NOTE: This volume begins with 32 pages of credits and plot synopsis for some of the films also covered by a press book. The following are the press release numbers and film titles:

- 6239/6239-A. Love's Conquest
- 6239-A/6238-B. Viviette
- 6239-B/6239-C. Hit-the-Trail Holliday
- 6239-C/6239-C[D]. A Doll's House
- 6239-C[D]/6239-E. Fedora
- 6239-E/6239-F. How Could You Jean
- 6239-F/6239-G. The Bravest Way
- 6239-G/6239-H. Say! Young Fellow
- 6239-H/6239-I. A Desert Wooing
- 6238-I. Missing
- 6239-1/6238-J. A Battle Royale
- 6239-J/6239-K. The Firefly of France
- 5804/5804-A. We Can't Have Everything
- 5804-B. Shark Monroe
- 5804-C/5804-D. The Vamp
- 5804-E/5804-F. Less Than Kin
- 5804-G/5804-H. Uncle Tom's Cabin
- 5804-I/5804-J. The Claws of the Hun
- 5804-K/5804-L. The Danger Mark
- 5804-M/5804-N. Sandy
- 5804-O/5804-P. The City of Dim Faces
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| "26"         | DeMille's | "Till I Come Back To You" |
| "26"         | Enid Bennett | "The Marriage Ring" |
Adolph Zukor
Presents
LINA CAVALIERI
in
"LOVE'S CONQUEST"

Based on Victorien Sardou's Famous
Drama - - "Gismonda"
Scenario by Charles E. Whittaker
Directed by Edward Jose
A Paramount Picture

THE CAST

Gismonda..................................Lina Cavalieri
Almerio..................................Courtenay Foote
Prince Zaccaria..........................Fred Radcliffe
Gregoras..................................Frank Lee
Francesco..................................Fred Verdi
Bishop..................................J. H. Gilmore
Nurse..................................Isabelle Berwind

THE STORY

At the beginning of the 16th century, the Duchy of Athens was governed
by the Duchess Gismonda, a beautiful widow, who is courted by many powerful barons
in vain. Most of her time not given up to her affairs of state is devoted to her
little son, Francesco, and when Prince Zaccaria, at the head of a big caravan
bearing many presents, among them a lion, arrives at Athens and asks for Gismonda's
hand, she refuses his offer of marriage.

Jealous of her child, the Prince confides to his friend, Gregoras, that
if the child were to be disposed of the Duchess might become his bride and he
become Duke of Athens. He bribes Gregoras to thrust the child into an old well in
which the lion is confined. When informed of this "accident", Gismonda, in despair
announces that she will give her hand in marriage, her Duchy and her fortune to
the man who will save her child. Her courtiers draw back in fear, but at this
juncture, Mario Almerio, a humble hunter, jumps into the pit and after a terrible
battle with the lion, slays the animal and save the boy.

When Almerio appeared with Francesco in his arms, Gismonda repents of
her promise, and despite the fact that it has been pronounced under the shadow of the
Cross, she resolves to disregard her vow, and retires to a convent with her
small son where she awaits the verdict of the Pope, to whom she had sent a plea
asking that her vow be revoked. The Pope answers in the negative, and she broods
over it despairingly, although information reaches her that Almerio, although
only a huntsman, is well-bred and the son of the former Governor of Naples and a
Greek slave. The Prince suggests to her that she take Almerio as her lover, but
this suggestion she indignantly spurns. Meanwhile, Fabrique, a pirate chief, is
devastating the surrounding country, and Gismonda issued a proclamation announcing
that 600 gold ducats and the title of Duke would be conferred upon the man who
brought back Fabrique's head to her. Spurred by his love for Gismonda, Almerio
seeks the pirate, kills him, disperses his band, and brings the pirate's head
in triumph to Gismonda. She is still reluctant to keep her vow and in great anger,
Almerio casts his sword at Gismonda's feet, whereupon she has him imprisoned for
insulting her.

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The people roused to fury by her recalcitrant attitude, are about to
revolt, when Gismonda sends for Almerio late at night and seeks to buy him off
with rich jewels, which he spurns. She now realizes that she loves him and her
only regret is that he is not of noble birth so that she may marry him. Carrying
out her agreement to meet Almerio at his hut, she appears there and in the
darkness overhears Zaccaria and Gregoras plotting to kill Almerio. Gregoras
hesitates to commit the crime and tells Zaccaria that it is not as easy to kill
Almerio as it is to kill the child. Gismonda becomes enraged on hearing this,
takes up an axe and slays Zaccaria. On the following day Gregoras accuses Almerio
of the murder of Zaccaria. Almerio is seized and about to be sent to death, but he
refuses to permit Gismonda to tell that she herself had killed Zaccaria. Gismonda
is about to let him go when her love for him awakes within her heart with passion-
ate force and she orders Gregoras arrested for throwing her child to the lions.
She then acquits Almerio and confesses that she herself had killed Prince Zaccaria
because he had planned to kill the man she loved. Her announcement that she will
keep her vow and marry Almerio, made the occasion for great popular rejoicing.

* * * *

JESSE L. LASKY
Presents
VIVIAN MARTIN

in

"VIVIETTE"

By William J. Locke; Scenario by
Julia Crawford Ivers; Directed by Walter Edwards.

A Paramount Picture

THE CAST

Viviette .................................................. Vivian Martin
Dick Ware ............................................... Eugene Pallette
Austin Ware ........................................... Harrison Ford
Mrs. Ware ................................................ Kate Toncary
Kathryn Holroyd ...................................... Clare Whipple
Lord Banstead ....................................... Donald Blakemore

THE STORY

Viviette deals with the love affairs of a girl of the same name, who,
after returning from her finishing school returns to Ware Manor, where she co-
quettles with Dick Ware, a strong primitive man, who soon falls in love with her.
Viviette is also loved by Lord Banstead, a young Englishman who has an affaire de
court with a bar maid and who is severely thrashed by Dick because of his conduct
towards the young woman. Then comes Austin Ware from London and presently Viviette
has three strings to her bow without knowing whom she should favor. When Dick sees
his brother kiss Viviette's hand, he misunderstanding and insane jealousy possesses
him. He calls Austin and Viviette into the Ware armory and showing them his grand-
father's dueling pistols, one of which he knows to be loaded, he tells them that
his ancestor killed his best friend when the latter had betrayed his confidence by
making love to his wife. Viviette suggests banteringly that the brothers fight
duel and after they had taken their stations, Dick pulls trigger and discovers
6239-A
that his pistol is empty. Austin, who had picked the loaded weapon, refuses to fire. When Dick upbraids Austin for not firing Vivietto realizes that a tragedy has been narrowly averted. Viviette later meets Dick alone and he tells her of his mad love for her. He seeks Austin who urges him to accept a position offered him in Vancouver. Then realizing Dick's suspicion that Austin is seeking to send him away so that he (Austin) might marry Vivietto, Austin sends for Kathryn and announces his desire to wed her, to which she gives her assent. Austin tells Dick that he lacks self-control and that he should not marry Viviette unless he purports to render her life unhappy.

Impressed by this logic, Dick tells Viviette that he does not love her, whereupon she despairingly accepts Lord Banstead. When Dick hears of this he makes violent protest and reveals to her his real reason for stating that he did not love her when in fact he prized her more highly than anything in his life. His frank admission that through his lack of self-control he had almost slain his brother, wins Viviette's love completely and admitting that she admires primitive strong men and that she loves him in particular, she declares she is ready to become his wife. The two then plighted their troth.

* * * * *

GEORGE M. COHAN
In His Own Famous Play
"HIT THE TRAIL HOLLIDAY"

Screen Version by John Emerson and Anita Loos
(Play suggested by George Middleton and Guy Bolton)

Directed by Marshall Neilan.

An Artcraft Picture

THE CAST

Billy Holliday, a bartender.................George M. Cohan
Edith Jason, daughter of Burr Jason........Marguerite Clayton
Otto Wurst, a brewer........................Robert Broderick
Kent B. Wurst, his son.......................Pat O'Malley
Burr Jason, a hotel keeper................Russell Bassett
Bobby Jason, his son......................Richard Barthelmess
Rev. Holden..................................William Walcott

THE STORY

In this picture George M. Cohan is seen as Billy Holliday, a high-priced mixer of drinks, known as "the world champion drink mixer," in a New York City bar. His ability as a mixologist made his bar one of the feature places for tourists, the same as the Louvre in Paris, or the Coliseum in Rome is a point of interest to continental travellers. He has made his reputation by playing the game square. He dislikes to mix drinks for minors, and one day when he refuses to supply a trio of boys with liquor, he is fired, and forced to provide for his aged loving mother he goes to the country in search of another job. In a large inland town are two factions—one led by a German brewer named Wurst, and the other: the prohibition element, led by Burr Jason, a hotelkeeper, who has invented a "near beer" drink, which is making quite a hit.

