existence, the inward fight for the establishment of ideals and the relationship she must bear to society and its laws. The story was written by J. G. Hawkes, and the director was Fred Niblo, husband of the star.

STRONG ROLE FOR ENID BENNETT IN "PARTNERS THREE"

Star's New Paramount-Ince Film One of the Best in Which She Has Been Seen

ONE of the best photoplay stories ever furnished Enid Bennett, the Thomas H. Ince star, as a vehicle is "Partners Three," the Paramount picture which will be shown at the .............. Theatre next ...........

The action revolves about Agnes Cuyler, who, at the opening of the picture, is discovered to be a cabaret dancer. Accepting an offer of marriage by a Westerner to escape a distasteful existence, she jumps from the frying pan into the fire.

She finds her husband is a brute, who, in a drunken humor, abandons her on the desert. She is picked up by a prospector, who secures her a position as waitress in a railway restaurant. Here she falls in love with a sickly youth, and because of her sympathy and care for him, is practically driven back to the desert. The two find a haven in the adobe hut with the prospector.

Her husband, recovering from a sudden illness, fears the consequence for deserting his wife and starts out to find her. He comes upon the trio just as they have struck pay dirt, and plans to deprive them of their claim. He is foiled by the prospector, who recognizes in him an enemy of former days, and takes his revenge, leaving Agnes free to hearken to the pleadings of the youth, who has recovered his health under her care.

Miss Bennett is supported by a well-chosen cast. The picture was directed by Fred Niblo under the supervision of Thomas H. Ince.
REALISM ABOUNDS
IN "PARTNERS THREE"

Enid Bennett’s New Photoplay
Vibrant With Action

REALISM prevails in the production of “Partners Three,” the latest Thomas H. Ince photoplay, featuring Enid Bennett, which comes to the __________ Theatre for __________ days commencing next __________.

Much of the action of the story takes place on the great American desert, and to secure the proper setting Mr. Ince sent his director, Fred Niblo and the entire company out on the desert for a week to shoot the locations. The players camped in tents out on the sand, amid cactus and sage brush. Large cans of water were taken out in the commissary automobile, but before the scenes were finished it was necessary to send a machine back for a new supply.

Director Niblo succeeded in getting some wonderful desert scenes. The supporting cast is excellent.

Casson Ferguson, a popular player, is leading man. John P. Lockney, a sterling actor, has a splendid part, while Robert McKim will be seen to advantage in a heavy role. Lydia Yeamans Titus has an excellent characterization.

Miss Bennett Ran

ENID Bennett, who is featured in “Partners Three,” the latest Thomas H. Ince-Paramount photoplay, which is being shown at the __________ Theatre this week, is a great lover of all dumb animals, birds, etc.—all save one.

In the desert scene in this picture she was required to almost step upon a living rattlesnake, coiled and ready to strike. The story required that she become frightened and run. “That is one of the most natural things I have ever done before the camera,” gasped Miss Bennett, after the taking of the scene.

ENID BENNETT IS
ADMIRED BY FANS

Star of “Partners Three” Has Won Screen Fame

ENID Bennett, who has the principal corner of the triangle in “Partners Three,” the latest Thomas H. Ince photoplay, which will be shown at the __________ Theatre next __________, has established for herself a permanent place among the picture lovers.

Many who admire her camera work will remember her as the charming miss who played the part of “Modesty” in Henry Savage’s morality play, “Everywoman.”

Previously, she had played in repertoire and supported Otis Skinner. Ever since she went into pictures, she has been under the banner of Thomas H. Ince, first appearing in “The Princess of the Dark.” Some of her other successes include “The Little Brother,” “Seeking Happiness,” “The Girl, Glory,” “The Mother Instinct,” “They’re Off,” “The Vamp,” “The Marriage Ring,” “Happy, Though Married,” and others.

Lockney Capable Actor

JOHN P. Lockney has one of the greatest character parts of his career in the latest Thomas H. Ince picture, “Partners Three,” which is on view at the __________ Theatre this week, and in which he appears as a desert rat—a typical prospector. Mr. Lockney supported John McCullough, the tragedian, and has played in such notable pictures as “The Return of Draw Egan,” “Jim Grimesby’s Boy,” “The Crab,” “The Gun Fighter,” “The Girl, Glory,” “Golden Rule Kate,” “Flying Colors,” “Polly Ann,” “The Tar Heel Warrior,” “The Son of His Father,” and others.

J. G. HAWKS IS AUTHOR
OF “PARTNERS THREE”

Enid Bennett’s New Ince Film
Abounds With Thrills

J. G. Hawks is author of “Partners Three,” the new Thomas H. Ince-Paramount picture, in which Enid Bennett will appear at the __________ Theatre next __________. Much of the action transpires in the Great American desert, and this affords some exceptionally effective opportunities for fine scenic effects in the exterior shots. Fred Niblo directed and Casson Ferguson is the leading male support.

The story opens in a cabaret on the Great White Way, and here Miss Bennett is seen as an entertainer—a new role for the demure little star. She weds a Westerner to escape the life she leads, and which is repellent. But she finds she has only jumped from the frying pan into the fire. Her husband proves to be a dissolute brute.

From there on, the real drama follows, and for sheer tenseness and thrill this picture has seldom been excelled. The ending is happy, but the heroine experiences many vicissitudes ere that time comes. The support is artistic.

McKim Polished Villain

ROBERT McKim, who plays the part of the renegade husband in “Partners Three,” Thomas H. Ince’s latest Paramount production, which is the bill at the __________ Theatre this week, has a long career as a villain. From the stage support of Lillian Langtry he went to the screen, and has appeared in such pictures as “The Captive God,” “The Last of the Ingams,” “The Paws of the Bear,” “Time Locks and Diamonds,” “The Silent Man,” “The Son of His Father,” “Greased Lightning,” etc. He is a Californian, and was educated at San Francisco, where he commenced his stage career with the Alcazar stock 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.

Enid Bennett Holds Four of a Kind; Are Small Ones, but Hard to Beat

Let other movie actresses be fond of dogs, or cats, or chickens, or parrots, or doves, or bear cubs, or whatnot; Enid Bennett thinks a child far superior to any of them. And as the above picture indicates, the children reciprocate. We know a lot of older people, too, who think Enid Bennett is there with a capital T and who think Fred Niblo, who married her, is one of the luckiest men alive. Of course she directs her husband outside of business hours, but he directed her latest Paramount picture. "Partners Three."

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 "Partners Three"

Dear Miss Markel:

Enid Bennett comes here next in her latest Paramount picture, "Partners Three".

Here are the three partners:

Agnes Cuyler, a girl who is cruelly abused by her worthless husband.

Hassayampa Hardy, a desert rat, who is enduring the cruel life of the desert in the hope that one day he will "strike it rich" and whose hope is realized.

Arthur Gould, who lives in the desert because of ill-health.

Broke—all of them. "Broke" financially, broken physically, but their spirits remain unbroken. They share their courage, that most precious of qualities, with each other.

And then—well, moral courage is always worth the price.

We know you'll want to see this.

Sincerely yours,

Manager

POST CARDS ON "PARTNERS THREE"
Exhibitors will be wise to mail at least one of these Postals to their patrons

If Letter will not serve, use one of the Post Cards. IT WILL PAY!

Date

Dear Miss Markel:

"Partners Three", Enid Bennett's latest Paramount, comes here.

It's a story of the American desert--as unfeeling as the Sahara, as unanswering as the Sphinx, except to those who solve its riddle.

Sincerely yours,

Manager

Date

Dear Miss Markel:

Enid Bennett comes here to-day in her latest Paramount picture, "Partners Three". It's a story of the picturesque American desert, and of three weary wayfarers who combined to "beat the game". We think you will enjoy it thoroughly.

Sincerely yours,

Manager
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "PARTNERS THREE"

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 ........................................ 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.
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 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 Artech 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
ADVERTISING POSTERS FOR "PARTNERS THREE"

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
Pettigrew's Girl

Scheduled Release Date: 23 Mar 1919
HELPS THAT REALLY HELP YOU TO PUT OVER

ETHEL CLAYTON

in

"PETTIGREW'S GIRL"

A Paramount Picture

ADVERTISING LAYOUTS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY STORIES
BILLBOARDS AND POSTERS
SCENE CUTS OF PRODUCTION MATERIAL for your PROGRAM
NEWSPAPER STORY MATS
SLIDES, STILLS, STAR CUTS

The contents of this book are copyrighted by

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Vice Pres., CECIL B. DE MILLE, Director-General

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 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.)
Editorial Comments on Ethel Clayton and Her New Paramount Photoplay, “Pettigrew’s Girl”

ETHEL CLAYTON, of “The Mystery Girl” fame, is a young, vivacious Paramount star who has won an enviable place in the estimation of motion picture fans throughout the country. She has been seen to advantage in many notable picture successes and all exhibitors who have displayed her starring vehicles, are aware that she has splendid drawing powers. Her latest picture, “Pettigrew’s Girl,” is an excellent one and there is no apparent reason why the S.R.O. sign should not be in evidence at every showing of the photoplay.

Ethel Clayton, Star

ETHEL CLAYTON was well known to admirers of finished dramatic acting before she joined the Famous Players-Lasky organization, and since she has been associated with this company the quality of her work, the excellent stories she has been provided with, together with their splendid direction, have placed her in the front rank of motion picture stars.

In all of her splendid recent pictures Miss Clayton had roles of a totally different sort, and that she scored so heavily in each of them is a distinct tribute to her versatility. One of the big elements which make for her popularity is her ability to portray her roles in a finished and individual manner.

Dana Burnet, Author

THE story of “Pettigrew’s Girl” ran in the Saturday Evening Post, and was written by Dana Burnet, a young newspaper man who has written dozens of short stories, several excellent novels, and a volume of exceptionally meritorious verse as well.

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Will M. Ritchey, Scenarist

WILL M. RITCHEY wrote the scenario for “Pettigrew’s Girl,” and his previous work in Paramount pictures is sufficient guarantee that the continuity is quite up to the standard required for a Paramount picture.

An Attractive Story

WILLIAM PETTIGREW is stationed in an embarkation camp near New York, and he is extremely lonely as he has no one to write him letters. Passing a shop window one day he sees the picture of Daisy Heath, a popular chorus girl. Struck with admiration he buys the picture. Later he sees her in the comedy in which she is appearing, and waits outside to tell her how he admires her. She is the recipient of warm attentions from Hugh Varick, a millionaire, who wants to marry her. She has considered him a good catch, for she longs for a leisurely life, but her meeting with Pettigrew sets her to thinking of other values. When she sees the soldier again, she becomes fonder of him, and later on breaks several engagements with Varick in order to be with Pettigrew. On the day before Pettigrew sails for France he comes to see her, and tells her how he loves her. This decides her against Varick, in spite of his money. When she sees him again she tells him that she has never loved him, but has considered him merely for his money, and does not intend to sell herself into slavery. Then she waits patiently until Pettigrew returns victorious from France.

George Melford, Director

GEORGE MELFORD, who directed “Pettigrew’s Girl,” has such recent successes to his credit as “The Cruise of the Make-Believes,” with Lila Lee, “Such a Little Pirate,” with the same star, “Woman’s Weapons,” and dozens of other successful Paramount pictures. Mr. Melford was assisted by Lou Howard.

An Excellent Cast

ETHEL CLAYTON appears as Daisy Heath, while Monte Blue, who has just been signed for a long term to appear in Paramount pictures, is Pettigrew. The role of Varick is portrayed by Charles Gerard. James Mason plays Jiggers, Pettigrew’s tentmate, and Piggy, a chorus girl, is portrayed by Clara Whipple.

Paul Perry, Photographer

PAUL PERRY, a famous cameraman, who has photographed many meritorious pictures, photographed “Pettigrew’s Girl” with unusual results, as an inspection of the picture amply proves.

1
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

ETHEL CLAYTON

in "Pettigrew's Girl"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8733, illustrated on page 2 of the 'Pettigrew's 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.

ETHEL CLAYTON

in "Pettigrew's Girl"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8736, illustrated on page 2 of the 'Pettigrew's Girl' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Ethel Clayton, in either electro or mat form, that can be used with any Ethel Clayton picture. Get them!
COLORFUL ETHEL CLAYTON

By ALICE de PIQUET

Interviewer Finds Paramount Star is Authority on Painters and Paintings and Instead of Discussing Motion Pictures, Talks Learnedly of Modern Painting and of the Wonderful Beauties of a California Sunset, which No One would Like if it Resembled a Fried Fish.

In the drawing room of Ethel Clayton's bungalow hangs a large picture. It is placed in such a position that the visitor sees it as soon as he comes in. It can't be missed.

This picture was the first thing I saw when I called to interview Miss Clayton. I had never interviewed Miss Clayton before. I had decided to ask her if she thought motion pictures were still in their infancy, or something equally exciting, but when I looked at that picture all thoughts faded from my mind. I gasped.

"What's the matter?" she asked. "Don't you like my pictures? Why, that's a genuine Picasso."

"I'm sure it looks like one," said I. "The resemblance is wonderfully striking." As a matter of fact, it seemed to me that it looked as much like a Picasso, whatever a Picasso is, as it did like anything else. But I was all wrong, as I learned when Miss Clayton burst out laughing and explained.

"My hobby is modern painting. Didn't you know that? That is my most priceless possession. Picasso is the painter's name."

All quibbles as to the infancy of the motion picture industry vanished. If I could persuade Miss Clayton to explain the objects which seem to be the principal subject matter of modern painters, I should have a story which would knock their eyes out, as the Romans say.

"I suppose you're one of those who jeer at modern painting?"

she queried. I admitted that to me a modern painting, especially when it was green and purple in color scheme, looked more like the necktie worn by the village swell in Cardington, Ohio, than like art. So Miss Clayton, pitifully but very much in earnest, explained the difference.

"I used to think so too," she said, "until I studied the subject. You know I was once interested in painting. I gave it up because I had no talent for it, but my interest in it still holds. I think a knowledge of the principles of any art helps one to do better work on the screen. A director has to be familiar with the principles of composition, balance, etc., and I think a star should be too. And as I studied painting I discovered the moderns were not so crazy as most people think."

"The reason the new painting is so unusual is that it is daring in color. We are afraid of color. Look at our clothes, our houses, our cities. Color is one of the things which make life really wonderful—it adds a joy and a zest to experience. And yet we dress ourselves in dull, depressing fabrics, we live in dull houses and we build dull houses. One would think we were totally color blind to judge from the way we live."

"What is the most beautiful thing you have ever seen?" asked the Paramount star. Before I could answer, she said: "I think a California sunset, don't you?"

I was forced to admit that I did.

"Well," she continued, "look at the color scheme. The sky at the horizon is the most vivid orange in the world, the clouds in the distance are a bright pink, the mountains are purple and green, and the water is a wonderful greenish blue. And in the distance the sky furnishes another tone of blue. There's color for you. Is there anything in painting more colorful, more variegated, more daring? No painter in the world can produce such vivid colors."

"But these paintings don't look like anything," I said brilliantly. "They resemble nothing in the world."

"Neither does a California sunset," was the retort. "It doesn't try to look like anything, teaches no lessons, and is nothing at all but beautiful. You wouldn't like it half as well if it resembled anything—a fried fish, say. And yet you demand that a painting, which is nothing but a mass of beautiful color on canvas, resemble something before you can see that it is beautiful."

What can you say when talking to a young lady who is so familiar with her subject that she can answer any argument and make the objector look silly. But when I looked at the star's favorite painting again I was more willing to admit that she was right. And as I was departing, sober and wiser, Miss Clayton flashed a brilliant smile at me.

Wonderful golden hair, sparkling ivory teeth, lips like a thread of scarlet, and a complexion like rose leaves—what a great thing color is, after all!
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

Facing the world with a smile

**ETHEL CLAYTON in ‘Pettigrew’s Girl’**

* Paramount Picture *

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8731, illustrated on page 4 of the ‘Pettigrew’s Girl’ press book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Ethel Clayton, in either electro or mat form, that can be used with any Ethel Clayton picture. Get them!

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8736, illustrated on page 4 of the ‘Pettigrew’s 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 "PETTIGREW'S GIRL"
For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Ethel Clayton's New Photoplay
A PARAMOUNT PICTURE

Ethel Clayton a Chorus Girl Who Refuses a Millionaire to Wed a Soldier in Her New Picture "Pettigrew's Girl"

Delightful Theme Provides Charming Paramount Star With One of the Best and Most Convincing Characterizations of Her Screen Career

William Pettigrew, an awkward youth without friends or relatives, is a member of a Southern regiment stationed at an embarkation camp near New York City. William has never had a love affair, knows no girls, and receives no letters. He is consequently very lonely. On a leave of absence he visits New York, and in a shop-window sees the picture of a popular chorus girl, Daisy Heath. He admires her looks and buys the picture.

That night he visits the theatre where she is playing and sits in the front row. After the performance he waits for her and tells her how much he thinks of her. She realizes he is a sincere lad, not of the usual stage-door type, and she is kind to him and asks him to come and see her.

Daisy is loved by a millionaire, Hugh Varick, who showers her with attentions. She has been leading him on, as he is a splendid catch, and she knows no higher ideal of life than to have plenty of money and no work to do. But Pettigrew's simple, earnest manner has made an impression on her, and started her thinking of another possible future.

An entertainment is given at the camp, and Daisy volunteers to do an act, hoping thereby to secure an opportunity to see Pettigrew before he leaves. Varick goes with her, but she manages to get rid of him for a time and see Pettigrew, who has been committed to kitchen police for a quarrel with one of the men concerning her photograph. On this visit they become better acquainted, and Daisy leaves after she has given Pettigrew permission to see her in New York before he sails.

Later Varick announces his intention of going to California for the winter, and begs Daisy to marry him and come along. She puts him off however, undecided as to whether or not she wants the money he will bring her, with the sacrifice it entails.

On the day before Pettigrew sails, he comes to see her early in the morning, and although she has an engagement with Varick, she breaks it in order to be with Pettigrew.

They spend the entire day together, and at the end of it, Pettigrew tells her he loves her. Her decision is now finally made, and she promises to wait for him till he returns from France. That night he sails, and she wears a service pin in his honor.

The next night Varick calls and repeats his proposal of marriage, but this time she is frank with him, and tells him she never loved him but merely considered him a good catch, and intends to marry Pettigrew. The talk she gives him rouses him to a realization of his own responsibilities, and instead of going to California, he enlists. Of course, when Pettigrew returns from France he and Daisy are married.
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

Your Exchange* has ten stock heads of Ethel Clayton, in either electro or mat form, that can be used with any Ethel Clayton picture. Get them!

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8735, illustrated on page 6 of the 'Pettigrew's 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.

ETHEL CLAYTON  

"Pardon me."  

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8734, illustrated on page 6 of the 'Pettigrew's 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. 8732, illustrated on page 6 of the 'Pettigrew's Girl' press book." Specify whether you want an electro or a mat.
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>
</tr>
</thead>
<tbody>
<tr>
<td>THEIRILLS are a component part of the Paramount-Sennett two-reel comedies. In every production turned out at the big plant there are several performances which make even the sophisticated Sennett audience grip the sides of the seats and hold their breath. Mr. Sennett has on his payroll men who have only one task to perform to figure out new ways of breaking one's neck. Then Sennett sees to it that the necks are not broken. Which doesn't prevent every man and woman in his company from carrying accident insurance.</td>
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</thead>
<tbody>
<tr>
<td>HOW would you like to have a pet monkey? Dorothy Gish says she is not fond of them in any way either as pets or as curiosities, as part of the one or two hundred miles an hour. Guy Oliver, an actor who played the role of mechanic climbed out after the ride and said, &quot;Oh, boy! The next time that chap Reid drives, you get a double for me!&quot;</td>
</tr>
</tbody>
</table>

Charles Ray, the popular young Thomas H. Ince star in Paramount pictures, is known as one of the hardest workers in screenland. For months he has been jumping from one production immediately into another at the Ince studio with an intermission of not more than a day or two between pictures. The result is that he is far ahead of his release schedule. His latest pictures are "The Sheriff's Son," "Greeded Lightning" and "The Busker." Charles has just completed another picture in which he plays the role of an amateur magician.

Almost immediately upon his release from the army and his return to the Famous Players-Lasky fold, Max Fisher, a talented musician whose plaintive violin has drawn tears from many a star in Paramount pictures in the past, composed a special instrumental piece dedicated to Monte Blue. Mr. Blue is leading man for Ethel Clayton in "Pettigrew's Girl," and so impressed was Mr. Fisher by the forlorn appearance of the actor in portraying a homesick soldier far from home that he immediately produced "The Monte Blues," which will probably be published soon.

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<td>According to Charles F. Carter, the statistician extraordinary, 52,368 screen-smitten Sandows have realized that they were not intended to show up Douglas Fairbanks, and have gone back to their respective trades of plumbing and horse-shoeing since February 2nd, the day when &quot;One Every Minute,&quot; the Paramount-Flagg comedy that showed up the would-be movie-hero, was released.</td>
</tr>
</tbody>
</table>

Several New York theatres showed "The Dawn of a Tomorrow," a Paramount picture starring Mary Pickford with great success. This was re-issued by Famous Players-Lasky and according to all reports, is pleasing the public as much today as it did when it was first released.

Courtenay Foote is Lina Cavalieri's leading man in the Paramount picture, "The Two Brides." Wally Reid's father, Hal Reid, also appears in the supporting cast.

The first of the new two-reel Paramount-Drew comedies, "Romance and Rings," received a most cordial reception from the critics and fans, a fact which argues well for the rest of the series.
Cupid scores one

ETHEL CLAYTON in "Pettigrew's Girl"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8730, illustrated on page 8 of the 'Pettigrew's Girl' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Ethel Clayton, in either electro or mat form, that can be used with any Ethel Clayton picture. Get them!

When you order this illustration for your news columns tell your Exchange that you want "The Line Production Cut illustrated on page 8 of the 'Pettigrew's 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.
HE is worth millions. She is a chorus-girl.

Tradition demands that she “grab” him quick.

But she smashes tradition, although she thinks the world of him.

Why did she do it? No one objected to their marriage. Then why? Come to see.

Added Attractions

“BERESFORD OF THE BABOONS”
Paramount-Flagg Comedy

LATEST NEWS WEEKLIES

ALL WEEK

STRAND THEATRE

Broadway at Main Street
A STORY of chorus-girl life that takes you behind the scenes and below the froth.

It turns the brilliant radiance of the spotlight on the foibles and fancies of that mysterious realm, chorus-girldom.

And the white light of the glowing arc reveals one, in all of that frivolous galaxy of beauties, who will reach your heart with the sacrifice she made when she "gave up" her millionaire sweetheart to marry a man "poor as a church mouse".

She smashed a chorus-girl tradition when she did it—never to "miss the money"—but she found a happiness greater than wealth.

How? What's it all about? Try to come tonight and find out.

Week beginning Sunday Performances at 1-3-5-7-9

RIVOLI
Monument Square
SOLDIER CUT OUT MILLIONAIRE? YES, SAYS MONTE BLUE

Ethel Clayton's Leading Man Shows How it Was Done in "Pettigrew's Girl"

CAN a simple, sincere, inexperienced soldier boy win a beautiful but fickle Broadway chorus girl when that girl is just on the eve of catching as a husband a handsome young millionaire? Nine out of ten will say, "impossible!"

But Monte Blue, as Private Pettigrew in Ethel Clayton's new Paramount starring vehicle, "Pettigrew's Girl," which will be shown at the theatre next, says it can be done. Miss Clayton has the role of Daisy Heath, a chorus girl and Broadway beauty. Daisy has her line out to catch a rich husband.

Private Pettigrew is alone in the world, having no parents, relatives or friends. He never even had a sweetheart, but when he takes a trip to New York, from the embarkation camp at which he is stationed, he gets a front seat in Daisy's theatre. There he sees her, and throughout the whole performance he can't take his eyes off her. He arranges to meet her, and lots of things happen.

Miss Clayton again evinces her remarkable ability as an actress of unusual versatility in this picture. Monte Blue gives a delightful portrayal of the soldier. The picture was directed by George Melford. The scenario is by Will M. Ritchey, from the story by Dana Burnet. In the supporting cast are James Mason, Charles Gerard and Clara Whipple, all of whom are capable artists appearing in congenial roles.

MANY SCENES OF CLAYTON PICTURE STAGED IN THEATRE

Unusual Settings Are Provided For Superb Photoplay "Pettigrew's Girl"

WHEN the filming of Ethel Clayton's new Paramount picture, "Pettigrew's Girl," which will be displayed at the theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre theatre was started, the Majestic Theatre in Los Angeles was used for the big theatre scenes in the story. But after a few scenes were made, director George Melford decided he would require even more space.

So they hurried back to the studio and constructed an enormous setting representing the stage, boxes and part of the orchestra of a genuine New York playhouse, such as distinguishes most of the Broadway theatres.

The big studio tank was used as the orchestra pit, and several rows of seats were also arranged therein. Altogether, the set was one of the largest and most realistic ever put up at the studio, and spectators will have a hard time realizing it is only a set, and not the interior of the Winter Garden or the New Amsterdam Theatre in New York.

Part of a musical comedy performance is given on this stage in the picture, and for the dancers in this forty or so lovely girls from the Denishawn school were secured.

Miss Clayton has in this picture the role of a chorus girl. Monte Blue enacts the role of Pettigrew, a lonely soldier. Many Paramount favorites are in the cast. The story was written by Dana Burnet, the adaptation by Will M. Ritchey and George Melford was the director.

ETHEL CLAYTON IS FETED BY SOLDIERS AT FORT M'ARTHUR

Interesting Scenes Attending Filming of Photoplay "Pettigrew's Girl"

THE company making "Pettigrew's Girl," a Paramount picture which will be shown at the theatre next, was royally dined and feted when it went to Fort McArthur, at San Pedro, Cal., for the taking of some outdoor scenes.

Much of the action of the picture takes place in a training camp, where the heroine, Daisy Heath, a chorus girl portrayed by Ethel Clayton, is taking part in an entertainment for the soldiers. In order to have absolute realism Miss Clayton, her director, George Melford and the rest of the cast went to the camp, and obtained the enthusiastic cooperation of officers and soldiers in making the scenes.

After the entertainment in the camp theatre, the men gave a special mess in honor of the company, and when they were about to leave the camp, the cook presented the two principal figures in the picture—Miss Clayton and Monte Blue, the leading man—with specially baked cakes, each bearing in frosting the name of the recipient. Capt. Duncan, in command, also received a cake.

An interesting fact about a later visit to Camp Kearny, San Diego, was that Miss Clayton's brother was stationed in camp, and he was a member of the audience which the star, in her role of chorus girl, entertained. The picture is an adaptation of the story of the same name by Dana Burnet, which appeared in the Saturday Evening Post. It was adapted by Will M. Ritchey and directed by George Melford. The supporting cast is excellent.
"PETTIGREW'S GIRL" MIlitary PictUre

Uncle Sam's Troops Assist in Filming Photography

One of the biggest scenes, as far as emotional strength goes, in "Pettigrew's Girl," Ethel Clayton's new Paramount picture, shows the return of victorious troops from France. For the making of these scenes soldiers were brought to the studio at Hollywood, Calif., from nearby cantonments and the officers were of great aid in making the action realistic.

The officers of the bodies which were used consented to act in their official capacity before the camera, directing the movement of the troops in proper military fashion. Realistic settings were constructed in the studio to represent the transports in the harbor, etc., and the parts of the picture in which this action takes place, are tremendously effective.

George Melford directed the production, which is based upon the Saturday Evening Post story by Dana Burnet. Will M. Ritchey made the adaptation, and in the cast are Monte Blue, Charles Gerard, James Mason, Clara Whipple and others. It will be shown at the theatre next .........

Monte! Blue to Play Leads!

Monte Blue, one of the most popular stock players in the Famous Players-Lasky organization, was recently put under a year's contract to play leading roles in Paramount and Arctcraft pictures. This contract is largely the result of his excellent work as leading man in "Pettigrew's Girl," Ethel Clayton's latest starring vehicle, which is being shown at the ......... Theatre this week.

Monte Blue in Splendid Role

Leading Man for Ethel Clayton in "Pettigrew's Girl"

Monte Blue has been playing supporting roles in Paramount and Arctcraft pictures for some time. One of the biggest roles he ever had was in "Johanna Enlists," in which he portrayed a simple soldier, in love with Johanna. His characterization so pleased directors and officials that when casting time came for "Pettigrew's Girl," the new Ethel Clayton starring vehicle, he was considered for the name part.

This was Mr. Blue's best leading part, and he grasped the character so thoroughly, and made of it such a living reality, that his ability was demonstrated beyond question. Shortly after the completion of this picture, therefore, he was put under contract for a year to play leads with the stars of the Famous Players-Lasky organization.

In "Pettigrew's Girl" Miss Clayton, the star, has the role of a chorus girl. The theme is based upon the Saturday Evening Post story by Dana Burnet, adapted to the screen by Will M. Ritchey and directed by George Melford.

Delightful Photoplay

Ethel Clayton's latest Paramount picture, "Pettigrew's Girl," which is on view at the theatre this week, is in every respect a delightful photoplay. Miss Clayton appears as a chorus girl who refuses a millionaire to marry a soldier with whom she falls in love. Monte Blue heads a capable supporting cast. The picture was adapted by Will M. Ritchey from a story by Dana Burnet and directed by George Melford.

"PETTIGREW'S GIRL" New Clayton Film

Paramount Star Has Ideal Role in Fine Photoplay

In her latest Paramount picture, "Pettigrew's Girl," Ethel Clayton adds another splendid characterization to her list of virile portrayals. This new Paramount star is probably one of the most versatile actresses on the screen. She is not limited in her scope, it seems, but can handle with equal ease any part from that of a girl detective (in "The mystery Girl") to that of the chorus girl in "Pettigrew's Girl," which will be shown at the theatre next .........

Monte Blue has his best opportunity as leading man in this picture, and he more than gets away with the role. His interpretation of the lonely soldier is most artistic, and one doesn't have to be a sentimentalist to be really moved by Pettigrew as he is played by Mr. Blue.

Others in the cast are Charles Gerard, who is Varick, James Mason, as one of Pettigrew's tent-mates, and Clara Whipple as a chorus girl friend of the heroine. George Melford directed. The scenario is by Will M. Ritchey.

New Clayton Picture a Hit

Ethel Clayton's new Paramount picture, "Pettigrew's Girl," which is on view at the theatre this week, has scored a decided hit. The story deals with a chorus girl who marries a poor soldier rather than wed a millionaire for whom she had been angling for a long while until she met Pettigrew. The photoplay is one of exceptional interest and the supporting players, headed by Monte Blue, are clever in their respective portrayals.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "PETTIGREW'S GIRL"

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 ............. 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 ........ 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 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.
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
HERE are the stills on "Pettigrew's Girl" that have the best advertising value," said the Advertising Manager to the artist. "See what will make the best picture and let me have the color scheme before you make up the sketch."

This is the way it happens on every feature, picture, and short reel subject distributed by the Famous Players-Lasky Corporation. The stills pictures come in from the studios and are rushed to the Art Department, where the best poster artists in the country are employed to make up designs, lay out color schemes, and then a rough sketch is presented to the Advertising Manager for his approval. In this way the poster receives—before the paper is put in work—not only the technical skill of artists who know the attention-attracting value and the use of colors, but the sanction of an Advertising Manager, and the men of his department who are thoroughly trained in the values which the poster must bring out namely: (A) Attention attracting; (B) Desire creating; (C) Information as to the star, subject and theatre in which the picture is shown.

One particular point insisted upon by the Advertising Manager of the Famous Players-Lasky Corporation, in the production of paper, is that the attention attracting value must predominate—in other words, the picture on the poster, or some special feature, usually that which portrays action, must stand out, and to use the vernacular—"Hit you a wallop in the eye."

"This is the reason," said the Advertising Manager at a recent advertising meeting, "that the paper sold with the many subjects and distributed through the Famous Players-Lasky Corporation, has made such a tremendous hit with the exhibitors and has been one of the principal factors in producing exhibitor's business.

After the poster sheet has been finished and approved, it is sent to the lithographer, where it is photographed and enlarged; a key plate of stone or zinc of the predominating color is made and with this plate as a base, the remaining plates—their number depending upon the number of colors used in the poster—are struck off and the paper goes.

Only the most modern presses are used in making Famous Players-Lasky paper as it is generally necessary to produce—what in the old days would be considered an impossible amount of paper for the consumption and use of the modern exhibitor.

In none of the great industries of the world has the value of advertising spread so rapidly, and the development of the last link in the chain from producer to consumer—that is the exhibitor—been so thorough as in the moving picture business. No one has been quicker to realize the value of advertising, or the necessity for it, than the exhibitor, and it is by his own rapid development as an advertising expert, that the industry has grown and advanced as it has, and become the factor in city and country life that it is at the present day.

Coming from various other forms of business, the exhibitor has taken hold of a proposition as new and as foreign to him as the government of a South American Republic would be to an Eskimo. The Famous Players-Lasky Corporation gives every aid to him in all branches of his advertising, from their experience years of study of the production, distribution and showing of photoplays and soon the exhibitor is not only on his feet as a showman, but is able to suggest ideas for the showing of pictures that benefit and enable a central point, like his exchange, to aid other exhibitors in their territory and elsewhere.

This brings us to the point which we wish to convey on the subject of advertising paper. To make a bad pun into a forceful statement, over two and a half years ago the heads of the Famous Players-Lasky Corporation saw "The Handwriting On The Wall." The exhibitors were going to demand the best in bill posters—they were becoming educated to the point where the old glaring posters would not satisfy them or bring business to their theatres.

It was at this point that Walter E. Greene, Vice-President of the Famous Players-Lasky Corporation in charge of distribution, got his advertising, sales promotion and art men together and said: "We must have better paper; not alone must it be better, but it must be the best." So now for every Paramount-Artcraft feature, or comedy, travel or pictograph picture, there is a grade of advertising paper, where every point of artistry of business value has been made the subject of great care and study.

For only in the production of the best in paper, that advertising, art and experience can produce, will bring business to the modern exhibitor.
Mr. Exhibitor: Here's an Opportunity to Get Extra Publicity!

Below is proof to a story-mat which we believe your town newspapers that use mat material will gladly print. THE MAT WILL COST YOU NOTHING!

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

Natural Color in the Films

Ethel Clayton is to the screen what the rotogravure section is to the pictorial pages. She is full of color—natural—and she insists on it in her films. She has beautiful golden copper hair, sparkling ivory teeth, lips like a thread of scarlet and a complexion like rose leaves, herself. Therefore we expect her to demand colorful films to star in—and she does. Her private hobby reveals this same demand: She likes Picasso, that most modern of painters, and has a collection of his best work. Asked what she thought was the most beautiful thing she had ever seen, she replied, “A California sunset.” California was where she made her latest Paramount picture, “Pettigrew’s Girl.”
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Pettigrew's Girl”

1919.

Dear Miss Dana:

We think you'll like Bill Pettigrew.
And we KNOW you'll like Daisy Heath. Bill did.
Bill was up in New York and he didn't know anybody
in town; he was a Southerner, and the Northern folk were
hard for him to know intimately.

Then, in a shop window, he saw a picture of Daisy,
and decided that she must be the girl who was going to
change everything in his rather prosaic young life.

So that night he went to see the show in which she
was playing--took a front row seat though it nearly
broke him, and called on her after the performance.

Daisy was being chased by a millionaire-about-
town, but she sort of liked William. He was different
--considerably different from what she had been used to.

Competing against a millionaire is not the easiest
thing in the world, but then William was willing to work
for Daisy. And in the end, she was "Pettigrew's girl".

That's the name of Ethel Clayton's latest Para-
mount, here from ...... to ...... Aren't you glad
we told you?

Sincerely yours,

Manager.

POST CARDS ON “PETTIGREW'S GIRL”
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Dana:

Ethel Clayton comes here begin-
ing next ...... in her latest Para-
mount picture, "Pettigrew's Girl".
It's from a story by Dana Burnet and we
think you will like it immensely.
Monte Blue appears as Miss Clayton's
leading man.

Sincerely yours,

Manager.

Dear Miss Dana:

Ethel Clayton is here to-day in
"Pettigrew's Girl," her latest Para-
mount picture, and we venture to say,
her best.

It's from a story by that popular
young author, Dana Burnet, which
appeared in the Saturday Evening Post.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY YOU!
# Exhibitors’ Advertising Accessory Order Blank

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### Posters
- 1 Sheet: .10
- 3 Sheets: .30
- 6 Sheets: .60
- 24 Sheets: 1.75
- Roto: .12

### Lobby Display Photos
- Full Set in Heavy Containers 8.5x11 x 14 Lobby Card and 8-8x10 B. & W.: .150
- Single Sepia Scenes or Stars 22x28: .40
- Colored Female Scenes 22x28: .60
- Half Set in Heavy Containers 8-8x10 B. & W. and Lobby Cards: .60
- Black and White Star Photos 8x10: .75
- Black and White Star Photos 8x10: .10
- Art McCall and Sennett Sepia 8x10 & Lobby Card: .50

### Slides
- Each: .12
- 1 Col.: .15
- 2 Col.: .25
- 3 Col.: .35

### Scene Cuts
- 1 Col.: .25
- 2 Col.: .40
- 3 Col.: .90

### Star Cuts
- Circle Star Thumb Nail Specify Fine or Coarse Screen: .15

### Additional Items
- (Gratia Material)

**Press Books**

**Music Cues**

**Adv. Mats**

**Star Mats**

**Scene Mats**
ADVERTISING POSTERS
FOR
"PETTIGREW'S 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
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 Fiannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Sheriff’s Son

Scheduled Release Date: 30 Mar 1919
How To Advertise

CHARLES RAY

in

"THE SHERIFF'S SON"

Presented and Supervised by Thomas H. Ince

A Paramount Picture
PRODUCTION CUTS AND MATS

CHAS. RAY in "THE SHERIFF'S SON"

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 Charles Ray and his New Paramount Picture "The Sheriff's Son"

CHARLES RAY, THE STAR

To be a Thomas H. Ince star is an honor which many motion picture players covet but few enjoy, but to be recognized as one of the cleverest of the great galaxy of stars marshalled beneath the Ince-Paramount banner, is one of the rarest distinctions the screen world is in a position to bestow. Charles Ray, young, able and virile, has by the exercise of his native talents, become one of the most conspicuous screen stars in the country. In the portrayal of rugged characters, especially those il-

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Hawks' talents show no evidences of deterioration by contrast with his previous achievements, is amply proved in his latest photoplay.

THE STORY.

ROYAL BEAUDRY, whose father, a brave Sheriff, is killed by the Rutherford band of cattle rustlers soon after Royal's birth, is born with the taint of fear in his blood. He is sent to a school in the East to be educated and twenty years later he is practicing law. One day he receives word that the rustlers who killed his father have abducted or slain David Dingwell the man who cared for Royal during his boyhood days, and he is requested to go to New Mexico and assist in their dispersion. Fear tugs at his soul and he seeks to escape the ordeal, but the cowboy messenger appeals to his manhood and finally wins him over. In New Mexico he one day meets Beulah Rutherford who has been caught in a wolf trap, and he is disconcerted when he learns that she is the daughter of the man who was responsible for his father's death. His identity is discovered and Jesse Tighe, in whose cell of Dingwell is a prisoner, resolves to kill Royal. Beulah hears of this plan and rides to warn Royal who, meanwhile, has been shot in the shoulder from ambush. By a ruse Beulah frees Dingwell and with Royal he rejoins the law-and-order element. Beulah is lost and falls in a prospect hole where Royal later finds and rescues her. The lawless element is driven out of the country, Royal being one of the leaders in the movement. Royal tells Beulah of his pre-natal fear, but she disproves his argument and when it later develops that Beulah is not the daughter of Ruther-

THE AUTHOR.

WILLIAM McLEOD RAINE, author of "The Sheriff's Son," is a well-known novelist and magazine writer, whose stories have won him considerable renown. Mr. Raine knows his West and his knowledge has been employed to excellent advantage in his latest story.

THE SCENARIST.

ONE of the best known scenarists in the country is J. G. Hawks, who adapted "The Sheriff's Son" for the screen. He has recently written pictures in which William S. Hart, Dorothy Dalton and other Ince stars have appeared, and all have earned much critical praise for their author. That Mr.

THE DIRECTOR.

VICTOR L. SCHERTZINGER, one of the ablest directors in the country, directed Mr. Ray in "The Sheriff's Son." Mr. Schertzinger directed many of Mr. Ray's recent picture successes and he is recognized as one of the best men in his line identified with the screen industry.
ROYAL BEAUDRY, the son of a Sheriff slain when Royal was an infant, has inherited from his mother pre-natal fear which he finds it hard to master. After the death of his father in New Mexico, Royal is sent to the east by Dave Dingwell, his father's friend, to be educated. While at college the young man refrains from becoming a member of the football team because of his fear of injury, and he never fought as other boys do.

One day, after his graduation as a lawyer, Royal gets word that Dingwell, his benefactor, has been made a prisoner by the Rutherford band of cattle rustlers who killed his father years before. His help to rid the country of these malefactors is solicited. His fear prompts him to refuse, but he finally announces his intention to aid the law-and-order movement and returns to New Mexico.

While riding in the country one day, Royal finds Beulah Rutherford who has been caught in a wolf trap. He rescues her and when he escorts her home he is amazed to learn her identity. His fear returns when the Ruthefords suspect his identity and order him from the ranch. Royal learns that Dingwell is a prisoner in the cellar of Jesse Tighe's home and meanwhile, Tighe orders that Royal be killed. Beulah hears of the plot and rides to warn Royal of his danger. Dan Meldrum, a former convict and associate of the Ruthefords, shoots Royal in the shoulder when he conceals himself in an outhouse and Royal is assisted to escape by Beulah. They return to the Tighe house and release Dingwell who makes Royal a partner in his cattle ranch. Now follows encounters with Meldrum and later with the Rutherford boys. Gradually Royal teaches himself to put down his inherited cowardice and gains control over himself and becomes known as a man ready to take care of himself.

The old order in Huerfano Park is passing. Law and order is coming and it is up to the old offenders to move. Dan Meldrum starts for the Mexican border. Beulah, out riding, steps off her horse and while gathering flowers slides into an old prospect hole. She does not return and the alarm is sounded, and her father, Brad Charleton and brothers scour the mountains for her. Dave and Royal join in the hunt. Royal becomes lost and wanders away from the searchers and as night comes on hears Beulah calling and rescues her from the prospect hole.

In the meantime, Meldrum has also found her and sorr at the Ruthefords, he will not release her. He leaves her in the pit, but is afraid to harm her. Meldrum slouches away and then Royal comes up and gets her from the hole. He returns and waits for Meldrum and when the latter goes back to the prospect hole Royal forces him into the hole himself. Unable to get back to the ranch Royal and Beulah camp in the hills for the night. He confesses his cowardice and when she refuses it he tells her of his love for her. He takes her back to the ranch.

Back to the ranch Hal Rutherford and Royal have it out about the killing of Royal's father. Rutherford tells the story and then informs Royal that Beulah is not his daughter but his niece and that Roy's father as sheriff killed his brother and Beulah's father. Nothing but the memory of brave men who misunderstood each other and the law, stand between them and the marriage of the two brings the law-and-right into Huerfano Park.
Press Reviews of "The Sheriff's Son"
To be Sent to the Newspapers Immediately After the First Display of
Charles Ray's New Photoplay
A Paramount Picture

Charles Ray Presents Dramatic and Human Portrait in
His New Paramount Photoplay, "The Sheriff's Son"

Central Idea of Picture Story is the Psychological Effect of Pre-Natal Fear Upon the
Hero and Photoplay Scores an Unusual Hit

A STRONG and original story of the west has been provided by Thomas H. Ince for Charles Ray, the Paramount star, in "The Sheriff's Son," which was presented with great success at the Theatre yesterday. The story has color, dramatic power and splendid handling in direction, while it gives Mr. Ray one of the best roles of his screen career. As Royal Beaudry, a boy of the west, who inherits prenatal fear from his mother and who struggles valiantly to down it, he gives a dramatic portrait that is thoroughly human and has great psychological value.

Royal Beaudry is the son of a western sheriff. His father is attacked by bad men and almost killed just before his birth, and the shock of the affair has such a decided effect on his mother that her baby is born a prey to fear. When his mother dies and his father is killed by a gang of cattle rustlers, Royal is sent east to school by a cattleman who is a friend of his father. He grows up in the east and goes to college. Later he returns to the west when he hears that Dave Dingwell, the cattleman who has befriended him, has been taken prisoner by the cattle thieves who murdered his father.

He fights down his fear, enters the country inhabited by the Rutherford gang, the enemies of his father, and manages to rescue Dave Dingwell. He also meets Beulah Rutherford, the niece of the man who heads the gang, and rescues her when she becomes lost. As the forces of law-and-order close in on the Rutherford gang Royal brings about a reconciliation between the two, and he realizes that he has fallen in love with Beulah, the niece of his father's old enemy.

The theme is highly dramatic and splendidly acted throughout. Its development, showing the growth of character on the part of Royal and the passing of the barbarous element from the old west, is shown with discrimination and a consistent building of situations. At no point is the extraneous element introduced, but always the story unfolds smoothly in vigorous screen narrative.

The story was written by William McLeod Raine, and picturized by J. G. Hawks, who has turned out a scenario of rare power. Victor Schertzinger directed with his accustomed masterly ability and the fine hand of Thomas H. Ince himself is apparent throughout in the supervision. Chester Lyons has contributed some exceedingly creditable photography.

The picture was received with abundant applause, the story as well as the artistic portrayals by Mr. Ray and his wholly adequate support, appealing forcibly to the audience. Seena Owen as Beulah Rutherford, the daughter of the leader of a band of rustlers, was more than acceptable. She is a delightful actress and bids fair to achieve prominence on the screen. The work of John P. Lockney, Clyde Benson, Charles K. French, Otto Hoffman and Lamar Johnstone was all that could be desired.

CHAS. RAY
NEW STRINGS FOR YOUR BOW
A CHAT WITH EXHIBITORS
By GORDON H. PLACE
ABOUT
CHARLES RAY in "THE SHERIFF’S SON"
A Paramount Picture

Some Angles to Play On

YOU have your pet fear. What is it? Every one has. I don’t care how brave a man may be, there is something of which he is afraid. Fear—pre-natal fear—is the basis of this remarkably strong story, in which Charles Ray plays one of the biggest parts in his career before the camera.

He fights and overcomes his fear, in one of the swiftest and most thrilling stories he has ever played.

You can interest your people in the psychological elements of this play. Get in touch with the classes in psychology in the schools and universities. Write them a circular letter.

This is a southwestern story of a vanishing type of people. The old fights between the cattlemen and the rustlers are things of the past. Play up that element. Decorate your lobby with lariats, sombreros, and other cowboy equipment.

Look What He’s Done!

Charles Ray has displayed as wide a range of versatility before the camera as any other young American actor. In every play in which he has been cast he has shown a new side of his power, and he has never disappointed.

Look at this list of Paramount pictures in which he has starred, and pick out the one you like best. Then have your friends pick out their favorites, and scarcely two will choose the same picture as his strongest, thus proving that his appeal is to every taste. Here is what he has done in Paramount pictures:

"The Son of His Father"
"The Hired Man"
"Playing the Game"
"The Claws of the Hun"
"The Law of the North"
"His Mother’s Boy"
"The Family Skeleton"
"His Own Home Town"
"A Nine O’Clock Town"
"String Beans"

See Who Helped Him!

Of course he didn’t do it alone. Whoever thought such a thing? If there is one thing Paramount prides itself upon it’s team work. And there was certainly some high-class team work in the making of “The Sheriff’s Son.”

The original story is by William McLeod Raine, successful novelist. J. G. Hawks took the original story in hand and wrote the scenario, and then Victor L. Schertzinger directed the production. Chester Lyons was the photographer. Some combination? What? Well we give you another guess if you think it isn’t.

Then look at the cast. Say, boy! It’s some cast that supports Charles Ray in this picture! Give ’em the once over, just to do your eyes good:


Honest, now—isn’t that some cast? Isn’t it some combination!

The Paper

The lithographs on this production are full of sharp action, rich color contrasts and they are good drawings.

Use these lithos abundantly in every available stand, and they will attract the business as well as circus posters do to the circus.

The Stills

There is so much action in the stills that your lobby should prove to be an especially strong business-getter.

Use the 22 by 28’s plentifully, and group the 8 by 10’s in such a way that there are several groups of pictures, all different, for your patrons to examine before your showing date and during the run.

Newspaper Advertising

Don’t overlook the value of generous newspaper advertising. The cuts and stills to be furnished by your exchange will make graphic and effective newspaper advertising easy and a pleasure. The more newspaper space you use, the greater number of people you will attract.
STAND
THEATRE
Broadway at Main Street

Should he fight or quit with the girl?

On one side, a whole gang of cattle thieves who live by their guns and love nothing better than a bloody battle.

On the other side, a city youth who's "afraid of his shadow"—and a girl.

Who wins?

THOMAS H. INCE
presents
Charles Ray
in
"The Sheriff's Son"
A Paramount Picture

By William McLeod Raine
Scenario by J. C. Hawks
Directed by Victor L. Schertzinger
Photographed by Chester Lyons
Produced by Thomas H. Ince

Also
Burton Holmes Travel-Picture
"Fiji Does Its Bit"
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

REPORTS NEW PEACE OFFER.
RIVOLI
Monument Square

ALSO
Burton Holmes Travel-Picture, “Fiji Does Its Bit”
Paramount-Flagg Comedy, “Independence, B’Gosh”

/-7\-

Two doors swung open and the fight was on!

Did you ever hear of a “timid” New York lawyer?
Well, that’s Charles Ray in “The Sheriff’s Son.” The poor fellow was just born scared, so he has to fight himself as well as other and husky gun-quick enemies.

Some fights! See them!

THOMAS H. INCE presents
Charles Ray
in
“THE SHERIFF’S SON”

A Paramount Picture

By William McLeod Raines
Scenario by J. G. Hawks
Directed by Victor L. Schertzinger
Photographed by Chester Lyons
Produced by Thomas H. Ince
<table>
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<tr>
<th>CHARLES RAY HAS UNUSUAL ROLE IN &quot;THE SHERIFF'S SON&quot;</th>
<th>&quot;THE SHERIFF'S SON&quot; STRONG CHARACTER STUDY FOR MR. RAY</th>
<th>CHARLES RAY'S NEW PHOTOPLAY AFFORDS HIM RED BLOOD ROLE</th>
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<tr>
<td>Clever Paramount Star Shown As Man Struggling Against Fear</td>
<td>New Paramount Picture Unfolds Story of Splendid Dramatic Power</td>
<td>Popular Paramount Star Hero In Typical Ray Picture &quot;The Sheriff's Son&quot;</td>
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<td>CHARLES RAY gives an astonishingly clever characterization in his new Paramount picture, &quot;The Sheriff's Son,&quot; when he portrays a young man, who has inherited a great fear from his mother, and has to fight hard to get the better of his weakness. When the story opens, the boy's father is badly hurt in a fight with cattle thieves in New Mexico. The boy is yet unborn, but the mother, who sees her husband attacked, receives a severe shock and later the lad is born with her fear in him. His father is slain by rustlers and he is sent east to be educated. When he is grown to manhood he comes west to rescue the cattleman who sent him east. This man has been taken prisoner by the gang of cattle rustlers who were enemies of the boy's father. Then begins the great struggle. All the boy's inherited fear prompts him to turn back. But he takes a firm grip on himself, pulls himself together and enters the domain of the cattle thieves. He learns where his benefactor is hidden and he meets the thief of his enemy, the chief of the cattle thieves. He falls in love with the girl, and together they rescue the cattleman who is prisoner. Having proved his courage and regained his self respect, the lad brings about a reconciliation between the cattle rustlers and the law-and-order element of the country. It is a vividly dramatic story scenarioized by J. G. Hawks from a story by William McLeod Raine, and it will be shown at the ................ Theatre next .................. Victor Schertzinger directed the picture under the supervision of Thomas H. Ince.</td>
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<td>CHARLES RAY, that clever creator of thoroughly human and likeable young men, is again given a chance to show his skill in a difficult role in his latest Paramount picture, &quot;The Sheriff's Son,&quot; which will be shown at the ................ Theatre next .................. The picture is said to be a keen character study as well as unfolding a story of splendid dramatic power. Mr. Ray is seen in the role of Royal Beaudry, a young man who was born in the west, but who has been sent east to be educated. He grows up with a great fear hanging over him, the result of a shock his mother received before his birth, when his father, Sheriff Beaudry, was attacked by cattle rustlers. His father and mother are dead, but a cattleman comes east to tell Royal that Dave Dingwell, a close friend of Royal's father, and the man who sent the boy to college, has been taken prisoner by the cattle rustlers who were his father's enemies. Face to face with the necessity for a great decision Royal Beaudry stiffens and decides to go west and attempt the rescue of Dave Dingwell. He arrives, enters the domain of the cattle rustlers, and there meets Beulah Rutherford, a girl who is the niece of the chief of the rustlers. Beulah helps him, makes him believe in himself, and finally he is able to accomplish his mission and rescue the imprisoned cattleman. Later he is able to bring about a reconciliation between the rustlers and the law-and-order element of the community, and at the close he wins Beulah. Seena Owen has the role of Beulah Rutherford, and an excellent supporting cast is announced.</td>
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<td>CHARLES RAY is undoubtedly the cleverest of the screen's young actors when it comes to portraying the homely human virtues and foibles, and the inner dramas of the soul that are so often a part of the young man's life. Mr. Ray is not dashing, he does not portray the rollicking hero. He does give us real life, however, and the sort of young men we rub elbows with each day in the street. He refuses to strut and be unreal, and with each screen characterization his vogue grows, for the public has been quick to recognize the value of his work. In his new Paramount picture, &quot;The Sheriff's Son,&quot; which will be shown at the ................ Theatre next .................. Mr. Ray gives us one of his best creations, a young man, who has inherited a great fear from his mother, and who makes the great fight to win his courage and manhood. That the girl he loves comes to him in the winning accentuates the constructive side of the story. The story was written by William McLeod Raine and the scenario was the work of J. G. Hawks. The leading woman in Seena Owen.</td>
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<td>Splendid Photoplay To see Charles Ray in a motion picture is at all times a treat, but in his latest Paramount picture, &quot;The Sheriff's Son,&quot; which is being shown at the ................ Theatre this week, the popular young Thomas H. Ince star appears at his best as a young man who struggles against and masters pre-natal fear. It is a splendid photoplay and well worth seeing.</td>
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RAINE'S NEW STORY HAS STRONG THEME

Writer Provides Superb Story In "The Sheriff's Son"

NOT all the highly dramatic battles are fought on the battle fields. The struggle of man to control himself and make the best of himself is always an inspiring theme for an author and in "The Sheriff's Son," Charles Ray's new Paramount picture which will be shown at the

Theatre next

William McLeod Raine has created a wonderful story with an extraordinary leading character.

He takes a lad who has inherited a great fear from his mother, and shows by an admirably constructed story, how he fought down the fear and won back his self respect and manhood. J. G. Hawks wrote the scenario and Charles Ray gives one of his most outstanding "screen characterizations in the person of Royal Beaudry, the boy in question. The supporting cast is an excellent one. Seena Owens being the leading woman.

Capable Director

VICTOR SCHERTZINGER, one of the cleverest directors behind the screen, has done splendid work in handling Charles Ray's new Paramount picture, "The Sheriff's Son," which will be displayed at the

Theatre next

The story opens in the west, shifts to the east and later returns to the west. Throughout Mr. Schertzinger has exhibited masterly constructive knowledge in his handling of scenes and acting. making the picture one of the most artistically directed of any in which Charles Ray has been featured.

A Famous Villain

CHARLES K. FRENCH is one of the most famous villains in the films. In "The Sheriff's Son," the new Paramount picture in which Charles Ray is starred, at the

Theatre this week, he plays the important role of Hal Rutherford, chief of the cattle rustlers and one of the most important figures in the picture.

J. G. HAWKS FAMOUS FILM PLAYWRIGHT

Talented Scenarist Adapted "The Sheriff's Son"

J. C. HAWKS, scenarist, is one of the best known and most successful of film playwrights, and recently he has written pictures in which William S. Hart, Dorothy Dalton, and Charles Ray were starred, which have earned much critical praise for their author. Mr. Hawks is one of the highest paid of scenario writers, and in "The Sheriff's Son," which he pictured from the story by William McLeod Raine, and which will be shown at the

Theatre next

he has turned out a starring vehicle for Charles Ray, which gives that player the best opportunities he has had for some time.

"The Sheriff's Son" is a story of the west and of a boy who faces a struggle and wins back the courage he lacked, through pre-natal fear, inherited from his mother. It is a timely, highly dramatic story, always constructive and uplifting as it shows the young hero fighting to control himself and his phantom fears. The support is wholly adequate, his leading woman being Seena Owen.

A Wonderful Study

A WONDERFUL study in courage is afforded in "The Sheriff's Son" the new Paramount picture in which Charles Ray is starred, and which is being shown at the

Theatre this week. The hero is a young man who has inherited a great fear from his mother, who witnessed an attack on his father before the boy's birth. He grows up with this sense of fear hanging over him, but the story is constructive throughout and shows how he battles splendidly to overcome his weakness and how he succeeds, winning the girl he loves in the bargain.

SEENA OWEN FAST BECOMING POPULAR

Charles Ray's Leading Woman in "The Sheriff's Son"

SEENA OWEN, who plays the feminine lead with Charles Ray in his new Paramount picture, "The Sheriff's Son," which comes to the

Theatre next

is a young actress, whose work is making her increasingly popular with each picture. She has starred in such pictures as "Martha's Vindication," and "Madame Bo-Peep," and in this latest Ray picture she has the best part of her screen career.

She plays a western girl, Beulah Rutherford, the niece of a chief of cattle rustlers. When Royal Beaudry, the chief male figure of the story comes west to rescue his benefactor, a cattleman whom the rustlers have taken prisoner, he meets Beulah. It is she who helps him, who encourages him when he loses courage, and who helps him to win through with flying colors. The picture is an adaptation of a story by William McLeod Raine.

An Able Photographer

CHESTER LYONS, who does all the photography for the Charles Ray Paramount pictures, is one of the outstanding figures of the camera world, and his splendid work in filming the latest Ray picture, "The Sheriff's Son," now on view at the

Theatre, shows that all the critical praise which he has received in the past for his excellent work was well deserved. The western scenes in "The Sheriff's Son" are admirably photographed, and Mr. Lyons' clever handling of light and shade is apparent throughout. The picture was directed by Victor Schertzinger under the supervision of Thomas H. Ince.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"THE SHERIFF'S SON"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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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
485 FIFTH AVENUE, NEW YORK
December 20, 1918.

Dear Miss Joliffe:

Suppose you were saved from death by a stranger—a young, handsome man, and suppose you fell in love with him. Suppose further, that it should develop that the father of this young man had killed your own father years ago—would this change your sentiment of love to hate?

Suppose also, that your sweetheart were the victim of pre-natal influence, that of fear-blind, unreasoning terror of men and things. What act on his part would be necessary to convince you and him of the falsity of a theory that has been refuted by some psychologists, and upheld by others?

Suppose you saw Charles Ray's new Thomas H. Ince-Paramount picture "THE SHERIFF'S SON"

in which Mr. Ray portrays the role of a young man obsessed by fear supposedly inherited from his mother when before his birth she saw her husband seriously wounded by outlaws; and if he should prove by his acts that his soul is a stranger to fear, would it strengthen your determination to fight the battles of life with greater determination to win?

Suppose you try the experiment and drop into our theatre some time this week when Mr. Ray's latest photoplay is being displayed. "The Sheriff's Son" is a strong, red-blooded Western story which will please old and young alike and convince you that life is worth living after all.

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 Sheriff's Son"

### ADVANCE POST CARD NO. 1

**DEAR MADAM:**

Of course, you like strong, virile motion pictures, such as those made famous by Charles Ray, the celebrated Thomas H. Ince-Paramount star. Also, you like picture stories with real plots and themes loftier in conception than the average pictures display. Well, just such a photoplay is Mr. Ray's latest starring vehicle, "The Sheriff's Son," which will be shown at our theatre this week.

If you are a believer in pre-natal influence, this picture will supply you with ample food for thought. Suppose you see the picture, and combine entertainment with psychic study? It will be well worth your while.

- Yours sincerely,
  
  Manager

### ADVANCE POST CARD NO. 2

**DEAR MADAM:**

We are offering a remarkable cinema character study at our theatre this week. It is Charles Ray's latest Thomas H. Ince-Paramount picture, "The Sheriff's Son," in which that sterling player has the role of a young westerner who is obsessed by abject fear—the victim of pre-natal influence and a veritable coward until the supreme test comes. How he meets that test and proves himself a man to his sweetheart, is admirably shown.

Why not see the picture and satisfy yourself that many of the bogies of life are mere phantoms after all—the creation of our fancies?

- Yours sincerely,
  
  Manager

### ADVANCE POST CARD NO. 3

**DEAR MADAM:**

If we judge our patrons correctly, they like photoplays with big problems, vital stories and vigorous characterizations. For this reason we heartily recommend to you Charles Ray's latest Thomas H. Ince-Paramount photoplay "THE SHERIFF'S SON" which will be the attraction at our theatre all this week, and which, we think, will amply repay a visit to our playhouse.

The theme of this picture deals with the subject of pre-natal influence, and its development makes it a thoroughly human though dramatic portrait with great psychological value. Please come and see it.

- Yours sincerely,
  
  Manager

Exhibitors will be wise to mail at least one of these Postals to their patron.
ADVERTISING POSTERS AND SLIDE
FOR
CHAS. RAY in "THE SHERIFF'S SON"

Always obtainable at your Exchange
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 .............. "GOSH DARN THE KAISER"
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"
Little Comrade

Scheduled Release Date: 30 Mar 1919
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 Conrade" it would be well to distribute your appropriation so that a "Little Conrade" 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 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 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.
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 Wilbor 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!
Important Facts for Exhibitors Regarding Vivian Martin and Her New Photoplay, “Little Comrade”

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An Unusual Story

**Genevieve** Hale, the youngest daughter of a large family, and, consequently, pampered all her life, decides to become a farmerette and help the country in food production. In spite of the jeers of her family, she enlists and goes to the Hubbard farm with a group of other girls. A few unpleasant jobs soon make her ready to go home, but she manages to stick.

Bob Hubbard, the youngest son of the owners of the farm, is drafted, and he hates the training camp as much as Genevieve does the farm — like her, he has been pampered all his life, and is unused to rough work of any sort. The life at the camp almost drives him mad, and one night he decides to run away, just to have a look at his old home, thinking that the sight may give him courage to stick it out. While crawling through the fields near the house, he meets Genevieve, who is ying in a potato patch, crying. They tell each other their troubles, and the meeting so inspires them that each is ready to go back to work with a new heart.

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A prying neighbor spies them together in the field, and scenting 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 Artcraft 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.
VIVIAN MARTIN

In Interesting Interview
Tells Story of

"HOW I BECAME AN ACTRESS"

Popular Paramount Star Wins Fame
Early in Life as Child Actress in Church
Entertainments, and Finally is Engaged
by Charles Frohman to Play "Peter Pan"—Will be Seen Here in Her New
Paramount Picture, "Little Comrade."

My 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 to 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 wearsome 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 #8679, 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.
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 is informed 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 clasp hands in eternal understanding.
VIVIAN MARTIN in "Little Comrade"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8870, 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.
THE government's recognition of the moving picture as a vital force was shown recently when David K. Niles, Chief of the Motion Picture Section, Division of Information, United States Department of Labor, asked the Famous Players-Lasky Corporation to distribute ten thousand slides to motion picture exhibitors advertising enrollment week of 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 part of a campaign 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 requiring 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. National factory service for a minimum of six weeks in 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 admiring member 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 always look as though they were expecting a beating from some one in the wings. Teddy always looks as though he were having a good time.

Richard Barthelmess, leading man for Margarette 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 Brenon productions in "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 Chesebrough Okio, of the Fourteenth Cavalry, U. S. A. John Emerson "found" Miss Anthony and she was induced to take a leading part in "When the Boys Come Home," Famous Players-Lasky photoplay. During the making of a scene of this Emerson-Loos production, Captain Okio 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," Paddy Arbuckle decided time ago, has been inadequately handled by the poets. His conception of it is depicted in his latest Paramount-Arquette comedy by that name.

Marcia Manon, one of the Famous Players-Lasky screen beauties was in New York recently for the first time, she having been engaged for John Barrymore's new Paramount picture, "The Malefactor." She declares that New York is the greatest city for her. She was especially pleased by seeing her first snowfall, inasmuch as California, where she has always lived, doesn't produce said animal. The first New York snowfall was something like nothing and no one-hundredths of one percent 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 fails 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 "set." Mr. Sennett states that the stunt was the monkey's own original idea and that he didn't have to be fooled into doing it. For this reason the scene is very effective and natural and promises to be one of the screams of the picture. The monkey and the cat happen to be alone on the set and the monk plays the part of the villain and take 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 Arquette 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.

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.
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.

VIVIAN MARTIN in 'Little Comrade'
A Paramount Picture

Oh, papa! I'm so glad to be back.

VIVIAN MARTIN in 'Little Comrade'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8672, 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.
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

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

Strand Theatre
Broadway at Main Street
ENEVIE 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 peppers—including Bobbie, who had pounds o' PEF. See her do it any day this week.

Jesse L. Lasley presents

VIVIAN MARTIN
in
"Little Comrade"

A Paramount Picture

Adapted from "The Two Benjamins" by Juliet Wilber Tompkins

Scenario by Alice Eyres

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.
Advance Press Stories of “Little Comrade”
To be Sent to the Newspapers Prior and During the Showing of
Vivian Martin’s New Photoplay
A Paramount Picture

OVERALLS TOO UGLY
SO FARMERETTE BUYS
BAKST’S CREATIONS

Vivian Martin Objected to Plain Garments in the Photoplay “Little Comrades.”

G ENEVIEVE 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 practical workers, but she shows them that she has grit and pep, and she succeeds in making a real soldier out of a weakling, 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 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, Eleanor Hancock, Nancy Chase and Pearl Lovci.
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 Claire, Richard Cummins, 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.

"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.

SOME FARMERETTES AID THEIR COUNTRY

Vivian Martin Proves This in "Little Comrade"

FARMERETTE is one of those characters in 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 everyone 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.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "LITTLE COMRADE"
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 .......... 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.
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 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.
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 "Little Comrade"

Dear Miss Benton:

1919

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
Peppy Polly

Scheduled Release Date: 30 Mar 1919
HELPs THAT REALLY HELP YOU TO PUT OVER

DOROTHY GISH

in

"Peppy Polly"

A Paramount Picture

ADVERTISING LAYOUTS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY STORIES
BILLBOARDS AND POSTERS
SCENE CUTS ON PRODUCTION
MATERIAL for your PROGRAM
NEWSPAPER STORY MATS
SLIDES, STILLS, STAR CUTS

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPf ZUKOR Pres. JESSE L. LASKY Vee Pres. CECIL B. DE MILLE Dir. New-Jersey
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 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 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 purpose?" 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 when ever 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 send the question and answer on this page.)
Worth While Facts Regarding Dorothy Gish and Her New Photoplay “Peppy Polly”

Of the new screen stars, none is more deservedly popular than Dorothy Gish, the dainty young artist who originated the character of “The Little Disturber” in D. W. Griffith’s masterpiece, “Hearts of the World.” Exhibitors who have shown Dorothy Gish photoplays at their theatres need not be told that they have a distinct box office value.

Dorothy Gish, Star

DOROTHY GISH is the younger of the two Gish sisters, she sharing with Lillian, the elder, stellar honors and no insconsiderable screen renown. Although just out of her teens, Dorothy Gish is an experienced motion picture player who has won fame by her genius and personality, and popularity by her daintiness and mannerisms which have made her portrayals distinctive. She is a comedienne born to the purple as it were, and when she has her serious moments, he emotions sway her admirers with irresistible force, bending them to her every mood. It is a tribute to her genius to concede that Dorothy Gish has won a place in the affection of every motion picture fan, and that none can remove her from the pedestal of favoritism upon which she now stands. Her success in “Boots” was a veritable triumph, but I do not hesitate to affirm my belief that her characterization of the stellar role in “Peppy Polly,” her latest vehicle, will be generally recognized as perhaps the finest achievement of her screen career.

Frank E. Garbutt, Author

FRANK E. GARBUTT, a writer identified with the screen for many years, is author of “Peppy Polly.” He has provided Miss Gish with a thoroughly delightful story.

M. M. Stearns, Scenarist

ONE of the best known screen writers on the Pacific Coast, is M. M. Stearns. He adapted “Peppy Polly” for Miss Gish with excellent results.

An Excellent Story

PEPPY POLLY, a poor girl, obtains a position as social secretary through the aid of Judge Monroe. Her girl friend is committed to the Melville reformatory for misconduct and when Polly visits her one day, she is shocked at the revelations of cruelty, graft and general misconduct on the part of those in charge of the institution made to her. She complains to Judge Monroe who announces that many reformers have had their eyes on the institution, but were unable to get any evidence incriminating the system. Polly agrees to become an inmate of the reformatory and ascertain the facts required. She accordingly breaks the window of a jewelry store and is committed to the reformatory for three years. Dr. James Merritt, physician in the institution, is incensed against the matron because of her cruelty to the girls and because of other evidences of mismanagement that come under his observation. The matron decides to compromise Dr. Merritt and secure his dismissal. When Polly enters the institution, she is beaten and placed in a cell, but later is appointed Dr. Merritt’s private secretary and both are watched through keyholes. The matron sends for an agent of the governor’s, and they burst in upon Dr. Merritt and Polly as they are making love. Dr. Merritt is placed under arrest, but Polly succeeds in convincing the agent of her real purpose in entering the reformatory. Judge Monroe has died meanwhile, and her story is not credited until the truth is vouched for by the late jurist’s secretary. Dr. Merritt and Polly are pardoned and subsequently appointed by the governor to superintend the institution, greatly to the satisfaction of the abused inmates. Polly becomes the bride of Dr. Merritt and all ends happily.

Elmer Clifton, Director

ELMER CLIFTON, who piloted Miss Gish in “The Hope Chest,” “Boots” and other picture successes, directed “Peppy Polly” with splendid results. Mr. Clifton is recognized as one of the ablest directors in the cinema field, and his work in his latest production is unsurpassed.

Strong Support

MISS GISH has been provided with excellent support in this production. Her leading man is Richard Barthelmess, and others in the cast include Edward Peil, Emily Chichester, Kate V. Toncray and Josephine Crowell.
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

If you want any of the cuts illustrated on this page tell your Exchange that you want "Production Cut No. (as indicated by arrow beside each cut) illustrated on page 2 of the 'Peppy Polly' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on any of these illustrations it is easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock cuts of Dorothy Gish that can be used with any Dorothy Gish production.
DOROTHY GISH has a kick, and it's a strong one. The Paramount star is exactly in the battling mood that carried her so successfully through "Battling Jane" and "The Hope Chest," and she doesn't propose to declare an armistice until something definite is done to appease her.

What she is kicking about is the interviews with her which have been published in the magazines and newspapers. They're all in slang. To read them, Miss Gish says, one would get the impression that the English language was as unfamiliar to her as Sanscrit, and as difficult of mastering. And as she speaks perfectly good English, and has a high regard for that language, she is naturally angry.

When Miss Gish created the role of the Little Disturber in "Hearts of the World" an opinion of her was immediately formed by all the motion picture fans of America. The general idea was that she was a vivacious, saucy, impertinent creature who had a distinct and devilish temper of her own and did not hesitate to show it at any time the spirit moved her. Thus grew the personality of the Little Disturber.

In her two first Paramount pictures, "Battling Jane" and "The Hope Chest" she had roles of similar character, because it was in parts of that description that the people liked to see her, and that she excelled in creating. And with every new picture the popular impression gained ground.

Consequently, when interviewers came around, it was only natural to clothe her utterances in the English which would be spoken by a character of the sort she depicted.

"I like to have stories published about myself," said Miss Gish, "but I hate to have the impression get around that I am an uncultivated roughneck in real life, a girl who drinks out of the finger-bowl, cuts salad with a knife and reads nothing but "Deadwood Dick.'"

"I'm not like that. I can speak correct English. I take pride in being able to express my thoughts with exactitude and clarity. Few people can do it. Most people require ten sentences to state a simple fact, simply because they aren't familiar enough with the language to use the exact word. I think that is inexcusable, and I always guard against it.

"Whatever may be your attitude toward slang, whether considered philosophically or from the standpoint of poetic figurativeness, you must admit that it doesn't always serve as a medium of expression, and that a vocabulary made up entirely of popular idioms is bound from its very nature to give little scope to the individual's potential intellectual activity.

"Of course there is much to be said for slang as a means of giving picturesque expression to otherwise bromidic ideas. Most of our slang is in an exact sense poetical—that is, figurative. A poet's gift consists in his ability to associate images in a striking manner. And slang is the true popular poetry. Analyse any of the really good popular expressions and you will find that they are clever similes or metaphors. Take the one expressing stupidity: 'Solid ivory.' Now that is a splendid metaphor. The comparison of the head of a stupid person to one of the hardest substances known is an admirable example of popular imagery which strikes home exactly as does the unique metaphor of the careful poet. But it must be remembered that it was only clever the first time it was said. The first man who used that figure was an epigrammatist of a very high quality; the second who used it was an imitator, and those who use it constantly now are those who haven't the imaginative skill to invent new figures.

"So slang, after all, in spite of the cleverness of some of the phrases included in the definition, is bromidic; it is the lazy man's substitute for phrase-making.

"If I were in real life the slangey, tom-boy sort of person that I depict on the screen I shouldn't deserve much credit for my acting. And when my interviewers picture me as being that sort they are unfair to me."

So says Miss Gish and she means it. To which hearken and give ear, all ye writers.
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

DOROTHY GISH in 'Peppy Polly'
A Paramount Picture

If you want to use any of the cuts illustrated on this page in your publicity or advertising tell your Exchange that you want "Production Cut No. (as indicated by arrow at side of each cut) illustrated on page 4 of the 'Peppy Polly' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on any of these illustrations it is easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock cuts of Dorothy Gish that can be used with any Dorothy Gish production.
CAST AND STORY OF "PEPPY POLLY"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Gish’s New Photoplay

A Paramount Picture

Dainty Dorothy Gish an Inmate of a Reformatory in Her Latest Paramount Photoplay, “Peppy Polly”

Heroine of Interesting Story Exposes Graft and Cruelty in Public Institution and Ultimately Finds Fame, Honors and Love

WITH two cents and no supper, Peppy Polly decides that the best thing to do is to go to bed and forget it until morning. She had agreed upon a bowl of delicious soup for herself, but sympathy for her sick friend next door has changed things. Polly has enough to buy a morning paper but no breakfast.

The morning Courier advertisements show that the newspapers are wanted in three places, two of which Polly visits without success. The third, the chambers of Judge Monroe in the county courthouse, results in her obtaining a position as social secretary to one of the city’s most prominent leaders of social and church affairs. Dinner is included in the position, which is entirely to Polly’s satisfaction except for the dumb member of the family, a monkey, which is not exactly to her taste as a companion.

The sick friend to whom Polly had given the soup is also out of a job, and reduced to starvation or theft, she tries the still easier road, and is arrested for misconduct on the streets. Polly hearing of the girl’s misfortune, visits her in the jail and tries vainly to influence her new found friend Judge Monroe. The girl is committed to the Melville reformatory.

Polly’s new employer takes a vital interest in the reformatory, and he heads a committee of investigation, which is shown through the place. While the investigation is going on, Polly sits in an automobile and watches the monkey. She sees a hand waving to her and finds it to be the girl who had been sentenced the week before. Her story is one of constant abuse and beatings, with proof in the shape of bruises. The committee informs the judge that the Melville reformatory is a well conducted place. Later, Polly tells Judge Monroe everything, and asks if there is not some way by which the matter can be brought to public view.

It is decided that Polly shall get the information. Accordingly she quits her job, and the next morning finds her trying to break the law and land in jail.

Stealing a coat from a pawnshop does nothing more than get a call down from the owner and protection from a good natured policeman. Throwing a brick through a jewelry store window succeeds admirably, and in company with several bad characters, she takes her first ride in the "Black Maria." The trial results in her being sentenced for three years.

Polly finds conditions worse than her girl friend had pictured. Stool pigeons flourish at the expense of others. The matron is a nagging wretch. Polly’s attempt to befriend a girl whom one of the “stools” is annoying, results in her being placed in solitary confinement after a beating.

Dr. James Merritt, physician of the institution, revolts at the conditions he sees, and denounces those in authority. In return, the matron sets one of her "stools" to trap the young man and thus give grounds to have him removed from his position. But the doctor retains his poise and the matron seeks other ways.

Polly loses some of her enthusiasm in her solitary cell and the doctor, visiting her, finds her in no condition for such treatment. Reporting the case to the matron results in Polly being taken out of the cell and put to scrubbing floors. Here the doctor finds her again and a friendship starts between them. He visits her often, and the matron watching, sets another trap. Polly is placed in the doctor’s office as a stenographer. Here, through a peep hole, the matron sees the love affair develop, and then sends for an agent of the governor.

Polly writes a report to Judge Monroe, but this is intercepted by the matron who announces the news of Judge Monroe’s sudden death. Things look bad for Polly, and just as Dr. Merritt asks her to be his wife, the governor’s agent and the matron burst in upon them, and Dr. Merritt is placed under arrest. Polly appeals to the agent who, after hearing her story, takes her to the house of Judge Monroe where her story is fully corroborated by the late jurist’s secretary.

Through the assistance of the governor’s agent, Polly and Dr. Merritt are pardoned. They are married and after their honeymoon, both are surprised to receive from the governor the request that they take charge of the reformatory which position they accept, greatly to the advantage of the inmates, but discomfort of the matron and her satellites.
Production Cuts and Mats Full Size, 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 at side of each cut) illustrated on page 6 of the 'Peppy Polly' press book.' Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts it will be easy for your printer to saw it off, substituting anything that you want in type.

"Come along, girlie"

DOROTHY GISH in "Peppy Polly"
A Paramount Picture

Your Exchange also has ten stock cuts of Dorothy Gish that can be used with any Dorothy Gish production.
MARCIA MANON has learned not to tell her secrets in telephone booths because they sometimes fail in their purpose to make conversations private. It was in one of the great New York department stores that she decided to call up her fiancé, John Robertson, of Famous Players-Lasky Corporation, in order to tell him about some frocks she was ordering for a coming Paramount picture. Her conversation went this: ’If I marry Barrymore in the white gown, for a new wedding, I should have something entirely different for the other marriage. I don’t want any resemblance in costumes. It must be noticed. All right, Doug!‘

When she stepped out of the booth, a troubled lady approached her. ’My dear child, think twice before you act rashly. You are too young and beautiful to be misguided. I overheard part of your conversation and could not help but ask you to reconsider.‘

’But its only a motion picture,‘ cried Miss Manon, seizing the dear old lady’s trembling hands. The meeting ended in the old lady’s promise to go and see “The Test of Honor” when it was released. * * *

Here is a story Elsie Ferguson tells with great amusement. It appears that while she was doing a little dance number for one of her latest Arctura pictures, several extra persons and waiters had been engaged to make the restaurant scene look natural. One of the waiters inquired of a maid where Miss Ferguson was dancing now. The maid didn’t know just what he meant and he went on to explain, “Where does she dance, what cafe?‘ In a shocked tone of voice, the maid replied, “Why, Miss Ferguson does not dance anywhere; she is a dramatic actress.‘ The waiter wasn’t a bit crestfallen. “Well, say, she could get a job with any cabaret in town any time she wanted to. I know; I’ve worked in all of ‘em.‘ * * *

Lila Lee suffered her first arrest the other day when the motorcycle cop said she was exceeding the speed limit and he went on to explain, “Where does she dance, what cafe?‘ In a shocked tone of voice, the maid replied, “Why, Miss Ferguson does not dance anywhere; she is a dramatic actress.‘ The waiter wasn’t a bit crestfallen. “Well, say, she could get a job with any cabaret in town any time she wanted to. I know; I’ve worked in all of ‘em.‘ * * *

DOW FAIRBANKS was speeding along a California boulevard the other day when he bumped into a passing car and smashed the stranger’s left fender. Doug stopped his motor, explained that he was in a rush to make a train, and asked the man to take his number.

The owner of the damaged car, a man of about fifty, accepted the apology, took out his note book, adjusted his glasses and, after searching through all his pockets, finally located a pencil.

“What’s your name?” he asked.

“Fairbanks,” replied the Arctura athlete.

“Doug Fairbanks?"

“Right."

The stranger put the book away. “All right, Doug. Forget the damages and shoot ahead."

“But,” proteseted the star, “I’m covered with insurance. There’s no reason why you should be the loser."

“Loser! Why, it’s worth a hundred dollars to be hit by Douglas Fairbanks. I’m principal of a boys’ school at Van Nuys and when I tell them Doug smashed one of my fenders, I’ll be a celebrity.”

It’s a tough life, this being a movie star. We’ll say so.

* * *

Pepper, the wonderful maltese cat who is one of the stars in the Paramount-Sennett comedies, has an instinct for assistant directors. Unlike Teddy, the dog, Pep has no fondness for participating. 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 her.

* * *

Marcia Manon came all the way from California to New York to take the leading feminine role in Paramount’s “The Test of Honor,” starring John Barrymore. The role called for a distinct type of personality, which Miss Manon certainly is. She fitted the part assigned like a glove.

* * *

CAPTAIN DAVID FALLON, M. C., of the British Army, author of "The Big Fight," one of the most popular of the war books, was an interested visitor at the Lasky Studio, Hollywood, Calif., recently. Captain Fallon was with the British and Australian forces when "The Oxford and Bucks Light Infantry," during the war and was seriously wounded when he caught a bomb thrown by the Germans and tossed it back, killing two of the enemy but sustaining injuries to his hand and face when the missile backfired. In all, he was wounded more than fifteen times during his military career.

Captain Fallon is in this country working to obtain employment for returned soldiers. At the studio he met various stars, including Bryant Washburn, with whom he was photographed.

* * *

“Fatty” Arbuckle is being shown in "Love," a Paramount comedy. Before starting the picture, which is a big winner, "Fatty" promised not to handle "Love" too roughly, and to give a waiting world the inside dope. Those who have looked at the Arbuckle screen test at the studio say there are more pointers in it than in any text-book ever issued on the subject.

* * *

“The Girl Who Stayed at Home,” D. W. Griffith’s new Arctura picture deals with the average American boy and some types of the average American girl, and it is said that it has found a sympathetic reception on the part of Young America in general, and is being watched by the older people with the keenest of good-natured interest. It is possible that with the picture two new stars may find their way into the list of picture favorites. Carol Dempster, a pupil of Ruth St. Denis, is balanced opposite Clare Seymour, who came to the Griffith studio after some years of stage experience and several appearances in short comedy subjects on the screen. Others in the cast are Robert Harron, Richard Barthelmess, George Fawcett, Adolphe Lestina, Synde Condé and Arthur Howard.

* * *

Hampton Doe, "Ruth," has returned to the Paramount-Mack Sennett fold, and is directing without putting on riding breeches, but with considerable success.

* * *
Production Cuts and Mats Full Size, 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 cut) as illustrated on page 8 of the 'Peppy Polly' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts it is easy for your printer to saw it off, substituting anything you wish in type.