Wurst threatens Jason with disaster if he does not reopen his regular bar, and it is at this moment when Holliday, serene and smiling, appears on the scene, Holliday becomes acquainted with Edith Jason, the daughter of Burr Jason, 6239-B
who is attending to the cigar and newstand, and he is instantly attracted toward her. Billy offers his services to Burr Jason, and Wurst, with his son, Kent, threatens vengeance. Billy joins the prohibition faction and when a prohibition convention is secured for the town, he attends the meeting as a casual spectator.

Meanwhile Wurst gets together a few of his rough-neck brewery employees, and they go to the meeting for the purpose of breaking it up. This rouses Billy to action and in characteristic style he makes a temperance speech, which charms not only the prohibitionists by its vigor, but by its convincing logic wins the rough-necks to his side. This adds greatly to Billy's fame and, angered beyond endurance, the German brewery element plans to break up another meeting arranged by the interurban railroad company, at which Billy is to speak. When the mob appears, Billy turns loose upon them, avalanches of fireworks, including many skyrockets, and puts them to inglorious rout. They subsequently fly a flag of truce and falling again under the spell of Holliday's eloquence they desert the brewery en masse, and become employees of the Bevo Company, of which Holliday and Jason are the founders. He subsequently wins the love of Edith in a characteristic courtship plea of four hours' duration, the effect being decidedly humorous and entertaining.

** * * * **

Adolph Zukor
Presents
ELSIE FERGUSON

in

"A DOLL'S HOUSE"
By Henrik Ibsen
Directed by Maurice Tourneur

An Artcraft Picture

THE CAST

Nora..............................Elsie Ferguson
Helmar............................H. E. Herbert
Krogstadt..........................Alex.K. Shannon
Mrs. Linden.........................Ethel Gray Terry
Dr. Rank...........................Warren Cook
Ellen (maid)........................Zelda Crosby
Anna (nurse)......................Mrs. R. S. Anderson
Helmar children ..................(Ivy Ward
................................(Tula Belle
Krogstadt children .............(Douglas Redmond
................................(Charles Crompton

THE STORY

In this picture Miss Ferguson portrays the role of Nora Helmar, the pretty winsome wife of Thorvald Helmar, a struggling lawyer. She is a peculiar woman, whose chief trait is her lack of self-assertiveness, due to the fact that she had never been permitted to think for herself. When in her father's house, Nora was treated as a doll-child, and whenever she had an idea he promptly arrested its development. Hence, when she married, she became a mechanical bride, and almost overwhelmed by the struggle for existence, Nora meets the emergency with her usual apathy. One day her husband falls ill and she is informed by his physician that he will die unless he goes to a Southern clime. With the realization that
they are too poor to follow the doctor's advice, a desire to do things is suddenly born in Nora's mind. Despite his poverty her husband has a horror of debt and refuses to borrow from anyone. In great perplexity Nora seeks Krogstadt, an avaricious money-lender, and negotiates a loan. She signs a note giving as security therefor her father's name and not realizing the gravity of the procedure she signs her father's name to the document. Krogstadt is cognizant of Nora's act, but determines to make use of his knowledge to his own advantage some day. He gives her the money, and she hastens to her husband and when she gives him the money she announces that it had been supplied by her father.

The couple go South and live there for one year, during which period, Helmar's health is restored. Eight years elapse and meanwhile Helmar had been made manager of a bank and their financial troubles are ended. But one day, Krogstadt, who had accepted a small position in the bank in the vain hope of redeeming his respectability, was discharged by Helmar, and in a rage he seeks Nora and threatens to expose her criminality unless she secures his reinstatement. Nora makes her friend, Mrs. Linden, her confidant and she pleads with Krogstadt in Nora's behalf. Krogstadt then announces that he had already written to Helmar explaining all and threatening to make the matter public unless he was reinstated. When Helmar receives this letter, he is furious at his wife and refuses to listen to her explanations. She had pictured in her own mind when exposure came he would gal lanty assume the blame, in order to save her, and his failure to do so was a revelation to her. She now realizes that she had never known her husband and that for eight years they had lived as strangers. Suddenly a letter comes from Krogstadt returning Nora's incriminating note and apologizing for his conduct. Helmar's manner changes and he seeks to make amends with his wife, who now realizes that they are unsuited for each other, and seeing herself as a doll, she resolves to be a doll no longer. She then leaves her husband taking nothing with her, and leaving him but on glimmer of hope—that she may return when both have been so changed that communion between them shall be not only marriage in name, but a perfect union of sentiment, ideal and hearts.

* * * * * *

Adolph Zukor
Presents
PAULINE FREDERICK

in

"FEDORA"

By Victorien Sardou

Scenario by Charles E. Whittaker
Directed by Edward Jose

A Paramount Picture

THE CAST

Princess Fedora...............Pauline Frederick
Gretch, a police official........Alfred Hickman
Loris Ipanoff.....................Jere Austin
Gen. Zariskene, Chief of Police...W. L. Abingdon
Count Vladimir Androvitch.......Wilmuth Merkyll
THE STORY

In this picturization of Sardou's great play Pauline Frederick has a role fully in keeping with her capacity as an actress of the first class. Miss Frederick portrays the character of a Russian princess, known as Fedora, whose sweetheart, Count Vladimir, is mysteriously shot and killed on the eve of their wedding. Believing him to have been the victim of anarchists, she vows to bring his murderers to justice and when suspicion falls upon Loris Ipanoff, a friend of the Count's, and who disappears soon after the shooting, she follows him to Paris where she poses as a Russian exile. At the house of a friend she meets Ipanoff and determined to force a confession from him, she leads him to believe that she reciprocates his love. He then reveals the secret of the Count's murder, which, it appears, was due to an intrigue between the Count and Madame Ipanoff. On learning the truth, Fedora's sentiments undergo a complete transformation and instead of hating Ipanoff, she now sincerely loves him. She screens him from the police, whom she had called to take Ipanoff into custody, and they return to Russia where Ipanoff is pardoned by the Czar, and they are married. It later develops that Ipanoff's brother who had been arrested at the instance of Fedora, for complicity in Vladimir's murder is drowned when the Neva overflows the dungeon in which he is confined. News of this catastrophe kills the mother of the brothers, and Ipanoff on learning that his brother had been betrayed by a mysterious woman, vows vengeance upon her. In vain Fedora seeks to dissuade him but when he sends for the police officer who knows the woman in the case, Fedora virtually admits that she is guilty. Ignoring her pleas of love for him, Ipanoff attempts to destroy her, but she evades him, takes poison and falls dead at his feet.

* * * * *

MARY PICKFORD

in

"HOW COULD YOU JEAN"

By Eleanor Hoyt Brainerd
Scenario by Frances Marion
Directed by William D. Taylor

An Artcraft Picture

THE CAST

Jean Mackaye........................Mary Pickford
Ted Burton, Jr......................Casson Ferguson
Burton, Sr............................Herbert Standing
Rufus Bonner........................Spottiswoode Aitken
Mrs. Bonner..........................Fanny Midgley
Oscar, the Bonner's hired man....Larry Peyton
His Sweetheart......................Zazu Pitts
Susan Trent..........................Mabelle Harvey
Mrs. Kate Morley...................Lucille Ward
The Morley Kids.

THE STORY

In this superb picture Miss Pickford appears as a young aristocratic woman, who is suddenly deprived of her income through financial difficulties, and who bravely resolves to earn her own living as a cook, notwithstanding the protestations of her aristocratic friends, who harbor the belief that her fortunes may mend without her resorting to such a menial occupation. Jean goes to an em-

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PLOYMENT agency, provides herself with an outfit from the Salvation Army, and fin-
tally becomes cook in the family of Mr. and Mrs. Bonner, two literary devotees. In
the course of her occupation Jean has an arduous time withstanding the attentions
of Oscar the hired man, but one day while seeking to escape from a goat, the prop-
erty of Mrs. Morley, a widow living on the adjoining farm, she encounters Ted Burton,
the son of a dyspeptic millionaire, who is instantly attracted toward her. In order
to be near Jean he bribes Oscar to resign his position in the Bonner household and
himself assumes the functions of hired man, thus, being thrown constantly in Jean's
companionship. The elder Burton, who keeps a watchful eye upon his son, follows
him to this retreat, and takes up his residence at the Morley farm, where, through
the failure of the express company to provide him with the specially prepared food
which he fancied he craved, he is obliged to eat humble fare or starve, the result
being that his dyspepsia is cured and his grouch vanishes as by magic. Jean and
the elder Burton become firm friends and meanwhile Ted's affection for Jean in-
creases day by day. Jean confides to Henrietta, the Bonner cow, that she loves
Ted madly. A report gains currency that a defunct bank president is in the
neighborhood, and Burton is mistaken for that individual. Jean, hearing of the
report, resolves to save him and she hides him in a barn, where Burton comes in
contact with the actual fugitive, and the two have a battle. The barn is set a-
fire through the agency of Burton's pipe, and he is nearly burned to death. Ted and
Jean with a crowd of rustics, extinguish the blaze and then Ted's relations to
Burton is revealed, and he learns of the high character of Jean's paternity. Both
fall in each other's arms, happy in their mutual love.

* * * * * * *

Jesse L. Lasky
Presents
SESSUE HAYAKAWA

in

"THE BRAVEST WAY"

By Edith Kennedy; Directed by George Melford.

A Paramount Picture

THE CAST

Tamura........................Seesue Hayakawa
Nume..........................Florence Vidor
Sat Su........................Tsuru Aoki
Watana........................U. Aoyama
Miss Tompkins................Jane Wolff
Sam Orson....................Tom Karahara
Nason..........................Winter Hall
Janitress.....................Josephine Crowell
Motoyoshi....................Coro Kino
Minister......................Clarence Geldart
Lawyer.......................Guy Oliver

THE STORY

The action of "The Bravest Way" transpires in a city on the west coast
where Tamura and Watana, two young Japanese, are living. Tamura is a gardener of
high aspirations, who is studying to become a landscape gardener. Watana, his com-
panion, is clerk in a store and he has just sent to Japan for Sat Su, his wife,
and their two babies. Tamura, one day meets Nume Rogers, a young Japanese American
girl, a protegee of Miss Tompkins, who conducts a kindergarten on the property ad-
joining Tamura's garden. The two meet and instantly fall in love. It develops
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that Orson, who is jealous of Watana overhears his uncle make a proposition to take Watana into partnership. This enrages Orson, who follows Watana to the garden and there stabs him to death. Tamuradiscovers his friend's body and an instant later hears of the arrival of Sat Su. He goes to her and after informing her of Watana's death, assures her that he will protect her and her babies. The landlady with whom Tamura lives, protests against the presence of Sat Su in her house under the circumstances, and in accordance with Japanese traditions, that of loyalty to friendship, and despite his love for Nume, Tamuradeds Sat Su in order to become her protector. Brokenhearted, Nume accepts the offer of Nason, a wealthy man, to pay for her musical education and she goes east. Three years pass and she returns to the city to give a concert. Tamura is unable to buy a ticket, because his funds have been expended on Sat Su, who is ill and dying, and he follows Nume from the theatre to her hotel. He overhears Nason make certain demands upon Nume, which she resists, and after knocking Nason down he assists Nume to escape. Meanwhile, Orson had been arrested for the murder of Watana, and confesses to the crime. Orson's uncle having died, and leaving his fortune to Tamura, he pays the amount demanded by Nason of Nume and returns home just as Sat Su watched by Nume, breathes her last. He offers to wed Nume, which offer she refuses on the ground that Nason is yet to be paid, but when he shows her that Nason's bill had been liquidated, she falls in his arms, and they plan their lives anew.

* * * * *

DOUGLAS FAIRBANKS

in

"SAY YOUNG FELLOW!"

Story and direction by Joseph Henaberry
Photographed by Hugh McClung and Glen MacWilliams.

An Artcraft Picture

THE CAST

The Young Fellow ............... Douglas Fairbanks
The Girl .................. Marjorie Daw
The Villain ............... Frank Campeau
A Sweet Spinster............ Edythe Chapman
A Kindly Bachelor ............. James Neill

THE STORY

Douglas Fairbanks' new photoplay, "Say Young Fellow," is described as perhaps the most novel in which he ever had appeared. The story was written by Joseph Henaberry and he also directed the picture. In this photoplay Mr. Fairbanks portrays the role of a wide-awake, optimistic reporter on a newspaper in a small city, who wins distinction by interviewing a millionaire who not only has never been interviewed before, but who announced that he never would submit to repertorial inquisition. How Mr. Fairbanks, known as "the young fellow", gets to the millionaire and obtains the story he is after is said to be a highly interesting development new to modern motion pictures. His success with this assignment prompts his admiring city editor to give him another and more difficult one. He sends his "young fellow" to a neighboring town where he is to expose a fraudulent scheme in connection with a big factory. Then enters in quick succession "the villain". The reporter and this arch villain have several encounters which will prove as diverting to the audience as to those taking part therein. When everything is at sixes and sevens...
sevens, and the efforts of the young reporter to expose the fraud he finds rampant in the vicinity, are nearly frustrated because of a misconception of the real situation, "the girl" appears and by her aid all is set aright and the reporter wins his fight. There are many thrilling situations in all of which the Fairbanks scion methods are continually in evidence, so that all admirers of this athletic star have a treat in store for them. In the development of the story Mr. Fairbanks as the young reporter, scales fences and tall bow windows, vaults over tall flower beds, and performs other athletic feats of the most surprising character at a meeting of "the villain" and his friends, battles desperately with an army of factory employees, finds a perilous perch over revolving fly wheels and busy machinery, comforts "a sweet spinster," overcomes "the villain" and finally wins "the girl". Aside from Mr. Campeau, Marjorie Daw, Edythe Chapman, James Neill and other capable screen artists appear in Mr. Fairbanks' support. The picture was excellently produced and the photography by Hugh McClung is exceptionally fine.

* * * * *

Thomas H. Ince
Presents
ENID BENNETT
in
"A DESERT WOOING"

By J. G. Hawks
Directed by Jerome Storm; Photographed by Edwin Willat; Supervised by Thomas H. Ince.

A Paramount Picture

"A DESERT WOOING"

THE CAST

Avice Bereton, a Society Debutante.........Enid Bennett
Barton Masters, a Rich Westerner..........Jack Holt
Dr. Fortescue Van Fleet...................Donald MacDonald
"Keno" Clark, a Westerner..................John P. Lockney
Billy Bereton, Avice's brother.............Charles Spere
Mrs. Bereton, Avice's mother.............Elinor Hancock

THE STORY

In this photoplay Miss Bennett portrays the role of Avice Bereton, a young society bud living in the East, whose mother is in straitened circumstances. Mrs. Bereton places her daughter in the market to be disposed of to the highest bidder, in order that she may secure funds with which to carry her high social plans in execution. Avice is loved by Dr. Van Fleet, a rascally physician, who seeks to use her only to advance his social aspirations.

"There enters into her life, Barton Masters, a multi-millionaire from the West, owner of numerous cattle herds and gold and copper mines. He is instantly attracted toward Avice and his attentions are encouraged by Mrs. Bereton, with the result that the two are married. Avice accompanies her husband to his Western home, together with Van Fleet and her mother. Her brother, Billy, a dissipated young man, has gone on ahead and is pulling himself together when his people arrive. In her new environment Avice is fascinated by the masterful nature of her husband and soon learns to love him devotedly. This attachment is viewed with displeasure by Dr. Van Fleet, who insists that she keep the promise made to him at the time he introduced her to Masters. He is enforcing this demand one day when Masters enters
and soundly thrashes him after which he turns him out into the desert. Dr. Van Fleet subsequently returns clandestinely and taking Master Masters unawares, shoots and severely wounds him. It is the commission of this crime which fans Avicia's love for her husband into a passionate flame, and taking up a revolver she forces Van-Fleet to give professional care to her husband. When Masters is convalescent the serpent is thrust out of her Eden, and she finds happiness in the love of the strong man who is her husband.