Your Exchange also has ten stock cuts of Dorothy Gish that can be used with any Dorothy Gish production.

DOROTHY GISH in "Peppy Polly"
A Paramount Picture

DOROTHY GISH in "Peppy Polly"
A Paramount Picture
SHE met him first in jail. She was in for "keeps." HE wasn't. How could she make him love her, a convict?

Nice predicament, eh? But leave it to Dorothy. Come to see the most amusing farce of the month.

SHE deliberately went to jail to "clean up the place" and to save a friend.

While she was there the only friend who knew of her scheme died.

What was she to do? How could she get out? Leave it to Dorothy Gish. SHE knows how! Funny? It's a riot!

ADDED ATTRACTIONS
"BERESFORD of the BABOONS"
Paramount-Flagg Comedy

LATEST NEWS WEEKLIES
She Wanted To Go To Jail!

She was just itching to get into jail and wear stripes "and everything."

So she "heaved" a brick through the nearest jewelry store window and the "cops" obliged her by giving her three years.

That's where the fun starts and her sweetheart comes in—in jail. There's a story that will warm the cockles of your heart; pathos that will tickle your throat and fun—! Why! You'll chuckle for a week after you see "Peppy Polly."

ADDED ATTRACTIONS

MR. & MRS. SYDNEY DREW in "HAROLD, LAST OF THE SAXONS" Paramount-Drew Comedy

PARAMOUNT-BRAY PICTOGRAPH

LATEST NEWS WEEKLIES
DOROTHY GISH GOES TO POLICE STATION IN A PATROL WAGON

Interesting Incident Pictured During the Filming of "Peppy Polly"

The city of the Four Millions bids fair to lose its title to being the most blase city in America, if things keep up as they are in Los Angeles. Moving pictures have reformed and rejuvenated the town and it now becomes a rare and unexpected thing to have anyone stop and look at an out of the ordinary occurrence. The passerby merely says "moving pictures" and lets it go at that.

So it did not create much of a sensation recently when Dorothy Gish's director arranged with the Los Angeles police department to give the vivacious little star a ride in the real patrol wagon that carries everyone from peace disturbers to international crooks to the central station.

The scene to be taken was for Miss Dorothy's Paramount picture "Peppy Polly," which will be shown at the theatre next. The star was to be arrested and sent to jail, and of course it was to be made as realistic as possible. An officer on Main street was informed that he should arrest Miss Gish and send her in the regular call. She would be picked up by the "Hurry-Up" wagon and taken to the station.

It so happened that the wagon was out at the time the call arrived, and the driver, calling in, was told to go to the reported station before he returned. When the patrol arrived, Dorothy found that she had company, consisting of a drunken tramp, a woman arrested for fighting and a shoplifter. She says the ride to the station was nothing like the chummy affair it should have been.

"GOOD CAST BUT NOT STRONGEST ON EARTH" SAYS DOROTHY GISH

Star Admits, However, She Is Well Supported in "Peppy Polly"

It is a time honored custom for advance agents and publicity men to announce that "the supporting cast is one of the strongest ever assembled for one production," but hark to the statement of Dorothy Gish, whose Paramount picture, "Peppy Polly" will be displayed at the theatre for days beginning next.

"This is NOT the strongest cast ever assembled" says Miss Dorothy. "Some of them are weak, because that's the way we wanted them to be. We picked each character for just what we thought that character needed in the line of playing. Maybe we could have done better, but I don't see how.

"As far as I am concerned, they are perfectly satisfactory and each one of them is an experienced player. That means that they give a finished performance. No more should be asked. And furthermore, I don't want my pictures advertised as having the greatest Star on earth or the greatest supporting cast on earth. Don't you think people get tired of hearing that sort of thing?"

Miss Gish's cast includes Richard Barthelmess, Josephine Crowell, Edward Peil, Emily Chichester, Kate V. Toncray and Raymond Cannon, all of whom are known locally. Looks like one of the strong—Pardon us, Dorothy, but the cast is O Keh.

EVER TRY TO GET ARRESTED? NOT SO EASY POLLY FINDS

Dorothy Gish Forced to Break Jeweler's Window in "Peppy Polly"

Almost anyone will tell you it is not a deuced hard job to get arrested. Dorothy Gish, whose latest Paramount picture, "Peppy Polly" is coming to the theatre on...tells an entirely different story, at least, with regard to motion pictures.

She just had to get arrested in order to have the people who were abusing girls in the Melville reformatory shown up in their true colors, but although she stole a coat from a pawnshop and ran down a whole block, no one paid any attention to her. Reluctantly she went back and ran down the street again, with no greater success than before, and so she marched back to put the coat away for the third time.

Just as she was putting it back the owner ran out and grabbed her by the arm. A policeman emerged from a doorway and ran to them. But instead of arresting Dorothy, he shoved the merchant back into the store and apologised to Dorothy for the way she had been treated. Dumbfounded, she went down the street looking for more trouble.

And she finally had to break the show window of a jewelry store with a brick and take out two watches in order to attract enough attention to be put in jail.

But Dorothy says she doesn't think that would happen if she tried it in real life, for every time her speedometer shows half a mile over the limit there is sure to be a traffic officer in sight. Miss Gish is finely supported in this absorbing photoplay, her leading man being Richard Barthelmess.
FACES WRONG JUDGE! GIRL GETS 3 YEARS!

Dorothy Gish's Sad Experience in "Peppy Polly"

One of the most disconcerting situations ever put into a photoplay occurs in Dorothy Gish's latest Paramount picture "Peppy Polly" when Polly (played by Miss Gish), after planning with the judge of the juvenile court to sentence her to three months in a reformatory, so she may obtain evidence of graft in the institution, comes into court and finds the wrong judge on the bench.

The Melville reformatory had needed investigation for years but every committee sent there had returned with a report that things were all right. Polly and the judge had decided to make a real investigation from the inside. Accordingly, she got herself arrested for stealing and was sentenced for three months. But the judge was taken with a stroke of paralysis the night before and had left no instructions. The judge who took his place sent her to the reformatory for a period of three years.

What followed is splendidly pictured in "Peppy Polly," which will be shown at the...... theatre next.

Elmer Clifton, Director

DOROTHY GISH appears under the same direction for four successive photoplays, which is quite unusual in motion pictures. More generally it is the rule to alternate directors, but "Battling Jane," "The Hope Chest," "Boots" and "Peppy Polly" came to the screen from the same director, Elmer Clifton. Mr. Clifton studied under the Griffith supervision for several years and carries the Griffith technique as he conceives it. "Peppy Polly," the latest Paramount picture starring Miss Gish is attracting large audiences to the...... theatre this week.

OH, LOVERS’ TRIALS! "PEPPY POLLY" HAS 'EM

Dorothy Gish Tried and Proved Heroine in New Picture

Suppose you loved someone very much, and you decided that the only obstacle between you and complete happiness was a lack of a marriage license? Then it would follow logically that you would talk to each other about it and when you both had agreed on the subject, probably one of you would lean over and the other would come half way at least and—well, you know how it would happen. And then think of someone opening the door suddenly and accusing you of not being exactly on the level!

That’s one of the unusual situations in Dorothy Gish’s new Paramount picture, "Peppy Polly" which will come to the...... theatre next. Miss Gish is the girl and Richard Barthelmess is the boy, and the person who interrupts the scene is the matron of the reform school where Dorothy is being kept a prisoner. The support generally is highly satisfactory.

Part Fits Barthelmess

DOROTHY GISH, the merry little star of "Battling Jane," "The Hope Chest" and "Boots," has chosen Richard Barthelmess again as a leading man and in "Peppy Polly," which is on view at the...... theatre this week, he will be seen in the role of a young doctor, a part which fits his personality well. Part of Mr. Barthelmess' college course was devoted to medicine, and when he feels Dorothy’s pulse, you’ll say he does it in a strictly professional manner.

ALL GOLD BUT DOOR KNOBS IN GISH FILM

Splendid Interiors Shown in "Peppy Polly"

Picture fans who glory in the wealth of the production will find complete satisfaction at the screening of Dorothy Gish’s new Paramount picture, which will be shown at the...... theatre next. One of the most exclusive residences in Pasadena was taken by Director Clifton for the society scenes of the picture, and the house with all its furnishings was used.

"I never saw so much silver in my life," says Clifton. "And everywhere you looked, there was enough expense to break ten ordinary incomes. Everything’s gold but the door knobs, and they are polished brass."

So, with John Leezer twisting the celluloid through the little black box and only Andy Reid attending to the subject of lighting, Miss Gish’s picture looks like real money. Richard Barthelmess is the leading man.

Plays Without a Villain

It doesn’t seem possible, but the new Dorothy Gish Paramount picture, "Peppy Polly," which is being shown at the...... theatre this week is a screen play without a villain. For once there is no dark haired, squint-eyed backguard to grit his teeth and make faces at the heroine. Miss Gish says it isn’t needed.

Mrs. Crowell Is Capable

In this splendid supporting cast with Dorothy Gish in her newest Paramount picture "Peppy Polly," which is on view at the...... theatre this week, appears Josephine Crowell, who will be remembered for her work in "Hearts of the World" as Lillian Gish’s mother. Mrs. Crowell is one of the best known character actresses in the pictures.
Mr. Exhibitor: Here's an Opportunity to Get Extra Publicity!

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

WHO COULD MISS THOSE EYES?

Pity the poor movie star who attempts anonymity! If there is anybody who doesn’t recognize immediately the flashing eyes of Dorothy Gish let him be marked as a man who does not know much about the screen. "If such there be, go mark him well." In a recent Paramount picture Miss Gish was taking the role of a slavey. The studio bootblack was watching the scene. "Good Lawd!" he finally burst out, "Nobody in de world never blacked no shoes thataway." Whereupon the director retired momentarily, while the negro assumed charge of the situation. Within five minutes Dorothy had mastered the 1919 way of shining shoes, and now, she says triumphantly, she has something to fall back upon if she fails in the "movies." Her most recent film is "Peppy Polly," a Paramount picture, which is pretty good alliteration, say we.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Peppy Polly"

Dear Miss Allison:

Look who's here!
Dorothy Gish in her latest Paramount picture, "Peppy Polly."
"Peppy Polly!" "That's a great name, isn't it? And it's a great little girl who plays in it.
It's the same "Little Disturber" who appeared in "Hearts of the World."
It's the same plucky little "Battling Jane" that you saw in the picture by that name.
It's the same little gritty happy-go-lucky girl who fought and laughed her way through "The Hope Chest."
It's the same little eccentric, lovable bit of femininity that scintillated in "Boots."
It's Dorothy Gish. And she'll be with us from.............to.............

Be sure and drop around.
Yours sincerely,
Manager.

Post Cards on "Peppy Polly"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Madam:

"Peppy Polly," as full of go as her name, will be here beginning next.............
"Peppy Polly" is the name of Dorothy Gish's latest Paramount picture. We think you will like it even better than her others.

Yours sincerely,
Manager.

Dear Madam:

"Peppy Polly" visits us today and will be here until.............
"Polly" is an awfully popular girl and we suggest that you come early to see her. It's a Paramount picture, starring Dorothy Gish.

Yours sincerely,
Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "PEPPY POLLY"

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
8x!0 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 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.
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

“PEPPY POLLY”

Always Obtainable at Your Exchange

One Sheet

Three Sheet

Six 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

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Captain Kidd, Jr.

Scheduled Release Date: 6 Apr 1919
How To Advertise
MARY PICKFORD
in
"Captain Kidd, Jr."
An ARTCRAFT Picture

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR  PRES. JESSE L. LASKY  VICE PRES. CECIL B. DE Mille  TREAS. NEW YORK
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.

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 Cohan & Harris’ Theatre, New York City, on November 13, 1916, with Edith Taliaferro 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 pictured “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 curio 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.

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SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or for General Publicity
An Arthcraft Picture

PRESIDENT POINCARE, OF FRANCE, IS A PICTURE FAN;
ADMires MARY PICKFORD

French Executive Requests Autographed Photograph of Famous Arthcraft Star, Through Head of French Commission.

FRANCY 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 Sandoz 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 Arthcraft 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 Arthcraft 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.
CAST AND STORY OF "CAPTAIN KIDD, JR."

For Use of Exhibitors in Their Press Books or for General Publicity.

An Artcraft Picture

"CAPTAIN KIDD, JR.,” NEW MARY PICKFORD FILM A COMEDY OF ADVENTURE

Unique Search for Treasure, Love and Optimism Keynote of Splendid New Artcraft 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
Len 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 confides 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 grandmother, 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.
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 yesterday. 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 Pickford presented a deliciously refreshing portrayal—one wholly distinct from the famous characterizations 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 admirers. 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 MacTavish 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 interest in the picture. It is perhaps sufficient to say that when Mary and her friends go to Butterfield 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 developments, not the least of which is the arrest of Mary and her fellow treasure-seekers by an officious Constable who believes them to be burglars instead of geologists who are seeking paleontological 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 seekers, for two of them find love and consequent happiness, while the others are duly recompensed. The story is a delightful one and with its visualization 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 struggling 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 famous by his portrayal of Huckleberry Finn in Jack Pickford's pictures, appeared to fine advantage 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 Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

This letter and notified Mrs. Malvin, the child was pined 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 McCann.

A detailed examination of the marks on the hull shows that they were not made by the vessel striking a submarine.

If you want to come along and dig for treasure with Mary Pickford and a pocket edition of Captain Kidd, you had better be pretty spry because everybody else in this section is coming, too!

Also
Burton Holmes Travelogue, "Methodized Cannibals"
Paramount-Mack Sennett Comedy
"Beware of Boarders"
Latest News Weeklies
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
In "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"
PARKUM-MACK SENNETT COMEDY, "Beware of Boarders"

LATEST NEWS WEEKLY

Stuyvesant Heights

COLONIAL THEATRE
BILL BURKE in 'Even's Day'

DECATUR
Bit "The Kisser—The Beast"

HALSEY THEATRE
Henry H. Wathell in "Intercollegiate Vaudeville"

IMPERIAL THEATRE
Mabel Wilson in "Flora"

Ridgewood Sect
“CAPTAIN KIDD, JR.,”
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 America, as the granddaughter of Augus MacTavish, keeper of a curio and bookshop where the buried treasure, which is the basic idea of the story, is first noise about.

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 coast 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 even a greater furor, to judge by the reports emanating from the studio where it was recently completed by William D. Taylor. Frances 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 Pickford there is every indication that it will be numbered among her most successful offerings. Rida Johnson 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 scenarization 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 developed new heights of histrionic perfection. She is lovable, delightful and tremendously effective in the character, it is said. The photoplay will be shown at the theatre next.

William D. Taylor has, according to report, given one of his best productions and the many quaint touches that have been secured are said to enhance the picture immensely. Charles Rosher as cameraman has succeeded in obtaining some exquisite scenic effects, and throughout the production is declared to be even better than the previous offerings starring “Our Mary.” F. A. Richardson was assistant to Mr. Taylor and no effort was spared to make the play as thoroughly 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 interest aroused by the announcement that Mary Pickford was to appear as Mary MacTavish in the version of “Captain Kidd, Jr.”, Rida Johnson Young’s exquisite little play which met with such pronounced success on the legitimate stage in New York two years ago. Frances Marion wrote the photoplay and Wm. D. Taylor directed 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 production. 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, Spottiswoode Aitken, is a wonderful MacTavish, it is said, while Robert Gordon, the Huck Finn, of the Tom Sawyer pictures, is well cast as Willie Carleton. Winter Hall plays John Brent and Marcia Manon, who played the role of the unpleasant wife in “Stella Maris,” interprets 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 California from her now famous Liberty Loan tour by beginning work immediately on "Captain Kidd, Jr.," her new Arclraft photoplay which will be shown at the . . . . . theatre next . . . . It was considered appropriate by the little star that after having raised millions 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. Contrary to published statements Mary returned from her arduous Eastern tour in better physical condition than she was 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 Allies.

Looking for Treasure

THERE is nothing quite so fascinating as a search for buried 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 enthusiasts will extract a great deal of joy out of this charming photoplay in which Miss Pickford is supported 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 Arclraft 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 William D. Taylor, a story of hidden treasure forms the nucleus for a plot as whimsically pleasing as Barrie and as full of genuine humor as one of the old time Hoyt comedies.

It tells of the adventures that befell 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 treasure. They seek the treasure and are involved in many strange experiences 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 everything to a happy conclusion and Mary finds happiness in her love for Jim Gleason, a struggling young author. Douglas MacLean supports 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 Pickford worked all night in "Captain Kidd, Jr.," after having put in a full day of eight union hours—during the filming of the scenes showing the digging for the supposed buried treasure on the Butterfield farm. A portable electric light generator 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 treasure 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 necessary 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 chosen for presentation on the screen. The screen version of Rida Johnson Young's play was made by Frances Marion, a clever scenarist who has written the scenarios for all of Miss Pickford's recent successes. The direction was by William D. Taylor and it was his second photoplay with Miss Pickford as star. "Captain Kidd, Jr." will be shown at the . . . . . theatre next . . . . . and record-breaking business is assured.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"CAPTAIN KIDD, JR."

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
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.
## MAIL CAMPAIGN

**Post Cards Suggested for the Exploitation of “Captain Kidd, Jr.”**

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 1</th>
<th>TO BE SENT 9 DAYS BEFORE SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dear Miss Chester:</strong></td>
<td></td>
</tr>
<tr>
<td>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!</td>
<td></td>
</tr>
<tr>
<td>But Mary had one great failing—she wanted to get rich too quick!</td>
<td></td>
</tr>
<tr>
<td>Mary McTavish is the part played by MARY PICKFORD in &quot;CAPTAIN KIDD, JR.,&quot; her newest Artcraft Picture.</td>
<td></td>
</tr>
<tr>
<td>Mary's attempts to accumulate wealth rapidly will make you roar. Come any day this week.</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 2</th>
<th>TO BE SENT 6 DAYS BEFORE SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dear Miss Chester:</strong></td>
<td></td>
</tr>
<tr>
<td>Mary McTavish loved money—her name indicates that!—but she loved it unwisely.</td>
<td></td>
</tr>
<tr>
<td>Mary wanted to get it too quickly. Best of all—but that's telling you too much about MARY PICKFORD in &quot;CAPTAIN KIDD, JR.&quot;</td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVANCE POST CARD NO. 3</th>
<th>TO BE SENT TO ARRIVE ON DATE OF SHOWING</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dear Miss Chester:</strong></td>
<td></td>
</tr>
<tr>
<td>They say &quot;there is nothing new under the sun,&quot; but there IS something new. It is an Artcraft Picture starring MARY PICKFORD in &quot;CAPTAIN KIDD, JR.&quot; that we are showing all this week.</td>
<td></td>
</tr>
<tr>
<td>The canny little Scotch girl who loved money all too unwisely is something new in photoplays. You will be delighted with Mary Pickford and &quot;Mary McTavish.&quot;</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager</td>
<td></td>
</tr>
</tbody>
</table>

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

Mary Pickford in "Captain Kidd, Jr."
An Artcraft Picture

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 Arctcraft 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-Arctcraft 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"
The Test of Honor

Scheduled Release Date: 6 Apr 1919
HELP THAT REALLY HELP YOU TO PUT ACROSS

JOHN BARRYMORE

IN

"THE TEST OF HONOR"

A Paramount Picture

ADVERTISING LAYOUTS
BILLBOARDS AND POSTERS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY & REVIEWS
SCENE CUTS FROM PRODUCTION
MATERIAL FOR YOUR PROGRAM
NEWSPAPER STORY MATS
STILLS, SLIDES, STAR CUTS
ETC.

FAMOUS PLAYERS-LASKY CORPORATION
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.)
Editorial Chats with Exhibitors on John Barrymore and his New Paramount Picture "The Test of Honor"

THERE are few more highly gifted actors than John Barrymore, whose amazing versatility manifests itself with equal force in tragic as well as in comic roles. Belonging to a family distinguished for a century in the annals of the stage in America, Mr. Barrymore's artistry as a player is inherited. Although a favorite on the speaking stage, with his services in constant demand, he nevertheless succumbed to the lure of the screen and when his first motion picture, "The Man from Mexico," appeared, he found himself more famous than ever. Since that time he has appeared in many photoplays under Famous Players-Lasky auspices, and it is a remarkable fact that for the greater part of the time since he entered the silent drama, he appeared on the stage at night while his leisure hours of the days were devoted to the camera. In "The Test of Honor," Mr. Barrymore will be seen in a new and powerfully dramatic characterization, that of a man who prefers to become a convict to exposing the criminality of the woman he loves. Mr. Barrymore's work in this splendid photoplay doubtless will accentuate his fame.

E. Phillips Oppenheim, Author.

WIDELY known as a novelist of manifold accomplishments, E. Phillips Oppenheim is author of "The Malefactor," a powerful and gripping novel, of which "The Test of Honor" is the picturization. "The Malefactor" enjoyed a wide vogue in this country and in England, and it was hailed as one of the most dramatic stories of the year. Every essential feature of the story has been carefully reproduced in the picturization of the theme, and that it will be relished by the motion picture theatregoers seems to be a foregone conclusion.

Eve Unsell, Scenarist

THERE are few better known scenarists in the silent drama than Eve Unsell, who is responsible for a large list of successful screen adaptations. Miss Unsell's work is characterized by conscientious effort, deep study and excellence of continuity, and they are forcibly in evidence in her latest production.

A Splendid Story

MARTIN Wingrave, a Virginian of wealth, madly loves Ruth Curtis, the wife of a clubman whom she despises. George Lumley, a medical student, is infatuated with her, but she prefers Wingrave. At a country clubhouse, Wingrave and Ruth are discovered by the jealous husband, who attacks Wingrave after he had kissed Ruth. Wingrave knocks him down and Curtis falls insensible. Lumley begs Ruth to give her husband some wine to stimulate heart action, but seeing a chance to get rid of him, she withholds the wine and he dies. At the inquest, the facts of the fight are divulged and as Ruth fails to reveal the truth, Wingrave is sent to prison for seven years for manslaughter. When he is discharged, he decides to avenge himself upon Ruth, and she, having married meanwhile, consents to introduce him into her set, on condition that he destroy the love letters she had written to him. Judge Ferris, her new husband, is in ignorance of his wife's past, and Wingrave soon rouses his jealousy. Juliet Hollis, a young girl who secretly loves Wingrave, in turn awakens resentment toward her in Ruth's bosom, and the latter contrives to get Wingrave into a compromising position, but without causing Juliet to give up her hopes of ultimately winning Wingrave's love. The truth is finally revealed to Judge Ferris by Lumley and Wingrave recognized as a martyr. Juliet's faith in her honesty is rewarded by Wingrave, who, after burning Ruth's letters and advising her to return to her husband, takes Juliet in his arms.

John S. Robertson, Director

JOHN S. Robertson, who directed Mr. Barrymore in "The Test of Honor," "Here Comes the Bride," and other photoplays, is a director of skill whose genius is generally recognized. Mr. Robertson has done excellent work in this picture.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8837, illustrated on page 2 of "The Test of Honor" press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of John Barrymore, in mat and electro form, suitable for use with any John Barrymore picture.

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When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8839, illustrated on page 2 of "The Test of Honor" 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.
BETWEEN the time I made my first motion picture and the time I saw it on the screen, the war broke out. I don't know what that's got to do with anything, but it's so, nevertheless. All was peace and joy when I made the picture—it was the farce comedy "The Man from Mexico"—and I had a most enjoyable four weeks doing it. The whole aspect of things had changed when I saw it on the screen, and the things that I thought were most amusing while working didn't strike me as being so ludicrous then.

Still, it was a comedy, and I've been told it was funny. I certainly felt funny enough making it. You see, at that time I hadn't branched out into the serious dramatic work on the stage that has since been my lot. I hadn't played in anything more soul-racking than "The Affairs of Anatol." There had been no "Justice" or "Peter Ibbetson" or "Redemption" to make me grow serious-minded, and so I went into the movies as something of a lark.

I've changed my mind about them since then. The screen has taught me many of my most valuable lessons. I believe now that to be a screen actor is an actor's privilege, not an actor's monetary side line, and I do not propose to abandon the photoplay, whatever the demands of the speaking stage.

I liked doing "The Man from Mexico." I like doing comedy anyway, and as it was all very new to me from the camera angle, I had a remarkably good time. I soon found that I had to be very careful before the camera to not be too obviously funny. A real comedian is possessed of an unctious that is well balanced. He must know that he cannot think for a minute he is being funny, and he must play all his most ludicrous scenes in the most serious vein. "The Man from Mexico" has much exaggeration of characterization, possible on the stage but not possible on the screen. To adopt all the comedy tricks of the stage would have emblazoned this part on the screen as a mere mountebank of meaningless mouthings.

I found that out, and it did me a lot of good.

The hardest thing for me to grasp in my first movie was the fact that the scenes were not taken in sequence. In movies, you start half way toward the end, back up to the beginning, jump to the middle, and hop about thus until all the scenes are done. It was difficult keeping track of just what sort of a man I was supposed to be at what particular time.

Another thing that was difficult was the short time it took to make a scene. I'd just begin to get properly worked up into an acting frame of mind when the director would yell "Cut," and it'd all be over—preserved for posterity—when I hadn't even begun to act.

All my subsequent pictures have been comedies. I hope they all will. At present I am playing in Tolstoi's "Living Corpse"—not known by that gruesome title but as "Redemption"—every evening on the stage, and every day I work in a photoplay comedy at the Famous Players studio.

It's a wonderful relaxation.
Your Exchange has ten stock heads of John Barrymore, in both electro and mat form, suitable for use with any John Barrymore picture.

JOHN BARRYMORE "The Test of Honor"

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8832, illustrated on page 4 of 'The Test of Honor' press book." Specify whether you want an electro or a mat.

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John Barrymore, Popular Paramount Star, Has Dramatic Role in New Photoplay, “The Test of Honor”

Story Deals With Virginian Who Prefers Prison to Exposing Criminal Act of the Woman He Loves and Who Betrays Him

MARTIN Wingrave, a Virginian, loves Ruth Curtis, a young married woman who despises her husband. She encourages him, as well as George Lumley, a medical student, who is infatuated with her, and although she finds Wingrave more attractive, Lumley is far more useful to her. Juliet Hollis, the daughter of the organist of the village church, adores Wingrave, whom she meets in the Wingrave library, where she frequently borrows books.

At a country club trap shooting contest one day, Martin and Ruth go to the club house, and they are drinking tea when Curtis and Lumley appear just in time to see Martin embrace Ruth. Angered at his wife’s conduct, Curtis attacks Wingrave, who knocks him down. Lumley administers first aid, and tells Ruth to give her husband wine. She fails to do this, the result being that her husband dies. At the inquest, she testifies that Martin’s advances were unwelcome to her, and that he had killed her husband while the latter was seeking to avenge his wife’s honor. Lumley knows this to be false, as Curtis had suffered for years from a weak heart, but Martin refuses to incriminate the woman he loves, and, making no defense, is sent to prison for seven years.

THE TEST OF HONOR

THE CAST.

Martin Wingrave. . . . . .John Barrymore
Juliet Hollis. . . . . .Constance Binney
Ruth Curtis. . . . . .Margaret Gorman
Mrs. Ferris. . . . . .Marcia Manon
George Lumley. . . . . .Barrymore
Robert Schable
Mr. Curtis. . . . . .J. W. Johnson
Judge Ferris. . . . . .Bigelow Cooper
Lovell. . . . . .Ned Hay
Mrs. Farrell. . . . . .Alma Alken
Zeke. . . . . .Fred Miller

During this period, Juliet Hollis is inconsolable. Ruth has married Judge Ferris, and when Martin leaves prison, he meditates revenge against her. He calls himself John Martin, and visits her. He threatens to expose her past to her second husband unless she introduces him in her set, which she consents to do. Her love for him revive, and she resents Juliet’s love for him, a passion Martin returns. She demands the return of some love letters written by her to Martin, but he refuses to comply with her request. Judge Ferris’ jealousy is aroused by the friendship of his wife for Martin, and he hears her tell Martin that she loves him. As he advances towards them, Martin embraces Ruth. Martin explains that he was convicted for the killing of his wife’s first husband and that he had forced his unwelcome attentions upon her for the second time.

Ordered away from the house, Martin refuses to go. Meanwhile, Lumley, at the behest of Ruth, exchanges Martin’s headache tablets for poison tablets, but he suspects the trick, and, once convinced of the truth, tells Lumley, who is now a physician of reputation, that he is risking his career for love of a woman who is unworthy of him. Juliet comes to the house in search of Wingrave and Ruth, now more than ever jealous of her, tells her that Wingrave murdered her first husband because of love for her (Ruth), but Juliet will not believe her.

Judge Ferris threatens to have Martin ejected from the house, but Lumley, who is now disillusioned, tells the truth, which is that Martin had shielded Ruth when as a matter of fact, she had brought about the death of her former husband by refraining from giving him the stimulant which would have saved his life. Juliet stands triumphant before Ruth, and Martin tosses Ruth’s letters into the fire with the remark that she should return to her husband. He then takes Juliet in his arms.
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 6 of the 'The Test of Honor' press book.'

JOHN BARRYMORE as "The Test of Honor"
A Paramount Picture

No. 8834
No. 8838
No. 8830

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 programme.

**Exclusive Stories**  
**For Photoplay Editor**  
**From .......... Theatre**

N ORA REED, who has taken charge of the casting department of the Famous Players-Lasky Corporation studio in New York, has many unusual requests from directors to record. The other day a director rushed into her office, shouted, "I must have a baby, not more than a day old. Get to have it right away," and rushed out. A few moments later a director bustled in, and, without looking up from the script he was reading, "Miss Reed, please get me a character women, about two hundred pounds, preferably Irish, who can run a couple of hundred yards without being winded." Whereupon he walked out, still perusing his script.

The observer wondered how Miss Reed would manage, but it seems that she did. A few hours later the baby that was a day old arrived at the studio accompanied by a nurse maid and began to do its first screen work at the same time that the 200 pounder, female, was doing an outdoor stunt in a comedy scene. Miss Reed, however, didn't look so cheerful. "I've just had a request," she confided, "for a man who looks like Christ for a religious picture we are going to make, and it will be a difficult task."

Niles Welch plays the second male lead in Cecil B. De Mille's Artcraft production, "For Better, For Worse." Elliott Dexter has the leading male role, with Gloria Swanson playing opposite him.

William S. Hart has a strong photo opportunity in "The Poppy Girl's Husband," his new Artcraft picture following "Breed of Men." He is seen as a convict with a great love for a faithless wife and for the first time in his screen career, his hair is short!

Marguerite Clark is enjoying a real honeymoon with her husband, Lieut. Harry P. Williams, and will not be seen before the camera for some time after "A Honeymoon for Three," her latest Paramount picture, is shown to the public.

W HILE Elsie Ferguson was in Miami, where the east journey for her beaux, on the beautiful scenes for the Artcraft production, "Eyes of the Soul," she discovered a cute little boy playing in the park. He was dressed in soldier costume and immediately removed his little cap from his head to hold it. She approached him. He was just the type that Director Emile Chautard had been looking for to find the picture.

Knowing this Miss Ferguson asked the boy how he would like to work in the picture. He was delighted at the prospect, and, after receiving permission from his parents, he appeared at the location ready for work. Wyndham Standing, who plays the role of a blind soldier in the picture, keenly interested the youngster, who thought Mr. Standing was really blind. After the day's work was over, Mr. Chautard said to him, "Well, my little man, what do we owe you?"

"It has been a pleasure to help a blind soldier," said the youngest, standing at salute. "Give me my pay to him." The director did not disillusion the lad, but thanked him and told him he was a very patriotic little American. Before the company left Miami, however, Mr. Chautard sent the youngster his compliments and a handsome gift.

For the big Famous Players-Lasky Salvation Army picture, "Fires of Faith," Director Edward Jose is said to have taken some of the most remarkable pictures ever secured for the screen. The story takes the principal characters, two of whom are Salvation Army workers, into the trenches during the great war. In order to secure realistic, the cast went to a cantonment, and with the aid of real soldiers, a barrage was laid down with what is claimed gives the effect of actual warfare; furthermore, an exciting aeroplane combat was staged, in which one plane was finally bombed and sent to earth.  "

Somebody quotes Sidney Drew as follows: "I feel all right, thank you, but I think I have a headache,"... Boy, page to the captain; the ship has been scuttled!

"I have been kissed by others: professionally, of course, but never before. I played opposite John Barrymore. Did I realize the true meaning of a kiss," confided little Faire Binney, who is sweet eighteen and had never been kissed right—until she appeared as Barrymore's leading lady in the Paramount picture, "Here Comes the Sun!"

"There is something about his kiss which is different from others: it is tender—firm—soft and yet strong! It is not the case man sort of kiss, nor is it the weak, simpering kind, it isn't a peck—and it isn't a quirt. It's a subtle, well-studied, well-quick kiss that I thought existed only in poetry. The first time he kissed me, he lifted me in his arms. I felt my senses whirl and my feet did not seem to touch the floor."

"We had to repeat the scene several times because Mr. Robertson, the director, was not quite satisfied with my acting. You see, I was so nervous and surprised that I must have shown it in my expression. But Mr. Barrymore didn't seem to mind at all: he went through the scene again and again until I was acclimated. I asked him about his kissing after I knew him better, and he told me that it requires long years of practice to perfect the art, and that I was too young to know anything about it."

Marcia Manon, who was engaged to appear in John Barrymore's Paramount picture, "The Test of Honor," is twenty-one. Also, she is frank. The other day, after receiving her breakfast check at the hotel, she protested to the waiter that she had been charged sixty cents for two boiled eggs. "That is the price, madam," the waiter replied. "But $3.60 a dozen for eggs is prohibitive," she declared. The waiter shrugged his shoulders; so Marcia shrugged hers, too, and paid the check. And now she has just one bee in her very many bonnets: she is going to raise hens some day, and sell their eggs at New York prices.
When you order this illustration for your newspaper columns you want "Production Cut No. 8833," illustrated on page 8 of "The Test of Honor" press book, specify whether you want an electro or a mat. Your Exchange has ten stock heads of John Barrymore, in electro or mat form, suitable for use with any John Barrymore picture.
Adolph Zukor presents

JOHN BARRYMORE
in
The Test of Honor
A Paramount Picture

Founded on
"THE MALEFACTOR"
by E. Phillips Oppenheim

He had only two choices; which should he take?
Go to jail himself, for seven years, for a crime of which he was guiltless or—
Send to jail, for seven years, the woman that he loved, but who was guilty of the basest crime within the ken of man.
Which did he take? Which would you take?

EXTRA
Paramount-Mack Sennett Comedy
"REILLY'S WASH-DAY"
All Week Commencing Sunday

STRAND THEATRE

He Couldn't Believe His Ears!

Adolph Zukor Presents

JOHN BARRYMORE
in
"The Test of Honor"
A Paramount Picture

Founded on "THE MALEFACTOR"
By E. Phillips Oppenheim

The woman had said she loved him and he, like a fool, innocently caused her husband's death.
Then, in the crowded courtroom, she denied him, said she hardly knew him.
What could he do? How could he acquit himself?
Could he acquit himself? Come to see.

All Week Commencing Sunday

STRAND
Broadway at Main Street
THE wife had used all the wiles of her beautiful, dazzling personality to make this man love her and then—
When this man struck down her husband and he died because of the wife's neglect—
She denied the man she professed to love and saw him sent to jail, found guilty of the crime of which he was guiltless.
Did he forgive? Could he forgive? Who welcomed him when the iron doors swung open? The woman who betrayed!
You never know just what is going to happen until the last foot of picture has passed. Come to see it!
Your Exchange has ten stock heads of John Barrymore, in mat and electro form, suitable for use with any John Barrymore picture.

JOHN BARRYMORE in "The Test of Honor"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8831, illustrated on page 12 of "The Test of Honor" 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.
Advance Press Stories of “The Test of Honor”
To be Sent to the Newspapers Prior and During the Display of
John Barrymore’s Latest Photoplay
A Paramount Picture

"THE TEST OF HONOR" IS BARRYMORE’S NEW DRAMATIC PICTURE

Popular Paramount Star Has A Role of Exceptional Heart Appeal

THE new Paramount picture, "The Test of Honor," affords John Barrymore many dramatic scenes and incidents which might have been written especially for him so well do they suit his individual type of acting and characterization. The picture will be displayed at the Theatre next

In one scene it was necessary to show an apparition in the jail where Barrymore is serving time for an alleged murder which he did not commit. A large, muscular actor was engaged for the part, and John Barrymore himself attended to the make-up on his future apparition.

“I know the sort of a face that would give me the creeps in the dark, and I will put that face on him,” he said.

A few hours later the actor was brought down before the director for inspection, and one and all agreed that the face which peered out before a dim light while the camera registered its hideous grimaces, was absolutely the most frightful apparition that could possibly be imagined, and that nothing less than lobster and mince pie could produce a face like that.

“The Test of Honor” is an admirable picturization of E. Phillips Oppenheim’s celebrated novel, "The Malefactor," and for the first time since he became a motion picture star, Mr. Barrymore has a strong dramatic role. He is splendidly supported by a cast of picked players, Constance Binney and Marcia Manon having the leading feminine roles. Others in the cast include Robert Schable, J. W. Johnson, Bigelow Cooper, Ned Hay, Alma Aiken and Fred Miller.

MARCIA MANON NEW BARRYMORE LEADING WOMAN IS TALENTED

She Has Strong Role in Support of Star in "The Test of Honor"

MARCIA Manon, one of the most popular of the Famous Players-Lasky actresses, recently traveled all the way from Hollywood, Cal., to New York, to play the leading feminine role in John Barrymore’s new Paramount picture, "The Test of Honor," which will be shown at the Theatre next

Those who have seen Miss Manon on the screen will never forget her. Not only does she evince rare personality in her manner and facial expressions, and in the way in which she dresses her hair and wears her clothes and jewels, but in every-minute gesture Marcia Manon expresses individuality.

In Cecil B. DeMille’s "Old Wives for New," Miss Manon had a splendid opportunity to display her artistic taste in clothes and jewelry. She began her screen career as an extra girl in one of Mr. DeMille’s productions about a year and a half ago and has since made an enviable place for herself in motion pictures. She had large parts in "Stella Maris," "The Sunset Trail," "The Claw," "The Girl Who Came Back," and many other well-known pictures.

Powerful Photoplay

JOHN Barrymore’s new photoplay, "The Test of Honor," a picturization of E. Phillips Oppenheim’s famous novel, "The Malefactor," will be shown at the Theatre next

It is a powerful photoplay in which Mr. Barrymore plays the part of a man who sacrifices his career for a worthless woman, but who finds happiness in the end.

His Portrayal of A Convict in "The Test of Honor" is Most Artistic

HERE are few if any actors on the American stage whose faculty for making up to suit the requirements of his roles is developed more artistically than that possessed by John Barrymore. This is amply evidenced by him in his new Paramount photoplay, "The Test of Honor," which will be shown at the Theatre next

In portraying the role of a man who has served seven years in the penitentiary, Mr. Barrymore surprised his director, John Robertson, and his fellow players, in the production, by appearing in a make-up so gruesomely realistic that it caused every one to gasp and shudder. His face, ghastly yellow from prison-pallor, was deeply lined, and shuddered so that it gave the appearance of being haggard and shrunk-en under the eyes and cheek bones.

In some artful manner he gave to his throat a shrunken appearance, while the cords stood out pathetically from the muscles. His eyes conveyed that hunted expression of the convict, and his hair, naturally black, was powdered with white in streaks.

His hands, too, were not overlooked in the make-up, and so thin were the fingers that they resembled claws more than human hands. When his sister, Ethel Barrymore, drove up to the studio, he appeared in this strange make-up at the door, and the onlookers saw her gasp and grow pale.

Mr. Barrymore is splendidly supported, his leading women being Constance Binney and Marcia Manon. The story is based upon E. Phillips Oppenheim’s novel, "The Malefactor," and the picturization was made by Eve Unsell.
CONSTANCE BINNEY IN BARRYMORE FILM

Actress Has Excellent Role in "The Test of Honor."

Constance Binney, who has a splendid part with John Barrymore, in the latest Paramount picture, "The Test of Honor," and who was recently a member of the cast of the Frolic, has left that play because she found she could not keep up her work in the pictures and the show together, and she prefers motion pictures.

Miss Binney has succeeded in making a name for herself on the screen in a short period of time, and without much effort. She is talented and possesses all the arts and graces which go so far toward success in the pictures. Her sweet simplicity as a young girl in Mr. Barrymore's latest picture, which will be shown at the .. Theatre next .......... has won the admiration of all who have seen her acting, and director John Robertson is overjoyed when a Binney sister is cast in any of his productions.

Faire Binney, the younger of the two sisters, played the leading role in Mr. Barrymore's recent feature, "Here Comes the Bride." The picture is based upon E. Phillips Oppenheim's famous novel, "The Malefactor," and the adaptation was the work of Eve Unsell.

New Barrymore Picture

John Barrymore's new Paramount photoplay, "The Test of Honor," is attracting large audiences to the .. Theatre at every showing this week. Mr. Barrymore has a powerfully dramatic role in this unusually clever photoplay, and he is well supported by a capable cast of players, headed by Constance Binney, who was recently seen here in "Sporting Life." Maria Manon also has a strong role.

MANY FINE SCENES IN "THE TEST OF HONOR"

John Barrymore's New Picture Admirably Produced.

Magnificent stage settings and natural scenes distinguish "The Test of Honor," John Barrymore's latest Paramount starring vehicle, which will be displayed at the Theatre next .......... The picture is based upon E. Phillips Oppenheim's successful novel, "The Malefactor." The adaptation was made by Eve Unsell and John S. Robertson directed.