* * * * *

J. Stuart Blackton
Presents
"MISSING"
From the Tremendously Successful Novel by
MRS HUMPHRY WARD
Picturization Personally Supervised by
J. STUART BLACKTON

A Paramount Picture

THE CAST

Sir William Farrell........ Thomas Meighan
Lieut George Surratt........ Robert Gordon
Dr. Howson.................. Winter Hall
Nell........................ Sylvia Breamer
Hester..................... Ola Humphrey
Mrs. Greyson................ Mollie McConnell
Cicely....................... Kathryn O'Connor

THE STORY

This is an absorbing story of love and war. At the opening two sisters, Nell and Hester, are shown at their home in England. Hester, the elder, craves wealth and social position which she hopes to obtain by marrying her sister to a rich man. But Nell falls in love with a poor young man, who has just received a commission in the English army. She marries him and the poignancy of the scenes where he leaves her to go to the front are shown with consummate skill. While Nell's husband is away another man comes into her life, Sir William Farrell, a wealthy Englishman who is lame and can't go to the war himself. However, he is patriotic and uses his wealth to help his country. When the soldier husband is reported missing, Hester tells Nell that her husband is probably dead in furtherance of her effort to have her marry the rich Sir William. But Nell is true to her absent love and years for the return of her husband. Then the young soldier husband gets back to the English lines, but he is dumb and suffering from loss of memory. Nell goes to him and brings back his memory by singing "Bonnie Sweet Bessie," a song they had sung together in their sweetheart days. The picture indicates in every scene superior direction.

* * * * *

PARAMOUNT MACK SENNEDT COMEDY
"A BATTLE ROYAL"

with

Ben Turpin, Charles Lynn and Polly Moran.
THE STORY

A victim of financial depression, Ben Turpin is unable to pay his landlady, the result being that one day he is cast out into the street, wrapped up in his own steamer trunk. The sorry plight of Ben so moves Charles Lynn as to awaken pity and compassion in his bosom. He picks up the injured Ben and carries him to his home where he is nursed by Polly, Lynn's wife. Polly's enthusiasm as a nurse proves too demonstrative for the peace of mind of the jealous husband, and in course of time thoughts of revenge fill his soul. With murder in his heart Charles starts out to massacre Ben, who decides not to linger for the killing. He goes on his way with rare expedition, climbing across roofs and all over the landscape with Charles but one lap in the rear. A prize-fight pavilion looms up in the distance and they decide to settle their differences in the ring. The comedy winds up with a wild battle royal in the ringed arena, in which several gentlemen of color participate. Ben and Charles resume their chase and Ben takes refuge in a barber shop where Charles bribes the barber to let him wield the razor. In his experienced hands this proves to be a murderous weapon, but how Ben escapes is a bit of business that is best left untold, but it is one of the big screams of this modern motion picture comedy. Sufficient to say that the flight and pursuit ends when they drop through the roof into the ring where the colored men are fighting. They appear to the colored brethren to be two more battlers royal and in the subsequent proceedings the villain and the hero, the pursued and the pursuer, find that misery loves company.

* * * *

Jesse L. Lasky
Presents
WALLACE REID

in
"THE FIREFLY OF FRANCE"

By Marion Polk Angellotti
Scenario by Margaret Turnbull
Directed by Donald Crisp

A Paramount Picture

THE CAST

Devereux Bayne..................Wallace Reid
Esma Falconer..................Ann Little
Von Blenheim(alia Jenkins)........Chas. Ogle
The Firefly........................Raymond Hatton
Dunham............................Winter Hall
(Vernon Dunham)
(Von Blenheim's Aides)...........(Ernest Joy
(William Elder
Georges............................Henry Woodward
Marie-Jeanne......................Jane Wolff
This is, in every respect, a remarkable and quite timely picture of love and war and an excellent starring vehicle for Wallace Reid. Dainty Ann Little, whose characterizations in many of Mr. Reid's pictures have won her a large following, has a fine role in this photoplay. The story of "The Firefly of France" concerns a young American of wealth and social standing, who, in a spirit of patriotism, gives up everything to join the Ambulance Corps in France. He becomes ensnared in a German spy plot, meets and loves a beautiful girl, the latter going to France in search of certain papers hidden by the "Firefly," a French aviator who has disappeared under suspicious circumstances and who is her relative. With the aid of the young American, these papers are found in a chateau near the firing line, but they are not obtained without serious difficulties in which the American and the young woman are involved. The chateau is the scene of many thrilling incidents, chief among these being a battle between the American and a quartet of desperate German spies, who are seeking these papers for their government. The American ingeniously foists upon them a faked set of papers, but he himself is made prisoner and is being taken into the German lines when a German shell providently ends the adventure, as far as the spies are concerned. The American is severely wounded and awakes to consciousness in a hospital to find the girl nursing him. He simultaneously wins a cross of war and the love of his sweetheart.

In the part of Devereux Bayne, Wallace Reid has an exceptional role. The entire cast is adequate and the settings of the picture are superb. That this picture will draw immense business is a certainty.
Charity Coe Cheever, a Society Woman......Kathlyn Williams
Jim Dyckman, a Millionaire....................Elliot Buxter
Kedzie Thropp, an Actress......................Wanda Hawley
Zada L'Etoile, a Dancer.........................Sylvia Breamer
Peter Cheever, Charity's Husband............Thurston Hall
Marquis of Strathdene, an Aviator............Raymond Hatton
The Director....................................Tully Marshall
The Sultan.......................................Theodore Roberts
Detective.........................................James Neill
Heavy.............................................Ernest Joy
Props..............................................Billy Elmer
Kedzie's Father.................................Charles Ogle
Kedzie's Mother.................................Sylvia Ashton

Charity Coe Cheever, formerly a nurse, is the somewhat neglected wife of Peter Cheever, a millionaire who is morally of a type more common than otherwise. She is beautiful and cultured and moves in high social circles. She has observed with growing pain that he treats her with indifference and finally her suspicions are awakened that there may be some other woman who claims his attention.

Jim Dyckman, member of one of Manhattan's most exclusive families and a multi-millionaire, always has loved Charity and he accepted defeat at Cheever's hands with what grace he could muster. He calls at the Cheever home just as the latter leaves for his club and in her loneliness Charity begs him to take her to the Biltmore roof. It happens that instead of going to his club, Cheever has chosen the same place and time for an outing with Zada L'Etoile, a dancer with more beauty than moral character and a conjugal scene is narrowly averted when the quartette meet. Peter drags the dancer to her apartment while Dyckman escorts Charity home and tries to console her.

Realizing the impossible situation in which they are placed, Charity advises Dyckman to seek some nice girl and marry her. Dyckman, gloomy and dejected, leaves the Cheever house and in a nearby street perceives what he
believes to be a genuine abduction of a beautiful young woman, but which is in fact, the scene of a photoplay being photographed under the supervision of a director. Dyckman interferes at a critical moment and "rescues" Kedzie Thropp, a course which the director volubly resents, but when he learns the identity of Dyckman his manner changes to one of servility. He advises Kedzie to "get her clamps" on Dyckman and feigning a sprained ankle, she begins her "vamp" tactics with such success that he kisses her and rides away.

The film company is in a bad way and Zada works upon Dyckman's sympathies with such convincing force that in order to save her from impending starvation, he proposes marriage and is promptly accepted. They motor to Jersey and their marriage follows. Meanwhile Charity has placed detectives on her husband's trail and by the aid of a dictograph placed in Zada's apartment, proofs of her husband's dereliction is obtained with the result that they agree to separate preliminary to divorce. When the decree is obtained by Charity there follows a tragic meeting with Dyckman in Sherry's, Dyckman learning with sorrow that Charity is free while he is bound to a woman he now knows he does not love.

A year later Kedzie realizes that her husband's friends are too slow for her and she is moving in a fast set. She has met the Marquis of Strathdeme, a British aviator who is on furlough and she sets her cap for him. The Marquis is willing to marry Kedzie provided she is regularly divorced. While Dyckman and Charity are motoring in the country they are overtaken by a storm and are obliged to spend the night at an inn. When Kedzie learns of this she makes it the basis of an action for divorce and obtains a decree, greatly to the relief of Dyckman and the secret delight of Charity. America enters the great war and Charity goes to France as a nurse. Dyckman is an officer and he begs Charity to marry him. She consents, and they are married at a base hospital back of the firing line.