In this charming photoplay Mr. Barrymore appears as a convict whose career is ruined by a treacherous woman whom he loved. Several of the most dramatic incidents transpire presumably at a country club, and a famous clubhouse at Piping Rock, N. Y., was employed for the purpose, with excellent effect. The massive interiors which vest the picture with a solidity seldom approached on the screen, were constructed solely for the photoplay at the Famous Players-Lasky studio in New York.

Constance Binney, who played the leading role in "Sporting Life," has a beautiful part in support of Mr. Barrymore, while Marcia Manon, who is of stellar value, has a heavy role of great strength. The support generally is of the best.

Barrymore in Convict Role

John Barrymore, one of the most popular actors on the American stage, displays his marvellous versatility in his new Paramount picture, "The Test of Honor," which is the hit at the .. Theatre this week. Mr. Barrymore appears as a convict who is ruined by a treacherous woman, and his make-up for the part is remarkably realistic. Constance Binney and Maria Manon do excellent work in the leading feminine roles.

JOHN BARRYMORE IN DRAMATIC PICTURE

Famous Actor Has Great Role in "The Test of Honor."

Appearing in one of the strongest roles in which he has appeared on the screen, John Barrymore will be seen in his latest Paramount photoplay, "The Test of Honor," at the Theatre next .......... There are few more popular actors than Mr. Barrymore, who is equally well known as comedian and dramatic player.

In his latest starring vehicle, Mr. Barrymore is seen as Martin Wingrave, a young Virginian, who loves a married woman. When her jealous husband interferes, there is a fight, in which the husband is knocked down. The man subsequently dies, not as a result of the battle, but because of his weak heart. Wingrave is accused of murder, and the treacherous widow openly accuses Wingrave, who is convicted and sent to prison for seven years.

How Wingrave is finally exonerated and finds happiness in the love of a pure girl, is shown in a series of thrilling scenes that afford Mr. Barrymore abundant opportunities for the display of his genius. Constance Binney and Marcia Manon have the leading feminine roles, and the cast generally is the best procurable.

Barrymore Makes Hit

John Barrymore, the popular Paramount star, has scored a decisive hit in his new Paramount photoplay, "The Test of Honor," which is drawing capacity audiences at every showing of the picture at the .. Theatre this week. Mr. Barrymore has a strong dramatic role in this picture, which stands out boldly by contrast with his comedy work on the screen in the past. That he is an unusually gifted player is amply evidenced, and that his portrayal of the convict in this production will vastly enhance his popularity, seems to be assured.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF "THE TEST OF HONOR"

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.
8 x 10 black and white, 8 in set .............. 60 cents
11 x 14 sepia, 8 in set, per set .............. 60 cents
22 x 28 sepia, scene or star ................. 40 cents
22 x 28 colored female star ................ 60 cents
22 x 28 black and white star ............... 75 cents
8 x 10 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 Arcopyright 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.

An Event in Amusements

JOHN BARRYMORE.

For the first time in their long and successful careers on the stage and screen, the three Barrymores are to appear in the same production, a motion picture version of "Peter Ibbetson," which is to be produced by Famous Players-Lasky Corporation. The two brothers appeared in the stage version and scored heavily in it. John Barrymore is at present appearing regularly in Paramount pictures in addition to playing on the stage, his latest film being "The Test of Honor," a film version of E. Phillips Oppenheim's widely read novel, "The Malefactor." His long list of screen and stage successes, especially his work in Tolstoi's "Redemption," which has been the sensation of New York, are well known to the amusement public. This applies also to Ethel and Lionel Barrymore, both stars of great popularity.

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 Sabin:

You've been seeing John Barrymore of late as the screen comedian extraordinary.

Great, isn't he? Remember "Here comes the Bride", "On the Quiet", and the re-issues of "The Man from Mexico" and "Are You a Mason?"

But after all, Mr. Barrymore's forte is his dramatic ability. He proved it by his stage work in "Peter Ibbetson", and by his triumph in Tolstoi's "Redemption".

Now you're going to see him enact a dramatic role on the screen. "The Test of Honor", a Paramount picture, comes here beginning for a stay of............

It is based on E. Phillips Oppenheim's famous novel, "The Malefactor", which you have probably read. It's the story of a man who goes to prison to shield the woman he loves; goes there sent by her lies. He serves seven long years before he may walk again as a free man.

He wants but one thing; revenge for those seven terrible years. What he does, makes a powerful photoplay.

Sincerely yours,
Manager

POST CARDS ON "THE TEST OF HONOR"
Exhibitors will be wise to mail at least one of these Postals to their patrons

Date....................

Dear Miss Sabin:
"The Test of Honor", a Paramount version of E. Phillips Oppenheim's well-known novel, "The Malefactor", comes here to-day with John Barrymore in the leading role. We believe you will agree with us in ranking this as one of Mr. Barrymore's best contributions to the screen.

Sincerely yours,
Manager

Date....................

Dear Miss Sabin:

John Barrymore comes here in one of the most dramatic roles of his stage or screen career. "The Test of Honor" is a Paramount picture and we think you will glad to see it, because it's well worth while.

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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Advertising Posters for
"The Test of Honor"
Always Obtainable at your Exchange

Cover Your Town with this Paper and You Will Fill Every Seat at Every Performance
One Good Picture Is Better Than One-thousand Words.
This is a GOOD Picture.

One Good Picture Is Better Than One-thousand Words.
This is a GOOD Picture.

Arthur Brisbane

A Paramount Picture

ADOLPH ZUKOR Presents

JOHN BARRYMORE
IN "The Test of Honor"

Founded on
"THE MALEFACTOR"
By E. PHILLIPS OPPENHEIM

Scenario by
EVE UNSELL
Directed by
JOHN S. ROBERTSON
The Rescuing Angel

Scheduled Release Date: 6 Apr 1919
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
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 comedienne's 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, insures 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 you 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 Stepling, Carol Edwards, James Neill, and Edythe Chapman.
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 arrival 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 "pros" and so on.

"What would you have liked to have been, 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 actress. 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 doorway.

"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 occupation 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 detective."

"A what?"

"A sleuth—o-o-oh! Regular Sherlock Holmes or Nick Carter—diving into mysteries and finding clues and so on. Wouldn'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 so hunt desperate criminals in their secret haunts."

"There's another thing—I believe 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 making 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 oldest dress I have and go for a romp around the studio—if they'll let me."

Studio Manager Fred Kley overheard the remark and nodded:

"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 responded 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.
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.

Your Exchange has ten stock heads of Shirley Mason in electro or mat form, suitable for use with any Shirley Mason picture.
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.
"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

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.

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T HE 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. "Haven't you got any?"

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.

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 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 "...the Scandinavian, which have shown a marked demand."

"South America has also hardened 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 and Bolivia. Hon. Eduardo Suarez, for five years Chilean ambassador to Washington and a man of wide experience in the commercial life of South America, is president of this new company, which is already 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 success and demand for American-made films. The business of the Famous Players-Lasky Corporation has shown a most important growth 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 continuity. 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.

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.

"Nobody knows the trouble I see."

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!

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!

ADDRESSED ATTRACTION
“RIELLY’S WASH DAY”
Paramount-Mack Sennett Comedy
Mon., Tues. & Wed.
STRAND THEATRE

ADDRESSED ATTRACTION
“BERESFORD OF THE BABOONS”
Paramount-Flagg Comedy
LATEST NEWS WEEKLIES

Thurs., Fri., Sat. and Sun.

STRAND
Broadway at Main Street
Her husband had heard!

Jesse L. Lasky presents

SHIRLEY MASON

THE RESCUING ANGEL

A Paramount Picture

By Chris Kessner
Scenario by Edith Kennedy
Directed by Walter Edwards

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-Aruckle 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 her husband 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, Edythe 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 next .........., 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 includes Forrest Stanley, Arthur Carew, John Stepping, Carol Edwards, James Neill, Edythe 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 Madame," 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 Whitley, 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 Stepping, Carol Edwards, James Neill and other well-known Paramount favorites.

Excellent Production

ANTY 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"

SHIRLEY 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 co-starred 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.

O 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

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 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:
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 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 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 fur-
nished 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

<table>
<thead>
<tr>
<th>Date ............</th>
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<tbody>
<tr>
<td>Dear Miss Doran:</td>
<td>Dear Miss Doran:</td>
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<td>Shirley Mason comes here next</td>
<td>To-day we show Shirley Mason in</td>
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<td>....... in her latest Paramount picture,</td>
<td>&quot;The Rescuing Angel&quot;, a Paramount pic-</td>
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<td>&quot;The Rescuing Angel&quot;, made from the</td>
<td>ture adapted from Clare Kummer's play</td>
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<td>well-known stage play by the famous</td>
<td>of the same name.</td>
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<tr>
<td>Clare Kummer.</td>
<td>Walter Edwards directed and got</td>
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<td>We think you will rate this as one</td>
<td>all the meat out of it. It's a feast of</td>
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<td>of our best picture presentations.</td>
<td>fun.</td>
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<td>Sincerely yours,</td>
<td>Sincerely yours,</td>
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<td>Manager.</td>
<td>Manager.</td>
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If Letter will not serve, use one of the Post Cards. IT WILL PAY!
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<th>Order No.</th>
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(Gratis Material)

Press Books | Music Cues
--|--
Adv. Mats | Star Mats
Scene Mats
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>Comedy Title</th>
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<tr>
<td>A Bedroom Blunder</td>
<td>Battle Royal</td>
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<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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<td>Are Waitresses Safe?</td>
<td>Her Screen Idol</td>
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<td>An International Sneak</td>
<td>Ladies First</td>
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<tr>
<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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<td>His Hidden Purpose</td>
<td>His Wife’s Friend</td>
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<td>Watch Your Neighbor</td>
<td>Sleuths</td>
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<td>It Pays to Exercise</td>
<td>Beware of Boarders</td>
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<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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<td>Friend Husband</td>
<td>Hide &amp; Seek, Detectives</td>
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<td>Saucy Madeline</td>
<td>The Village Chestnut</td>
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<td>His Smothered Love</td>
<td>Cupid’s Day Off</td>
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## Paramount-Arbuttle Comedies

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<td>The Butcher Boy</td>
<td>Out West</td>
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<td>A Reckless Romeo</td>
<td>The Bell Boy</td>
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<td>The Rough House</td>
<td>Moonshine</td>
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<td>His Wedding Night</td>
<td>The Cook</td>
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<td>Oh, Doctor</td>
<td>The Cook</td>
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<td>Fatty in Coney Island</td>
<td>The Sheriff</td>
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<td>A Country Hero</td>
<td>Camping Out</td>
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<td>Love</td>
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## Paramount-Drew Comedies

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<th>Comedy Title</th>
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<tr>
<td>Romance and Rings</td>
<td>Once a Mason</td>
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## Paramount-Flagg Comedies

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<th>Comedy Title</th>
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<tr>
<td>Hick Manhattan</td>
<td>Perfectly Fiendish Flannagan, or</td>
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<td>Romance and Brass Tacks</td>
<td>The Hart of the Dreadful West</td>
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<td>Tell That to the Marines</td>
<td>Impropaganda</td>
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<td>Independence B’Gosh</td>
<td>One Every Minute</td>
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Let's Elope

Scheduled Release Date: 13 Mar 1919
HELPS THAT REALLY HELP YOU TO PUT ACROSS
MARGUERITE CLARK
IN
"LET'S ELOPE"
Presented and Supervised by Thomas H. Ince
A Paramount Picture

ADVERTISING LAYOUTS
BILLBOARDS AND POSTERS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY & REVIEWS
SCENE CUTS FROM PRODUCTION
MATERIAL FOR YOUR PROGRAM
NEWSPAPER STORY MATS
STILLS, SLIDES, STAR CUTS
ETC.

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
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 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 “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 when ever 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.)
Editorial Chats With Exhibitors on Marguerite Clark and Her New Photoplay, "Let's Elope"

ONE of the most brilliant and deservedly popular stars of the screen world is Marguerite Clark. She is a capable actress whose clientele of admirers is second to that of no other screen player in the country. Wide awake exhibitors are well aware of this and they need not be told that the Marguerite Clark pictures are money makers.

Marguerite Clark, Star

In the portrayal of juvenile parts, Marguerite Clark has no superior. Beautiful, talented, magnetic and winsome, she stands practically in a class all her own. Her splendid performances in "Bab's Diary," "Mrs. Wiggs of the Cabbage Patch" and other screen classics amply support the statement often made that she is the sweetest girl in motion pictures." That her reputation for artistry and charm will be enhanced by her splendid portrayal of the heroine's role in "Let's Elope," her latest starring vehicle, there is little reason to doubt.

Fred Jackson, Author

FRED JACKSON, a well known playwright and magazine writer, is author of "The Naughty Wife," a popular play upon which Miss Clark's picture, "Let's Elope," is based. The play was produced at the Harris Theatre, New York, on November 17, 1917.

Katherine Reed, Scenarist

KATHERINE REED, the scenarist who adapted "Let's Elope" for the screen is a well known photoplaywright, although her work is new to Paramount audiences. She was identified with several prominent motion picture concerns and many of her picturizations achieved success.

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A Captivating Story

ELOISE FARRINGTON is the somewhat neglected wife of an author who, when he is at work, forgets that she is lonely and that his course forces her to seek elsewhere for entertainment. She becomes friendly with Darrell McKnight, a susceptible young man who is disposed to sip honey from every flower that falls his way. As Farrington's habit of neglecting his wife does not improve with time, Eloise plans an elopement with Darrell. Nora Gail, the fiancée of Darrell, hears of the affair and she promptly notifies Farrington. They agree upon a plan by which they will not only have some amusement at the expense of the elopers, but bring them to a full realization of the hideousness of their conduct. Farrington bursts in upon his wife and Darrell just as they are about to elope and obliges them by the display of a revolver to accompany him to his bungalow where he does his literary work. Incidents follow in quick succession, and as Nora appears on the scene, Eloise begins to suspect that her husband has planned an elopement with that woman. Darrell proves himself a cad and Eloise wearies of him. She sends for her relative, a Bishop, to help her out of her difficulty and when she learns the real value of the man with whom she purposed to elope, she rather enjoys Darrell's marriage to Nora which follows. Eloise now discovers that she has misjudged her husband, who is devotedly attached to her and with Darrell out of the way, they enter upon their second honeymoon.

John S. Robertson, Director

ONE of the most widely known directors of the screen world is John S. Robertson, who piloted Miss Clark in "Let's Elope." Mr. Robertson has directed numerous Paramount pictures with exceptional success.

A Capable Company

AS usual in all of Miss Clark's photoplays, she is surrounded by a capable company of players in her latest picture. Frank Mills, an actor of repute, is the leading man and Gaston Glass, who served in the French army, has a strong juvenile part. Others in the cast include Helen Green, Blanche Standing, George Stevens and Albert Busby.

Hal Young, Cameraman

WHEN a photoplay is photographed by Hal Young, then it is to be expected that in point of photography, it has no superior. Mr. Young's artistry is universally recognized. He photographed the Caruso pictures, several in which Lina Cavalieri appeared, and his "shots" in "Let's Elope" are of the highest standard of excellence.
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

MARGUERITE CLARK in “Let’s Elope”
A Paramount Picture

Your Exchange has ten stock heads of Marguerite Clark, in electro or mat form, suitable for use with any Marguerite Clark picture. When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 8770, illustrated on page 2 of the ‘Let’s Elope’ 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.
MARGUERITE CLARK

Popular Paramount Star Has

WON SUCCESS BY HARD WORK

No Actress Living With the Possible Exception of Mary Pickford Can Simulate Children's Counterpart so Well as Miss Clark. * * *

Famous Player Receives 1,500 Letters a Week from Admirers All Over the World.

There is a brand new ambition being born every day in the heart of thousands of young girls all over the world. Flappers and sub-debs, three-season eldest daughters, maids-in-waiting and department store clerks, daughters of the idle rich and blond typists in big office buildings, scullery-maids and poor little rich girls all would express the same wish, if you asked them to make public their fondest aspiration. "Let me be a popular moving-picture star." There their ambition is voiced and whether they express it forcefully or merely nurture it as a vagrant thought in the back of the mind, it is none the less, a real ambition.

The glory of a very real fame that has come to such celebrities as Billie Burke, Pauline Frederick, Lina Cavalieri, Geraldine Farrar, Mary Pickford, Elsie Ferguson and Marguerite Clark is a glory that the movies have made. Young aspirants conjure up thoughts of a like glory for themselves, caught in the celluloid's silent screening—they know to a dollar the enormous salaries paid these screen queens, they feel the sense of a life of ease and comfort, surrounded by all the soft silks of a luxurious existence, petted, admired, courted and obeyed,—and no bugbear of hard work can eat into the wonder of their picture.

But hard work is the foundation of all successes and the moving pictures demand their pay as exactly as any enterprise that ever brought a mortal into the Hall of Fame. For example, there is Miss Marguerite Clark, whose peculiar talents at remaining ever-young have made her loved the world over. Miss Clark has forgotten more about the hard work of making a success on the speaking stage than most of her admirers ever knew. And now that she is one of our most popular picture stars, her hard work goes merrily on.

Marguerite Clark lives on Central Park West, New York, in the winter and at Rye, N. Y. in the summer. She appears in about eight motion picture stories for Paramount every year and between each picture she has two weeks' vacation. But it is not a vacation at all, for when the time comes for playing at play, instead of playing at work, Miss Clark has so many things to do, her vacation is up before she has even a chance to just rest.

There are stories to be read in the search for a new picture, costumes to be obtained, sittings at the photographers, letters to answer, contracts to be gone over, locations to be decided on, and a hundred things that every woman knows must be done about the house. Miss Clark receives on an average of 1,500 letters a week from admirers. Many of these she reads herself. The others are read by her secretary who recounts the contents of the more unusual ones. At least half of these admirers ask for photographs and the little star furnishes one free to whoever requests it.

There is no actress living, with the possible exception of Mary Pickford, who can simulate childhood's counterpart so well as Miss Clark. The secret of her success lies in the fact that she approaches every situation in the pictures in which she appears from the viewpoint of a child. Faced by a certain situation, what would a child do? Miss Clark asks herself that question and answers it from an experience with real children, for she loves them all and constantly studies them in real life.

It is for this reason that she always hold every member of her audience. By assuming the personality of a child, she strikes into the heart of her spectators and holds them. There is no other means of winning universal sympathy which could possibly be so effective as this adoption of the viewpoint of the child, because it is one which we have all passed through and of which we still hold a lingering memory, subconscious though it may be in many cases.
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 No. 8779, illustrated on page 4 of the 'Let's Elope' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Marguerite Clark, in electro or mat form, suitable for use with any Marguerite Clark picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8776, illustrated on page 4 of the 'Let's Elope' 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. 8774, illustrated on page 4 of the 'Let's Elope' 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 "LET'S ELOPE"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Marguerite Clark's New Photoplay

A Paramount Picture

Marguerite Clark's New Paramount Picture "Let's Elope" Based Upon a Popular Stage Success

Charming Paramount Star Has Delightful Role, That of a Bride Who Decides to Elope With Another Man But Who Changes Her Mind

The Farringtons have been married about a year, yet they are not happy. Hilary loves Eloise, his wife, devotedly, but he is an author and is so engrossed in his work that he does not realize how lonely she sometimes is. Eloise seeks amusement elsewhere and finds it in the company of Darrell McKnight, a young man who has a bad habit of sipping honey from every flower. Darrell has been obliged to neglect Mrs. Nora Gail, to whom he is engaged.

At last Eloise decides to do something desperate and she promises to go West with Darrell if her husband does not ask her to go with him to his bungalow at Norwich when he begins his new book. Meantime Darrell gently breaks the news to Nora. He loves another. Nora decides to get Hilary whom she respects, to act with her to prevent a scandal.

Hilary does not ask Eloise to join him and when he leaves for Norwich, Eloise phones Darrell that she will be ready to elope with him in half an hour. Darrell calls for her with a taxi and waits outside for her. Unfortunately for their plans, Hilary has forgotten his manuscript case and he returns for it.

Eloise is in her room dressing and does not hear him. While he is looking for his case, Nora arrives. She tells him the whole story and suggests that he make the elopers sick of each other. Hilary agrees and Nora leaves.

Hilary goes to Eloise's room and seems surprised when he sees her preparations for leaving. Darrell arrives and both young people are at a loss to understand his attitude. Hilary refuses to let his wife be inconvenienced on her second honeymoon by going on a train. No indeed! They will motor out to Norwich and spend an idyllic time at the bungalow. Darrell protests, as does Eloise. But Hilary dramatically brings out his revolver and insists that they do as he wishes. They obey.

Darrell and Eloise have another surprise when they arrive. Hilary explains he wants everything to be as comfortable as possible. They refuse to stay, but the chauffeur reports the gasoline in both cars is used up. The supper is not a success for, though starving, Darrell refuses to eat. Eloise and Hilary enjoy the food, but Eloise is constantly being reminded of her first honeymoon. At last Hilary says he will try to fix up his car and leaves.

He opens the door to go out and in walks Nora, pretending to be lost with a broken down engine. Hilary welcomes her joyously. Nora apologizes for butting into a house-party but proceeds to make herself perfectly at home.

Eloise and Darrell are still at a loss. Suddenly it occurs to Darrell that Hilary and Nora planned a little elopement of their own, and that when he sent them down to Norwich, he forgot to warn Nora. Eloise is furiously jealous and goes to her room in a temper. Darrell and Nora soon follow, but Hilary stays down stairs in the dark.

Before she goes to bed, Eloise gets her uncle, the Bishop, on the wire, confesses everything to him and begs him to join them and help her get rid of Nora and Darrell.

Darrell suddenly remembers something he wants to say to Eloise so knocks at her door. Hilary is on guard below. She refuses to let him in, but just then Nora starts to open her door, so Eloise pushes him in and stands outside, Nora offers to keep Eloise company for the night, but the honor is declined.

A little later she creeps downstairs and makes a bed for herself on the couch. When she is soundly sleeping, Hilary creeps upstairs to her room for a quilt. While he is in there, Darrell tries Eloise's door again and gets a decided shock when it is suddenly opened by Hilary. Hilary hurries downstairs then makes Eloise more comfortable. He himself spends the night at his desk keeping watch.

Eloise wakes first. She slips upstairs, dresses and hurries out. She locates Hilary's car hidden in the bushes, tries it for gas, and starts off joyfully. At the station she meets the Bishop.

Meantime at the bungalow, Nora and Darrell have made up and decide to get married as soon as they can. The Bishop and Eloise arrive and before Nora and Darrell quite know what has happened, they are married. Eloise and Hilary send their guests off in the car and settle down for a second honeymoon of their own.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8771, illustrated on page 6 of the 'Let's Elope' 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.

DOUGLAS FAIRBANKS, who laughed his way into the million dollar circles, promises some bright, cheerful backgrounds for his new Artrcraft picture, "Something for Somebody." Also he promises that cheer will be right in the foreground, too. Marjorie Daw appears opposite him in the film, which was directed by Albert Parker. The supporting cast includes Frank Campeau, Edyth Chapman, Albert McQuarrie, Ted Reed and William Wellman, the famous American ace of the Lafayette Escadrille, who in a fall from a great height on the Western Front received injuries that permanently incapacitated him from flying. Wellman hol the croix de guerre with two palms and the D. S. C. for aerial service.

The Theatre

WANDA HAWLEY, who appears to such signal advantage opposite Bryant Washburn in "Poor Booby," recently purchased a new and expensive motor car. In speaking of it she recalled one of her early experiences with her first auto, when she went through a bungalow and knocked the sideboard into the street. Since then she has been a happy home. Nowadays, however, Wanda is a really clever driver.

Marguerite Clark's Paramount vehicle, "Mrs. Wiggs of the Cabbage Patch," is getting an enthusiastic reception from all parts of the country.

The Paramount-Artrcraft Special, "The False Faces," starring Henry Walthall, is proving to be even more popular, it is said, than the original story which ran in the Saturday Evening Post.

Chef Spronk, who holds sway in the pastry kitchen at the Hotel Waldorf, New York, is all stuck up because he broke into the movies. He posed for the Paramount-Bray Photographic recently, and showed the cameraman how he makes the marvelous table decorations which embellish the famous dinners of New York's "400." With nothing more than a batch of melted sugar and the juice of fruits to lead color, this artist produces in the twinkling of an eye a basket of exquisite design, filled with delicate petalled roses and tulips. Would you like a hat? He quietly molds one that would do credit to the head designer of the smartest Paris millinery.

"Here Comes the Bride," John Barrymore's Paramount vehicle, is conceded to be one of the funniest roles of his career, and if the critics are correct in their forecasts, this picture will rank in popularity with "The Man from Mexico," "The Dictator," "On the Quiet," and other Barrymore successes. The Barrymore the merrier, so speak.

GLORIA SWANSON, rapidly becoming famous as one of the screen's most beautifully gownned women, has been wearing a dress trimmed with a new and odd shade of red. Someone asked her if it was terra cotta, and the Artrcraft leading woman who made such a sensational success in Cecil B. De Mille's "For Your Husband" and in De Mille's "For Better, For Worse," tossed her shapely head. "That's 'paprika,' if you please," she declared, "and don't dare to say you don't like it." Nobody dared.

Charles Murray, Paramount-Mack Sennett comedian, recently did his bit in entertaining the social set at Pasadena, Cal., when he appeared in person at a big affair given at the Huntington Hotel. Charlie is a great raconteur and is always in demand.

Monte Blue, Paramount leading man, has donned chaps for a new picture, appearing as a bold, bad man of the wild, wild west.

Charles Ray has completed "Hay Foot Straw For," a Paramount picture. The picture is by Julian Josephson and was directed by Jerome Storm under the supervision of Thomas H. Ince.

One of the most elaborate sets ever constructed at the William S. Hart studio was built for "The Poppy Girl's Husband," a new Artecraft production. The set represented three tires in a State's prison. The gloomy corridors of the prison are faithfully reproduced with stone flagged passages, the iron gratings and platforms rising a bove to the roof of the studio structure. Each cell contains a white iron bed and when a hundred or more extras dressed as convicts do the lock-step down the corridor, the effect is said to be most realistic.

A full sized cabaret stage, a flight of steps leading up to the stage from the restaurant floor, and a length of restaurant which took in perhaps twenty-five tables in the camera's range, were built at the Famous Players-Lasky studio in New York for "'Eyes of the Soul,"' an Artecraft picture starring Elsie Ferguson. This is believed to be one of the biggest sets ever built inside of a studio.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8775, illustrated on page 8 of the 'Let's Elope' 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. 8778, illustrated on page 8 of the 'Let's Elope' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Marguerite Clark, in electro or mat form, suitable for use with any Marguerite Clark picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8772, illustrated on page 8 of the 'Let's Elope' 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.
ELope! Just the thing!
Let's pack up. Call a car, dear. Have you 'phoned the Reverend? When does the train leave?

What's that? My husband might object? Oh dear, oh dear. That's so. Come on anyway! We should worry about hubby!

You'll worry if you don't see Marguerite Clark in "Let's Elope." The whole town's going to talk about it. Come!

SHE wanted to elope—but her husband objected. In fact he—. It's funny! It's great! Don't you dare to miss it.

PARAMOUNT-MACK SENNETT COMEDY
"THE FOOLISH AGE"

STRAND
THEATRE

Broadway at Main Street
HER husband bored her so badly that she yawned every time that he set foot in the house. So she turned her attentions to a young man who sipped honey from every new flower.

But he too was tied up—engaged to a widow who didn't want to let go.

Then her husband and "the other man's" fiancé put their heads together and—

cooking good 'entanglement'. "'Tis ought to see it tonight."
HERE'S A HOWD'YE DO!
AUTHOR'S WIFE WANTS TO ELOPE: HE AGREES!

Excellent Situations Make Up Marguerite Clark's New Film "Let's Elope"

A REMARKABLE situation developed in society yesterday when Hilary Farrington, the well known author, on learning that his wife, Eloise Farrington, one of the most beautiful women of the smart set, was about to elope with Darrell McKnight, a society man, not only made no protest, but actually aided the project.

This situation referred to actually develops in Marguerite Clarke's new Paramount photoplay, "Let's Elope," which will be shown at the . . . . . . . theatre for . . . . . . . days beginning next . . . . . . . But Mr. Farrington, the husband in question, had a motive in aiding his neglected wife to elope with McKnight, and this was to prove to her that he loved her and that her faith in the man of her second choice was misplaced.

Of course, the developments following this unique triangular love affair, tend in the end to bring husband and wife closer together than ever, but for a time, marital discord hung like a thunder cloud over the Farrington household. The developments were not without their humorous side and they will furnish admirers of Miss Clark an hour of delightful entertainment.

"Let's Elope" is a picturization of Fred Jackson's successful comedy, "The Naughty Wife," which was produced in New York on November 17, 1917. The adaptation was made by Katherine Reed and John S. Robertson directed. The supporting cast is an excellent one and is headed by Frank Mills. Other players are Gaston Glass, Helen Green, Blanche Standing, George Stevens and Albert Busby.

MASSIVE SETS AND REAL FIRE SHOWN IN NEW CLARK PICTURE

Drawing Room With Furniture Made Especially for "Let's Elope"

UNUSUALLY ornate and massive sets, the like of which are seldom erected for motion picture plays, were prepared especially for Marguerite Clark's new photoplay, "Let's Elope," which will be presented at the . . . . . . . theatre next . . . . . . . These include a drawing room with a great fireplace in which real fire is burning and appointments in the way of furniture and the like which were made exclusively for this photoplay.

The interior of a luxurious bungalow living room is one of the most artistic sets ever used in pictures. A large winding stairway leading to a balcony overlooking is hung with skins, rugs and other trophies of the hunt. A large rock fireplace was specially built so that a real fire could be used. The leaping flames give a realistic touch that has not been felt in fireside pictures heretofore. The massive furniture, leather upholstering, rugs, walls lined with books and cozy reading lamps, make this an enviable place to look upon.

Another set that is attractive and unusual is the drawing room used by the "vamp" in the story. The furniture was specially built by one of the exclusive furniture dealers on Fifth Avenue, New York. The design of the French Fleur de lis and bowknot traced through the heavy draperies and silk wall coverings is also carried out in the decorative scheme on the furniture. The color scheme is a fascinating shade of purple, while the lamp shades, heavy window draperies and upholstering are done in antique gold. The effect generally is soothing and restful.

MARGUERITE CLARK'S NEW PHOTOLAMP HAS FASCINATING THEME

Dainty Paramount Star's Picture "Let's Elope" Teaches Some Salutary Lessons

SALUTARY lessons to young brides who think themselves neglected by their hard working husbands and who engage in more or less harmless flirtations with other men, are embraced in the development of the story of "Let's Elope," the new Paramount starring vehicle of Marguerite Clark, which will be presented at the . . . . . . . theatre next . . . . . . . The theme is a fascinating one and its treatment by producer and star has been guided by delicacy and taste with superb effect.

The story is based upon Fred Jackson's successful play "The Naughty Wife," which made a big hit in New York during the season of 1917-18. The adaptation was made by Katherine Reed and John S. Robertson directed. The photography is the work of Hal Young, who is generally recognized as a wizard with the lens.

The plot deals with a young wife of an author who believes herself neglected and plans to elope with a shallow-brained young man. How the husband learns of this and takes a hand in the subsequent proceedings combines to make this one of the greatest comedies in which Miss Clark has been seen in many a day. Miss Clark wears several stunning gowns in this picture, all of which will interest her women admirers.

One of the strongest companies ever assembled in support of Miss Clark, appears in this picture. The cast is headed by Frank Mills who plays opposite to Miss Clark. Gaston Glass has an excellent role and others in the cast include Helen Green, Blanche Standing, George Stevens and Albert Busby.
MISS CLARK’S NEW PHOTOPLAY A FARCE

Paramount Star Has Splendid Role in “Let’s Elope”

ADMIRERS of dainty Marguerite Clark will find her in a most congenial environment when they see her latest Paramount photoplay, “Let’s Elope,” which will be displayed at the theatre next. The picture is an adaptation by Katherine Reed of Fred Jackson’s successful play, “The Naughty Wife,” which was produced at the Harris Theatre, New York, November 17, 1917.

The new play is a farce and abounds with amusing situations. One of the funniest of these takes place on the night of the elopement of the young wife with a chap who is younger and, temporarily at least, more attractive than her hard-working husband. The latter, hearing of the adventure, insists upon helping the young pair to make a success of it, by offering them his own bungalow in the woods for a romantic setting, and his own presence as a chaperon.

The gowns and negligees worn by Miss Clark in the production were designed especially for the part she plays and are considered the most attractive creations she has ever worn in the pictures. Frank Mills is the leading man.

Up-to-Date Clark Picture

ONE of the sprightliest and most up-to-date photoplays in which dainty Marguerite Clark has been seen for many months, is “Let’s Elope,” which is on view at the theatre this week. In this picture, Miss Clark is the bride of an author who, believing herself neglected, plans an elopement with highly interesting results. The production is far above the average and the supporting cast of unusual excellence.

GASTON GLASS HAS FINE WAR RECORD

He Supports Marguerite Clark in “Let’s Elope”

GASTON GLASS, a talented young actor who has an important role in support of Marguerite Clark in her new Paramount photoplay, “Let’s Elope,” which will be the feature picture at the theatre next, has a fine war record. Mr. Glass served in the French army for two years and won an enviable reputation for gallantry.

Mr. Glass was born in France twenty-three years ago and came to the United States as a member of Mme. Bernhardt’s company in 1916. He returned to France after a brief engagement here and took up arms in behalf of France. He was in numerous engagements prior to the signing of the armistice when he returned to the country and obtained an engagement to appear in Paramount pictures.

Mr. Glass has an excellent role in “Let’s Elope” and his acting is said to be excellent. Miss Clark is finely supported in this picture, her leading man being Frank Mills. The picture was adapted by Katherine Reed from Fred Jackson’s farce, “The Naughty Wife” and the director was John S. Robertson.

NEW CLARK PICTURE FILLED WITH ACTION

Marguerite Clark's new Paramount picture, “Let’s Elope,” a picturization of Fred Jackson's famous farce, "The Naughty Wife," which was a hit in New York in November, 1917, is filled with action from start to finish and provides Miss Clark with one of the best roles in which she has been seen since she became a screen star. “Let’s Elope” will be shown at the theatre next.

Miss Clark is seen as the somewhat neglected wife of an author who finds relaxation in the society of an unscrupulous young man who wins her consent to elope with him. When the husband learns of the affair he takes a hand in subsequent proceedings with the result that the elopement is frustrated and the foolish young wife brought to a full realization of her responsibilities in the premises and she finds that she loves her husband after all.

There is much enjoyable comedy in the various situations that are developed as the action proceeds. Frank Mills plays opposite Miss Clark and the cast generally is one of the highest merit. The scenarist was Katherine Reed and John S. Robertson directed.

Well Known Cameraman

HAL YOUNG, the cameraman who photographed “Let’s Elope," the new Paramount photoplay starring Marguerite Clark, which is on view at the theatre this week, is one of the best known cameramen in the country. He has photographed many photoplays with highly successful results, and he succeeded in making many remarkable shots in “Let’s Elope,” all of which add much to the attractiveness of the picture.
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.

And Now She's Mrs. Williams

HERE is the first picture of Mr. and Mrs. Marguerite Clark—legally known as the H. Palmerson Williams's—taken since their marriage. They managed to avoid the photographer and other publicity folk while away on their honeymoon, but the studio is something else again—there are too many cameras there. Lieut. Williams is credited with saying that "Let's Elope," his wife's latest Paramount vehicle, is her best, but we think he will probably say that about all her pictures. But who has a better right?

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 "LET'S ELOPE"

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 ...................... 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 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.
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 "Let's Elope"

Dear Miss Clayton:

"Let's Elope!"

Oh, wait a moment! Don't misunderstand. That's the name of the Paramount picture we want to call to your attention.

Marguerite Clark, who is not so long over her honeymoon, is the star.

Fred Jackson furnished the play, "The Naughty Wife," from which the picture was adapted by Katherine Reed. The play scored a decided hit when produced at the Harris Theatre in New York. Mr. Jackson's gift for telling an entertaining story is doubtless well known to you through the numerous magazines to which he has contributed.

It's the story of a young wife who thought she wanted to run away from her writer-husband. Instead of putting any obstacles in her way, he insisted on the pair using his private bungalow for their honeymoon.

Laugh? We'll say you will!

The picture goes on.............and will play till.................

Cordially yours,

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

Post Cards on "Let's Elope"

Exhibitors will be wise to mail at least one of these Cards to their patrons

Date.............

Dear Miss Clayton:

"Let's Elope," Marguerite Clark's latest Paramount vehicle, will be here to-day, and we want you to be sure and see it.

It's one of the most delightful comedy dramas we have ever shown.

Sincerely yours,

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

Date.............

Dear Miss Clayton:

"Let's Elope" is the name of Marguerite Clark's latest Paramount picture, which comes here.............

.................

And the picture is every bit as good as it sounds!

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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<td>Full Set in Heavy Containers 1-22x28 6-11x14 Lobby Card and 8-8x10 B. &amp; W.</td>
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ADVERTISING POSTERS
FOR
"LET'S ELOPE"
Always Obtainable at Your Exchange

THREE SHEET

SIX SHEET

THREE SHEET

ONE SHEET

ONE 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

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## Paramount-Arбuckle Comedies

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## Paramount-Drew Comedies

| Romance and Rings         | Once a Mason           |

## Paramount-Flagg Comedies

<table>
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Something To Do

Scheduled Release Date: 23 Apr 1919
HELPs THAT REALLY HELP YOU TO PUT OVER

BRYANT WASHBURN

in

"Something To Do"

A Paramount Picture

ADVERTISING LAYOUTS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY STORIES
BILLBOARDS AND POSTERS
SCENE CUTS OF PRODUCTION
MATERIAL for your PROGRAM
NEWSPAPER STORY MATS
SLIDES, STILLS, STAR CUTS

The contents of this book are copyrighted by

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR  Pres.  JESSE L. LASKY  Vice Pres.  CECIL B. DE MILE  Director-General

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 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.)
Worth While Facts Regarding Bryant Washburn and His New Paramount Photoplay, “Something To Do”

BRYANT WASHBURN needs no introduction to exhibitors of Artcraft and Paramount pictures. He is a popular favorite and every picture in which he has been starred has proved a tour de force which no exhibitor can afford to ignore. Mr. Washburn’s latest picture, “Something To Do”, is from every standpoint, a box office attraction of exceptional value.

Bryant Washburn, Star

BRYANT WASHBURN is recognized as one of the most popular leading men of the screen. Handsome, athletic, and filled with the buoyancy and spirit of youth, Mr. Washburn always impresses his audiences favorably and rouses within them the same enthusiasm for his work that he himself displays. In “Something To Do”, Mr. Washburn plays one of his most delightful roles, that of a wealthy young clubman with nothing to do but spend his time and money. But he wakes up suddenly and finds happiness in doing something for somebody else, breaking up a big swindling scheme and protecting a fellow clubman and his daughter from an outrageous fraud. In this, one of his favorite impersonations, Mr. Washburn is given a splendid opportunity to display his talents as well as his good looks.

Maximilian Foster, Author

SOMETHING TO DO,” is an original story written by Maximilian Foster. In this feature, Mr. Foster has written a delightful and novel story which will be deeply appreciated by motion picture patrons everywhere.

William M. Ritchey, Scenarist

TO Will M. Ritchey is due the credit for the scenario. His ability to thoroughly cover every point in the story in a detailed and explicit way contributes greatly to the success of the completed film.

An Excellent Story

JACK MERRILL, a wealthy young clubman, who while seeking something to do besides spend his money and time, sees a chance to help a girl, Janet, out of a bad fix and takes it. His valet, Thompson, by crooked means has been introduced as “Lord Sidney” to Janet and her aunt, Mrs. Parkin. Mrs. Parkin has caused Janet’s father to be interned in an insane asylum and bribed the keeper of the asylum to keep him imprisoned there, hoping thereby to obtain possession of the family fortune. Jack hears of Janet’s plight, when he catches Thompson in his misrepresentations and assuming a fake title for himself, goes to a reception given by Mrs. Parkin. Renwick escapes from the asylum and comes to the house, meets his daughter Janet, and together they look for the receipt which the asylum keeper has given Mrs. Parkin, in return for the bribe she gave him. Jack recognizes Renwick as a fellow clubman, and offers to help him. They can’t open the safe, but by a clever ruse Jack gets Mrs. Parkin and one of the guards locked up and they chop the safe out of the wall and carry it away to Jack’s house. While Jack goes for a policeman, Mrs. Parkin and the guard follow to Jack’s house to make Renwick prisoner. Jack follows with a policeman, and forces Mrs. Parkin to open the safe, revealing two jars of beauty cream, in one of which he finds the valued receipt. This releases Renwick and convicts the miscreants.

Donald Crisp, Director

DONALD CRISP, who directed “Something To Do,” has had a long career, both as actor and director. Mr. Crisp has taken important roles in many pictures produced by D. W. Griffith. The screen’s loss when he ended his career as an actor is more than accounted for by his splendid work as a director of which this latest picture is an excellent example.

Fine Supporting Cast

A strong cast was assembled to support the star. Ann Little who has played opposite Wallace Reid, and who also gained much popularity as the Indian maiden in Cecil B. DeMille’s Artcraft production, “The Squaw Man,” plays the feminine lead opposite Mr. Washburn. Robert Brower plays the part of Renwick, her father. Chas. Gerrard enact the role of Thompson, the crooked butler with his usual expertise in parts of that nature. Adele Harrington, Chas. Ogle and James Mason are well cast.
If you want any of the cuts illustrated on this page tell your Exchange that you want "Production Cut No. (as indicated by arrow beside each cut) illustrated on page 2 of the 'Something to Do' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts it will be easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock heads of Bryant Washburn that can be used with any Bryant Washburn production.
AT HOME WITH
BRYANT WASHBURN

BY
Adam Hull Shirk

The Home Life of the Washburns Realizes a Great
Ideal** Popular Famous Players—Lasky Star Lives
Happily with Family in the Mecca of the Motion Picture
Fraternity in California** Supremely Happy with Life
and Work** An Unusually Capable Artist.

WHEN all is said and done, Washburn is a delightful, beauti-
ful and domestically inclined young woman, you who know
her husband by the screen or
otherwise would choose for his
wife. And Bryant IV, is a chip
off the old block. He smiled con-
tinuously, except for one brief in-
stant when he was recalled from
a velocipedic expedition to be
photographed with his proud
parents and didn’t want to come.
But the smile returned, and he
informed the world in this wise
of his impending glorification:

“Everybody—I’m goin’ to have
my picture tak’n.”

He is three years old, and al-
ready is evidencing signs of fu-
ture greatness. He can stand rig-
dly while his father lifts him sky-
ward in one hand, or remain un-
disturbed when swung around by
the heels like a windmill. The
megaphone is his chief toy—
was ever a child more truly to
the manner born? He’ll be a di-
rector, if he isn’t a star. Every-
one on the street is his pal. He
rides with the vegetable China-
man, knows the milkman, and ac-
companies him on his route, and
has every street laborer in the
district “buffaloed.”

“Happy?” exclaimed Bryant
Washburn as he sat on his cool
stone porch in the midst of a
broiling day and looked across
the smooth lawn at the palm-
lined street and the azure sky,
“I’d be an imbecile if I were not.
This is life,” his gaze drifted to
his auburn-haired wife and the
baby in her arms, “the only life
worth while. Anyway, the cafe
life and the primrose path have
never held any attractions for me.
To live—like this—and to
work and to be happy in one’s
work. That is true living.”

So much for Bryant Washburn,
the man. And the actor isn’t ap-
preciably different. He is, his co-
workers declare, a thoroughly
charming confrere: he has the
even temper and the ready ac-
ceptance of genuine advances:
the talent, the adaptability and
the personality that make for
true friendship, and true art.

“I am happy to be affiliated
with the Famous Players-Lasky
Corporation,” he declared, “be-
cause it represents the highest—
the apex—of the picture art. And
naturally, I am more than pleased
because my first work for them
has been under the direction of
Cecil B. DeMille, whom I, in
common with everyone else, who
knows, recognize as an artist.”

So those who have followed
Bryant Washburn in the past,
will find it profitable to follow
him in the future, watch his asc-
cendant progress, for a man is
never too perfect in his work not
to admit of improvement and the
one who admits this fact is the
only man who does advance.
Bryant Washburn feels that he
will do his best work in the
months to come, and there is
every reason why he should do
so. He is one of those, who grace
the screen by reason of a cheer-
iness, a smile that illuminates
and radiates, and because he
works with intelligence and
imagination.
If you want to use any of the cuts illustrated on this page in your publicity or advertising, tell your Exchange that you want "Production Cut No. (as indicated by arrow at side of each cut) illustrated on page 4 of the "Something to Do" press book." Specify whether you want an electro or a mat.

If you don't like the lettering on any of these illustrations, it is easy for your printer to saw it off, substituting anything that you want in type.

Your Exchange also has ten stock heads of Bryant Washburn that can be used with any Bryant Washburn production.
CAST AND STORY OF “SOMETHING TO DO”
For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Bryant Washburn’s New Photoplay
A PARAMOUNT PICTURE

Bryant Washburn, Popular Paramount Star, Son of Idle Rich
in New Photoplay “Something to Do”

Role in Delightful Comedy Affords Mr. Washburn Excellent Opportunities for the Display
of His Exceptional Talents as Player

JACK MERRILL, a wealthy young clubman with nothing to do, but spend his time and money, returns to his home one day and calling for his valet, Thompson, finds he is out. Thompson, through the aid of a crooked employment bureau, wearing Jack’s clothes and driving his car, has been presented as a nobleman, “Lord Sidney,” to Mrs. Parkin, a widow, and Janet Renwick, her niece.

Coveting the possession of the family fortune, Mrs. Parkin, by the use of underhanded methods, has been successful in having Janet’s father interned in an insane asylum.

Jack changes his coat and finds one of Janet’s handkerchiefs and a card from the crooked employment agency, in the pocket. Thompson arrives at the house and Jack sees that he is wearing his clothes. Thompson cornered, has to confess to the game he is playing. Jack learns by a note on the back of a picture of Janet which he finds in Thompson’s possession, that the girl has absolutely no freedom, and wants help.

Professor Blight, keeper of the asylum where Renwick is held, calls and tells Mrs. Renwick that Renwick is perfectly sane and that if she wants him to keep Renwick there, she will have to make the risk worth his while. Whereupon, Mrs. Parkin gives him a thousand dollars, demanding a receipt which he gives her. Janet overhears the transaction.

That night at a reception Jack is introduced as the Earl of Dunraven. Janet, taking advantage of the occasion, tries to open the wall safe in the den, hoping to find the receipt and use it as evidence to release her father. Jack sees her and offers to help her, telling her he is a friend of “Lord Sidney.” Janet scorns him, as she knows that “Lord Sidney” is nothing more than a valet, and thinks that Jack must be playing the same game. She leaves him alone in the den and a moment afterward, Peter Renwick enters through the window, having escaped from the asylum, and comes here in search of evidence that will release him. Jack recognizes Renwick as a fellow club member, and offers to help.

Jack inveigles Mr. Parkin, and one of the guards from the asylum who have now arrived in pursuit of Renwick, into an upstairs room, and locks them in, while Renwick and Janet try to open the safe. They cannot open it, so Jack takes a battle axe, which hangs on the wall, and chops the safe right open and the wall, and Janet and Renwick take the safe and escape to the outside. The other guards, attracted by the noise, break in and Jack knocks one out, the other running after Janet and Renwick.

The guard in the den comes to and releases Mrs. Parkin and the other guard in the upstairs room. Thompson strolls by just at this juncture, and to get even with Jack, tells them that he knows where the girl and Renwick went. All get into a machine and start for Jack’s house, leaving the guard still handcuffed to the tree.

Jack now returns with a policeman and upon being informed by the guard at the tree that the rogues had started for his house to make Renwick a prisoner, gets in his car, which has just returned with him, and accompanied by the policeman, starts in pursuit. Mrs. Parkin, the guards and Thompson arrive at Jack’s house and are in the act of taking Renwick and Janet prisoners, when Jack and the policeman arrive. Mrs. Parkin sees her plight and attempts to clear herself by claiming she has married Thompson, and is therefore a British subject. Jack laughs and tells her Thompson is just his American valet. She is forced to open the safe which Renwick and Janet have brought to the house, revealing two jars of beauty cream. In one jar Jack finds the receipt which Professor Blight gave to Mrs. Parkin for the bribe.

This shows up the miscreants in their true light, and they are taken away by the police. The girl has fainted in the excitement, but now revives. She is still haughty and cold to Jack until Renwick excuses himself for his discourtesy, and introduces Jack as a fellow club member, which, needless to say, has a very favorable effect on Janet’s attitude.
Your Exchange has ten stock heads of Bryant Washburn that can be used with any Bryant Washburn production.

If you want to use any of the illustrations on this page in your publicity or advertising, tell your Exchange that you want "Production Cuts No. (as indicated by arrow at side of each cut) illustrated on page 6 of the 'Something to Do' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on any of these illustrations it is easy for your printer to saw it off, substituting anything that you want in type.

BRYANT WASHBURN in "Something To Do"
A Paramount Picture
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 or 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 Database Theatre

Margia Manon, who came East to play opposite John Barrymore in "The Malefactor," has gone West again, and conservative New York is still gasping from the effect of her visit. Wouldn't it have startled you if, had you been quietly lunching in a perfectly conventional hotel, you suddenly saw a figure so quaint in its cubist coloring that it might have been the famous "Nude Descending a Staircase" appear at the open door of the restaurant and then enter? Its face pure white, its lips Carmen and its glorious Titian hair hanging down its back in even more glorious disarray, and itself garbed in a costume that few would dare to wear at even a Greenwich Village Ball, it seated itself and spoke as follows: "I ordered my luncheon to be sent to my dressing room at the Famos Players and I came across the way, and as long as it didn't come, I want it served here in a hurry."

In Hollywood, nobody gets a bit excited when moving picture folk, in make-up, drop into the best hotels for lunch, but provincial New York is something else again. However, Marcia got her luncheon.

Elodie Ferguson, the Artcraft star, is back from the Sunny South again, and thinks New York is a great little place to come back to—and to get away from occasionally, we take it.

Shirley Mason, whose characterizations in Paramount pictures here won her hosts of admirers, is the leading woman for Bryant Washburn in a coming Paramount vehicle, "Puttin' It Over," which was directed by Donald Crisp.

One of the largest permanent scenario staffs is boasted of by Thomas H. Ince, pioneer photoplay producer, who supervises all productions which are turned out at the big Ince studio on Garden City for Paramount. Such well-known writers as C. Gardner Sullivan, John Lynch, R. Cecil Smith, Ella Stuart Carson, Julian Josephsen, Verne Harden Porter and Lois Zellner are included on the staff.

Doug Fairbanks' new picture, "The Knickerbocker Buckaroo," has unsellibilities for its theme. Doug has a fine supporting cast. Marjorie Daw who played with Doug in "He Comes Up Smiling," "Arizona," and other of his Artcraft successes, has the feminine lead. Frank Campeau as is usual plays the villain. Edythe Chapman and Albert McQuarrie are also in the cast. Albert Parker, who directed "Arizona," directed this production, also. Hugh McClung and Glen MacWilliams worked behind the camera.

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.

The publicity committee of the Massachusetts' Teacher Federation has sent the following report to all the members of the Federation: "Little Women" is released. Ask for it. It passed the criticism of Boston teachers without a single fault found. They were all most enthusiastic.

Vivian Martin has completed "The Home Town Girl," a new Paramount picture, which was directed by Robert Vignola.

Donald Crisp, director in Paramount pictures, is receiving the congratulations of the Hollywood film colony for some clever detective work he pulled recently. He rounded up a couple of burglars, got a cop, had them arrested and everything—all unarmed. He says he had handled a similar situation in the movies and knew how to go about it.

Exclusive Stories For Photoplay Editor
From Database Theatre

Richard Barthelmess supports Dorothy Gish in her new Paramount picture, "Peppy Polly," filmed in Hollywood under the direction of Elmer Clifton. Others in the cast are Raymond Cannon, Josephine Crowell, Rhea Haines, Kate V. Torrey, Pearl Loveci and Edward Paul. Mr. Barthelmess is known as one of the screen's busiest leading men. He has worked in twenty-seven plays in thirty months often being obliged to divide his time between two productions which were being filmed simultaneously.

Elodie Ferguson, the Artcraft star, has received a letter from "Someplace in England" stating that she has been blessed with a little niece. The writer states that the child's name is Elodie Ferguson and that she further resembles her auntie in having blue eyes, golden hair, and rosy cheeks. Everything is all right, and Elodie is very much pleased, outside of the fact that she hasn't any relatives in England. She suspects that it is a case of mistaken identity or that someone is trying to "work" her for a gift to her namesake.

John Barrymore has completed "The Test of Honor," a Paramount picture which is taken from the E. Phillips Oppenheim story, "The Malefactor."

John Emerson, producer and director of Emerson-Loos productions, which are released via Paramount, is up and doing again after a severe attack of Spanish Influenza. "Oh, You Woman!" is the name of his last Paramount picture, which Mr. Emerson produced. The rest, Mr. Emerson will go to California together with Miss Loos to make his next Paramount picture.

In the Paramount-Flagg comedy, "One Every Minute," James Montgomery Flagg casts his well-known weapon of satire—and it is a wicked weapon in Flagg's hand—at the bird who thinks he'd be a great movie star. Olin Howland stars as the "star," and is supported by Florence Dixon, known as "the most photographed girl in the world." Claire Anthony and John Hopkins also appear in the cast.
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 cut) as illustrated on page 8 of the Something to Do' press book." Specify whether you want an electro or a mat.

If you don't like the lettering on these cuts it is easy for your printer to saw it off, substituting anything you wish in type.

Your Exchange also has ten stock heads of Bryant Washburn that can be used with any Bryant Washburn production.

BRYANT WASHBURN in "Something To Do"
A Paramount Picture
HE was the last word in uselessness. He never did anything for anybody in his life. Then he got a sudden ambition to do "something for somebody".

Oh boy, Oh boy! Where ignorance is bliss 'tis folly to be wise — and Bryant Washburn doesn't play a "wise one". Don't miss it!

SHE "knew" that he was a "fake" count, and she despised him for it. He was doing it to help her though. You see, he was a useless millionaire who wanted "something to do". Did he do something? Did he! Was his disguise effective? Too much so! It surely is a great comedy. Come, won't you?

PARAMOUNT-
MACK SENNETT
COMEDY
"THE
LITTLE
WIDOW"
RIVOLI
Monument Square

BRYANT WASHBURN

Presents
Jesse L. Lasky

in "SOMETHING TO DO"
A Paramount Picture

By Michaelson Foster—Screenplay by Will M. Richie
Directed by Donald Crisp

He simply had to convince the girl that he wasn’t a fake.
To convince her, he had to open that safe.

But he didn’t know the combination. That’s easy; Chop the safe
out of the wall; but there’s still the door to open!

He wanted “something to do.”
He had his hands full. You’ll
have YOUR hands full too,
holding your sides laughing at
Bryant Washburn’s antics in
“Something To Do.”

PARAMOUNT-MACK SENNETT COMEDY

“THE FOOLISH AGE”

Latest News Weeklies
### ADVANCE PRESS STORIES ON "SOMETHING TO DO"
To Be Sent to the Newspapers Prior to and During the Presentation of
Bryant Washburn's Latest Starring Vehicle

**A PARAMOUNT PICTURE**

<table>
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<tr>
<th><strong>BRYANT WASHBURN HAS GREAT ROLE IN &quot;SOMETHING TO DO&quot;</strong></th>
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<tbody>
<tr>
<td><strong>As Rich Young Clubman Who Does Things Vigorously, He is Well Cast.</strong></td>
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</table>

The role of Jack Merrill, a wealthy young clubman with time heavy on his hands, who seeks adventure and finds it turning it to good account, is one which afforded Bryant Washburn a keen sense of enjoyment during the filming of "Something To Do," which will be shown at the . . . . theatre next . . . . . , was at a loss how to answer when she was asked recently which leading man she preferred playing opposite to.

Mr. Washburn displays a sort of polite and clever comedy that is characteristic of him alone, and his role in this picture affords him an excellent opportunity to employ his talents. And as to like one's work is to do it well, the result is a picture which will be a "knockout" for Bryant Washburn.

As Jack Merrill, he seeks adventure and finds it in the form of an outrageous swindle which is being perpetrated against a charming young heiress and her father by an unscrupulous aunt, who by false methods has had the father incarcerated in an insane asylum, bribing the keeper to hold him there. The keeper gives her a receipt for the bribe. The girl overhears the transaction and from then on there is a wild scramble for the receipt by the girl, her father, who escapes from the asylum, and Jack Merrill. Jack finally obtains the document, which releases the father and convicts the miscreants of their crime.

Donald Crisp directed the picture. The scenario was written by Will M. Ritchey from an original story by Maximilian Foster. C. Edward Schoenbaum was the photographer. The supporting cast is meritorious.

<table>
<thead>
<tr>
<th><strong>ANN LITTLE THINKS WASHBURN, REID AND DEXTER ARE GREAT</strong></th>
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<tbody>
<tr>
<td>Leading Woman in &quot;Something To Do&quot; Can't Say Whom She Prefers to Work With</td>
</tr>
</tbody>
</table>

Ann Little, the talented leading woman in "Something To Do," Bryant Washburn's latest Paramount picture, which will be shown at the . . . . theatre next . . . . . , was at a loss how to answer when she was asked recently which leading man she preferred playing opposite to.

"First, it was Wallace Reid," said Miss Little. "I played in several pictures with him and had begun to think that as a leading man he was the acme of perfection. When I was cast to play opposite Elliott Dexter in 'The Squaw Man,' I found him so big and charming that I was constrained to put him on the same level as Wally, as an ideal leading man.

"In fact, I had about decided that I would never be satisfied to play a part opposite anybody else but Mr. Dexter, until I was cast to support Bryant Washburn in 'Something to Do.' And a more ideal leading man than Bryant Washburn I've never seen. Each of the three has a different individuality and personality, but I can't decide which one I most enjoy working with."

Which only goes to show that Miss Little is so versatile that she can adapt herself and her work to any type of leading man and be perfectly at ease in her work. To see her perform in "Something To Do," one would think she had played opposite Mr. Washburn all her life. The picture was directed by Donald Crisp.

<table>
<thead>
<tr>
<th><strong>HAS THE QUESTION &quot;SOMETHING TO DO&quot; EVER WORRIED YOU?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>How Bryant Washburn Answers Is Adequately Shown in His Latest Comedy</td>
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</tbody>
</table>

Has the question, "Something To Do" ever worried you. But the case of Bryant Washburn in the role of Jack Merrill in his latest Paramount picture, "Something To Do," which will be shown at the . . . . theatre next . . . . . was different. Jack had a great bank account and time had begun to hang heavily on his hands as, with his money, he had seen all there was to see and done all there was to do—all except one thing—to help somebody else.

By the mere chance of finding a girl's handkerchief in his coat pocket, put there by his crooked valet who had been falsely presented to the girl as "Lord Sidney" and was courting her, Jack discovered that there was yet left something for him to do.

Catching his deceitful valet in his misrepresentations, Jack makes him confess everything, and also finds in his possession a photograph of the girl, Janet, on which was written a note stating that the girl had no freedom and wanted help. Therein, Jack saw his chance. Thompson, the valet, assists Jack in getting a fake title, "The Earl of Dunraven," and armed with this Jack goes to a reception given by Mrs. Parkin, the girl's aunt.

Mrs. Parkin, coveting the family fortune, has had the girl's father interned in an insane asylum and bribed the keeper to keep him there. The keeper has given her a receipt for the bribe. How this is obtained by the aid of Jack makes an interesting story. Ann Little is the leading woman.
THINGS DOING IN "SOMETHING TO DO"

Bryant Washburn's New Comedy Delightful Creation

A MOTION picture in which there is something doing every minute after the first scene is flashed upon the screen, is "Something To Do," Bryant Washburn's latest starring vehicle, which will be shown at the ......... theatre next .......... This is a picture of the speedy variety and is as full of action as an egg is of meat.

Mr. Washburn has a role in this picture which affords him an opportunity to show that he can handle wide awake characters with the same ease and skill with which he portrays the sleepy sort of boob in his previous productions. Donald Crisp, who made "Venus in the East" and other Washburn pictures, is responsible for "Something To Do" and he has put it across in a lively, snappy manner. Ann Little is the leading woman and heads an excellent cast of players including Robert Brower, Charles Gerard, Adele Farrington, Charles Ogle and James Mason.

Splendid Washburn Picture

ALL who have seen Bryant Washburn in "Venus in the East," "Poor Boob" and other delightful photoplays, should see him as the lively young millionaire in "Something To Do," his latest Paramount picture, which is on view at the .......... theatre this week. Mr. Washburn's magnetic personality in the stellar role, and his vivid and enthusiastic acting never fails to key up his audiences to the highest pitch of enjoyment. An excellent cast headed by Ann Little, who supported Elliott Dexter in "The Squaw Man" with great success, has been provided for this splendid Washburn picture.

"SOMETHING TO DO" WILL SURPRISE YOU

Bryant Washburn Has Excellent Role in New Picture

AUDIENCES have gotten so used to seeing Bryant Washburn in roles depicting the "easy guy" that they are going to be considerably surprised when they see him in "Something To Do," in which he isn't a soft guy at all, but a lively active young fellow who manages to mix into and clean up a lot of complicated scrapes. It will be shown at the .......... theatre next .......... When the picture starts, the hero is a young millionaire suffering from ennui, brought about by lack of occupation. He is the real stuff, however, but he has always been too pampered to ever do anything. When he consults a doctor, however, who insults him with his lack of pep, he wakes up and starts things, and keeps them moving till the finish of the picture.

Ann Little is leading woman. This is her first appearance with Mr. Washburn. Hitherto she has supported Wallace Reid in most of his recent pictures. Others in the cast are Robert Brower, Charles Gerard, Adele Farrington, Charles Ogle and James Mason.

Donald Crisp directed the picture, which is an adaptation of a story by Maximilian Foster, a well known novelist. Will M. Ritchey did the scenario.

A Lively Photoplay

ONE of the liveliest photoplays seen here in many a day is "Something To Do," Bryant Washburn's new Paramount starring vehicle which is being presented at the .......... theatre this week to large and enthusiastic audiences. Mr. Washburn is an idle rich young man, who does some startling things in a most refreshing way. Ann Little is his leading woman and she heads a clever cast.

DONALD CRISP WELL KNOW AS DIRECTOR

Man Who Made "Something To Do" Has Record as Actor

DONALD CRISP, who directed "Something To Do," a new Paramount picture in which Bryant Washburn is starred, is an "old timer" as an actor as well as a director. Before he became a director for Paramount, Mr. Crisp played important roles, usually heavies, for several years, working in some of the best productions of his time. Every once in a while he again gets the fever and at times he can hardly withstand the temptation to quit the director's chair and put on the grease paint.

"Something To Do" is a speedy, highly entertaining comedy-drama, showing Bryant Washburn at his best. Supporting the star are Ann Little, Robert Brower, Chas. Gerard, Adele Farrington, Chas. Ogle and James Mason, all of whom are well known for their work in Paramount pictures. C. Edward Schoenbaum was the photographer and Will M. Ritchey wrote the scenario from the original story by Maximilian Foster. The picture will be shown at the .......... theatre next .......... and Manager .......... is looking for enormous business.

Fine Cast Supports Washburn

A NOTABLY fine cast appears in support of Bryant Washburn, the popular Paramount star, in his latest photoplay, "Something To Do," which is attracting large audiences to the .......... theatre this week. Mr. Washburn is seen as a wealthy young man who finds life a dreary thing until he wakes up and assists a girl in saving her fortune from an unscrupulous relative. The comedy is well worth seeing.
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.

Lovers at First Sight

The first time Bryant Washburn ever met Ann Little was on the occasion of Miss Little's coming to play opposite him in a new Paramount picture, "Something to Do." And exactly five minutes and fifteen seconds later the pair were going through a love scene—with the camera grinding away. Which is fast work—even for the movies!

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 “SOMETHING TO DO”

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 ................. 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 “Something To Do”

Dear Miss Carter:

Just before Maximilian Foster, the famous novelist, went away to war, he wrote an original screen story for Paramount.

"Something to Do", he called it and, by Jimminy, it was! We have just looked at the picture, and we'll say it is one of the best comedy dramas we have ever seen.

We're going to show it beginning and it will remain with us till.

It's about Jack Merrill, a wealthy young clubman who had so much money that he didn't know what to do. Then one day, because of a crooked valet, he found something to do. And while doing it, he met Janet.

He met her early in the film, but he isn't properly introduced to her until the very last few feet of the film.

Bryant Washburn plays the leading role, and playing opposite him is one of the best leading woman on the screen: Ann Little.

We think you'll like the combination of Bryant and Ann Little as much as we do.

Sincerely yours,

Manager.

POST CARDS ON “SOMETHING TO DO”
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Madam:

"Something to Do", an original screen story by Maximilian Foster, is the Paramount picture that comes here

Bryant Washburn is the star, and opposite him for the first time in her screen career--is Ann Little.

Sincerely yours,

Manager.

Dear Madam:

Bryant Washburn's new Paramount comedy, "Something to Do" will be here for days, beginning to-day. Miss Ann Little appears for the first time as his leading lady.

We think you will like this new combination.

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>Play Date Titles of Productions</th>
<th>Order No.</th>
<th>Posters</th>
<th>Lobby Display Photos.</th>
<th>Slides</th>
<th>Scene Cuts</th>
<th>Star Cuts</th>
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<td></td>
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<td>1 Sheet</td>
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<td>1.75</td>
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| Full Set in Heavy Containers 1-22x28 8-11 x 14 Lobby Card and 8-8x10 B. & W. | .15 | .40 | .60 | .60 | .75 | .10 | .50 |
| Single Sepia Scenes or Stars 22x28 Colored Female Scenes 8-8x10 and Lobby Cards |        |        |        |        |        |        |
| Black and White Star Photos, 22x28 |        |        |        |        |        |        |
| Black and White Star Photos, 8x10 & Lobby Card |        |        |        |        |        |        |
| Slides | Each | 1 Col. | 2 Col. | 3 Col. | 1 Col. | 2 Col. | 3 Col. |        |        |        |        |        |
| .12 | .15 | .25 | .35 | .25 | .40 | .90 |        |        |

| (Gratis Material) |

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<th>Press Books</th>
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<tr>
<td>Adv. Mats</td>
<td>Star Mats</td>
</tr>
<tr>
<td>Scene Mats</td>
<td></td>
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</tbody>
</table>
How will you advertise Bryant Washburn? In “Something To Do” 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**

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<thead>
<tr>
<th>Comedy Title</th>
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<tr>
<td>A Bedroom Blunder</td>
<td>Her Screen Idol</td>
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<tr>
<td>Roping Her Romeo</td>
<td>Ladies First</td>
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<td>A Pullman Bride</td>
<td>Her Blighted Love</td>
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<tr>
<td>Are Waitresses Safe?</td>
<td>She Loved Him Plenty</td>
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<td>An International Sneak</td>
<td>The Summer Girls</td>
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<td>That Night</td>
<td>His Wife’s Friend</td>
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<td>Taming Target Center</td>
<td>Sleuths</td>
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<td>The Kitchen Lady</td>
<td>Beware of Boarders</td>
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<tr>
<td>His Hidden Purpose</td>
<td>Whose Little Wife Are You?</td>
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<tr>
<td>Watch Your Neighbor</td>
<td>Her First Mistake</td>
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<td>It Pays to Exercise</td>
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<td>Sheriff Nell’s Tussle</td>
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<td>Friend Husband</td>
<td>Never Too Old</td>
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<td>Saucy Madeline</td>
<td>Rip &amp; Stitch, Tailors</td>
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<tr>
<td>His Smothered Love</td>
<td>East Lynne, With Variations.</td>
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<tr>
<td>Battle Royal</td>
<td>The Village Smithy</td>
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<td>Love Loops the Loop</td>
<td>Reilly’s Wash Day</td>
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<td>Two Tough Tenderfeet</td>
<td>The Foolish Age</td>
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<td>The Little Widow</td>
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**Paramount-Arbuckle Comedies**

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<tr>
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<tr>
<td>The Butcher Boy</td>
<td>Out West</td>
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<tr>
<td>A Reckless Romeo</td>
<td>The Bell Boy</td>
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<tr>
<td>The Rough House</td>
<td>Moonshine</td>
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<tr>
<td>His Wedding Night</td>
<td>The Cook</td>
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<tr>
<td>Oh, Doctor</td>
<td>The Cook</td>
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<tr>
<td>Fatty in Coney Island</td>
<td>The Sheriff</td>
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<tr>
<td>A Country Hero</td>
<td>Camping Out</td>
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<td>Love</td>
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**Paramount-Drew Comedies**

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<tr>
<th>Comedy Title</th>
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<tr>
<td>Romance and Rings</td>
<td>Once a Mason</td>
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<td>The Amateur Liar</td>
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**Paramount-Flagg Comedies**

<table>
<thead>
<tr>
<th>Comedy Title</th>
<th>Comedy Title</th>
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<tbody>
<tr>
<td>Hick Manhattan</td>
<td>Perfectly Fiendish Flannagan, or</td>
</tr>
<tr>
<td>Romance and Brass Tacks</td>
<td>The 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>
</tr>
<tr>
<td>Beresford of the Baboons</td>
<td>The Last Battle</td>
</tr>
</tbody>
</table>
The Roaring Road

Scheduled Release Date: 27 Apr 1919
HELP 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

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 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”

GENERALY 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

BYRON Morgan, a well known magazine writer, whose stories were published in the Saturday Evening Post, is author of “The Roaring Road.” Several of these stories have been incorporated into one and these have supplied the basis for Mr. Reid’s latest vehicle.

Marion Fairfax, Scenarist

M ARION 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.

A Charming Story

T OODLES Waldon, a young auto salesman employed by “The Bear,” has two ambitions—first, to win “The Cub,” the Bear’s daughter, and second, to win the impeding Grand Prize four hundred mile Santa Monica Road Race, for which the Bear has ordered some Darco cars. But the Bear won’t consent to let Toodles pilot the car in the race, nor will he let Toodles marry the Cub. The train bearing the racing cars is wrecked and the Bear accepts an adjustment from the express company. Toodles has trouble with the Bear and quits his job. He buys the wrecked machines from the express company and salvages one from the wreckage. Despite the Bear, he races with the rebuilt Darco and wins the race. The Bear is so pleased he gives him a job as general manager of his firm, but refuses to give up the Cub. Toodles again asks the Bear for the Cub’s hand, but finds him boiling with rage, he having learned that Toodles was going to use the Darco to try to break the record set up by a rival agency, on the Los Angeles to San Francisco run. Toodles leaves angrily, vowing never to have anything more to do with the Bear or the Darco. This pleases the Bear, who upon learning that a law has been passed in California, to take effect in three days, prohibiting further racing, tries to persuade Toodles to make the run, as his drivers won’t have time to arrive from the east. Toodles refuses, whereupon the Bear leaves with the Cub on the train next day for San Francisco. Toodles is in jail for speeding, but Darby, his mechanic, cuts the bars with an acetylene torch and releases him. Toodles and Darby give chase in the Darco and beat the train to the San Francisco station by one minute, breaking the record. The Bear at last gives up the Cub to Toodles.

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

M ISS 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.
Out for the record
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.

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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 cort 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 drawled 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. Off course I was suspicious of the horse at first and expected that I would be given a bucking, 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, munch 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 it 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 dinner 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
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. 8788, 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.
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 mechanic 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.

The Bear 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 queered 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
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.

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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 apparition 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 mincepies 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-Bennett comedy, says that is all wrong. A 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 playlets for Paramount. Several scenes of Enid Bennett's new picture use some of these beautiful backgrounds as location settings.

Elsie Ferguson is back from Florida, where she completed "The Witness for the Defense" for Arctcraft, 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 recently, he remarked, "I suppose next time it'll be a boxing bout."

Storm was right, for not many days later, stallions were in the mood for rumble and 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 someone who tried out indicated that Charlie had an awful wallop. Six, bruisers 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. But an eager-looking man, each 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 was not to be trifled with—he was a bit sorer than the Mad Hatter, by this time—and winning his beloved chapeau was not among those present, he sent the aspirants for the reward away. To some of the seediest he offered carfare. 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, thin ankles and small feet, long delicate fingers, five feet, one inch or less in height, to be photographed 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 type of star, and we're going to get her."

Lila Lee journeyed to Tucson, Arizona, with her company, under the direction of Irvin Willat, to secure the necessary atmosphere for her latest Paramount picture, "Rustling a Bride."

Wanda Hawley has purchased a new ear 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. 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!"

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.
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.

Jesse L. Lasky Presents
WALLACE REID
in
“The Roaring Road”
A Paramount Picture

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.

STRAWD
Broadway at Main Street

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 Craze

Jesse L. Lasky Presents
WALLACE REID
in
“The Roaring Road”
A Paramount Picture

STRAWD THEATRE
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
Burton Holmes Travel Picture

RIVOLI

Monument Square
ADVANCE PRESS STORIES
To be Sent to the Newspapers Prior and During the Display of
Wallace Reid’s Photoplay, “The Roaring Road”
A Paramount Picture

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 Race. 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 which numerous road races have been contested by some of the world’s most famous drivers.

There is one especially dangerous curve 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 Artcraft 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 Theatre on next.

Miss Little has appeared in many Paramount and Artcraft 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 Artcraft 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 URISON 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 Urison 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.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Roaring Road"

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

Date .................
Dear Miss Jones:

"The Roaring Road", 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.

Sincerely yours,
Manager.................

Date .................
Dear Miss Jones:

Wallace Reid in Paramount's "The Roaring Road", comes here to-day for a run of........... days.

It's a corking, fast-moving story of an even faster-moving automobile salesman, and we think you will enjoy it immensely.

Cordially yours,
Manager.................

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 Arctraft 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

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<th>Order No.</th>
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(Gratis Material)
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---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

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
Eyes of the Soul

Scheduled Release Date: 20 Apr 1919
Helps That Really Help You To Put Over

ELSIE FERGUSON

in

"EYES OF THE SOUL"

An ARTCRAFT 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 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
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 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.)
STANDING conspicuously in the front rank of screen stars, Elsie Ferguson is one of the best known artists of the motion picture world. Miss Ferguson recently renewed her contract with Famous Players-Lasky Corporation at a stupendous salary, a circumstance which will insure many delightful hours for her admirers, as well as profitable weeks to live wire exhibitors who display the pictures in which she will appear during the coming twelve months.

Elsie Ferguson, Star

FOR several years prior to her entrance into the silent drama, Elsie Ferguson was one of the most commanding figures of the legitimate stage. As a dramatic actress she achieved distinct renown and many theatrical triumphs on Broadway during the past eight years, were largely due to her talents and engaging personality displayed in the stellar roles she essayed. When Miss Ferguson appeared in "Barbary Sheep," her first screen vehicle, her beauty and artistry instantly attracted attention and since that time her photoplays have been acclaimed cinema classics of the highest merit. In her latest picture, "Eyes of the Soul," Miss Ferguson adds another charming and powerful portrait to her list of screen impersonations, and that it will add lustre to her reputation may be readily conceded by all alike.

George Weston, Author

GEORGE WESTON is author of "The Salt of the Earth," the story of which "Eyes of the Soul" is the picturization. It was published in the Saturday Evening Post and attracted general attention. Mr. Weston is a writer of unusual ability and he has provided a plot in this story which serves admirably as a vehicle for Miss Ferguson's manifold mimetic talents.
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper.

ELSIE FERGUSON in "Eyes of the Soul"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 861, illustrated on page 2 of the 'Eyes of the Soul' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Elsie Ferguson (in electro or mat form) that are suitable for use with any Elsie Ferguson picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 863, illustrated on page 2 of the 'Eyes of the Soul' 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 demands of the screen upon an actress are much greater than the speaking stage. The methods of production, which cannot be changed, are particularly trying in the portrayal of a character which effects a transition as the play proceeds.

All the scenes are taken at one time in a certain location or setting, and in this way scenes which appear in the completed picture in the very last reel are very often the first to be photographed. To properly portray the evolution of a character it is therefore very important to keep in mind the various degrees of tempo called for. Having mastered this, the battle is half won.

When I made my first picture, "Barbary Sheep," it was all new and strange to me, and the method of recording the scenes was bewildering at first. 'The Rise of Jennie Cushing' proved an easier subject, as Jennie maintained a strong character throughout.

In 'Rose of the World,' the next picture, where the rather cold girl is metamorphosed into a spirited character as the latent fires of her passion are fanned into flame, I had to exercise exceeding care to display the proper degree of temperament, and where scenes are taken at random, and in reversal of the order in which they are shown it requires some study before each scene is rehearsed. I can well understand, now that I have been initiated in the intricacies of the art of production, why it was that actors who had displayed real talent on the stage over-acted or under-acted in pictures. It was because they had not given enough attention to the study of the story and had not analyzed each scene.

To the artist, and even to the general public, such acting creates as much discord as if the photography of the film had been printed in varying lights, and did not present a harmonious blending of the action in logical and consistent sequence of action.

There were many scenes in 'The Song of Songs' where the character of Lily Kardos changed decidedly, and in 'The Lie,' there are strong emotional scenes where Elinor, the part I played, is betrayed by her sister, Lucy. We took the sensational incidents first, and the girl whom I had bitterly upbraided was photographed with me a little later in incidents of sisterly love.

That splendid photoplay, 'Doll's House,' tells the story of a young woman, a veritable doll, whose early training has failed to equip her for the serious difficulties that are apt to arise in any family. She finally becomes a very strong character, showing the various degrees by which she attained the high plane she finally reaches. The display of too much strength in the early stages of her life, or an indication of weakness in the last part of the story, would absolutely ruin the part.

Working with capable directors like Maurice Tourneur and Emile Chautard is a tremendous help, for neither ever forgets a detail, and every scene is carefully handled as if it were an individual picture. They go further and choose the settings to harmonize with the character, which enhances the dramatic values as much as the proper costumes.

I have always been a great believer in clothes as indicating character, and the first thought that strikes me when I am to portray a new role is, "How would such a woman dress?" My director endorsed these ideas, and we work in complete harmony, with the result that the acting, costumes and settings all add to the dramatic value of a picture.

What do I think of my latest Artcraft vehicle "Eyes of the Soul?" I think it is superb in every way and I can recommend it heartily to all my friends and well wishers.
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper.

Your Exchange has ten stock heads of Elsie Ferguson (in electro or mat form) that are suitable for use with any Elsie Ferguson picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 868, illustrated on page 4 of the 'Eyes of the Soul' 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. 867, illustrated on page 4 of the 'Eyes of the Soul' 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. 862, illustrated on page 4 of the 'Eyes of the Soul' 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 “Eyes of the Soul”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Elsie Ferguson’s New Photoplay
An Arctcraft Picture

Elsie Ferguson, Famous Arctcraft Star, Has Splendid New
Romantic Photoplay “Eyes of the Soul”

Portrays Role of Cabaret Dancer Who Refuses a Wealthy Jurist and Devotes Her
Life to a Blind Soldier Whom She Loves.

GLORIA SWANN of the
child-heart and Madonna-
Soul, earns her living with her
voice and twinkling feet and
nightly blooms, a lily among the
cleanders of the “Ponce de Leon’s
exotic “Palm Garden.” Gloria is
not clever like her companions
whom she envies.

But in spite of her lack of so
called wit, Gloria has many
friends and admirers. Among the
former is Teddy Safford, press
agent of the Palm-Garden Revue.
Among the latter is Judge Malvin
of “The Malvins” of the South,
who loves Gloria and wants to
marry her. Gloria is not sure that she
cares for the Judge, but the Judge’s
wealth and family rather overpower
her. One day, the Judge takes
Gloria for a drive in the Park.

About the same time Larry
Gibson, just returned from
overseas, is being pushed in his
wheeled-chair by his aged atten-
dant, along the shaded paths. He
is one of those who have made
the costliest sacrifices in the great
world war—for he is blind. The
attendant starts to cross the road
just as the Judge’s car speeds
along. The chair-man jumps back, deserting the chair which
rolls across the road and crashes
into a tree.

Gloria is terrified and when the
car stops, jumps out and hurries
up to the chair, followed by the
Judge. They find that no damage
has been done. When they re-
turn to the car Gloria remarks
sorrowfully that the young man
is blind. Gloria can’t enjoy her
ride after this. She begs the
Judge to stop the car and let her
go back and see if she can’t do
something for the young man.

He agrees and she returns to
find the attendant struggling to
terminate Larry with the daily
news. She asks if she can’t read
him and as Larry agrees, the
delighted old man gives up the
paper and producing his favorite
magazine, snoozes on a nearby
bench. Later, when it is time to
leave, Gloria wheels the chair
back to Larry’s home. This is
the first of many meetings.

Gloria is eager to help Larry
and when he is well enough to
give up the wheel chair, she
and the Judge take him for an
auto ride to visit an out-of-town
estate that the Judge has just
bought and where he hopes to
take Gloria when he marries her.
When they take Larry home he
plays the banjo for them. He
wrote most of the music himself
and Gloria is much interested.
Later, after the Judge goes, she
has supper with Larry. Then the
landlady brings in his bank-book
which she had balanced. He dis-
covers he has only enough money
to last twelve weeks longer, and
is much depressed. Gloria has an
inspiration. She takes some of
Larry’s music, introduces it in her
Palm Garden work and arranges
for its publication, Larry to have
the royalties. The music is a suc-
cess and before long Larry is as-
sured of a comfortable income.

But the Judge protests because
Gloria gives up her Sundays to
Larry. In his anger he calls the
ex-soldier a blind wreck. Gloria
knows then that she loves the
“blind wreck” and can never mar-
ry the Judge. She gives him back
his ring. The next evening when
Gloria has supper with Larry she
tries to make him feel her love.
He loves her dearly, but seeks to
hide it and repels her advances.
But later when they are in the
Park, Gloria makes him realize
that it is not pity but love that
she feels for him.

The next evening she insists he
attend the show at the “Palm
Garden” and Larry is greatly as-
tonished to hear his own music.
After the show he learns about
the contract he is to sign. So,
instead of starting a new life with
Judge Malvin in the beautiful
villa, Gloria starts it with Larry
in a modest boarding house. A
year later there comes a little
baby and their cup of joy is filled.
He is reconciled to the loss of his
eyes because he sees with “The
Eyes of the Soul.”
Production Cuts, Actual Size and Screen, Just As They Will Look In Your Newspaper.

Your Exchange has ten stock heads of Elsie Ferguson (in electro or mat form) that are suitable for use with any Elsie Ferguson picture.

ELsie FERGUSON in "Eyes of the Soul"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 860, illustrated on page 6 of the 'Eyes of the Soul' press book.” Specify whether you want an electro or a mat.

ELsie FERGUSON in "Eyes of the Soul"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want “Production Cut No. 864, illustrated on page 6 of the 'Eyes of the Soul' 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.

860
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.

**PHILLIS TO LITTLE**

Little blonde girl came to the edge of the “tank” from which they were selling bonds in Central Park in Los Angeles during the war. Her knees were shaking as she confronted the big crowd waiting to hear her make a speech.

“Ladies and gentlemen,” she said, “if the Germans are as scared as I am, they’re as well scared as ever.”

With that she bowed and retired. And so Phyllis Haver, the little blonde girlie who is featured in so many Paramount-Sennett comedies, registered one of the big hits of the bond drive.