Kedzie holds a wedding reception at Sherry's, and the only regret she has is that her husband, the Marquis, must rejoin his colors. It is a shame to spoil her honeymoon in this way, but the Marquis, who is really not such a bad fellow, reminds her that "we can't have everything", in these jarlous days.
Thomas H. Ince
Presents
WILLIAM S. HART
in
"SHARK MONROE"

By C. Gardner Sullivan
Directed by William S. Hart
Photographed by Joe August
Supervision of Thomas H. Ince

An Artcraft Picture

"SHARK MONROE"

THE CAST

"Shark" Monroe, master of "The Cull" ................. William S. Hart
Marjorie Hilton .................. Katherine MacDonald
"Big" Baxter, a hotel keeper ............... Joe Singleton
"Onion" McNab .................. Bertholde Sprotte
Webster Hilton, Marjorie's brother ............... George McDaniel

THE STORY

The story of "Shark Monroe" deals with the notorious skipper of a sealing schooner in Alaskan waters who is widely known for his cruelty and primitive savagery. In a waterfront saloon in Seattle he meets Marjorie Hilton, a girl from the East, and her dissipated brother, Webster, who are on their way to Alaska, but whose trip is stayed when Webster wastes their money in drunken carnivals. Shark consents to carry the two to Skagway when they agree to work their passage, and on the voyage after saving Hilton's life at the risk of his own, Monroe cuffs the young man for dereliction of duty. Marjorie strikes Monroe with a rope's end and this act inspires love for her in his breast. When Marjorie and her brother fall into the hands of "Big" Baxter, a disreputable trafficker in women, Monroe comes to their rescue and by an artifice assumes the place of Baxter in a marriage ceremony with Marjorie, his sole purpose being to save her honor and to constitute himself her protector. He later permits young Hilton to defeat him in a fistic combat and when he learns of Baxter's perfidy in poisoning the mind of Marjorie against him, he kills Baxter in a desperate hand-to-hand encounter. Marjorie learns of Monroe's noble conduct and when he is about to disappear, she goes to him, avows her love, and both are happy in their new existence which is to be sealed by the parson's blessing.
Nancy Lyons, a Wardrobe Girl........Enid Bennett
Robert Walsham, a Settlement Worker. Douglas MacLean
James Walsham, his Uncle..............Charles French
Phil Weil, a Labor Agitator.............Robert McKim
Mr. Fleming, a German Spy.............Melbourne MacDowell
Manus Mulligan, a Miner..............John P. Lockney

THE STORY

Nancy Lyons, eighteen years old, sweet and lovable, is assistant to the mistress of the wardrobe of a Musical Comedy company, and is utterly unlike the chorus girls with whom she associates and who are decidedly vampirish in their manner. Nancy loves Robert Walsham, a settlement worker who is to leave within a few days for Ore Junction, Pa., where he is to take charge of a Community House for Miners.

Walsham had paid some attention to Nancy, but she has not quite succeeded in bringing him to the point of popping the question. In desperation, she resolves to utilize the "vamp" tactics which she had heard the chorus girls discuss so learnedly, and one night arrays herself in the gorgeous evening gown of Mazie Evans, an actress, and when Walsham appears, she practices her vampirish arts on him with signal success. When he leaves he has asked Nancy to become his wife, and repenting somewhat of her method, she fiercely resolves to prove herself worthy of the man she is engaged to wed.

The couple are married and in due course reach Ore Junction, where they are met by James Walsham, Bob's uncle, and who conducts them to the Community House where the principal citizens of Ore Junction are gathered to bid them welcome. Among these are Phil Weil, an evil influence among the miners, Mr. Fleming, a mysterious man who secretly is a German spy and Manus Mulligan, a miner philosopher in overalls, who observes Nancy with unashamed admiration.

During the progress of a benefit for the suffering Belgians at the Community House, Weil harangues a mob of miners at a nearby saloon and incites them to strike. In the Community House, Nancy dresses as a "vamp" in celebration 5804-C
of the second anniversary — two weeks — of their marriage. Nancy and Bob are having a good time, and they are observed by Weil, who uses the incident as an argument with the miners against the mine owners, he declaring that Bob and Nancy are wasting their money in fast living. Attracted by the excitement, Bob's uncle joins the miners and they descend upon Nancy and Bob just as the former is singing a popular melody to her husband. Nancy is scolded for flirting with her own husband, and she meekly promises to be good in future.

A few days later, Bob leaves Ore Junction with a detachment of Boy Scouts whom he secretly has been training, and Weil takes advantage of his absence to annoy Nancy with his attentions. Nancy realizes that Weil is playing some secret game and she encourages him in order to wrest his secret from him. She confides her plan to Manus Mulligan and hides him in a room where she is to receive Weil. The latter brings with him a flask of whiskey and she prevails upon him to drink when under the influence of the liquor, he tells her of the impending miners' strike which is to be called that night.

Nancy holds the attention of Weil until he is thoroughly drunk, and through the window she sees the miners who are in search of him. She pulls up the shade and as the miners approach, she sits beside Weil on the couch. The men are infuriated at the spectacle and they pour into the house. Nancy informs them that Weil has confessed that he was paid to foment a strike and she is corroborated by Mulligan. They are about to deal roughly with Weil when two Secret Service operatives enter with Fleming between them. It transpires that Fleming is a German spy and Weil his paid tool. When asked by Uncle Walsham to tell how she wrung so important a confession from Weil, Nancy explained that she "vamped" him. He mutters, "Thank the Lord!" and turns his back as Bob takes her into his arms and congratulates himself that he has the fairest "vamp" that ever vamped anybody anywhere.
Robert Lee, the ne'er-do-well son of a wealthy New Yorker, goes to Central America to forget home and all other ties. Lewis Vickers, another young New Yorker, goes to the same country because he is wanted in New York for the murder of a man whom he accidentally killed while defending the man's wife.

The resemblance between Lee and Vickers is noticed by the natives. Vickers is homesick for New York, and whiles away his time teaching the motley Central American army how to drill. He makes friends with the Central Americans, including one Senor Cortez, who has political ambitions, and wants to start a revolution.

Lee, worn out by dissipation, is dying and when Vickers visits him, his request is, "Write to my father". After Lee's death, Vickers prepares to write the letter. He finds some pictures among Lee's belongings of a pretty girl with the name "Nellie" written under them. Vickers, Senor Cortez, and another Central American have to flee the country suddenly. They board a ship bound for New York, meaning to disembark at some Central American seaport, from whence they can return. But Vickers wants to get back to New York and he conceives the idea of taking Lee's credentials and passing himself off as Lee.

He carries out his plan, returns to New York, and presents himself at the home of old Endicott Lee, an aristocratic and elderly New Yorker. The deception works, and everybody in the Lee household is deceived, including Nellie Lee, a beautiful girl who was adopted into the Lee household when she was a mere tot.
But Vickers finds that he has jumped from the frying pan into the well known fire by passing himself off as Lee, for Lee was an all-around bad performer and had left an unsavory trail behind him. Nellie is haughty and shows plainly that she dislikes him. She informs him coldly that "Mr. Emmons has promised to put him to work at once". It develops that Mr. Emmons is Nellie's fiance, and that he is also an official in a bank where Bob Lee was formerly employed. When Vickers objects to working in the bank, Nellie informs him that he must do it. She adds, "Or I'll have you arrested. You know, Bob, I can."

Vickers goes to work at the bank, where an elderly clerk approaches timidly and begs him to return the "hundred" he borrowed years ago. When Vickers arrives at the Lee home that evening, he is told that his wife and children have come to visit him. Then a disreputable looking woman and two long-legged gangly girls enter. They had read of "Robert Lee's return" in the newspapers.

The next day Vickers decides to take a chance on his past rather than risk any more of Bob's. He tells Nellie that he is not Lee, but she refuses to believe him. Mr. Lee falls ill. Vickers has not the heart to reveal his identity to the invalid. At the country place Nellie comes to like Vickers in spite of herself, and, as for Vickers, he falls in love with Nell. Emmons arrives at the Lee country home and a nearby barn catches fire. When Nellie asks Emmons to rescue some puppies imprisoned in the building, he refuses. Thereupon she dashes in herself, and is rescued by Vickers. Mr. Lee dies and when his will is read, it is found that all his money is left to Robert.

Vickers is about to reveal his identity when Peters, a man who had been his cell-mate when he was accused of murder appears. Then the woman who claims to be Lee's wife also enters, and Vickers, forced to choose between Lee's wife and the fate of Vickers, says, "I'm Vickers."

Vickers is made prisoner, but escapes in a motor car which he thinks is empty. He crosses the line to Canada and stops in front of a country church where a wedding is taking place. As he does so, Nellie rises from the back seat of the car, where she has been concealed. She and Vickers decide that it is a good time and place to be married, and they are wedded. Just as they are again dashing off the sheriff's car comes up. It then develops that Vickers has been pardoned through the efforts of the Lee family attorney, and he and Nellie embrace in the realization of their happiness.
Little Eva) .................... Marguerite Clark
Topsy  )
Haley, Employe of Simon Legree .......... J. W. Johnston
Eliza, a Slave  ................... Florence Carpenter
Uncle Tom, an Aged Slave ............. Frank Losee
Marks, a Lawyer .................. Phil Riley
Jeff, a Poor Negro ................ Harry Lee
Simon Legree, a Planter .............. Walter Lewis
Mrs. St. Clair .................. Augusta Anderson
Mr. St. Clair, a Planter .......... Henry Stamford
Cassy, Legree's Slave .............. Ruby Hoffman
Aunt Chloe, a Housekeeper .......... Susanne Willis
Ophelia, Eva's Aunt ................ Mrs. Priestley Morrison
George Shelby, Jr., a Planter ....... Thomas Carnahan, Jr.
George Harris, a Mulatto .......... Jere Austin

THE STORY

On a Kentucky plantation owned by George Shelby, lives Uncle Tom, an old slave, Eliza Harris, wife of a runaway slave, and her child, Jim Crow. Shelby is unable to pay his indebtedness to Haley, and the latter demands that Uncle Tom and Eliza's child be turned over to him in liquidation of the debt. Shelby is distressed, but he finally agrees to make the transfer as demanded.