Louise Fazenda has a secret. When her first vacation comes she is going down to a little railroad town in Arizona to take a job for a week as a hash house waitress. It is an assignment from a big magazine; she is to write her experiences afterward. She stipulated that all her tips are to go to the Red Cross.

Marie Prevost received a letter just before the armistice that will be one of her dearest treasures as long as she lives. It was from a boy lieutenant over there.

“Dear Miss Prevost,” he wrote.

“We are going over the top tomorrow at daybreak. All the boys have written to their folks at home and told them good-bye. I haven’t anybody to write to; all my folks have been dead for years.

“Somehow I thought that you would like to have someone know and care. It is so terribly lonely to face death in these circumstances. Last night in the dug-out I found a page torn from a motion picture magazine. It had your picture in it. I don’t know why but I seemed to be drawn to you. Something told me to write you the letter I would have written to my folks if I had any.

“I don’t know who you are or anything about you, but it can do no harm for you to know that you were in one fellow’s thoughts as he went over the top. May God bless you and take care of you always. You look like a happy little girl. I hope you will always be as happy as you look.”

**ELSIE FERGUSON.**

By Morrie Ryskind

“When Elsie smiles, the skies are blue;
And all the world’s blue at her sigh . . .

Another wrote the words I quote:

Well, he may think so . . .

**MACK SENNETT**

Mack Sennett has a new pal. It is a little buckskin broncho with an evil disposition but the court jury liked him and he was set free. Mr. Sennett recently went deer hunting in the mountains of Central California. He made his headquarters on a famous old cattle ranch where they still have rodeos and vaqueros and brands. His mount was this top-eared bronco. There was no place that pony would refuse to go. To test his courage, Mr. Sennett took him to the edge of a canyon that seemed to go straight down. The broncho looked up and down the canyon; gave a little snort and then laid his ears back.

“Well, Mack,” he said, “if you are game to go down there I am.” And without further ado he went over the top, sliding down the whole length of the declivity on his stomach and haunches, pulling up in a cloud of dust at the bottom. Sennett was so taken with the little beast’s Irish courage that he bought him on the spot and had him ridden back to Los Angeles.

Charlie Murray, the Paramount-Sennett comedian, stands up on his hind legs and issues an indignant-denial for the last time to the rumor which said he was going back to the stage.

**Famous Players-Lasky Corporation**

have re-issued “Bella Donna,” starring Pauline Frederick. The screen version of Robert Hichens’ well-known novel scored as complete a success in its field as the novel and the stage version with Nazimova in the leading role did in their respective fields.

**John Emerson and Anita Loos** have finished their fourth Paramount comedy, and will produce it in California.

**Shirley Mason is ahead of her release schedule. “The Final Close-Up,” which follows “The Rescuing Angel,” her latest Paramount vehicle, has already been completed.**

Elmer Clifton directed Dorothy Gish in her new picture. Richard Barthelmess, Raymond Cannon, and Adolphe Lestina are in the cast. John Leesur was the cameraman.
When you order this illustration for your news columns tell your Exchange that you want “Production Cut 869 on page 8 of the ‘Eyes of the Soul’ press book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Elsie Ferguson (in electro or mat form) that are suitable for use with any Elsie Ferguson picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
She Had To Choose

One man was rich—a judge and he loved her.
The other was poor—a soldier—blinded in the war.
She was just a girl—a dancer in a cabaret—longing for ease and luxury.
Yet she looked on life through the eyes of her soul, and chose.
And if you live a hundred years you'll never feel a picture tugging harder at your heart than this.

Almost everybody who has seen "Eyes of the Soul" says it is Elsie Ferguson's finest picture. When you see it, won't you let us know what you think?
BLIND!

In No-Man's Land he had given his best, and now his world was dark.

Then SHE came—the light of his life—and loved him.

What happened after that will pull at your heart, and send you home a kinder, better, happier American.

"POOR FELLOW!"

So they pitted him, a blind soldier, and blindly went their ways.

And at a cabaret that night they saw a girl dancing—"just a chorus girl," with the love of her kind for the gladness and glitter of life.

Yet how little they saw! That soldier had gone blind to save a comrade's life. That dancing girl had seen him with the eyes of her soul, and, sacrificing more than they could dream, had loved him.

YOU will love the whole world just a little better when you see Elsie Ferguson in "Eyes of the Soul."

Almost everybody who has seen "Eyes of the Soul" says it is Elsie Ferguson's finest picture. When you see it, won't you please let us know what you think?
Advance Press Stories on "Eyes of the Soul"
To Be Sent to the Newspapers Immediately Prior to and During the Display
of Elsie Ferguson's Latest Photoplay
An Artcraft Picture

SPLENDID CABARET SCENE IS PICTURED IN 'EYES OF THE SOUL'

Story of Elsie Ferguson's New Photoplay Has Unusual Heart Interest

ONE of the largest sets ever built in a motion picture studio is that of the Palm Garden cabaret in Elsie Ferguson's latest Artcraft picture "Eyes of the Soul," which will be shown at the Theatre next......It is a full sized cabaret, a flight of steps leading up to the stage from the restaurant floor and a length of restaurant which takes in perhaps twenty-five tables within the camera's range.

The story deals with a little cabaret dancer who is loved by an elderly man, a judge and a member of one of the South's finest families. He is first attracted to her by her beauty and grace, and after making her acquaintance, he realizes that not only is she possessed of a curious code of her own by which she lives, but she has many excellent qualities.

Miss Ferguson portrays the stellar part, wearing a costume resembling that of a pigeon. A dancing instructor was engaged to give Miss Ferguson a few lessons in a bird dance and walk, which she does admirably. She is accompanied by twenty girls all chosen for their grace and beauty from Broadway shows.

When the carrier pigeon makes her way slowly down the steps from the cabaret stage in time with the music, the Judge ties a note on her wrist. The pigeon takes the note back to the dressing room, and after reading it, well—things begin to look different in her life, and it wouldn't be fair to tell the story. The picture is based upon George Weston's story, "The Salt of the Earth" which appeared in the Saturday Evening Post.

ELsie Ferguson is heartily received in Sunny Florida

Popular Artcraft Star Causes Furore During Filming of "Eyes of the Soul"

WHEN Elsie Ferguson, the popular Artcraft star, was in Miami, Fla., filming "Eyes of the Soul," she was accorded a most flattering reception by the populace. The newspapers printed front page stories under glaring headlines announcing her presence in the place and every time she appeared, huge crowds followed her.

When it became generally known that Miss Ferguson was working on location in Miami great crowds of persons followed the camera about, and it required considerable clever scheming on the part of Emile Chautard, her director, to avoid the mad rush when they set out for location. It was sometimes necessary for Miss Ferguson to disguise herself in veils, character clothes and make up when she set out in the automobile every morning.

The Miami newspapers gave front page stories to Elsie Ferguson and reporters, interviewers and sisters visited the actress at all hours at her hotel.

Jacques Bizuel, cameraman for Miss Ferguson, declared that he had never before had such a remarkable chance to film sunsets like those in Miami. He took several hundred feet of different sunsets in order to experiment with them later in shading, coloring and silhouetteing.

Miss Ferguson is a cabaret girl in "Eyes of the Soul" which will be displayed at the......Theatre next......The story was written by George Weston and the picturization was made by Eve Unsell. An excellent supporting company headed by Wyndham Standing and J. Flanigan, has been provided.

"GIVE MY PAY TO BLIND SOLDIER" SAID BOY ACTOR

Interesting Incident During the Making of Ferguson Film "Eyes of the Soul"

WHILE Elsie Ferguson was in Miami, Fla., whether the producing company journeyed to take some beautiful scenes for her latest Artcraft production, "Eyes of the Soul," she discovered a clever little boy playing in the park. He was dressed in soldier costume and immediately removed his little cap from his curly blond head when she approached him. He was really just the type that Emile Chautard had been seeking and had despaired of finding.

Miss Ferguson asked the boy how he would like to work in the picture. He was delighted at the prospect and after receiving permission from his parents he appeared at the location, ready for work. Wyndham Standing, who plays the part of a blind soldier in the picture, interested the boy keenly, who believed that Mr. Standing was really blind.

After the day's work was over, Mr. Chautard said to him, "Well, now, my little man, what do we owe you for your day's work?" And the boy replied, standing at salute, "It has been a pleasure to help a blind soldier, please, sir, give my pay to him."

Mr. Chautard did not wish to disillusion the lad about the actor being blind, so he thanked him and told him he was a very patriotic little American. Before the company left Miami, however, a beautiful gift was sent to the little soldier boy.

Miss Ferguson has a delightful role, that of a cabaret dancer in "Eyes of the Soul," which will be shown at the......Theatre next......The story is vibrant with heart interest and excellent players portray the various parts.
Because the law says that a baby under two years old shall not be photographed under a strong artificial light, Emile Chautard, director for Elsie Ferguson, in her latest Artcraft picture, "Eyes of the Soul," which will be shown at the Theatre next... opened up the Ft. Lee studios after they had been closed all winter, and in a warm sunlit atmosphere the scene of Miss Ferguson holding her infant babe was taken.

The baby, who by the way was only two days old, behaved in a very lady-like way and although she was placed in a strange bed, with a strange mother and smiled at by strange persons she did not seem to object. When the camera began to grind she closed her eyes and was soon fast asleep in her movie mother's arms. Miss Ferguson, fearing that she might awaken the child, continue to hold her long after the scene was over and the ride home was made in Miss Ferguson's car.

Picture Makes Hit

Elsie Ferguson's new Artcraft picture, "Eyes of the Soul," which is being presented at the Theatre this week, has made a pronounced hit with the patrons of Manager's playhouse. The photoplay is an excellent one, the story being quite dramatic and the situations of unusual strength. The supporting cast headed by Wyndham Standing and J. Flanigan is one of great merit. The story was written by George Weston, and directed by Emile Chautard.

EYES OF THE SOUL

Delightful Photoplay

Elsie Ferguson's new picture, "Eyes of the Soul," which is the bill at the Theatre this week, is a delightful photoplay and one of the best in which she has appeared this season. The story is dramatic and every situation has thrill and heart appeal. The story was written by George Weston, the scenario by Eve Unsell and the director was Emile Chautard.

PRaise Dancing

OF Elsie Ferguson

Her Work in "Eyes of the Soul" Warmly Commended.

When Elsie Ferguson, the beautiful Artcraft star was doing a dance number in the magnificent cabaret scene of "Eyes of the Soul," her latest photoplay which will be presented at The Theatre next several extra persons, including some waiters who had been engaged to make the restaurant scene as realistic as possible.

One pompous waiter, turning to Miss Ferguson's maid, inquired where Miss Ferguson was dancing now. The maid stared at the man in surprise. "What do you mean?" she asked frowningly.

"Where does she dance—what café?" he replied.

"She doesn't dance anywhere," answered the maid indignantly. "Miss Ferguson is a dramatic actress."

"Well," said the waiter crest-fallen, "she should dance in a cabaret, for she is better than most cabaret dancers."

Miss Ferguson has a delightful role in "Eyes of the Soul." Her leading man is Wynham Stanging. The story was written by George Weston and the scenario by Eve Unsell. Emile Chautard was the director.

Ferguson Picture Scores

Elsie Ferguson, the ever-popular star in Artcraft pictures, has scored another decisive hit by her characterization of a cabaret dancer in her new photoplay, "Eyes of the Soul" which is on view at the Theatre this week. Both the star and production are seen to splendid advantage, the presentation attracting general attention. The story is one of exceptional interest and the situations are unusually strong.
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.

Beautiful Settings an Integral Part of Picture, Says Screen Beauty

Elsie Ferguson, who is one of the most beautiful women in the films today, has a theory that beautiful sets are an integral part of a successful motion picture. "The story," says Miss Ferguson, "is undoubtedly the main essential, but it must be aided by artistic presentation. The public has a right to demand beauty and individuality in sets as it demands those qualities from the star." Miss Ferguson's coming Artcraft picture, "Eyes of the Soul," from which the accompanying scene is taken, is said to contain some of the most gorgeous sets ever used in a 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 "EYES OF THE SOUL"

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
485 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “Eyes of the Soul”

Dear Miss Sears:

Elsie Ferguson, the beautiful Artcraft star, will be seen here in her latest vehicle, "Eyes of the Soul," from .......... to .......... 

The picture allows Miss Ferguson full play for her dramatic gift. It concerns itself with Gloria Swann, of the child's heart, the Madonna's soul, and—the clear voice and the twinkling feet that earn her her bread and butter at the exotic "Palm Garden" of the exclusive Ponce de Leon.

There is also Teddy Safford, the clever press agent of the Palm Garden Revue, who writes Gloria's songs for her, and protects her from the many dangers to which she is exposed.

And there is Judge Malvin of THE Malvins, who loves Gloria and wants to marry her, and allow her to share in the lustre of the fine old Southern family he represents.

And there is Larry Gibson, who comes back from the Great War—blind.

Around these four hinges a big story.

We think you will enjoy this picture thoroughly.

Yours sincerely, 

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

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Post Cards on “Eyes of the Soul”
Exhibitors will be wise to mail at least one of these Cards to their patrons.

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| Dear Miss Sears:  
"Eyes of the Soul," adapted from George Weston's "Salt of the Earth," is the name of the latest Elsie Ferguson picture. This Artcraft film will be shown here from .......... to .......... 
We think you will rate this as one of Miss Ferguson's best.  
Yours sincerely,  
Manager ............... | Dear Miss Sears:  
Elsie Ferguson, the beautiful Artcraft star, comes here to-day in her latest film, "Eyes of the Soul."  
The picture affords Miss Ferguson full scope for her great dramatic gifts. And, as usual, she has some new clothes. Inducement enough?  
Yours sincerely,  
Manager ............... |

If Letter will not serve, use one of the Post Cards.  IT WILL PAY!
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### Additional Notes:
- Scene Cuts: Different quantities for varying orders.
- Star Cuts: Lower quantities for higher orders.
- Scene Cuts: Minimum order quantities listed.
- Star Cuts: Maximum order quantities recommended.
- Scene Cuts: Special orders for unique quantities.
- Star Cuts: Standard orders for regular quantities.

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*Note: The table is designed for organizing and tracking orders for various products related to exhibition advertising.*
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 desire to see it.

Use twice as much as you do ordinarily—it’s good for your bank account.
ADOLPH ZUKOR Presents

Elsie Ferguson in
“EYES OF THE SOUL”

Founded on
“SALT OF THE EARTH”

By
GEORGE WESTON
Scenario by
EVE UNSELL
Directed by
EMILE CHAUTARD

An Arctraft Picture
The Homebreaker

Scheduled Release Date: 20 Apr 1919
THOMAS H. INCE PRESENTS
DOROTHY DALTON
in
"THE HOMEBREAKER"
By John Lynch, Scenario by R. Cecil Smith, Directed by Victor L. Schertzinger, Photographed by John Sturner

A Paramount Picture

SPECIAL FEATURES OF THIS BOOK

Advertising
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 Startling 3-Column Advertising Cut

A Particularly Good 24-Sheet 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 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 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.)
Editorial Brevities on Dorothy Dalton and Her Latest Paramount Photoplay, “The Homebreaker”

WITH press and public alike, Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, is one of the most popular figures on the screen. Enterprising exhibitors are aware of this and it follows, therefore, that their judgment in booking Dalton pictures never is at fault.

It seems a certainty that “The Homebreaker” in which Miss Dalton appears as a traveling saleswoman, will fully answer the expectations of the managers and their clientele.

Dorothy Dalton, Star

UNUSUALLY gifted as actress Dorothy Dalton is ever delightful as a woman, as her popularity which is universal demonstrates. Her wonderful versatility enables her to appear with equal artistry in the role of a society woman, or of a bedizened habitue of the most bizarre dance hall on the outposts of civilization. In either characterization, her womanly traits, her exquisite personality and magnetism manifest themselves with equal force and inevitably win the admiration and sympathy of her audiences. In her latest photoplay, “The Homebreaker,” Miss Dalton is seen in a new characterization, that of a saleswoman of the road who has a mission to perform and who discharges her duty in a most delightful manner.

That “The Homebreaker” will increase Miss Dalton’s popularity and reputation for artistry is as certain as that one from one leaves naught.

John Lynch, Author

JOHN LYNCH, staff writer at Thomas H. Ince’s Studio, is responsible for the clever story of “The Homebreaker.” Mr. Lynch has written a number of Miss Dalton’s notable successes including “Extravagance,” “Hard Boiled,” “Quicksand,” “Green Eyes,” and “Tyrant Fear.”

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R. Cecil Smith, Scenarist

R. CECIL Smith, is one of the best continuity writers in the moving picture business. His latest craftsmanship is seen in “The Homebreaker.” Mr. Smith has done excellent work in the past and his success is deserved.

A Delightful Story

MARY MARBURY is a traveling saleswoman who has learned to take care of herself as she carried her sample grip for Abbott & Son over the continent. It is rumored over the wholesalc district back in New York that she is going to marry young Abbott. She returns from a long trip, however, to find him rather indifferent. Jones Abbott, the father, takes her into his confidence and tells her he is worried about his son Raymond and his daughter Lois, as they have fallen in with a couple of artists who are leading them a gay life. He fears that both of them are going to marry this man and woman whom he believes are but adventurers. Miss Marbury, suggests to him that the way to cure persons of frivolity is to give them an overdose of it. She induces him to open up his home to the wild life of the present day and with her assistance indulges in the same frivolity as that which attracts his children. The face of the artist, Fernando Poyntier, is familiar to Miss Marbury, but for a long time she cannot place him. Then she recalls that he is a man she exposed trying to kiss a country girl on the train as they went through a tunnel. She learns that he and the woman who is posing as his sister, plan to rob Jonas Abbott if they cannot succeed in marrying his children. She exposes the villains and brings to her feet the younger Abbott.

Victor L. Schertzinger, Director

VICTOR L. SCHERTZINGER who directed “The Homebreaker” has a keen sense of humor. Mr. Schertzinger is a capable man who has few if any superiors in his line, as his previous successes amply demonstrate.

Strong Support

DOROTHY DALTON has been surrounded by a remarkably strong cast in “The Homebreaker.” The cast includes Douglas MacLean, Edward Stevens, Mollie McDonnell, Frank Leigh, Beverly Travis and Nora Johnson.

John Stumar, Cameraman

JOHN STUMAR, who photographed “The Homebreaker,” is one of the best known cameramen in the country. He has been with Mr. Ince during the past four years and frequently has shown his ability. He is a marvel at handling lights and getting beautiful effects.
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8851, illustrated on page 2 of 'The Homebreaker' 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. 8853, illustrated on page 2 of 'The Homebreaker' 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.
DOROTHY DALTON
Celebrated Thomas H. Ince—Paramount Star, Writer of
"THE IDEAL MAN AND THE VAMPIRE"
Famous Thomas H. Ince—Paramount Star Asserts
Ideal Man is Becoming Extinct, and, were all
Men Ideal, this would be a dull and stupid World
Will Play no more Vampire Roles for Screen

THE ideal man fortunately is becoming extinct. I say fortunately, because, were men perfect, this would be indeed a dull and stupid world. Stories would have no plot—theatres would close their doors for want of material for plays—and worst of all we women would probably pine away for want of gossip.

There is another side to the "ideal man" question, too, which has been found too late by many a woman. That is, that one is never really sure. A husband is like a cake—one would not want to keep on eating after having enough—and too often too, the cake proves to be quite indigestible.

Too often the cake with the pink icing still resting on the cake dish, seems more delectable than the one with the green icing you have chosen. It is like getting a so-called "bargain" marked with the tag AS IS. That means that you take it as you find it, and unless you are an experienced shopper, you are liable to find when you get your bargain home, that it is marred or defective in some way—and when you remember the terms of your purchase, you will know that it was the mar or defect which brought it within your purchasing capacity.

Of course, looking only at the superficial side of the "ideal man" question the fact remains that there is, in each country, a certain type of man who most nearly represents the best in that country and is, therefore, a universal favorite. This type of man is well represented in the many screen stars, and a study of the most popular leading man shows that the ideal American is about as follows:

He is usually tall, well built and very athletic. He is quick in an emergency and most important of all, has a strong sense of humor. As to looks,—well, a straight nose well set eyes and firm chin would about describe this "ideal man" of ours—while the fact that he is well groomed, prosperous looking and entertaining, will sum up the requisites.

Every once in a while there comes from some actress, whose sinuosity has led her to play vampirish roles upon the stage, an announcement that she no longer intends to perform as a wicked character before the footlights, and that she will hereafter play the sweetly simple and delightful sympathetic heroine. In the case of motion picture actresses, however, the diversity of roles which any one actress is called upon to play during the course of a year, makes it almost impossible—with one or two notable exceptions—for the producers to supply the player with a sufficient number of these deep, dark dark roles.

One of these exceptions has been myself. Since my first appearance upon the screen, I have played a succession of screen villainesses, whose desire was to lure the unfortunate matinee idol from the straight and narrow path. I have decided that the vampire role is flat, stale and unprofitable and am determined to forever eschew all forms of screen wickedness.

I caught the "vamp" fever myself and vamped my way through several photoplays, but I soon found that this sort of character was tiring to the public as to myself. If you cannot gain the sympathy of the audience, you are not doing yourself or the public justice. And who will sympathize with a wicked woman—unless she reforms. And even then she is always regarded with more or less suspicion.

So, I repeat, no more vampires. There are plenty of good women in the world; plenty of charming young girls, who may have trying experiences, but whose hearts at least are not steeled to every fine emotion, and who sometimes think of other things than luring unfortunate men to picture doom.

La vamp est mort, vive la vamp! That is my slogan henceforth. She has served her purpose if she had one that was worth while. She is done, finished—not only so far as I am concerned, but, I really believe, with the screen itself."
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8856, illustrated on page 4 of 'The Homebreaker' 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 HOMEBREAKER”

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Dorothy Dalton’s New Photoplay

A PARAMOUNT PICTURE

Dorothy Dalton, Beautiful Star, A Traveling Saleswoman in Her Latest Photoplay Vehicle, “The Homebreaker”

Delightful Story Affords Miss Dalton Abundant Opportunity for Effective Work, Which will in all Probability Enchance Her Fame

MARY MARBURY is a traveling saleswoman who has learned to take care of herself in any and all circumstances. In the words of a fellow salesman, Mary is “the squardest sport, the best fellow and the niftiest saleswoman that ever spent half her life in bum hotels and the other half catching bummer railroad trains.”

One day, two crayon portrait crooks board the same train as Mary. While going through a tunnel, the male crook tries to force his attention upon an innocent country girl and receives his just deserts at Mary’s hands.

Mary proceeds on her trip as representative of Abbott & Son of New York. The crooks proceed to New York, where the man assumes the name of Fernando Poyntier and establishes a new school of so-called art, his female companion, Marcia, passing as his sister.

Here they meet Raymond Abbott, junior partner of the firm of Abbott & Son, and his sister Lois. Both become infatuated with their new found friends, so much so that Raymond shamefully neglects his business, much to the disgust of his father, Jonas Abbott. When Mary returns from her trans-continental trip, she is disappointed with the coldness of young Abbott whom rumor said she was about to marry.

Jonas Abbott complains bitterly to her of Raymond’s shortcomings. He is no longer satisfied with home, and he and his sister demand nothing, but bright lights and gayety. Nor is this his only objection—he fears that one or both of his children may be inveigled into a marriage as a result of their association with the artists, who, in the bottom of his heart, he feels are wrong.

Mary suggests that the best way to cure frivolity is to give the victim an overdose of it, and she suggests that he open his home and go in for a little high life himself with her as his mentor. He agrees to this and despite his years, starts in for the gay life.

When Mary meets the alleged artists, the faces seem familiar, but she cannot place them. During the season of outdoor sports, dances, etc., Mary almost exhausts the elder Abbott, but she succeeds in unmasking the artists as crooks who were about to rob Abbott, as well as steal his daughter.

The veil of delusion is lifted from young Abbott’s eyes, and he realizes that it is the clever saleswoman he loves, and he asks her forgiveness, while the elder Abbott, alone upstairs in his room, bathes his feet in a hot mustard bath and swears “Never Again.”

PRESS

Dorothy Dalton Scores Hit In “The Homebreaker”

DOROTHY DALTON is delightfully vivacious in the latest Thomas H. Ince photoplay “The Homebreaker,” which opened an engagement at the…… Theatre, yesterday. In this modern society drama, Miss Dalton wears clothes that vary from men’s overalls at a $3,000 evening gown, but it is only fair to the star to say that she is always charming, whatever be her apparel.

The story is one that scintillates with wit and humor, but back of all the laughs there is a well defined plot. It concerns the machinations of two clever crooks, who come to New York and while posing as cubist artists win the favor of a young millionaire and his sister. With the glamour of frivolity they firmly attach themselves to the young people and are on the verge of enticing them into marriage, when Miss Marbury, a traveling saleswoman for the millionaire father, arrives.

Before her departure on a transcontinental trip, young Abbott was about to marry her. His father entreats her to help bring the young people to their senses. So she conspires with the youth’s father, and by a series of society events, succeeds in unmasking the crooks, and bringing the youth to her feet.

The sets are elaborate, and the photography clear. Miss Dalton has the support of a remarkably clever cast that includes Donald MacLean, Edwin Stevens, Mollie McConnell, Frank Leigh, Beverly Travis and Nora Johnson.
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. 8850, illustrated on page 6 of ‘The Hombreaker’ press book.” Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
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</th>
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<tbody>
<tr>
<td>For Photoplay Editor</td>
<td>From.....................</td>
<td>Theatre</td>
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**CHESTER CONKLIN** has a new accomplishment. During his work in the Paramount-Sennett comedy, "The Village Smithy, he learned how to make horseshoes. On a bet with Louise Fazenda, he substituted a bar of iron for the prop horseshoe and hammers a real one. Louise said it would be a horse who had the same sort of legs that Ben Turpin has eyes, who could wear said shoe, but she paid the bet. Ben Turpin says all he has to do is to look at a horse to shoe him.

**J. H. BARRYMORE** has completed "The Test of Honor" for Paramount. The picture was made from L. Frank Baum's famous story, "The Malefactor." Marcia March appears in it and John S. Robertson directed.

Homer Croy, Author, critic and authority on motion pictures, who is editor of the Overseas Weekly, published by the Cinema Department, has concluded the following self-explanatory letter to the Famous Players-Lasky Corporation:

"It may be of interest to you to know that Douglas Fairbanks is now the favorite on the Rhine. He is the most popular player with the Third Army of Occupation. We have taken over a number of German projecting machines and brought them to our office. Mr. Fairbanks keeps up the spirits of the boys along the Rhine. In one hall in Coblenz we saw motion pictures, the capacity being 600. The other night we counted them; they came out—there were 750!"

As an example of the unprecedented popularity that is greeting the D. W. Griffith Artcraft Production, "The Greatest Thing in Life," Famous Players-Lasky cites the case of the Strand Theatre in Omaha, Neb. The Strand booked the feature for five days recently, but so great was the business that it was necessary to hold it over for two additional days, according to the honor of the being the first picture to play a full week at that theatre.

**MARGUERITE CLARK** purchased some gingham aprons in a department store for use in "Come Out of the Kitchen," a Paramount picture based on the famous play in which Ruth Chatterton starred, and although she asked for the very smallest size they sell to twelve year old girls, she found that they were too long for her. This is the first time Miss Clark has failed to size up a situation correctly.

A bungalow was erected in the studio for Elsie Ferguson's coming Artcraft picture, "The Witness for the Defense."
Your Exchange has ten stock heads of Dorothy Dalton (in electro or mat form) that are suitable for use with any Dorothy Dalton picture.
Mary Marbury was the niftiest saleswoman, the squarest sport and the best fellow that had ever spent half her life in bum hotels and the other half catching bummer railroads.

Mary had never failed to convince a buyer until her own sweetheart needed convincing—that he ought to come home earlier at night! Then—well, Mary came near to falling down and wrecking her reputation as one of the best “gab artists” on the road!

Did she do it? Yes, but the doing part is what you want to see. It’s great! Come, won’t you?

Her companion salesmen said that she was blessed with the best “gift of gab” they ever listened to—

But when she tried to reason with her sweetheart—!

It took more than gab to keep him away from the “merry-merry”. It took Action! And believe us, there is action and the fur flies when Mary gets busy in “The Homebreaker”. Come!
She Could Sell Snowballs in Sitka—

But she couldn’t sell her sweetheart the idea that she didn’t want to share his attentions with some “Broadway Jane” until she—!

Well, the fur flew and then SWEETHEART CAME MARCHING HOME.

A story of a saleswoman who stacked up against the best men on the road and won easily, but found it hard to win out with her own best pal.

ADDED FEATURE

MR. & MRS. SYDNEY DREW

in

“HAROLD, LAST OF THE SAXONS

PARAMOUNT - DREW COMEDY

RIVOLI

Monument Square
STRENuous Things of Life Shown in "The Homebreaker"

Jazz Music, Cubist Art and Other Pastimes Featured in New Dalton Photoplay

Jazz music, cubist art and all the strenuous pastimes of modern life, play a conspicuous part in Thomas H. Ince’s latest photoplay “The Homebreaker” in which charming Dorothy Dalton will be featured at the Theatre for days commencing next.

It is the story of how a clever young girl, who had learned to know life because of her experiences as a traveling saleswoman, undertakes to cure her erstwhile lover of pleasure madness that has estranged him from her.

To do this, she enlists his aged father in her services, and the old man steps out to the music of youth even though it costs him sore feet and an aching back. Miss Marbury, played by Dorothy Dalton, succeeds in uncovering a plot by designing crooks to rob the man she loves and his father. Shrewdly she turns the plans of the crooks to her own use so that she brings them into the hands of the police, and her lover to her own feet.

For this picture Miss Dalton has been surrounded by an exceptionally strong cast. It includes Donald MacLean, Edwin Stevens, Frank McConnell, Beverly Travis and Nora Johnson.

Woman's Wit a Force.

Woman's wit as a successful combatant force, against the intrigue of scheming vicious man is forcefully and humorously portrayed in Thomas H. Ince's latest photoplay “The Homebreaker,” which comes as an Ince-Paramount offering starring beautiful and vivacious Dorothy Dalton, to the Theatre for days beginning next.

DOROTHY DALTON PARAMOUNT STAR
A REAL MECHANIC

Favorite of Film Fans Proves Ability During Filming of "The Homebreaker"

COMBINED with the natural woman’s wit, Dorothy Dalton, the pretty and popular Thomas H. Ince-Paramount star, is possessed of a good sense of mechanics. She proved this while scenes were being taken for “The Homebreaker,” her new photoplay that comes to the Theatre for days commencing next.

Miss Dalton and members of her company were acting on Thomas H. Ince’s new yacht which was moored off the coast of San Pedro. The yacht broke from its mooring, there was no mechanical aid and none of the male actors or directors could get the engine started.

Becoming impatient, Miss Dalton slipped into a pair of overalls and went down to the engine room. She plunged into the tool box, pushed the men out of the way and in a few minutes had the engine running. Miss Dalton also looks after the mechanics of her own automobile unless it is an unusually complicated case.

Tennis En

DOROTHY DALTON, the famous Thomas H. Ince photoplay star, may enter the next tennis tournament. Her agility on the tennis court was disclosed recently during the filming of her latest picture “The Homebreaker” which comes as an Ince-Paramount offering to the Theatre for days commencing next.

Miss Dalton defeated every member in the company, and several professional tennis players who were on the scene. Now she has become a veritable tennis enthusiast.

DOROTHY DALTON HAS FINE ROLE IN “The Homebreaker”

Famous Star Seen as Traveling Saleswoman in Her New Ince Picture

DOROTHY DALTON has a decidedly new characterization in the Thomas H. Ince photoplay “The Homebreaker” which comes as a Paramount offering to the Theatre for days commencing next.

She appears as a traveling saleswoman and the part offers her opportunity for some clever comedy work. Miss Dalton made her first big hit in pictures in a dramatic role in “The Flame of the Yukon,” and has established reputation as an emotional actress. That she is delightful in comedy drama was also proven in “Hard Boiled,” in which she appeared as a theatrical trooper. Among her other recent successes are “The Lady of Red Butte,” “Extravagance” and “Quicksand.”

In “The Homebreaker,” Miss Dalton is supported by Douglas MacLean, leading man, Edwin Stevens, a famous musical comedy star years ago, Frank Leigh, Beverly Travis, Nora Johnson and Mollie McConnell. It is a charming picture in every respect.

Oh! Hear the Jazz!

A REAL jazz band furnished music for the dance scene in Thomas H. Ince’s latest photoplay “The Homebreaker” which comes to the Theatre for days commencing next. The players were among the best jazz musicians that could be secured in Los Angeles and their playing was under the direction of Victor L. Schertzinger, who previous to becoming a motion picture director had won laurels as a musician and orchestra director. The music was lively jazz and had everyone on the great Ince stages dancing from actors to carpenters.
THOMAS H. INCE IS FAMOUS PRODUCER

He presents Dorothy Dalton in "The Homebreaker"

T HOMAS H. INCE who presents Dorothy Dalton in "The Homebreaker" at the ............. Theatre for ........days commencing .............. as a Paramount attraction, is the only independent production director in the moving picture business.

Mr. Ince owns his own picture plant, a new $250,000 studio just completed at Culver City, California; he has all his stars and organization under personal contract; and supervises and directs his own productions which are released through the Famous Players Lasky Corporation.

Among the players now under permanent contract to Mr. Ince, are Dorothy Dalton, Charles Ray, Enid Bennett, Douglas MacLean, Doris Lee, etc., etc. The Ince studio is the latest to be built and in it have been placed all the modern devices that guarantee quality and efficiency in the making of photoplays.

Fine Character Actress.

MOLLIE McCONNELL has a delightful character bit in Thomas H. Ince's latest picture "The Homebreaker" featuring Dorothy Dalton which is on view at the .............. theatre this week. She will be remembered by many devotees to the speaking stage as well as lovers of pictures.

She was born in Chicago in 1870 and during her stage career supported Mrs. Leslie Carter, Richard Mansfield, Marie Tempest and others. Her screen career dates back to the early Universal pictures and she has become familiar in pictures in character and grand dame parts.

EDWIN STEVENS HAS FINE STAGE RECORD

He Supports Dorothy Dalton in "The Homebreaker"

E DWIN STEVENS, plays the part of the gay old man in Thomas H. Ince's latest photoplay "The Homebreaker" the latest Paramount feature starring Dorothy Dalton which comes to the ............. Theatre for ........days commencing ............ next. He will be remembered by many patrons of the speaking stage as well as the movies. For years he was a graceful figure in musical comedy and for two years played the title part in "The Devil" on Broadway. He toured the vaudeville circuit in a sketch entitled "An Evening with Dickens."

He was born and educated in California and his early career included banking, mining and acting. He has been on the stage since 1883.

Comes to his Own.

T HE cubist artist has found a place in a moving picture story. He is the villain in Thomas H. Ince's latest picture, "The Homebreaker" in which Dorothy Dalton is featured. The "artist" goes to New York and with his fad of pictures no one can understand gets into society and almost succeeds in getting away with the money and daughter of a wealthy wholesaler. He is prevented from doing so by the sagacity of Miss Marbury, a traveling saleswoman who outwits him. The picture is attracting large and appreciative audiences to the ............. Theatre this week. Douglas MacLean is the leading man.

DOUGLAS MACLEAN CAPABLE PLAYER

He Plays Leading Male Role in "The Homebreaker"

D OUGLAS MACLEAN, to whom has been assigned the juvenile leading part in Thomas H. Ince's latest photoplay "The Homebreaker," a Paramount offering in which Dorothy Dalton will be featured at the ............. Theatre for ........days commencing next ............., is one of the most experienced young men in pictures.

Before making his debut in front of the camera, Mr. MacLean supported Maude Adams in "Peter Pan," and other Barrie plays. He has been in pictures for a number of years and his clever work has become familiar to picture lovers.

He supported Mary Pickford in "Johanna Enlists," Enid Bennett in "Happy Though Married" and also in "Fuss and Feathers." He has an excellent role in "The Homebreaker."

Stevens Hard Task

E DWIN STEVENS, long famous as a musical comedy star, had a difficult task assigned him in Thomas H. Ince's latest Paramount picture "The Homebreaker" starring Dorothy Dalton which is being shown at the ............. Theatre this week. Mr. Stevens appears as an old staid business man who is being taught to dance by Miss Marbury. The story requires that he act awkward. When it came to playing the scenes, Mr. Stevens' feet wanted to obey their old musical comedy training and move in graceful rhythm; it required a week's practice for him to be able to make his feet behave and get over awkward steps.
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.

It's Hard to Be a Bad Dancer When You're Really a Good One

EDWIN STEVENS, ex-star of the vaudeville, legitimate and comic opera, is probably one of the finest dancers in the country, particularly of the unusual sort of terpsichorean evolutions. But in a coming Paramount picture produced by Thos. H. Ince, starring Dorothy Dalton, Mr. Stevens has to appear as an elderly person who had great difficulty in learning to dance. Like Clarence McFadden of ancient memory, "he soon got the step in his head, but it wouldn't go into his feet."

It was a hard job for the actor to appear awkward, and it was necessary to rehearse the scene many times in order that no trace of Mr. Stevens' ability to "trip the light fantastic" should be observed in the picture entitled "The Home Breaker."

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>Play Date</th>
<th>Titles of Productions</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>1 Sheet</td>
<td>3 Sheet</td>
<td>6 Sheet</td>
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<td>Roto 1 Sheet</td>
<td>Full Set in Heavy Containers 1-22x28 8-11x14 Lobby Card and 8-8x10 B. &amp; W.</td>
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(Gratis Material)

**Press Books**

**Music Cues**

**Adv. Mats**

**Star Mats**

**Scene Mats**
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Homebreaker"

Dear Miss Herbert:
The name of Dorothy Dalton's latest Paramount picture is "The Homebreaker."
"The Homebreaker" comes here, and we warn you to watch out for her. She will teach you a few things.
But Miss Dalton isn't the homebreaker. Gracious, no!
She breaks up a couple of prospective homes, however.

There was the artistic vampire who thought she had Dorothy's sweetheart successfully stolen. She vamped him while Dorothy, who plays a traveling saleswoman, was out on the road.

When Dorothy got through with the would-be-Cleopatra, said female wasn't any more dangerous than Bevo.

There is also a he-vamp in the picture, who has an artistic soul, and is looking for a mate for said soul—a second mate, nautically speaking. Dorothy reduces the skipper of said soul to a seaman—second class.

It's an awfully good picture, in our opinion. And we think you'll back us up.

Yours cordially,
Manager.

Post Cards on "The Homebreaker"
Exhibitors will be wise to mail at least one of these Cards to their patrons

Dear Miss Herbert:
Dorothy Dalton's latest Paramount picture, "The Homebreaker" comes here for a run of days.
The title tells you something of its interesting nature; let Miss Dalton tell you the rest.

Yours cordially,
Manager.

Dear Miss Herbert:
"The Homebreaker," a Paramount picture starring Dorothy Dalton, comes here to-day.

It presents Miss Dalton in a new role, that of a traveling saleswoman. She does some traveling, too! Hits all The high spots.

Yours cordially,
Manager.

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR’S ACCESSORIES
FOR THE EXPLOITATION OF “THE HOMEBREAKER”
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 ........ 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 & 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
How will you advertise
DOROTHY DALTON
in
"THE HOMEBREAKER"

BIG!
But how?
POSTERS!!!

1 sheets—3 sheets—6 sheets
All over town! Everywhere!
That's the way to turn 'em away—every show.
Greased Lightning

Scheduled Release Date: 20 Apr 1919
How To "Put Across"
CHARLES RAY
in
"GREASED LIGHTNING"
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 - - - Pages 10-11

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.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. De MILLE Director-New York
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 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.)
Heart to Heart Talk on Charles Ray and His New Paramount Picture "Greased Lightning"

EVERY exhibitor in the country recognizes the value of Charles Ray's name as star in Paramount-Ince photoplays. He knows that Mr. Ray has an enormous clientele and that his popularity is unbounded. These assets are of importance and they are duly appreciated by wide awake exhibitors who have learned by experience that the Paramount-Ince-Ray combination is a cinema triology that is hard to beat.

Charles Ray, Star

Mr. Ray's popularity in Paramount-Thomas H. Ince pictures, is due to several paramount causes. First, he is a screen player of exceptional talents. Second, he is one of Thomas H. Ince's leading stars. Third, his personal traits are of that quality which endear him to picture fans everywhere. Fourth, he is a conscientious worker who never sacrifices artistry for effect. Fifth, he is magnetic. Sixth, he is natural so that all of his impersonations are true to life and comprehensible to every spectator. But why go on? Mr. Ray, being a real man himself, loves to play manly roles. Did you ever see Mr. Ray in a screen battle without being thrilled by its realism? Did you see that glorious fight of his in "The Girl Dodger"? If you haven't, then you have missed something really worth while. Mr. Ray's picture stories invariably are appealing, forceful and dramatic, but without his artistry and energy, they would be like Hamlet without Hamlet.

Julian Josephson, Author

Julian Josephson, author of "Greased Lightning," is a playwright of exceptional ability as has been evidenced in numerous picture successes written by him. He has done excellent work in "Greased Lightning," the story being consistent and absorbing, while the continuity is both satisfying and artistic.