Meanwhile, St. Clair, a planter from New Orleans is visiting the old St. Clair home in a New England village with his daughter Eva, a child who is in delicate health. Eva becomes the protegee of Aunt Ophelia, a neat, prim old maid and the latter promises her to come South with them when they decide to return home.

When Eliza hears that her child has been sold to Haley, she decides to make her escape and that night stops at Uncle Tom's cabin and tells him of her design and also that he, too, has been sold. Eliza starts towards the ice-filled river, and Haley pursues her with bloodhounds. She succeeds in escaping across the river, and after a tender leave taking from the Shelbys, Uncle Tom is taken away by Haley down the river.
On the steamboat, Uncle Tom meets Mr. St. Clair, Aunt Ophelia and Eva. Uncle Tom is reading his bible when Eva addresses him. She falls overboard and Uncle Tom jumps after and saves her. At Eva's request, Mr. St. Clair buys Uncle Tom and takes him to the St. Clair home in New Orleans. Eva brings many presents to the colored children and Uncle Tom is happy as a lark. Mr. St. Clair one day rescues Topsy from a cruel master and buys her. She is placed in Miss Ophelia's charge and proves to be quite mischievous. Aunt Ophelia pleads with her in vain, but it is only when Eva begs her to be good that Topsy's volatile nature undergoes a change.

Eva grows ill and before her death exacts a promise from her father to free Uncle Tom. But Mr. St. Clair dies soon thereafter and all his slaves, including Uncle Tom are sold at auction. Tom and Emelin, a pretty slave girl, are sold to Simon Legree, a cruel planter from the Red River country. Cruelty and hard work soon undermine Uncle Tom's health, and he is brutally beaten without provocation by Legree. Cassy and Emelin decide to run away and they beg Uncle Tom to accompany them, but this he refuses to do.

Cassy and Emelin hide in a garret when they learn that Legree's dogs are on their trail. Legree, angered at the incident, and unable to find them, is informed that Uncle Tom knows their whereabouts. Uncle Tom refuses to tell, whereupon Legree beats him into a state of insensibility. Cassy witnesses this brutality and following Legree to his room, she stab him to death. Young Master Shelby comes to the plantation to buy Uncle Tom from Legree, and guided by Cassy he finds the aged negro dying in his hut. "You's come too late, Massa Shelby," he gasps, "Goodby, Massa, goodby--" and breathes his last.
By Ella Stuart Carson
Scenario by R. Cecil Smith
Director By Victor L. Schertzinga
Photographed by Chester Lyons
Supervised by Thomas H. Ince

A Paramount Picture

"THE CLAWS OF THE HUN"

THE CAST

John Stanton, a Young American...Charles 'Ray
Virginia Lee, his Fiancée...Jane Novák
Alfred Werner, a German spy...Robert McKim
Muriel Charters.................Dorcas Matthews
Godfrey Stanton, a Munitions Con-
tractor.........................Melbourne MacDowell
Mrs. Godfrey Stanton, his wife...Nellie McConnell

THE STORY

John Stanton, son of a multi-millionaire munitions manufacturer, has from
his childhood been the apple of his mother's eye, but in spite of her loving
care, is far from being a mollycoddle. At America's entry into the war, Godfrey
Stanton who has been piling up millions furnishing munitions to the Allies of
yesterday, now accepts huge contracts for supplying cur Allies of today, and is
entrusted by the United States Government with the formula of a newly discovered
high explosive, which he guards with zealous care, and deposits in a safe, the
combination of which is known only to himself, much to the disgust of Alfred
Werner, a German secret service operative, who has secured a position as Faith's
consulting engineer while posing as an Englishman.

At the outbreak of the war, John, like all other young men of red blood, de-
sires to volunteer, and in this wish he is joined by his father, in whose veins
flows the blood of fighting ancestors. Mrs. Stanton, for years a semi-invalid,
refuses to give her consent she insisting that the mental agony that she would
be forced to undergo while her only son was in the trenches would hasten her own
death. She, therefore, succeeds in forcing her husband to promise that he will
do all in his power to prevent John's enlistment.

Between two fires - patriotism and love for his wife, the elder Stanton
convenes with the family physician to make John believe that he has heart trouble,
in fact, they go to the extent of preparing a drug that will produce the very
symptoms that the doctor describes should the young man attempt to go before the
the examining board. Before this drug can be administered, John is given a
second examination by a friend of his, a young medical graduate, who pronounces him
fit in every way, and the heart trouble story a fake. Filled with righteous anger
John confronts the family physician who admits his guilt but lays the blame on his
father's shoulders. A stormy interview between Godfrey Faith and his son takes
place, in which the latter accuses his father of lack of patriotism, only to be
told the truth that for the mother's sake the subterfuge had been resorted to.
Forced to listen to his mother's pleadings and fearing that to do otherwise, he would cause her death, John fails to answer the call to the colors when the rest of his friends volunteer. Therefore, he is branded as a slacker, turned down by his friends, and given his congé by the girl he loves. Angered at his family by the ignomy thrust upon him, young Stanton leaves home, goes to the Club and indulges in a night of dissipation. By chance he is put to bed in the room usually occupied by Alfred Werner.

Through the mistake of a club employee, also a German spy, John receives a note intended for Werner, and discovers an attempt is to be made to force his father to give up the plans entrusted him by the Government. After a series of exciting adventures John succeeds in reaching the munitions factory in time to frustrate the plot and not only save the government plans, but the life of his father and the munition works as well, though he is seriously injured in so doing.

Convalescing, Mrs. Stanton is brought to realize the danger in which her country is involved, the spark of patriotism is fired and John is given permission to go "over there".
Adolph Zukor
Presents
ELSIE FERGUSON
in
"THE DANGER MARK"

By Robert W. Chambers
Scenario by Charles Maigne
Directed by Hugh Ford

An Artcraft Picture.

"THE DANGER MARK"

THE CAST

Geraldine Seagrave, an Heiress.......Elsie Ferguson
Duane Mallett, a Society Man......Mahlon Hamilton
Sylvia Mallett, Duane's Sister.....Gertrude McCoy
Jack Dysart, a Fortune Hunter......Crauford Kent
Kathleen Severn, Geraldine's
Guardian...........Maud Turner Gordon
Scott Seagrave, Geraldine's brother...Edward Burns
Col. Mallett.....................W. T. Carlston

THE STORY

Beautiful, intellectual, rich and courted by society, Geraldine Seagrave lives with her brother, Scott Seagrave, in a luxurious mansion, inherited from her grandfather, Anthony Seagraves, who had died a drunkard some years before. The guardian of Geraldine and Scott is Kathleen Severn, a distant relative, whose chief care is the welfare of her wards, for whom she has provided private tutors and whom she watches sedulously for evidence of an inherited taste for liquor which, she fears, may have been transmitted by Seagraves to his grandchildren.

For sometime past, Geraldine had been succumbing to a desire to eat sugar dipped in cologne, and when the careful guardian discovers this, she gravely warns the young woman of her danger. Geraldine gives little heed to the warning. She is loved by Jack Dysart, a young man of high social position, but of indifferent morals, who seeks her for her fortune, and Duane Mallett, a fine young man whose sister, Sylvia, is her close friend.

Duane calls upon her one evening and to his astonishment finds her under the influence of liquor, the effect of several glasses of wine which she had drunk. She excuses herself and starts to go to her room upstairs, but crumbles up and falls to the bottom of the stairs before he is able to come to her assistance. Unnoticed by the other guests, Duane picks her up and carries her to her room where she is taken in charge by Miss Severn and a maid.
Fearful of her strength to overcome her desire to drink, Geraldine declines the offer of marriage made her by Duane, but she consents to accept his ring which she is to surrender only when she realizes that she cannot vanquish the drink devil that lurks in her being. Meanwhile, Dysart pursues Geraldine with his attentions, despite the fact that Sylvia Mallett has for a long time loved him not wisely but too well. Sylvia pleads with him to wed her, but he spurns her with the declaration that he is on the verge of bankruptcy and that his marriage with Geraldine is imperative so that his financial prospects might improve.

Sylvia reveals her secret to Geraldine who is shocked. At a fete one night, Dysart makes his vows to Geraldine and she weakly accepts them. She accompanies him to the home of the County Clerk late at night and a marriage license is procured. The couple proceed to the house of a minister where Dysart is amazed to find Sylvia. Geraldine is awakened to a full sense of her duty and she refuses to wed Dysart. Under the persuasive pleas of Geraldine and the minister, Dysart consents to wed Sylvia, and after the ceremony Geraldine returns to her home.

It chances that Duane has witnessed the conference of Geraldine and Dysart and believing that he has lost her love, he sends a letter to Miss Severn informing her of the supposed elopement of her ward with Dysart and then leaves in his automobile. He learns the truth on the road when Dysart and Sylvia pass him, and he instantly returns to the seagrave home. Meanwhile, Geraldine, on reading Duane's letter which is handed to her by Miss Severn, is filled with an overwhelming desire to drink to excess and she picks up a decanter and fills a glass. She sees visions of her grandfather and other ancestors who urge her to drink, but her eyes catching the flash of Duane's diamond ring, her promise to Duane occurs to her and she throws the glass and liquor away. In a sort of madness, provoked by the distraught condition of her mind, she sinks her teeth in her forearm, and instantly she regains mastery over herself and the evil influence that heretofore had guided her, vanishes as by magic.

Sinking upon a couch, weak and trembling, she weeps. It is thus that Duane finds her, and obtains from her the assurance that she no longer craves for drink and that she will become his wife when he chooses to espouse her.
Jesse L. Lasky
Presents
JACK PICKFORD AND LOUISE HUFF
in "SANDY"

By Alice Hegan Rice
Scenario by Edith Kennedy
Directed by George Melford

A Paramount Picture

THE CAST

Sandy-Kildaye..............Jack Pickford
Ruth......................Louise Huff
Judge Hollis..............James Neill
Mrs. Hollis...............Edythe Chapman
Dr. Fenton...............C. H. Geldart
Annette Fenton..........Julia Faye
Aunt Nelson..............Louise Hutchinson
Carter Nelson............George Beranger
Ricks Wilson.............Raymond Hatton
Aunt Melvy..............Jennie Lee
Jimmy Read...............Parkes Jones
Sid Gray..................Don Lykes

THE STORY

Hoping to win his fortune in America, Sandy Kildaye, a bright-eyed Scottish youth stows himself away in a steamship's long boat and steams abroad. He is discovered and hailed before the indignant Captain. Among those who witness his detection on the steamship, is pretty Ruth Nelson, a wealthy Kentucky girl. She smiles encouragingly at him and throws him an orange. He learns that she lives in Kentucky and he resolves to go there some day in search of her. With Ricks Wilson, a doubtful character, Sandy leaves the ship on her arrival in port, gets a fleeting glimpse of the girl who had so unaccountable stirred his heart strings and begins his career peddling soap and microscopes with Ricks.

One day, Ricks suggests that they go to Kentucky where some races in which Ricks is interested are to be pulled off. Always dreaming of Ruth, Sandy readily consents and on their arrival in the Blue Grass state, Sandy begins his search for the girl. He becomes a protege of old Judge Hollis and at the end of three years, discovers Ruth at a County Fair. She had just returned home from school and at once recognizes the former stowaway. They are conversing when Ricks arrives at the race course to drive a blooded colt belonging to Carter Nelson, a brother of Ruth's and in love with coquettish Annette Fenton. Carter is dissipated and of a bellicose nature.

At the race, Ricks messes things up by crashing into the sulky of another contestant, whereupon Judge Hollis causes his arrest. Ricks threatens to kill the Judge, who pays no attention to the incident. Meanwhile, Sandy has poured out his heart to Ruth, but she is too proud to admit that she is more than a mere acquaintance. Judge Hollis announces his intention to adopt Sandy and send him to school. Sandy starts off to the junction to take a train, when he observes a carriage in which Annette and Carter are eloping. Annette rues her bargain and Sandy, who has crept up behind the carriage, intervenes. He takes Annette back to town while Carter boards the train.

5204-M
On the road, Sandy and Annette met Ricks and they later learn that he has broken jail and that Judge Folliis has been shot. When Aunt Melvy shows Sandy a revolver she found at the scene of the shooting, he recognizes it as the property of Carter. Investigation proves that Ricks could not have committ-ed the crime, and torn by the desire to bring the criminal to justice, and to shield him on account of his love for Carter's sister, he is in a quandary. He later finds Carter unconscious in the roadway, bears him home and joins a posse in search of Ricks. The posse traps Ricks in a barn and the mob is about to set fire to it, when Sandy proclaims the man's innocence. Ricks escapes in the excitement, whereupon Sandy is arrested for resisting officers in the discharge of their duty. Ruth comes to him in jail with the news that her brother is dead. His release follows and Ruth smilingly intimates to him that she is prepared to hear once again the avowal he had made, and which at the time she had failed to hear in its entirety. Aunt Melvy reads astutely the language of the tea leaves which tell her that there will be a wedding soon in the Nelson mansion and all ends happily.
The story of "The City of Dim Faces" deals with Jang Lung, a young Chinese-American, born of a white mother and a Chinese father, who is sent to a University to be educated. When a child, he is taken from his mother by his ambitious father, and under the shock, the mind of the mother gives way, and in the succeeding years she nurses a doll under the impression that this is her own child.

Jang is reared in ignorance of his white blood and at a party in the east, he meets Marcelle Mathews, the daughter of a wealthy silk merchant, and instantly falls in love with her. She is fascinated by his Oriental manners, and for a time believes that she reciprocates his passion. Returning to San Francisco, Jang attends a ball, given in honor of the Chinese Ambassador, and here again he meets Marcelle, to whom he now declares his love. He takes her in his arms and is observed by Marcelle's cousin, a man who is horrified at the imminence of his cousin wedding a Chinese. He takes her through the Chinese quarter, and after she has seen it in all its loathsome aspects, her feelings undergo a complete revulsion, and she repudiates Jang. In revenge for her course, Jang discards his Americanism, dons Chinese clothes and becomes a thorough Chinese.

Convincing Marcelle that she is forgiven for breaking off their engagement, he entices her to an underground den where he makes her his prisoner, and thrusts her in the same room, in which his mother, of whose relationship he is unaware, is confined. He tells her gleefully that in time she too, will become as the other. Jang then seeks a marriage broker and sells Marcelle to him. The broker immediately puts her up at auction to be sold to the highest bidder.

5304-0
It is at this juncture when the white blood in Jang's veins asserts its supremacy, and remorse seizes him. He learns that the hag, known as Elizabeth, is his mother and with this knowledge he returns to the auction room, after summoning several of his henchmen and in a desperate battle, in which he is mortally wounded, he rescues Marcelle and carries her to her home. She now tells him that she loves him devotedly, but he whispers that in a thousand years his soul will seek hers.

Returning to the underground den he embraces his mother, who, in a lucid interval, recognized her long lost boy. He laughs hysterically and as he sinks to the floor before the altar of his ancestral gods, he whispers "even to Paradise" and his soul wings its flight to the mystic beyond.
Paula Harris, a French Secret Service Agent, posing as a maid...Dorothy Dalton
Hugo Wagner, a Secret Service agent, posing as a German spy...Thurston Hall
Clement Boyd, an American inventor...Edward Cecil
Dorothy (Robinson) Boyd, his wife...Leota Lorraine
Frederick Fischer, a German chemist...Otto Hoffman
William Kremlin, a German spy...Charles French

Produced by Thomas H. Ince, for Paramount.

The scenes of "The Kaiser's Shadow" are located in a large American city, and the story has to do with an American inventor, Clement Boyd, who has invented a "ray rifle," which has been accepted by the Ordnance Department of the United States Government, and the secret of which is desired by William Kremlin, chief of the German spy system in that city. In the opening scenes, Clement Boyd and Dorothy Robinson are wedded and the nuptials are made an elaborate social function. The plans of the rifle, invented by Boyd, are not yet completed, and he decides to take them away with him on his honeymoon. When the couple escape their friends, who chase them to the street, Boyd is for an instant separated from his bride. Believing her to be in his limousine, he vaults into the vehicle, which is rapidly driven away.