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Typical Ray Story

Andy Fletcher, the village blacksmith, is an inventive genius who meets with numerous rebuffs without losing courage. One day, he repairs a stove pipe at the home of Alice Flint, the village banker's daughter and when she tells him slyly that she wished she knew someone who owned an automobile, he makes up his mind to get a buzz wagon as soon as possible. He trades a patent potato peeler for the remains of an automobile owned by a farmer and after patching it up, christens it "Greased Lightning." Alden J. Armitage, a confidence man, has won the good graces of Mr. Flint, the banker, and is paying attentions to Alice, a course that Andy resents. He starts for the Chatauqua picnic with Alice and her father in "Greased Lightning," but it breaks down and when Armitage drifts along in his high powered machine, Andy is chagrined when Armitage takes the banker and his daughter along with him. Andy is working at his machine and later he has a misunderstanding with Alice. Armitage persuades the citizens to hold an automobile race and offers a prize of $200 to the winner. Andy installs a racing motor in his machine and enters "Greased Lightning" in the race. Meanwhile, Armitage and his confederates have planned to entice Flint to the bank during the race and rob him. Flint is beaten insensible and robbed and Andy has just got "Greased Lightning" in good condition when he hears of the robbery and escape of the thieves in Armitage's automobile. He takes up the chase, passes every machine on the course, cuts across fields and finally runs down Armitage whom he masters after a desperate battle. As a reward, Flint gives Andy his daughter and makes them a present of a much longed for factory-made automobile.

Jerome Storm, Director

All who saw "The Girl Dodger" will be delighted with the skill displayed by Mr. Jerome Storm, the director of that photoplay, in "Greased Lightning." Mr. Storm is a most experienced director who has numerous picture successes to his credit.

Splendid Support

As usual, Thomas H. Ince has provided excellent support for Mr. Ray in this photoplay. Wanda Hawley is the leading woman, while Robert McKim, "the most polished villain of the screen," plays the heavy part. John P. Lockney, a veteran actor of the old school, has a fine role. Others in the cast include Willis Marks, Bert Woodruff and Otto Hoffman.

Chester Lyons, Cameraman

Chester Lyons, who photographed "Greased Lightning" and other Ray photoplays, is an exceptionally gifted cameraman. His work in this picture, notably the racing scenes, is most praiseworthy and will prove a delight to every spectator.
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 'Greased Lightning' press book." Specify whether you want an electro or a mat.
I doubt that the people who pay their good money in at the box-office of a motion picture theatre are aware of the part they unconsciously play in the making of subjects for the screen. It is, nevertheless, a fact that they do have a great deal to do with the stars and the pictures made today.

If they were to be told that they play a most important part in the making of films for their own amusement, they would undoubtedly be very much astonished, but such is the case, and I'm going to let you all in on the secret too, and show you just how important you are to motion pictures outside of the money you spend to see them, so prepare to swell all up.

Let us take for a start the stars. Who makes the stars? The producers? No, it is no one else than the film fans themselves. A star cannot be forced on the public, for the simple reason that if they do not care for that particular star they will not pay their good money to see them on the screen, and as it means a poor house to the theatre manager, he does not book the picture in which the unpopular star appears. Hence, said star is soon lodged among the "has beens" or the "never wases."

Nine times out of ten, the fault is with the star not studying the audiences before which he or she is to appear. He should learn their likes and dislikes, and play up to their tastes. There is no use in the world of doing anything that isn't going to get over well with an audience, because they are the jury, and no matter what the critics may say, they have the power to make a picture either a success or a failure. I never lose an opportunity to study the people around me when I am watching a motion picture. Little comments that the different people make are very helpful indeed, although not always complimentary by any means. In this manner I get to know my audiences like a book, understanding thoroughly just what they do and don't like, and I go about my work at the studio accordingly.

It is really most interesting to watch people in a theatre when a picture is on the screen. You can tell in a minute whether your characterization is getting over or not simply by watching the faces around you. If your work is all that it should be, you become a living character to your audience, or, I should say, your audience lives your part. They enjoy your pleasure with you; make love with you; laugh with you, or cry with you, whichever the case may be. When you look around and can't follow the story on the faces of your neighbors, you can take it for granted that your work does not seem natural to them, and that they are conscious of the fact that they are merely seeing a moving picture.

The audiences are also responsible for the type of stories that are being made, and when these tastes take a change the productions from the studios do likewise. The reports from exhibitors are given very careful consideration by the companies, because the exhibitor gets his data from the people who come to his theatre to see the pictures, and after all they are the ones to be pleased. This is the day of the film fan. He or she is the big duck in the puddle. So, if you don't like a certain type of story, or anything connected with it, just mention it to the theatre manager, because, after all, this is the only way the producers and stars have of finding out your likes and dislikes.
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 #8603, illustrated on page 4 of 'Greased Lightning' press book." Specify whether you want an electro or a mat.

"Will she bite?"
Thos. H. Ince presents CHARLES RAY in "Greased Lightning"
A Paramount Picture

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 'Greased Lightning' press book." Specify whether you want an electro or a mat.

This H. Ince presents CHARLES RAY in "Greased Lightning"
A Paramount Picture

This H. Ince presents CHARLES RAY in "Greased Lightning"
A Paramount Picture
Cast and Story of “GREASED LIGHTNING”
For use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Charles Ray’s New Photoplay.
A Paramount Picture

Charles Ray, Popular Ince-Paramount Star, Has Delightful Role in New Photoplay, “Greased Lightning”

Hero of Story an Inventor Who Wins a Great Automobile Race and a Beautiful Wealthy Bride in the Bargain.

ANDY FLETCHER, the village blacksmith of Pipersville, has copped a series of inventions with “The Little Giant Potato Slicer.” During the public exhibition of this, to interest local capital, it blows up. His disappointment is forgotten, however, when he is called to repair a stove-pipe in the house of Alice Flint, his ideal of feminine perfection.

When she expresses the wish she knew someone who owned an automobile, he determines immediately to go to her father’s bank, where his little fortune is kept, and draw out enough for a buzz wagon. The Banker, however, refuses to let Andy draw his money for such “durned foolishness.” Filled with gloom Andy plods back to his shop just as a farmer drives up with a badly damaged auto to be repaired.

Andy figures the cost so high the farmer wants to sell the salvage, and Andy trades him his potato peeler. With what is left of the auto Andy makes a new machine that is a wonder to behold and on the sides paints the name “Greased Lightning.” Alden J. Armitage, a confidence man from the big city, has arrived in town and won the good graces of Banker Laban Flint, and has cast longing glances at Alice, much to the discomfort of Andy. However, the inventor finishes his machine in time to start for the Chautauqua picnic with the banker and his daughter.

Half way there, however, “Greased Lightning” balks and refuses to go. Armitage comes along with his big six cylinder and takes the girl and her father on to the picnic, leaving the young blacksmith on his back in the mud trying to make “Greased Lightning” move. This causes a misunderstanding between Andy and Alice, and while this is still at its height Armitage persuades the citizens to hold a race meet and he himself offers $200 to the winner of the five mile auto race.

When the day of the celebration arrives it is discovered Andy has stripped “Greased Lightning” until it looks like a picked chicken, has installed a racing engine and is going after the prize. The race starts and his machine refuses to budge. He is left at the scratch, but keeps tinkering with the engine. Meanwhile, with all the townspeople at the big meet Armitage and his gang have arranged a meeting with old Laban Flint at the bank and there beat him into insensibility and rob the vault.

He come to just as they are making their getaway by auto. He rushes to the racing course and warns the townspeople. Just then Andy has succeeded in getting his engine going, and volunteers to overtake the villagers. “Greased Lightning” makes good its name. He passes all the racers as they go down the stretch, takes to the country road and finally runs down his former rival’s car. A fight ensues in which Andy proves the best man. As a reward old Laban Flint gives Andy his daughter and makes them a present of the much longed for factory-made machine.
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 # 8601, illustrated on page 6 of 'Greased Lightning' press book." Specify whether you want an electro or a mat.

If you want to use this illustration in your publicity tell your Exchange to send you "Production Cut # 8605, illustrated on page 6 of 'Greased Lightning' press book." Specify whether you want an electro or a mat.
DURING the filming of "The Woman Thou Gavest Me" at the Lasky studios, which Hugh Ford directed from Hall Caine's famous novel, there was erected a reproduction of the interior of an old Norman cathedral. On the morning they decided to take the mar-riage scenes several hundred extras were called in to represent the people attending the service. The church was filled with them—all kinds, rich and poor. Katherine MacDonald and Jack Holt were in the act of being married by Winter Hall as the minister, when suddenly Mr. Ford said:

"Hold on! One of those extras is asleep."

He really was. He was awakened and apologized profusely. Then the scene was started again. Once more he began to nod, and drifted off into slumber. This time the man next to him was detailed to keep him awake and alert during the service. "I'm awfully sorry," he said to Mr. Ford afterwards, "but I always fall asleep when there's something going on."

Another of the features of a recent Paramount-Bray Photographic is "A Kid's Railroad," which is being produced in Venice, Cal., and is the only kid railroad in the world. This unique transportation system is operated for and by the children, and runs through a beautiful section of the town.

A photoplay which gives every promise of conspicuous success as a screen revival of a notable stage play is Pauline Frederick's new Paramount picture, "Paid in Full," adapted from Eugene Walter's famous drama by Charles E. Whittaker and directed by Emile Chantard.

THREE of the many motion picture stars who have been working in the Los Angeles area are in the making of a new picture. They are Richard Dix, Harold Lloyd, and Ben Turpin. All three are making their roles for the Sennett studio.

In the Mack Sennett studio there are three or four famous boxers. Among them are Tommy McFarland, who fought Ad Wolgest for the lightweight championship, and Tommy Kennedy, who was matched to fight the great Carpentier the day of the great War began. When a fight scene is staged, Mr. Sennett always bars them from taking part.

Almost any one can be taught to put up a good motion picture fight," says the Paramount comedy producer in explanation, "except a professional boxer. The better the boxer, the worse he looks on the screen.

Once in my young and foolish days, I was putting on a comedy in which I wanted to have a whirlwind fight, so I sent out for a bunch of star boxers who were at that time in training for a championship match in Los Angeles. It was a dismal failure. I couldn't use a foot of the film, and was forced to take it all over again.

"The professional boxer has been trained to strike with a quick, short blow. It is a sort of lightning stab. You can scarcely see the movement in real life. I never saw a knockout in a great fight that I felt sure about. Sporting reporters are always arguing about it afterward. The kind of fight that looks convincing on the screen is fought with the long, sweeping blows of amateurs—swinging from the bucket, as boxers contemptuously say. Chester Conklin couldn't beat up a sick kitten in a real fight, but he makes the most convincing and ferocious looking screen fight I have ever seen."

It is said that every man has a hobby, but Fred Niblo, who is directing Emmett Bennett in Paramount pictures produced at the Thomas H. Ince studio in Culver City, has one that keeps him working overtime. Mr. Niblo's hobby is the making of trick pictures. He just delights in it, and has a record of having solved nearly every one on the market. Every once in a while, however, a new one puts in an appearance, and Mr. Niblo doesn't worry about what to do with his nights and Sundays. But he has never been stumped yet, he asserts, and that's going some.

THERE is an extra man at the Lasky studio who is just at present so depressed that he is available only for funeral scenes, of which there aren't any. Life has lost all meaning for him. Hearken ye to the wherere: Said extra has been known to have a great admiration for the clothes worn by Bryant Washburn and has often expressed himself as believing that Beau Brummel had nothing on Ben Bryant. He was working with Washburn in a scene in his new Paramount picture, and was seen to give careful and admiring study to the suit that the star wore. About a week later he turned up at the studio arrayed like—well, arrayed.

"For the love of Mike," queried Washburn, "what are you wearing?"

"It's my new suit," said his disciple.

"How do you like it?"

Washburn almost fainted. The trousers were too short, and the sleeves displayed the same embarrassing quality of Hoovering. In pattern it was a black and white check of a fragrant size. The coat was so tight it almost burst.

"But—but—why are you wearing it?" asked the amazed star.

The extra, not quite understanding, replied that it was just like the one Washburn had worn in that scene a week before. Then the truth dawned on the star.

"But I was a hick in that scene, you poor lad," said Washburn. "That suit I wore was in character. It's the most awful suit ever made."

When the horrible truth was made evident to the extra he was very sad. The wages of an extra aren't high, and the suit cost him twenty-five dollars.

It remained for "Are You a Mason," Leo Ditrichstein's celebrated farce, to bring forth John Barrymore's greatest talents as a screen comedian. The famous film is now being re-issued by Famous Players-Lasky Corporation and is included in their Success Series.

The interiors for "The Witness for the Defense," Elsie Ferguson's Art vehicle, were made in New York, the exteriors in Miami.
Production Cuts, Actual Size and Screen, Just As They Will Appear In Your Newspapers

If you don't like the lettering on these illustrations your printer can saw it off and substitute your own in type.

"I can fix it in a minute"  
CHARLES RAY in "Greased Lightning"  
A Paramount Picture

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 'Greased Lightning' press book." Specify whether you want an electro or a mat.

'My last quarter'  
CHARLES RAY in 'Greased Lightning'  
A Paramount Picture
THOS. H. INCE PRESENTS

CHARLES RAY

"GREASED LIGHTNING"

A Paramount Picture

By Julien Josephson—Directed by Jerome Storm—Photographed by Chester Lyons—Supervised by Thomas H. Ince

SHE could ride in Charlie's animated jinriksha any old time—riding in the latest new-fangled Twelve-Cylinder Speed-Devil however—

U-u-m-m-m! Well, the chance wasn't to be sneezed at, thought Wanda.
Still, she loved Charlie and—well, what is a girl to do?

'Nother thing, Wanda didn't know what kind of an engine Charlie had buried in that old wreck he called "Greased Lightning."
The Twelve-Cylinder-Speed-Devil found out though. It's a corking fine rural romance. A pippin for thrills and fun. Try to come tonight, won't you?

"RIP AND STITCH-TAILORS"

The Latest Paramount-Mack Sennett Comedy

Thursday, Friday, Saturday and Sunday

STRAND THEATRE

Broadway at Main Street
GOSH all tarnation! And Cy Perkins sold that car for its weight o' metal.

Some humdinger, Mirandy! And they do say he'll tie up with the little blonde if he wins this here race. By Hicky! Look at the city feller that tried to get her. Hanging behind like an old cow's tail!

Don't you hang behind like an old cow's tail. You be right up in front o' the line to see Charles Ray in "Greased Lightning."

Doncher fail, by cracky!

“East Lynne with Variations”
The Latest Paramount-Mack Sennett Comedy

Thursday, Friday, Saturday and Sunday

RIVOLI
Monument Square
Advance Press Stories of “Greased Lightning”
For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Charles Ray’s New Photoplay.
A Paramount Picture

CHARLES RAY HAS STRONG CHARACTER IN NEW PHOTOPLAY

Star Creates Totally Different Type in His Latest Picture “Greased Lightning”

CHARLES Ray, the Thomas H. Ince-Paramount star, appears in a decidedly new type of character in his new photoplay “Greased Lightning”, which will be presented at Thea... for an engagement of ...... days.

We have seen Mr. Ray in past performances as the baseball player, the hired man, the young city sport, the spoiled mother's boy and the like, but no type of the past gives him such opportunity for his subtle comedy as does the small town inventor, a character he portrays with admirable taste in “Greased Lightning.”

The play derives its name from a racing automobile, the product of the young inventor's genius, which fails to work until the crucial moment in the story. Then it becomes the speed demon that runs down the villain.

Mr. Ray is surrounded by a capable cast, including Wanda Hawley, Robert McKim, Willis Marks and others. The story was written by Julien Josephson and directed by Jerome Storm, under the supervision of Thomas H. Ince.

McKim Bond Salesman

ROBERT McKim, the city slicker in Thomas H. Ince's photoplay, "Greased Lightning", which is on view at the ...... Theatre this week, was called upon in one scene to sell an actor banker stock in an adding machine company. McKim had been making four minute bond speeches evenings at various theatres, and, the script providing no arguments, he took up the Liberty Loan question with such sincerity that he actually sold the actor a bond.

CHARLES RAY AN INVENTOR IN HIS NEW RACING FILM

Famous Ince-Paramount Star Has Characteristic Role in “Greased Lightning”

ONE OF the best comedy dramas in which Charles Ray has appeared for some time, is "Greased Lightning," his latest Thomas H. Ince-Paramount picture which will be shown at the .......... Theatre next. The photoplay affords Mr. Ray abundant opportunities for the display of his exceptional talents and that it will please the patrons of Manager's .......... Theatre, is a foregone conclusion.

The story deals with the trials and tribulations of a small town inventor struggling for fame and the heart of the skintight banker's charming young daughter. Andy Fletcher, the character assumed by Mr. Ray, has capped a series of inventions with a ponderous "Little Giant Potato Peeler." He wants to raise capital to promote it and arranges a big demonstration at which he proudly notes is the banker.

The exhibition starts well but the blamed machine explodes and bombs the entire company with potatoes. Andy trades his potato peeler for the remnants of a smashed automobile and proceeds to manufacture a joy wagon and enters it in a big auto race. "Greased Lightning," the name he has given his speedster, balks at the scratch and just as he gets it in working order, word comes that the banker has been assaulted and robbed and the villains are disappearing over the hill in a powerful car. Andy jumps in "Greased Lightning," passes all the racers on the track, dashes over the field to the open road and hits a pace that wins.

EVER SUSPECT RAY WAS SUPERSTITIOUS? OH, THAT HORSEHOE!

That Star Believes in Luck Is Proved During Filming of “Greased Lightning”

NO ONE ever thought Charles Ray was superstitious. Everyone at the Thomas H. Ince studios looked surprised when the popular young star asked to have a horseshoe soldered to the water tank cap on a racing automobile he was to drive in "Greased Lightning," his new Paramount photoplay that will be shown at the .......... Theatre for ...... days, commencing ......... next.

"Greased Lightning" is the name of the racer which Mr. Ray, as the village inventor, has built and entered in a big race meet. The day was set for "shooting" the big race scene and Mr. Ray appeared at the studio. He refused to go to work until the horseshoe was placed as he designated.

“I never would have believed Charlie was superstitious,” said the property man, as he carried out the order given by Director Jerome Storm.

Mr. Ray said nothing as jest after jest was hurled at his head. He didn't even take his director into his secret, but when the scene was shot he executed one of the cleverest pieces of business with the horseshoe that he has ever acted. He—but that would be spoiling the surprise. You must see the picture as a whole to appreciate it.

The photoplay is one of the most thrilling in which Mr. Ray ever has been seen. He is excellently supported, his leading woman being Wanda Hawley. Others in the cast include Robert McKim, Willis Marks, Bert Woodruff, John P. Lockney and Otto Hoffman. Jerome Storm directed.
CHARLES RAY HAS REMARKABLE CAREER

Famous Star Makes Big Hit in "Greased Lightning"

C HARLES Ray tops a remarkable career with his latest photoplay, "Greased Lightning," a splendid Thomas H. Ince-Paramount picture, which will be shown at the Theatre next. Ever since Mr. Ray sprung into fame by his wonderful interpretation of "The Coward" he has been the foremost picture portrayer of types.

Born in Jacksonville, Ill., in 1891, he went West and was educated in the Los Angeles Polytechnic School. For four and one-half years he was on the stage in musical comedies, dramatic stock and vaudeville. Besides "Greased Lightning" he has appeared in such well known pictures as "The Pinch Hitter," "The Coward," "The Clodhopper," "The Hired Man," "His Own Home Town," "A Nine O'Clock Town," "Son of his Father," "His Mother's Boy," "Claws of the Hun," and "String Beans."

Oldfield Compliments Ray

B ARNEY Oldfield, the famous auto racer, visited the Thomas H. Ince photoplay studios in Los Angeles a short time ago during the photographing of "Greased Lightning," which is on view at the Theatre this week and complimented Charles Ray on the ingenious homemade speedster in which the actor makes a daredevil race.

Lightning Peeler

S O SUCCESSFULLY worked the potato peeling and slicing machine made for Thomas H. Ince’s photoplay, "Greased Lightning," that it has been suggested surrendering the manufacturing rights to the Government. How it works is shown in the picture which is the big feature at the Theatre this week.

CHARLES RAY IS REAL "MAKE 'EM GO" GENIUS

Uses Own Invention in Filming "Greased Lightning"

C HARLES Ray has turned inventor—not only as a character in the photoplay, "Greased Lightning," which will be shown at the Theatre next, but a real "make 'em go" genius.

The Thomas H. Ince "wonder boy" demonstrated his versatility on the producing lot during the making of the picture when he pushed aside several workmen who were meditatively scratching their heads and, with determination and a lot of perspiration, put into a home-made racing automobile a speed gear that has been pronounced by several reputable mechanics a wonderful contrivance.

The incident occurred because the scenario demanded a homemade auto. The property man built the auto to look the part. But this was not enough. The thing had to have real "pep" for the story demands that in it Charles Ray must run down and capture the villain who is in a big six cylinder machine. There was the racer minus the speed and would never have fulfilled the demands of the author, but for the ingenuity of Charles Ray.

Ray a Lucky Chap

C HARLES Ray, the Thomas H. Ince-Paramount star, is a lucky chap in all his photoplays. He starts out under a heavy handicap but always finishes by winning and marrying the girl of his choice, and his film taste is varied, for during the past year he has married three bankers’ daughters, two multi-millionaires, one actress, three daughters of prosperous farmers, one clergyman’s daughter and one waitress. How he does it is shown in "Greased Lightning," which is on view at the Theatre this week.

CHARLES RAY'S FANS HAVE TREAT IN STORE

Star Does Excellent Work in "Greased Lightning"

A DMIRERS of Charles Ray who were worked up to a high pitch of enthusiasm by the baseball game in "The Pinch Hitter," will find special delight in the new Thomas H. Ince-Paramount production, "Greased Lightning," which will be presented at the Theatre next.

In this photoplay Mr. Ray becomes a speed demon and the climax of the story sees him in the racer of his own make run down the villain who has beaten and defrauded the father of the sweetheart of the hero. The name of the story is derived from a racing auto, and Mr. Ray plays the part of the village blacksmith who is the inventive genius of the community.

He has already won considerable notoriety by his seamless Nose-bag, the Imperial axle grease, the Non-Slip Hitching Post and the Little Giant Potato Slicer, when he builds "Greased Lightning," with a view of winning the big automobile race. When the race starts his auto balks. He gets it repaired, however, just in time to start out and overtake the villain fast disappearing over the brow of a hill in a powerful six cylinder car.

Splendid Ray Picture

C HARLES Ray, the popular Thomas H. Ince star in Paramount pictures, has a splendid photoplay in "Greased Lightning" which is the bill at the Theatre this week. Mr. Ray is an inventive genius in the story and the race he makes to capture a robber is one of the most thrilling ever pictured. The support generally is excellent, Wanda Hawley being the leading woman.

15
Dear Miss Tice:

"Greased Lightning", the name of Charlie Ray's latest Paramount picture, comes here for a run of...

Charlie plays the part of the village blacksmith in this picture.

But, unlike the gentleman celebrated by Mr. Longfellow, he didn't stick around under the spreading chestnut tree. He was a busy smithy, we'll tell the universe.

Brains, too! Say, didn't he invent "The Little Giant Potato Slicer"? It blew up while he was exhibiting it to the public of Pipersville, it's true, but it was some invention!

Then Charlie traded "The Little Giant Potato Slicer" for a flivver, made some time before the Flood. "Greased Lightning" he called it. It worked all right when it worked, but it had a terrible habit of stalling around.

But one day—oh, boy! Charlie took every hill on high with that little ol' car o' his!

You'll want to see him in this.

Cordially yours,

Manager

POST CARDS ON "GREASED LIGHTNING"

Exhibitors will be wise to mail at least one of these Postals to their patrons

Date

Dear Miss Tice:

"Greased Lightning", a Paramount picture as speedy as its title, comes here...

Charlie Ray is the star. Charlie plays the village blacksmith—but doesn't stick around under the spreading chestnut tree. See what he does do!

Cordially yours,

Manager

Date

Dear Miss Tice:

Charlie Ray's latest Paramount picture, "Greased Lightning" begins a week's run to-day.

The picture is even faster than the title—you like a picture that gets going from the start, don't you? Then come by all means.

Sincerely yours,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY!
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "GREASED LIGHTNING"
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

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 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.

A Three-Hundred Hitter

THOUGH Charles Ray is best known for his farm boy impersonations, he is almost as well known for his baseball roles. He occupies the same niche in the motion picture world as Frank Merriwell did in the world of books for so many of us. Now Charles is at work on another baseball story, which he thinks will be liked even better than "The Pinch Hitter." His coming Paramount picture, "Greased Lightning," though not a diamond story, is about an auto which had a habit of making "short stops."

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

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<th>Slides</th>
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(Gratis Material)

Press Books

Music Cues

Adv. Mats

Star Mats

Scene Mats
ADVERTISING POSTERS FOR
"GREASED LIGHTNING"
Always Obtainable at your Exchange

One Sheet

CHARLES RAY
"GREASED LIGHTNING"
A PARAMOUNT PICTURE

Six Sheet

THOMAS H. INCE
CHARLES RAY
"GREASED LIGHTNING"
A PARAMOUNT PICTURE

Three 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 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

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

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
For Better, For Worse

Scheduled Release Date: 27 Apr 1919
HELPs THAT REALLy HELP YOU TO PUT ACROSS

Jesse L. Lasky, presents

CECIL B. DE MILLE'S
PRODUCTION
"For Better, For Worse"

By William C. De Mille

An ARTCRAFT Picture

ADVERTISING LAYOUTS
BILLBOARDS & POSTERS
ADVANCE PUBLICITY STORIES
CURRENT PUBLICITY & REVIEWS
SCENE CUTS FROM PRODUCTION
MATERIAL FOR YOUR PROGRAM
NEWSPAPER STORY MATS
STILLS, SLIDES, STAR CUTS
ETC.

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 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 moving 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 11. 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 paper 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.)
THE exhibitor who is fortunate enough to be able to announce to his clientele the forthcoming presentation at his theatre of a Cecil B. DeMille special Artcraft picture, is lucky indeed. Mr. DeMille's productions have distinctive qualities of excellence and artistry possessed by no other photoplays and as box attractions of the finest class, they are unsurpassed.

Cecil B. DeMille, Producer

Cecil B. DeMille, one of the giants of photoplay art, has directed a special in every sense of the word—special in theme, in production, in story, in elaborateness. A man who has the keenest perception of life's greatest problems, he knows how to transfer a story to the screen in such a way as to make it tug at the hearts and emotions of every person seeing it. A picture by Cecil B. DeMille is an event. He makes few pictures in a year, for he refuses to hurry either his creation or his execution. He spends months in studying a story, and planning its execution, before he selects a cast. When the story which he is to produce has become second nature to him as it were when he knows every motive of every character, down to the most insignificant, he is ready to turn his creation into concrete form. As a consequence, there is a distinctive originality about the De Mille pictures which is present in no other screen productions.

Edgar Selwyn, Author

Edgar Selwyn, one of the best known of all contemporary American dramatists, is the author of the play from which "For Better, For Worse" was adapted. Mr. Selwyn has nearly a score of successful plays to his credit. He is a finished technician, and he deals with big problems in a big way. Mr. Selwyn had intended to produce his work on the stage, next season, but what is a tremendous loss to Broadway is a gain to the motion picture public, which means the entire nation.

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Jeannie Macpherson, Scenarist

Jeannie Macpherson, one of the most talented photo playwrights in the country, wrote the scenario of "For Better, For Worse." Miss Macpherson has written numerous successful pictures, among her best known works being "Joan the Woman," "The Woman God Forgot," "The Devil Stone" and others, all of which are recognized classics.

A Timely Story

Dr. Edward Meade, intensely patriotic and anxious to go to the front, is forced to a realization that his duty is at home, and that he has no right to go to the firing line when duty calls him elsewhere. A specialist in children's diseases, he is more necessary than ever, for someone must be at home to care for the children of soldiers. He announces his decision to Sylvia, the girl he loves, who misunderstands him. She thinks he is staying home simply to further his professional interests, and expressing her belief that he is a slacker, tells him she thoroughly despises him. Richard Burton has enlisted. He is also in love with Sylvia, and she thinks, when she sees him in uniform, that she loves him. They are married just as he leaves for the front. Months later Sylvia while doing Red Cross work in her automobile runs down and seriously cripples an orphan girl. She searches for a doctor to treat the child, but all are too busy. This makes her realize for the first time Dr. Meade's real motives. She goes to him and apologizes, and he eventually cures and adopts the child. Meanwhile Burton has been badly wounded in France, and he decides he will never return in his mutilated condition, but rather let Sylvia think he is dead. A young friend of Burton carries the false report of his death to his wife. Later Burton undergoes reconstruction treatments, and finds himself practically restored. He returns home just as Sylvia and Dr. Meade have decided to marry. When he learns the truth, Burton decides to sacrifice his own happiness in order that Sylvia and Meade may wed. And he finds consolation later in the love of a worthy woman.

A Strong Cast

An excellent cast, including several film players of stellar importance, has been chosen for "For Better, For Worse." These include Elliott Dexter, leading man, Gloria Swanson, leading woman, Tom Forman, Sylvia Ashton, Raymond Hatton, Theodore Roberts, Jack Holt, Wanda Hawley, Fred Huntley and others.
Gloria Swanson in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 880, illustrated on page 2 of the 'For Better, For Worse' press book Specify whether you want an electro or a mat.

Gloria Swanson in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
THE position of the man who stayed at home during the war, because he felt he would be of more use to his country here than in the trenches, is a problem which will within a short time engross the nation. Cecil B. DeMille, Director-General of Famous Players-Lasky Corporation, and director of "For Better, For Worse," his latest Artcraft special picture, has foreseen what is to come, and has, perhaps, precipitated the discussion of the problem in his picture. In discussing the theme of this production, Mr. DeMille said:

"One of the biggest problems of the day, and one which must be solved in the very near future, is the status of the man who stayed at home during the war. The two million men who sacrificed everything and endured hell in the trenches, are now returning. They will come back with a truly national spirit, which perhaps many of them did not have before. They will come back to a realization of the importance of the individual in national life, and we may be sure that they are not going to lose interest in the nation whose freedom they have secured.

"On the other hand, we have the vast horde of men who stayed at home during the war. Many who stayed were too old to fight, to be sure. But there is a great number of those of military age, who were not slackers, who were patriotic to the final extreme, but who realized that their duty lay at home.

"Granting that the motives which withheld them from battle were the highest motives of service, granting that they realized their duty was to do the work demanded here in America, rather than that demanded in France, were they patriots or slackers? That is the question which promises to engross the entire world in the near future.

"Take the case of Dr. Meade, in 'For Better, For Worse.' He is anxious to go to war, intensely patriotic, and, furthermore, of a type that wishes to be in the thick of things. But he realizes that doctors are needed in America. He knows that if all the doctors go to the trenches, there will be untold misery, disease and death here at home, among the loved ones of those who are giving everything for the protection of their families. Anxious to give his utmost to his country in its time of need, he sees clearly that his path of service is to stay at home, that his highest duty is to continue in his profession. He is a typical example. There were many Dr. Meades in America.

"The heroism of such a character is a difficult thing to realize. He seems at first glance puny beside the man who picks up a bayonet and risks his life in frightful physical struggle. Yet we must realize this heroism, we must realize that if many men had gone to the front, they would have actually been shirking their duty, would actually have been hindering, rather than helping their country.

"Besides the main problem discussed in "For Better, For Worse," there is another important question discussed. This is the problem which concerns the soldier. The man who has gone through battles and come out scarred both physically and spiritually, is going to have a hard time adjusting himself to the duties of peace. To come back to the workaday world after a year of life in the trenches, is going to be almost impossible to him. Yet he must realize that just as the country needed him in war, it now needs him in peace. It called him to--fight and perhaps die, and he answered gladly. Now it calls him to fight and live, and he must answer again. The soldier must become a citizen again, he must fight the battles of daily life with the same patriotism, the same ardor, with which he fought the battles for democracy."

"For Better, For Worse" is said to be not only a powerful drama in theme and story, but also a production of extreme artistic beauty. A superior cast, including Elliott Dexter, Gloria Swanson, Wanda Hawley, Theodore Roberts, Raymond Hatton, Sylvia Ashton and others, have been provided. It was personally directed by Mr. DeMille, from the play by Edgar Selwyn. Jeanie Macpherson wrote the scenario.
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

Gloria Swanson in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production" Cut No. 889, illustrated on page 4 of the 'For Better, For Worse' press book. Specify whether you want an electro or a mat.

Elliott Dexter in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production" Cut No. 887, illustrated on page 4 of the 'For Better, For Worse' press book. Specify whether you want an electro or a mat.

Gloria Swanson in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
CAST AND STORY OF “FOR BETTER, FOR WORSE”
For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Cecil B. DeMille’s Special Photoplay
AN ARTCRAFT PICTURE

Vital Post-War Problems Depicted in Cecil B. De Mille’s
New Artcraft Photoplay, “For Better, For Worse”

Theme Deals with Surgeon Who is Deemed a Slacker by the Woman he Loves,
An Absorbing Triangular Love Affair and of a Soldier’s Noble Sacrifice

SYLVIA NORCROSS, a young woman of wealth and high social position, and intensely patriotic, is interested in war work, to the performance of which, she devotes most of her time. She is loved by two men, Dr. Edward Meade, a specialist in the treatment of children’s diseases, and Richard Burton a young architect. Sylvia likes them both, and she is quite unable to choose between them. The rivals are close friends, and it is understood that their friendship will endure, no matter what choice Sylvia may make.

A new children’s hospital, the plans of which are prepared by Burton is to be erected and Dr. Meade is offered the position of director. Believing it to be his duty to go to France as a surgeon, he steadily refuses, until he is finally convinced that his talents can be employed to far greater advantage in the hospital, than in France. He finally accepts the position, refuses a commission to serve in the United States army, and when Sylvia hears of his course, she attributes it to his cowardice and hints that his real purpose it to remain at home while Burton, his rival who has enlisted meanwhile, fights at the front, and thus gain an advantage over his rival.

While Meade is trying to convince Sylvia of the loftiness of his purpose in remaining at home, Burton, wearing his uniform, is announced. Sylvia overcome by patriotic fervor, convinces herself that she loves Burton, and when he asks her to marry him, before he sails for France, she readily consents. They are wedded the next day, and Dr. Meade is the only man not in uniform present at the function. This adds to his unhappiness, for none seems to understand his position. Immediately after the nuptials, Burton leaves his bride and goes to France.

In the months that follow, Sylvia devotes much of her time to caring for children whose fathers are on the fighting line, and one day while motoring in the slums, she runs over a child. She seeks for a competent physician in vain, and it suddenly dawns upon her that Dr. Meade may be able to treat the child’s injuries with success. She goes to him in an apologetic frame of mind and realizes for the first time that service at home is as essential to society as is the service of a soldier on the fighting front to his country. Meade consents to treat the child and when his efforts meet with success, and she is restored to health, he adopts her. Sylvia now admits to herself that it is Meade whom she loves.

In France, Burton is severely wounded in action, he losing an arm, while his face is sadly disfigured. He is despondent and prays for death, until an army surgeon convinces him that it is his duty to live and play his part in the solution of the vital problems raised by the war. He is encouraged thereby to renewed effort, and unaware that Sylvia and Meade had received apparently authentic news of his death, but suspecting that this might be the case, he returns home, confident that his wife returns the great love he beares.

Believing Burton dead, Sylvia gladly accepts Meade’s offer of marriage, and they invite some friends to a party at which their engagement is to be formally announced. Having been informed by a woman friend that Sylvia thinks only of him, Burton hastens to her home and arrives there just as the engagement is about to be announced. Sylvia and Meade stand aghast when he enters, and they make it appear that the party has been called to welcome Burton home. Burton soon discovers the real state of affairs, and he refuses to wreck the happiness her union with Meade would ensure her.

Meade and Sylvia declare they have renounced all hope of marriage, but Burton assures them that his course is the only logical solution of the difficulty. He now realizes that he loves another woman madly.
Production Cuts and Mats Full Size, Just as They Will Appear in Your Newspaper.

Elliott Dexter and Gloria Swanson in "FOR BETTER, FOR WORSE"
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 881, illustrated on page 6 of the 'For Better, For Worse' 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. 883, illustrated on page 6 of the 'For Better, For Worse' 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.

CONSTANCE BINNEY, who appears in support of John Barrymore in Paramount's "The Test of Honor," has left the Midnight Frolic because she found that she couldn't keep up both with a terrific strain, and of the two, she preferred the screen. Miss Binney has succeeded in making a name for herself on the screen in a very short period of time. She is naturally talented and seems to possess all the intricate arts and graces which go far toward success in the pictures. Faire Binney, her younger sister, played the leading feminine role in John Barrymore's recent "Here Comes the Bride," also a Paramount picture. Director John Robertson is overjoyed when a Binney sister is cast in any of his productions.

Mrs. Ellen Jose, wife of director Edward Jose of the Famous Players-Lasky studios, is one of the most popular women in the studios. With her electric stove, a dainty tray of china and a huge teapot, Mrs. Jose serves the most delicious tea anyone ever tasted, and there's always enough for a second helping.

Olin Howland, the famous comedian; Florence Dixon, one of the genuine beauties of the screen; and Clarette Anthony, descendent of Rubens, all appear in the Paramount Flag comedy "One Every Minute."

"Fatty" Arbuckle was in New York recently, and in addition to other things, said he thought "Love," the new Paramount-Arbuckle comedy was his best picture yet.

There are few of the younger leading men of the screen more popular than Harrison Ford, who appears opposite Vivian Martin in Paramount's "You never Saw Such a Girl."

Bryant Washburn has just finished a lively comedy drama, to follow "Poor Bob," on his Paramount schedule. Bryant is a hard and conscientious worker.

DOUG FAIRBANKS is back at work after an attack of "Klieg." "Klieg" isn't as serious as it looks; those initiated in the vernacular of the picture studios, this means that the Artcraft's stars eyes were temporarily out of commission, because of his working under the glare of too strong illumination. Not Fairbanks alone, but his director, Robert Taylor, and two members of the company, Paul Burns and William Nolan, were obliged to remain indoors for three or four days. Carbon particles thrown off by a set of powerful lights, while Fairbanks and his actors were engaged in making scenes for his new Artcraft picture, lodged in their eyes and produced the attack.

A thrilling scene was taken recently at the New York studio of the Famous Players-Lasky Corporation, when Elsie Ferguson was required to hold a lamp which was lighted by some artificial means. The wires were bound around her body, under her thin wrap and carried along her arm with the aid of sticking plaster. It was necessary that the wires should not show, although her chiffon wrap was almost too sheer to conceal them. When the switch was turned on, the beautiful Artcraft star stood with head erect while the camera ground out the scene. After it was over, it was discovered that one of the wires was red hot and had burned her slightly, although she had not murmured about it.

The Famous Player-Lasky Corporation recently purchased the following wire from Mr. Frank L. Newman, Royal Theatre, Kansas City, Mo.:

"When I received the Cecil B. DeMille production, 'Don't Change Your Husband' I pronounced it the greatest picture I ever looked at. My judgment has been verified today. My patrons declare it the most wonderful photoplay they have ever witnessed. My box-office receipts to-night show that they have broken all Sunday records at the Royal Theatre. Cecil B. DeMille deserves a world of credit for his wonderful mastery of the work. More power to him! May he give us more such productions."

MARCIA MANON, who came to New York to play with John Barrymore in "The Test of Honor," a Paramount picture, cannot quite get used to New York prices. Her purchases for the last three years having been confined strictly to Hollywood, Cal., near the Lasky studios. The other day she passed a florist's shop, whose window display attracted her; she retraced her steps, and entered. "We want a big bunch of those wonderful violets," she said. The shopkeeper selected a fine looking bunch.

"How much will they be?" asked Miss Manon. "Five dollars," said the florist. Miss Manon gasped. "Five dollars! Out in my country you can buy a bunch twice that size for fifty cents. Guess I'll wait till I get back there."

John Emerson had occasion to use a cute little baby some nine months ago, in one of his Paramount pictures. The baby made a decided hit, and Mr. Emerson paid the mother liberally. The other day she came in again and wondered if Emerson couldn't use a baby; he could. Whereupon, she showed him the baby you liked so much. The baby cried, right, but he wasn't cute any longer. Nine months makes an awful difference at that age, doesn't it?

The youthful enthusiasm and vivacity with which Shirley Mason, the little Paramount star, is abundantly endowed, and which immediately permeated every nook and corner of the big Lasky studio at Hollywood, when she started her work there, is said to be brilliantly reflected in the first Paramount picture in which she appears as an individual star, "The Winning Girl."

Photoplay production at the new Thomas H. Ince studio in Culver City is progressing with all the smoothness that is typical of a new machine. The monster stages are filled with new sets, and the Ince stars are constantly at work making new pictures for Paramount release: the three are Dorothy Dalton, Charles Ray and Emil Bennett.
Production Cuts and Mats Full Size, 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. 888, illustrated on page 8 of the 'For Better. For Worse' press book." Specify whether you want an electro or a mat.

Gloria Swanson in 'For Better. For Worse'
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 886, illustrated on page 8 of the 'For Better. For Worse' press book. Specify whether you want an electro or a mat.

Theodore Roberts in 'For Better. For Worse'
An ARTCRAFT Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 882 of the 'For Better. For Worse' press book. Specify whether you want an electro or a mat.

Gloria Swanson and Tom Forman in 'For Better. For Worse'
An ARTCRAFT Picture

Your printer can easily saw off the lettering and substitute type therefor if you want him to.
SHE had looked up to him as she now looked up the sign on his door—looked up to him as the exponent of all that a man should be.

But now—she looked up to the sign but down on the man. He had failed in the test of courage; he was "yellow", a coward.

Yet he was fighting a battle in his heart beside which the test of the field of honor was tame.

And he made her see with his eyes. How? Come to see Cecil B. DeMille's latest production. It will be your greatest treat of the month.

(The gowns that would pale a Fifth Avenue modiste, and stagings that represent the height of luxury are typical of DeMille productions. This is no exception to the rule.)

THE man in the frame was a MAN in the fullest sense of the word. The man behind her had failed in the test of courage.

She thought that he was "yellow".

But the man behind her was the man who finally escorted her to the altar, because he had shown her there are tests of courage harder to comply with than the test applied on the field of honor.

You ask "How", "Why?", and "Is it possible?" We say COME TO SEE. It's the greatest of all the DeMille productions.

(The gowns worn in "For Better, For Worse" are worth going miles to see. They have never been equalled in motion picture investiture.)
VANITY, jealousy, love, hate—each of the fads, foibles and freaks of human nature have been painted by Cecil B. DeMille in productions like "Old Wives for New," "We Can't Have Everything," and "Don't Change Your Husband".

But never before has he shown you the feelings of a woman face to face with a man she loves but who is, in her eyes, a despiseable coward. The heat of her anger at the man she loves, yet hates, shocks you. The punishment she metes out to him makes you say to yourself, "Serves him right." But the sublimity of his sacrifice makes you halt judgment for a moment and then—

By the queerest twist of fate love conquers and the woman sees through the man's eyes and—Come! It's too great a pleasure to miss.

(To women on the lookout for the latest Parisian frocks and gowns, Cecil B. DeMille's Pictures have a powerful fascination. They are not equalled by the best Fifth Avenue shops.)
Jesse L. Lasky presents
CECIL B. DeMILLE'S
PRODUCTION
"For Better, For Worse"
An ARTCRAFT Picture
By William C. De Mille

SHE wanted to hug him, but she pushed him away. Her heart burned with love for him—but she loathed and hated him too.

He was the man of her heart—but he had proved himself a low coward in her eyes.

Whenever she thought of herself walking up to the marriage altar with this man who the world despised and when she thought of the eyes of scorn that would be pointed at her, her heart revolted and she swore she would never do it.

But she did! Did it willingly and gladly. What strange twist of fate caused her to do the very thing that she swore she never would do?

(Gowns that would make a Fifth Avenue Modiste green with envy, stagings that rival the luxury of Solomon's day—they are in this and every Cecil B. DeMille production.)

RIVOLI
Monument Square
NO VILLAIN IN NEW
Cecil B. De Mille
Special Picture

Sympathy of Audience Goes Out
To All Characters in Film,
"For Better, For Worse"

Cecil B. De Mille's newest Artcraft production,
"For Better, For Worse," which will be shown at the.............
Theatre, next.........., is unusual in many ways, as all the
DeMille special productions are
One of the most unique things
about it is that it has no villain.

All the characters are real human beings, grappling with human
situations, and the sympathy
of the audience goes out to every
one of them, in spite of their mis-
takes and rash actions. The picture
deals with the most vital of
modern problems raised by the
war, which are now engaging
public attention.

Edgar Selwyn, author of many
Broadway successes wrote the
story, and the picture was
personally directed by Mr. DeMille.
Jeanie Macpherson wrote the
scenario.

Those who have seen it, claim
that it is by far, the finest piece
of work Mr. DeMille has yet
given to the screen, from every
standpoint—theme, story, dra-
matic suspense, acting and pro-
duction. This is the most con-
clusive praise that can be given
to a picture, for everyone who
has seen Mr. DeMille's previous
pictures knows they are without
parallel—"Old Wives For New,"
for instance, or "Don't Change
Your Husband," "The Squaw
Man," "We Can't Have
Everything," "Till I Come Back to
You" and "The Whispering
Chorus."

In the cast of "For Better, For
Worse," are Elliott Dexter, Gloria
Swanson, Tom Forman, Theodore
Roberts, Wanda Hawley, Jack
Holt and other, capable
screen players.

Cecil B. De Mille
SELECTS FINE CAST
FOR NEW PHOTOPLAY

Excellent Players Chosen by Cele-
brated Producer For "For
Better, For Worse"

Cecil B. DeMille, director
general of the Famous Play-
ers-Lasky Corporation, and pro-
ducer of "For Better, For Worse,"
which is to be shown at the......
Theatre, next...........is a stickler
for fine acting, and
he personally selects the cast
used in each of his productions,
often spending weeks on the
work of casting alone.

"For Better, For Worse" is no
exception in this particular. All
of the roles, from the leads
down to the minor parts, are taken
by actors of prominence and
reputation, and a list of their names is
sufficient assurance that the ac-
ing will be of the very highest
quality.

Elliott Dexter, who will be
remembered as the husband in Mr.
DeMille's "Old Wives for New,"
and as the hero in "The Squaw
Man," has the leading role.

Tom Forman, a popular lead-
ing man, who returns to the
screen after devoting many
months to army service, will por-
tray the second leading male role.
This is Mr. Forman's first
appearance under DeMille's direc-
tion, although he has distin-
guished himself in many Para-
mount pictures.

Gloria Swanson, who has also
appeared in many of the DeMille
pictures, is the heroine. Miss
Swanson is as noted for her
beauty as for her acting ability.

Wanda Hawley, another Par-
amount Artcraft favorite, who will
be remembered for her work in
"Old Wives For New," "We
Can't Have Everything." and
other DeMille pictures, is also in
the cast. Others are Theodore
Roberts, Raymond Hatton, Syl-
via Ashton and Jack Holt.

Actual Theatrical
Events Are De Mille
Film Productions

Master Producer's Skill Shown
in Superb New Photo-
play "For Better, For Worse"

That a new Cecil B. DeMille
production is one of the
things the near future holds is al-
ways pleasing news to those who
care for the best in photoplay art,
for it is a recognized fact that the
pictures made by this master
director are actual theatrical
events. Mr. DeMille's latest
creation, "For Better, For
Worse," will be shown at the
.................. Thea-
tre next............

For those who are familiar
with the work of Mr. DeMille,
no further statement is necessary
than that a picture is directed by
him personally, for this knowl-
edge is an assurance that the
theme, the story, the acting and
the production will all be more
than excellent. Those who saw
his last production, "Don't
Change Your Husband," are still
talking about it, and no one can
forget his older pictures, such as
"The Squaw Man," or "Old
Wives for New," "We Can't
Have Everything," "Till I Come
Back to You" and "The Whisper-
ing Chorus."

Edgar Selwyn, a well known
playwright, wrote the original
story. He intended to produce it
as a stage play next season in
New York, but Mr. DeMille pur-
chased the rights to it, for it was
exactly the sort of thing he was
looking for—timely, dramatic,
vivid in characterization and
genuinely human.

A cast of the usual DeMille
excellence has been selected to por-
tray the various roles. Leading
is Elliott Dexter, and others are
Gloria Swanson, Tom Forman,
Wanda Hawley, Theodore Rob-
erts, Raymond Hatton and Sylvia
Ashton.
DE MILLE PICTURE
HAS VITAL THEME
Post-War Problems Treated in
"For Better, For Worse"

W HAT is undoubtedly the
most tremendous of the
vital problems raised by the war
forms the basis of Cecil B. De
Mille's new Artcraft special fea-
ture "For Better, For Worse.'
Now that the soldiers are return-
ing, the status of the man who
stayed at home instead of going
to France is being discussed. Is
he to be shunned as a slacker, or
is he to be considered as having
done his duty?

Edgar Selwyn, a noted dramat-
ist, wrote the play from which
Mr. DeMille's picture is adapted
and Jeanie Macpherson wrote
the scenario. Both from the
standpoint of dramatic values
and timeliness, "For Better, For
Worse" is one of the most im-
portant productions which has
been shown in this city this sea-
son. It will be shown at the
..................... Theatre
next .....................

In the cast are Gloria Swans-
on, Theodore Roberts, Elliot
Dexter, Tom Forman, Wanda
Hawley, Raymond Hatton, Jack
Holt, Sylvia Ashton and others.

Edgar Selwyn, Noted Author

E DGAR SELWYN, author of
"The Country Boy," and a
score of Broadway successes, is
the author of Cecil B. De-
Mille's new special Artcraft feature "For
Better, For Worse," which is on
view at the ......... Theatre
this week. Mr. Selwyn had in-
tended to produce it as a play in
New York next season, but Mr.
DeMille was so struck with the
powerful quality of the story,
that he bought the rights to it.
It was personally directed by Mr.
DeMille, and has a notable cast.

FAMOUS DRAMATIST
IS EDGAR SELWYN
Noted Playwright, Author of
"For Better, For Worse"

C Ecil B. DeMille's latest
production, "For Better, For
Worse," which is to be shown at the
..................... Theatre
next ....................., was
written by Edgar Selwyn, one of
America's foremost dramatists,
who has nearly a score of suc-
cessful plays to his credit.

Mr. DeMille was in New York
some months ago, and while
there he met Mr. Selwyn, who
narrated to him the plot of a play
he intended to produce on the
speaking stage in the fall. Mr. De-
Mille was so struck by the possi-
bilities of the plot, that he pur-
chased the story from Mr. Sel-
wyn immediately, and took the
dramatist back to California
with him, in order that he might
aid in the working out of his
story.

The scenario was written by
Jeanie Macpherson, famous screen
writer. A cast of notable
players has been selected, among
them being Elliot Dexter, Gloria
Swanson, Wanda Hawley, Tom
Forman, Theodore Roberts, Ray-
mond Hatton, Sylvia Ashton.

Vital De Mille Picture

T HE latest special Artcraft
production of Cecil B. De-
Mille, entitled, "For Better, For
Worse" is the big feature at the
..................... Theatre
this week. This is an extremely
timely picture, dealing with vital
modern problems, in a highly
dramatic manner, and produced
with all the artistry which char-
acterizes the DeMille pictures. It
was written by Edgar Selwyn. In
the cast are Elliot Dexter, Glor-
ia Swanson, Tom Forman, Wan-
da Hawley, Theodore Roberts,
Raymond Hatton, Sylvia Ashton,
and others.

BEAUTIFUL GOWNS IN
NEW DE Mille PICTURE

Miss Swanson Finely Garbed In
"For Better, For Worse"

C Ecil B. DeMille, direct-
general of Famous Players-
Lasky Corporation, always gives
his personal attention to the se-
lection of the gowns worn by the
leading women in his pictures.
Before starting work on "For
Better, For Worse," which is to
be shown at the .......... Theatre,
next week, he made a trip to
New York, and visited all the fa-
sionable modiste shops, picking
out the latest creations with
which to garb Gloria Swanson,
who has the leading female role
in this production.

Mr. DeMille has selected an
excellent cast for his new Art-
craft special. Elliott Dexter is
the leading man; others in the
cast are Tom Forman, Gloria
Swanson, Wanda Hawley, Theo-
dore Roberts, Raymond Hatton,
and Sylvia Ashton.

A Gripping Photoplay

C Ecil B. DeMille's latest
production, "For Better, For
Worse," an Artcraft special fea-
ture which is being shown at the
..................... Theatre
this week, discusses the most
vital modern problems now en-
gaging public attention. Of
course, it would be impossible to
deal with all the problems in a
single picture, so Mr. DeMille
has taken one of the most im-
portant angles of the subject—
the status of the man who stayed
at home instead of going to
France. The story was written
by Edgar Selwyn, and it is seen-
carized by Jeanie Macpherson, and
it is an extremely powerful and
gripping picture drama.
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 COST YOU NOTHING!

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

The Swansons: Mother and Daughter

LORIA SWANSON used to appear in the old Keystone Comedies as a bathing girl and farceur extraordinary. The amount of custard pie she had plastered over her beautiful face is still being computed by experts. Then somebody saw that, besides being a beautiful woman, Gloria had a keen sense of screen technique and cast her for a straight part. And now she plays leading lady for the Cecil B. De Mille Artcraft productions. Her mother visited her at the studio shortly before she began work on "For Better, For Worse," her latest picture. It's hard to tell whether mother is prouder of Gloria than Gloria is of mother.

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 "FOR BETTER, FOR WORSE"

An ARTCRAFT 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
8x28 Sepia, scene or star .......................... 40 cents
8x28 Colored female star .......................... 60 cents
8x28 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 .......................... 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 & 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

18
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "For Better, For Worse"

1919.

Dear Miss Meade:

We are going to show another Cecil B. DeMille Artcraft production here from ........ to ........

If you saw, "Don't Change Your Husband," or "The Whispering Chorus," or "Old Wives for New," we don't have to tell you anything new about a De Mille production. You know that the settings will be wonderful, the direction masterly.

And you don't have to worry about the acting: there is an all-star cast composed of Elliott Dexter, Gloria Swanson, Tom Forman, Sylvia Ashton, Raymond Hatton, Theodore Roberts, Jack Holt, Wanda Hawley and others.

And there's the theme: Edgar Selwyn, famous playwright, wrote this story for the stage, but De Mille outbids the legitimate people. It's a great story of the men who stayed at home: the men whom duty compelled to do the hard and unspectacular thing when they would so much rather have been on Flanders Fields.

And it's a story of marriage, too, as the title, "For Better, For Worse," indicates.

We know you'll thank us for calling this to your early attention.

Sincerely yours,

Manager.

POST CARDS ON "FOR BETTER, FOR WORSE"

Exhibitors will be wise to mail at least one of these Cards to their patrons.

Date ........

Dear Madam:

Edgar Selwyn, famous throughout the country as a playwright, is the author of Cecil B. DeMille's latest Artcraft production, which comes here next .......

"For Better, For Worse" is the name of the picture. A great theme; an all star cast; a famous playwright; and a masterful director have all been used for this production.

Sincerely yours,

Manager

Date ........

Dear Madam:

Cecil B. DeMille's latest Artcraft production, "For Better, For Worse," begins a week's showing here to-day.

Edgar Selwyn, the famous playwright, wrote this story originally for stage production, but was induced by Mr. DeMille to put it on the screen.

The combination of DeMille and Selwyn has made a wonderful picture.

Sincerely yours,

Manager

If Letter will not serve, use one of the Post Cards. IT WILL PAY YOU!
### 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>
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<tr>
<td>Play Date</td>
<td>Titles of Productions</td>
<td>Roto 1 Sheet</td>
<td>Full Set in Heavy Container 1-22x28 &amp; 8-11x14 Lobby Card and 8-8x10 B. &amp; W.</td>
<td>Single Sepia Scenes or Stars 22x28</td>
<td>Colored Female Stars 8x10</td>
<td>Black and White Star Photos 22x28</td>
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#### Amount

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<td>Press Books</td>
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<td>Adv. Mats</td>
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<td>Scene Mats</td>
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<tr>
<td>Music Cues</td>
</tr>
<tr>
<td>Star Mats</td>
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</tbody>
</table>
How to Advertise
"For Better, For Worse"
Big!
But How?
USE THESE
POSTERS
1 Sheet—3 Sheets—6 Sheets—24 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-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
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
The Law of Men

Scheduled Release Date: 27 Apr 1919
HELPs THAT Really HELP YOU TO PUT ACROSS

ENID BENNETT

IN

"The Law of Men"

By John Lynch, Scenario by Ella Stuart Carson, Directed by Fred Niblo, Photographed by George Barnes

Presented and Supervised by Thomas H. Ince

A Paramount Picture

AdverTising Layouts
Billboards and Posters
Advance Publicity Stories
Current Publicity & Reviews
Scenes Cuts From Production Material For Your Program
Newspaper Story Mats
Stills, Slides, Star Cuts etc.

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 him to your advertising space, (b) by con-vincing 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 motion 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 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.)
Worth While Facts Regarding Enid Bennett and Her Latest Paramount Photoplay, “The Law of Men”

Since her entrance into Paramount motion pictures as a Thomas H. Ince star, Enid Bennett has become a screen luminary of the first class. Miss Bennett is quite popular with a large clientele of admirers and exhibitors who have displayed her starring vehicles, have abundant reason to congratulate themselves upon their discernment.

Enid Bennett, Star

An actress of rare ability and splendid personal charm, Enid Bennett adorns the stroller field in which she ranks among the most famous. All who saw her in her recent successes, “Happy Though Married” and “Partners Three,” were delighted with the artistry of her portrayals, and her reputation was vastly enhanced thereby. In her latest picture, “The Law of Men,” Miss Bennett appears as a sculptress who is involved in great trouble and who finds love and happiness after she has experienced much mental torture. The story is a dramatic one which affords Miss Bennett ample opportunity for the display of her genius.

John Lynch, Author

John Lynch, author of “The Law of Men,” is a prolific screen writer who has done effective work. He was born and educated in New York State, was an actor in his youth, a theatre owner in Syracuse, a magazine and newspaper writer and then a spinner of moving picture yarns. Admirers of Thomas H. Ince pictures have seen his name frequently as author of stories.

Ella Stuart Carson, Scenarist

Ella Stuart Carson, of Chicago, Illinois, who adapted “The Law of Men” for the screen, was a newspaper writer before she entered the motion picture field as a scenarist. She is a native of Hebron, Ind., and was educated in the University of Chicago. She worked on the Chicago newspapers and for two years has been engaged in motion picture scenario work. She is known as one of the most capable continuity writers in the country.

A Strong Story

Laura Dayne, a sculptress, lives in the artist’s colony in New York under the guardianship of Benton Wade, a criminal lawyer, who is cold and repellant, but who loves Laura because she is the daughter of the only woman he ever loved. When Laura’s mother dies, Wade begs her to take charge of his home, but she refuses, whereupon he marries a foolish society butterfly, Mildred Vane, who leads an aimless life, and engages in flirtations and escapades. She becomes involved with Jamison Keene, a profligate architect who, meeting Laura by chance, transfers his affections from Mildred to her. He persuades Laura to go to Tarrytown and promises to obtain for her the work of decorating a new library at that place of which he is the architect. Laura is engaged to Denis Connors, an artist, who resents Keene’s attentions. When Keene persuades Laura to go to the Tarrytown hotel where she is to meet the library trustees, Connors protests, but finally consents to the arrangement as the contract means much to Laura. When she walks into the trap set for her by Keene, she succeeds in escaping his clutches by a narrow margin and returns to New York. Connors is furious and searches for Keene, but is unable to find him. To avoid scandal, Laura consents to a hasty marriage with Connors and as the ceremony is being performed, he is arrested on a charge of murdering Keene. His trial and conviction follow and he is to be sentenced the following day. Laura goes to Wade’s house and finds him just as he is about to commit suicide. He confesses that he killed Keene and promises to make the admission of guilt in open court. He weakens and Laura denounces him dramatically. To avoid arrest, Wade swallows a capsule of poison. Connors is released and he and his bride find happiness in their mutual love.

Fred Niblo, Director

Fred Niblo, husband of Miss Bennett, directed her in “The Law of Men” as he has in many other successes. Mr. Niblo is a thorough artist and his photoplays invariably display his unusual skill as director.

Excellent Support

Miss Bennett’s support in this picture is in every way excellent. Niles Welch, an actor of reputation, is her leading man. Others in the cast include Andrew Robson, Dorcas Mathews and Donald MacDonald.

George Barnes, Photographer

George Barnes, one of the ablest cameramen in the business, photographed “The Law of Men.” Mr. Barnes’ fine hand was seen in Miss Bennett’s “Partners Three.” He has made many superb shots in his latest picture, all of which add vastly to the attractiveness of the production.

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Latest Comedy Release
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

Thos. H. Ince presents ENID BENNETT in "The Law of Men"
A Paramount Picture

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8860, illustrated on page 2 of the 'The Law of Men' 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.

[Image of Thos. H. Ince and Enid Bennett]
L AURA DAYNE, left alone to face the world, uses her artistic gifts to secure an independent life. She has a studio in the Washington Square district in New York, and by dint of hard work and natural talent, is gradually making a reputation as a sculptress.

She lives with a little coterie of artists and her only point of contact with the larger world is the devoted friendship of her guardian, Benton Wade, one of the greatest criminal lawyers of the day. He is cold, repellant, self-centered — whose strong affection is for Laura, the child of the only woman he ever loved.

When Laura’s mother died she urged her to take charge of her home as her adopted daughter and on her refusal, sought refuge from loneliness by marrying a pretty foolish society butterfly and bitterly regretted his folly. Mildred, his wife, leads an aimless existence, fearing her stern husband, but risking his displeasure by flirtations and escapades.

She becomes involved with Jamison Keene, a prominent architect, whose profligacies are the talk of the town. Meeting Laura by chance, Keene transfers his affections to the sculptress and in order to obtain a hold over her, promises to obtain her work decorating a new library building of his at Tarrytown. He persuades Laura to sleep at the Tarrytown hotel so that she may meet the board of trustees early next day.

Laura is engaged to Denis Connors, a young artist, who, knowing Keene’s reputation, resents his attentions to his fiancée. As the contract means much, Laura persuades Connors to let her keep the engagement. Keene has prepared a trap for Laura at the hotel. He attempts to overpower her and it is only after a desperate struggle that Laura escapes and finds her way back to New York. Connors is angry when he hears the story and rushes to Keene’s apartment for an accounting, but fails to find him in.

To avoid trouble, Laura consents to a hasty marriage with Connors. While the ceremony is in progress, Connors is arrested on the charge of murdering Keene. Wade tells Laura he will guarantee to her that he will acquit Connors, but at the trial he is nervous and distraught and his argument carries little weight.

Connors is convicted and sentence is to be pronounced the following day. Laura goes to the lawyer’s house to secure an explanation and surprises the lawyer in the act of killing himself. He confesses to her that he killed Keene and promises to confess in the court next day. When the moment arises, he weakens and she dramatically accuses him. Then he admits his crime but avoids legal punishment by swallowing a capsule of deadly poison. Connors is released and the future holds bright promise for the sculptress and her artist husband.
Production Cuts, Actual Size and Screen, Just as They Will Look in Your Newspapers.

Thos H. Ince presents
ENID BENNETT
in "The Law of Men"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8868, illustrated on page 4 of the "The Law of Men" press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett (in electro or mat form) that are suitable for use with any Elsie Ferguson picture.

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.

OUT at the Essanay studio in Chicago, where Mr. and Mrs. Sidney Drew recently made some Paramount comedies, is a dog named Mike. Mike is a bulldog, one of those with a lantern jaw, smooth coat, and barrellopped legs. Mike's business in life is to guard the studio and everything in it—his pleasure is killing other dogs; just eating them alive. No dog, cat or animal of any kind is allowed to live in the studio when the hours are dragging a little, Mike safety's forth and just to pass the time away visists some stray canine.

Now everybody who knows the Drews knows Doch-O-Dee, the little white Sealyham terrier so much pampered and petted, who is never very long from his foster parents. The first day the Drews started work at the studio, Doch-O-Dee went along of course. When he entered the front door there were ter-rific shouts of "Where's Mike? Is Mike chained up?" As soon as the Drews found that Mike was a cannibal, Doch-O-Dee was snatched up, hurried to the dressing room and the door locked.

During the stay of the Drews, every day a message was telephoned to the studio, "Chain up the dog assassinator Doch-O-Dee will be there in an hour."

The Drews finished several pictures at the studio before resuming their tour in "Keep Her Smiling." But Mike doesn't know yet that such a thing as Doch-O-Dee exists.

THE famous film comedian, Fatty Arbuckle, not only went to church, but helped raise the burdensome debt of the Immanuel Episcopal Church, Wilmington, Delaware. Of course he didn't go in person, but he did the next best thing, appearing on the screen in "Kommody Pictures" a new idea of the church members to help raise money for the church.

All of which is pretty satisfying evidence that the Paramount-Ar buckle comedies are clean and wholesome and fit for anyone—the whole family—to see without the least chance of offense. Which can't be said for all comedies.

Three elaborate "visions" appear in Cecil B. De Mille's new Paramount picture, "For Better, for Worse." Although they appear only in flashes, no expense was spared to make them spectacular and unusual. They represent similar situations in three historic periods—the days of the Vikings, the Crusades, and the American Revolution. In each the heroism of women in war time is shown.

Uncle George" Melford is back on the Western coast again, after his Eastern tour, during which he directed Billie Burke in her latest Paramount picture, "Good Gracious, Annabelle!"

Much interest is manifest in the new special production on which William C. De Mille is engaged. It is to be a Famous Players-Lasky special of great magnitude, but its title and story are being kept secret.

Lionel Atwill, who appears in support of Elsa Ferguson in Artcraft's "The Marriage Price" is supporting Frances Starr on the legitimate stage in David Belasco's production "Tiger, Tiger!" at the Belasco Theatre in New York and is sharing highest honors with the star.

Louise Fazenda was one of the most successful war workers of the motion picture colony. At the Sennett studio she had charge of the salvage department. Owing to the amount of property inevitably destroyed in the making of pictures, there was an immense amount of so-called junk that was worth a lot of money.

John Emerson, the well-known director and producer of satirical comedies for Famous Players-Lasky Corporation is always on the alert for new maximes for his productions. During the course of a discussion at the lunch club recently, he was handed "an entirely new one" by one of his writing friends.

Mr. Emerson explained that he was unable to get a certain comedy climax for a certain part of his next picture, and after explaining the details to his friend and all about who was on the scene at the time and what they had done up to that point, his friend remarked:

"Why don't you have the older lady start to sit down, and then, just as she is about to sit, have the minister pull out the chair from under her? The old lady will hit the floor with a thud, and in the next scenes you can have her represented as having broken her spine. If the audience doesn't laugh at that, I'll eat my hat."

Mr. Emerson looked at his friend in amazement, but he was absolutely sincere. "Fine," exclaimed the director, as he leaned back in his chair and said: "I'll try that. I'll save the picture."

Up to a late hour last night, however, he had not hired his friend for Chief of his Advisory Staff.

During the filming of a scene for Artcraft's "The Witness for the Defense," it became necessary to secure a peacock for an outdoor garden set. Peacocks were never as scarce as that day. Naturally Director George Fitzmaurice decided to have a mechanical peacock made at the studio which could be wound up and made to strut and strut and down. The following day, the mechanical peacock was completed, but by this time someone had located a peahen, which wasn't as attractive as the mechanical peahen, lacking as it did the sweep fanfeathers. Elsa Ferguson suggested putting the false feathers on the peahen. This suggestion was adopted and the little peahen strutted up and down in its borrowed finery. After the scene was over, one of the property men removed the false feathers, and the bird, apparently conscious of the difference in her looks, slunk away and crawled under a pile of scenery.
When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8861, illustrated on page 6 of the 'The Law of Men' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your exchange that you want "Production Cut No. 8863, illustrated on page 6 of the 'The Law of Men' 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.
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 No. 8865, illustrated on page 8 of the 'The Laws of Men' 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. 8866, illustrated on page 8 of the 'The Law of Men' press book." Specify whether you want an electro or a mat.

Your Exchange has ten stock heads of Enid Bennett, in electro or mat form, suitable for use with any Enid Bennett picture.

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8864, illustrated on page 8 of the 'The Laws of Men' 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.
See—

Bohemian life in Greenwich Village, New York's famous Latin Quarter, where girls from the country ever seek and fight for artistic recognition:

Its pitfalls and traps for the unsuspecting and "broke":

A girl artist's desperate fight to escape a trap:

A sensational murder trial and a dramatic confession:

The wedding that was interrupted by the police in the artist's quarters.

Mr. & Mrs. Sydney Drew

"An Amateur Liar"

Latest News Weeklies

STRAND THEATRE

SHE was only a struggling little artist in Greenwich Village, trying hard to sell her first piece of work. So when Keene, frivolous architect and man-about-town, made her a glittering offer—

She fell into his trap but—

In escaping she moulded the lives of three men as she moulded her statues of clay.

It's a picture you'd be sorry to have missed.
She Needed The Money And—

The girl knew Greenwich Village backwards and forwards, from A to Z. She knew that Keene was of that variety of Village denizen that neither toils nor spins. Yet, when he offered her "fame" and "wealth," she forgot her knowledge of the way of his breed and she—

But—it's a rattling fine story of Bohemian life in America's greatest Latin Quarter.

SPECIAL ATTRACTION

MR. & MRS. SYDNEY DREW

in

"AN AMATEUR LIAR"

Paramount-Bray Pictograph

Latest News Weeklies
ANCIENT EGYPTIAN
POISON RING USED
IN "THE LAW OF MEN"

Author of Enid Bennett’s Latest
Photoplay Provides Most
Dramatic Climax

A TRICK finger ring with a
secret chamber for hiding
some small but precious article may
well be said to be the inspiration
for the dramatic climax in “The
Law of Men,” the latest Thomas
H. Ince photoplay starring Enid
Bennett that comes to the Theatre
for days commencing ............

The story was written by John
Lynch who in connection with his
literary work has been a globe
trotter and a constant collector of
curios. It was during a visit to Cairo, Egypt, several
years ago that he found the curious
ring at a little shop conducted by
an old Egyptian. He assured the
American collector that it was an
exact copy of the ring worn by
ancient Egyptian rulers that they
might commit suicide when they
were in danger of falling into the
hands of an enemy.

Of course, Mr. Lynch didn’t be-
lieve the story, but the ring was
not expensive and the idea, he
thought, was worthy of sometime
working into a modern story, so
he bought the novelty. He has now
made use of it in a dramatic way
in a modern courtroom scene. It
is used by Andrew Robson, who
plays the part of a criminal lawyer
in “The Law of Men,” in which
Enid Bennett is featured, supported
by Niles Welch and an all star cast.
The picture was directed by Fred
Niblo, under the supervision of
Thomas H. Ince.

ENID BENNETT STAR
IN "THE LAW OF MEN"
AN ABLE SCULPTRESS

Home of Dainty Paramount
Player is Filled with Proofs
of Her Industry

IF American movie fans could
visit the home of charming little
Enid Bennett, they would cease to
wonder at the deftness of her
fingers in moulding clay as the
sculptress in “The Law of Men,”
the Thomas H. Ince Paramount
picture which will be displayed at
the Theatre for days commencing
....... Theatre for days commencing
....... next.

Miss Bennett’s home is filled
with clever bits of sculpture and
pottery which are the product of
her own industry. Most of them
were made several years ago in
Australia, from which country she
came to America. A few are the
product of more recent years, but
her time has been so occupied in
picture making the last few years
that she has had little opportunity
to follow her pet diversion.

There is one clever piece of pot-
ttery on Miss Bennett’s wall which
is not of her own making. It is
one she prizes most highly. The
piece is in the shape of a
boomerang with figures of a graceful
girl embossed thereon. It was
presented to her on the night of
her last theatrical appearance in her
native land, Australia, and carried
with it the significance of the
boomerang,—come back again.

The photoplay “The Law of
Men” is based on a story by John
Lynch and was directed by Fred
Niblo under the supervision of
Thomas H. Ince. Niles Welch, a
popular screen player, plays oppo-
site to the star.

NOVEL COURT ROOM
SCENE IS PICTURED
IN "THE LAW OF MEN"

Murder Trial as it Actually
Takes Place Feature of Enid
Bennett Picture

THERE is something new in
pictures—a court scene with
which judges, lawyers and officials
can pick no technical flaws. It
occurs in the picturization of “The
Law of Men,” the latest Thomas
H. Ince picture starring Enid
Bennett, which comes to the Theatre
for days commencing ......... next, and
in which Niles Welch, a favorite
Paramount player, is the leading
man.

The court scene was staged in
the Los Angeles county court room
and the official clerk, bailiff and
court employees were used for the
trial scene which is an important
feature of the story. Every move-
ment, therefore, was in accordance
with legal jurisprudence.

If there be any variance from the
rules of practice in the state where
the photoplay is shown, it is because
the rules are different in the state
of California. With a scene taken
in an actual court room with offi-
cial employees, Thomas H. Ince
believes that for once he has the
technical critics with their backs
to the wall.

The picture was directed by Fred
Niblo under the supervision of Mr.
Ince and tells the story of a lawyer
who was called upon to defend an
innocent man for a murder of
which he himself was guilty. Miss
Bennett has the role of a sculptress
whose love affair is the central
theme. The picture is dramatic
and filled with heart interest and
is one of the best in which Miss
Bennett has been seen this season.
ENID BENNETT HAS FINE NEW PICTURE

She Appears as a Sculptress in “The Law of Men”

ENID BENNETT has the role of a young sculptress in her next Paramount picture, “The Law of Men,” which will be shown at the . Theatre next . The story was written by John Lynch and adapted by Ella Stuart Carson. Fred Niblo directed.

The scenes are laid in Washington Square, New York, and Miss Bennett, when the picture opens, has gained quite a reputation for her work in clay. She is loved by two men, and is under the protection of a guardian. The picture develops into a strong drama, with a mystery element predominating.

Niles Welch supports Miss Bennett in this picture, this being his first work under Mr. Ince’s supervision. Mr. Welch, as is known, was recently signed up by the Famous Players-Lasky Corporation to do leads with the various stars. Others in the cast are Andrew Robson, Dorcas Mathews and Donald MacDonald.

NILES WELCH, who plays opposite Enid Bennett in her latest Paramount picture, “The Law of Men,” at the . . . . . . . . Theatre this week, was three years in stock on the speaking stage. In moving pictures he has appeared in juvenile parts with most all the larger producing companies and his work will be remembered by many in “The Secret of the Storm Country,” and in “Little Miss George Washington.” He is regarded as one of the most capable actors on the screen, and his work in “The Law of Men” is admirable.

ENID BENNETT WELL PLEASED WITH ROLE

Star Discusses Sculptress in “The Law of Men”

ENID BENNETT, the popular Thomas H. Ince star in Paramount pictures, thinks her role of Laura Dayne, a sculptress, in her new photoplay, “The Law of Men,” which will be shown at the . . . . . . . Theatre next . is the most pleasing she has interpreted for many months.

“Perhaps it is because I am very fond of clay modeling myself,” she said, “and I truly believe that had fortune not favored by going into theatricals I would have gone in for sculpture. This character of Laura is a particularly human one—such as I believe will win the sympathy of every girl who is trying to live uprightly and make her own way in the world.

“Of course, she meets the temptations that come to most self-supporting girls, but I believe she meets them with a true womanly spirit and I am very much pleased that I am permitted in the story to leave Laura with a happy prospect for the future. I enjoyed portraying this part immensely and I sincerely hope it meets with the approval of the public.”

The story was written by John Lynch and adapted by Ella Stuart Carson. Fred Niblo was the director. Niles Welch is Miss Bennett’s leading man.

ELLA STUART CARSON, who wrote the continuity of “The Law of Men,” the Thomas H. Ince-Paramount production which is being shown at the . . . . . . . . Theatre this week, was a well-known newspaper woman before going in for motion picture work. She received her education in the University of Chicago and the Indiana State Normal School. She did newspaper work in Chicago. For two years she has made her home at Culver City, and is one of the best continuity writers in the screen colony.

ENID BENNETT’S NEW FILM STRONG DRAMA

Star is Delightful in Picture “The Law of Men”

THOMAS H. INCE has produced another stirring drama of big city life in “The Law of Men,” the latest starring vehicle for beautiful little Enid Bennett, in which Niles Welch plays the leading male role, heading a fine cast. Fred Niblo directed and the story is by John Lynch, with scenario by Ella Stuart Carson. George Barnes did the photographic work.

The features of the picture, which will be shown at the . . . . . . Theatre next . . . . . . are, among others, the role of the star, as a modeler in clay, who also moulds several human lives; the romantic atmosphere of Washington Square, New York; a trap in a roadhouse near the city; a sensational murder trial and a dramatic confession, etc.

Miss Bennett is declared to have been supplied in this production with one of the strongest roles she has ever had and her innumerable Paramount admirers will find that she is highly effective in the tense situations which call upon her for histrionic work of no mean order.

Perhaps the most striking feature is the Bohemian atmosphere of the Latin Quarter of Manhattan, and Miss Bennett’s support is excellent.

Miss Bennett Scores a Hit

ENID BENNETT, the popular Paramount star, has scored a great hit in her latest photoplay, “The Law of Men,” which is on view at the . . . . . . . Theatre this week and delighting large audiences at every showing. The photoplay is a delightful one and as a sculptress of the Latin quarter of New York, Miss Bennett has a most congenial role. Niles Welch is her leading man.
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.

**LUCKY DOG!**

ENID BENNETT is married, but she accepts gifts from her director, Fred Niblo, just the same. Inasmuch as in private life her name is Mrs. Fred Niblo, this Triangle resolves itself into a happy ending. This particular gift—and Miss Bennett is very particular about her gifts—has four paws and is fond of dog biscuit. We weren't sure what breed it was, so we asked Miss Bennett. She looked at Spike and said hesitantly, "Why, it's a puppy!" Spike does not appear, he regrets to bark, in Miss Bennett's latest Paramount picture, "The Law of Men."

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 LAW OF MEN"
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......... 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
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Law of Men"

1919

Dear Miss Jones:

"THE LAW OF MEN" is the name of Enid Bennett's new Paramount picture that comes to this theatre next ............ and will run for ...........

"THE LAW OF MEN" places Miss Bennett in the famous Washington Square section of New York. She is a sculptress, who works in Greenwich Village because of the artistic life there.

She doesn't know much about the outside world—and isn't interested much, to be frank. Her only point of contact with it is the devoted friendship of her guardian, Benton Wade, one of the greatest criminal lawyers of the day.

She is engaged to Denis Connors, an artist, who makes the third corner of the Quadrangle—for this is not a story of the Eternal Triangle.

The fourth corner is Jamison Keene, architect and profligate extraordinary.

Around these four centers a gripping story of New York.

Cordially yours,

Manager

Post Cards on "The Law of Men"
Exhibitors will be wise to mail at least one of these Cards to their patrons.

Date .................
Dear Miss Jones:
ENID BENNETT in her latest Paramount picture, "THE LAW OF MEN," comes here ............ for a run of ............
It's a story of the quadrangle composed of the following four:
Laura Dayne, sculptress.
Benton Wade, lawyer.
Denis Connors, artist.
Jamison Keene, architect.
Yours sincerely,

Manager

Date .................
Dear Miss Jones:
Enid Bennett comes here to-day for a ............'s showing in her latest Paramount vehicle, "THE LAW OF MEN."
"The Law of Men" centers around an interesting group; a sculptress, a lawyer, an artist, and an architect.
A picture that will well repay your attendance, we believe it.
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 in advance of play date as possible.

Address (Name of Exhibitor)

<table>
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<th>Music Cues</th>
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<td>Press Books</td>
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Exhibitors Advertising Accessory Order Blank

To Famous Players Lasky Corp, Address Branch Office

City

Exchange

Street
How will you advertise
ENID BENNETT
in
"In The Law of Men"
BIG!
But How?
POSTERS!!!
1 sheets—3 sheets—6 sheets
Allovertown! 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
Rustling a Bride

Scheduled Release Date: 27 Apr 1919
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

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FAMOUS PLAYERS—LASKY CORPORATION

Adolph Zukor, Pres.  Jesse L. Lasky, Vice Pres.  Cecil B. De Mille, Director-General
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 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 Pirate,” instantly established her in popular favor and her subsequent photo plays, “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 just past sixteen, Lila Lee has an extensive stage experience, most of her life having been spent before the footlights. Popular in vaudeville, she has created a furore as screen star, and numbers her clientele by thousands wherever motion pictures are shown.

Edith Kennedy, Author and Scenarist

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 whisper of a girl who lives with her aged grandmother and 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, Ezra, 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, takes 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 which 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

L.A. 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.
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. 8891, illustrated on page 2 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 want "Production Cut No. 8893, 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.
LOVELY LILA LEE
Beautiful Paramount Star
Graphically Describes
“A DESERT ADVENTURE”
While Taking Scenes of “Rustling a Bride” in
Arizona the Horses Led by Maud, a Mule,
are Stampeded by Wild Animals, But they
are Corralled by the Judicious Use of
Some Oats.

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 disap-
pointed, 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 it 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.”
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 in "Rustling A Bride"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8899, illustrated on page 4 of the 'Rustling a Bride' press book." Specify whether you want an electro or a mat.

LILA LEE in "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.

LILA LEE in "Rustling A Bride"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut No. 8894, 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 Cast

Emily .........................Lila Lee
Nick McCredie ........Monte Blue
Pen Walton ..............L. J. Shumway
Pedro ...............Manuel Ojeda
Aunt .................Ruby LaFayette
Ezry .......................Guy Oliver
The School Mistress
Alice Knowland
Sheridan .............Jim Farley
Irish .................Mr. McHugh
Sheriff ..............Dick LaReno
Dan .....................Tom Walsh
Joe ....................Roy Marshall

Emily’s grandmother dies and an elderly neighbor, Ezry, thinking to get possession of the farm, proposes marriage to Emily. In distress she writes her troubles to Nick. Nick gets her letter and immediately writes back, suggesting that she come to Coyote Junction and marry him. Emily packs up and starts for Coyote Junction.

Nick is dubious as to whether Emily will like him when she sees he is not the original of the photograph he has sent her. On the day she is to arrive, Nick goes to the station to meet her under an assumed name of “Mr. Andy” and tells her that Nick sent him to meet her. He gets up enough courage to ask the girl if she would be disappointed if she found that Nick did not look like 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,akes 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.

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.

LILA LEE in "Rustling A Bride"
A Paramount Picture

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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**Exclusive Stories**

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<th>From</th>
<th>Theatre</th>
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<td><strong>AFTER 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 on one or 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 before the camera again as much as she bad 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.</strong></td>
<td><strong>THE 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.</strong></td>
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**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-Artcraft special by Thomas H. Ince.**

---

**Bill Hart has turned author, having written a scenario in collaboration with Lambert Hillier, which he will use as an Artcraft vehicle for himself.**

---

**MACK SENNETT’S comedy menagerie 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 tiff with the pelican, and half drowned himself in the tank. Then he found a smooth round can which excited his indignation because he couldn’t seem to get his teeth around it. Growing furiously he dove through two pieces of glass, got his head in a window, 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.**

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**What is said to be one of the most novel mechanical sets ever built was constructed recently at the new Thomas H. Ince 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 sways 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 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!

Strand Theatre

Broadway at Main Street
She First Saw Her Fiancé 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

T HAT 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 arrives at the ranch just in time to save Nick from being lynched. She wedds 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

H OW 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 “Petti- 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,” a new Paramount picture which will be shown at the theatre next. Mr. Blue interpreted a big, good natured cow puncher 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 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.

DOG 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 abounds 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 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 know 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.

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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,"

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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 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 layout cut ........... 25 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 adver-
tising 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 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 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 fur-
nished 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"

1919.

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

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
The Cook
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 Flannagan, or
The Hart of the Dreadful West
Impropaganda
One Every Minute
The Last Battle