Observing that the car is on the wrong road, Boyd picks up the speaking tube to question the chauffeur when he feels the pressure of a revolver against his cheek. He turns in astonishment to find the revolver in the hands of his veiled bride, who whispers to the chauffeur and tells him "it is all right, Hugo, go ahead." The machine stops, the chauffeur opens the door and covers Boyd with a revolver. The girl at his side removes her veil and instead of his bride, Boyd recognizes Paula Harris, his wife's maid. Boyd is ordered to enter the home of Frederick Fischer, a German chemist, who demands that he turn over to him the plans for his rifle. Boyd is searched but the plans are not found. Fischer is furious at this and renounces both Paula and Hugo for blundering. Boyd announces that the plans had been sent to Washington, and demands that he be released. This Fischer refuses to do, and he orders Boyd to be confined until William Kremlin, the chief of the German spies, decides upon his ultimate fate. He is led into a handsomely furnished apartment with a door that evidently opens upon his bedroom. When he opens this he is confronted by Dorothy, his bride. The two discuss their situation and Dorothy tells how a man jumped into her car and ordered the driver to fetch her to Fischer's house. Dorothy is convinced that Paula, the maid, is in possession of the plans.
Meanwhile, Fischer leaves Paula and Hugo to themselves and it is apparent that the two are very much in love with each other. Paula returns to her room rips the underlining from her skirt and drawing therefrom the missing plans of the rifle, she hides them in the roller-shade of the curtain. Later, Paula sees Boyd and tells him that she is in possession of his plans. He accompanies her to the apartment in which they are hidden but when Paula pulls down the shade both are mystified at the discovery that the plans have once more disappeared.

Paula confesses to Boyd that she took the plans from him intending to hand them over to Kremlin herself. She refuses to disclose her reasons for this act, but promises to do so within twenty-four hours. Kremlin now appears upon the scene and Boyd is given another opportunity to disclose the hiding place of his plans, but the young American inventor refuses to make any confession, whereupon Kremlin threatens to bring to him a frightful death through an injection of tetanus germs. Boyd persists in his refusal, even though his wife pleads with him to save his life for her sake, if for no other reason. At this instant Paula confesses to Dorothy that she is not a woman's maid, but is in reality, Celeste Rantoul, of the French Intelligence Department.

Dorothy is stunned by the news that Paula is an ally, and not an enemy. Paula finds herself in a peculiar position because she loves Hugo, a German Secret Service official, and he loves her, believing that she, of course is a pro-German. It develops that Paula has arranged for the raiding of the Fischer house at 11 o'clock that night by American Secret Service operative and she whispers to Boyd to be of good cheer.

The raid takes place just as Kremlin is making a final threat to kill Boyd and when the Secret Service men appear, Kremlin orders Hugo to fire upon them, but instead of doing so, Hugo turns the gun upon Kremlin, and in the ensuing struggle, Kremlin is shot to death. It now transpires that Hugo is no more a German than is Paula or Celeste, but that he is at the head of the department of the United States Secret Service, charged with the mission to rid the country of a band of energetic German spies. The mystery of the missing plans is rapidly solved when Hugo hands them over to Boyd with the explanation that he had known from the first that Paula had them and that he had restolen them so that he might foil the Germans.
De W. Griffith
Presents
"THE GREAT LOVE"

An Artcraft Picture

Cast Includes:

Lillian Gish
George Fawcett
Robert Harron
George Siegmann
Henry Walthall
Mansfield Stanley
Rosemary Theby
Gloria Hope

"THE GREAT LOVE"

THE CAST

Jim Young of Youngstown, Pa........Robert Harron
Sir Roger Brighton....................Henry Walthall
Jessie Lovewell.........................Gloria Hope
Susie Broadplains.......................Lillian Gish
John Broadplains.........................Mansfield Stanley
Rev. Josephus Broadplains...............George Fawcett
Mademoiselle Corinthe....................Rosemary Theby
Mr. Seymour of Brazile, formerly
of Berlin........................George Siegmann

THE STORY

When Jim Young of Youngstown, Pa. receives the news of the German atrocities in Belgium, it rouses him to great anger, and he proceeds forthwith to Canada and enlists in the British army and thus becomes a forerunner of the American forces to leave for the battle fields in Europe. On his arrival in London, Young observes the war preparations there with great interest and he is at once sent to his training camp on the outskirts of that city, and begins active training.

While enjoying a few hours leave of absence, Young meets Susie Broadplains a young Australian girl, who is innocence personified and who is much flattered by the attentions paid her by a real live, vigorous American soldier enlisted in the cause of the allies against Germany. They meet frequently and their friendship ripens into love.

Susie falls heir to 20,000 pounds and at once becomes the object of much solicitude on the part of Sir Roger Brighton, an unscrupulous fortune-hunter, who has resolved to win her at any cost. He contrives to force his unwelcome attentions upon Susie, and when Young is called to the front with his regiment, Sir Roger seeks to force her to marry him before leaving on a business trip for France. Susie repels him and at a final meeting with Young assures him of her love and bids him a cheerful adieu as he leaves for the Front.

The story now deals with the adventures of Susie and her two suitors, which is interrupted frequently by international complications and the machinations of German adventures masquerading as radicals, with whom Sir Roger becomes entangled. The transformation of the fair women and society butterflies of
Missing

Scheduled Release Date: 2 Jun 1918
"MISSING"

Produced by
J. Stuart Blackton

Exhibitor's Press Book and Aids
Charles Kenmore Ulrich, Editor

Your Music Cues are Waiting at the Exchange

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

NEW YORK
PRODUCTION CUTS AND MATS

J. STUART BLACKTON presents "MISSING"

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
Editorial Chats on J. Stuart Blackton’s, “Missing”

AN ALL-STAR CAST

In this production, practically an all-star cast appears. Thomas Meighan, who is well-known to the motion picture loving public, is seen as an English nobleman, while Robert Gordon, a young actor of prominence, appears as a British army lieutenant. Sylvia Breamer, a beautiful Australian, who has been seen in many notable pictures, plays the role of the wife of an army officer, who is under the domination of her scheming sister, a role portrayed by Ola Humphrey, for many years a leading actress on the legitimate stage. Others in the cast include Molly McConnell, Winter Hall and Kathryn O’Connor, three screen players of ability.

THE AUTHOR

There are few better known writers than Mrs. Humphrey Ward, author of “Missing,” a novel that achieved distinct success. Mrs. Ward is a dramatic writer of great strength, and her story is not only timely, but one of unusual dramatic power and great heart interest.

THE DIRECTORS

This picture was produced under the supervision of J. Stuart Blackton, with the assistance of James Young, a leading West Coast director, and his capable assistant, Albert Dorris. The scenario was prepared by Mr. Blackton and James Young, and none of the beauties of Mrs. Humphrey Ward’s novel has been ignored. In their picturization of this famous story, they have translated to the screen, with remarkable effect, a photoplay that will linger long in the memory of all who see it. Mr. Blackton is favorably known through his recent picturizations of the novels of Sir Gilbert Parker, and all of his pictures are characterized by finished artistry and fidelity to life and truth.

THE PHOTOGRAPHY

The excellent photography evidenced in this production, is the work of William O’Connell, one of the best known cameramen in the country. Some remarkable battle scenes are shown, but not the least effective are the scenes in the beautiful green countryside of England, all of which have been presented with artistic effect.

A STORY OF LOVE AND WAR

This is an unusually dramatic story of love and war, the theme dealing with two sisters, an army officer and a British nobleman. The elder of the girls designs to marry her sister to some man of wealth, but she weds a poor army officer, who goes to France after a brief honeymoon, where he is soon reported as missing. The elder sister withholds this news from her sister, in the hope, that her husband may die, and that her sister will marry the nobleman. The young wife later learns the truth, however, and when her husband strays back to the British lines, his health wrecked and mind gone, she rejoins him and succeeds in restoring both health and memory, by the aid of a love song that they were wont to sing in their courting days. The story is highly dramatic, the action strong and rapid, and there are many situations filled with distinct thrill and heart appeal.

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GENERAL REMARKS

This picture is an excellent subject for exploitation by exhibitors, who will no doubt find it a box office attraction of superior merit. The prominence of J. Stuart Blackton, the producer, as well as the popularity of the players themselves, all of whom are screen stars of unusual talents, insures a picture of the highest merit. Exhibitors will be wise to make full use of the accessories and special stories shown in another part of this press book.

SERVICEABLE PRESS BOOKS

Every effort is being made by the editor to make the Paramount and Artercraft Press Books really serviceable to exhibitors. While we think we are succeeding, we nevertheless request the cooperation of exhibitors to the end that they become even more serviceable than they are at present. Have you any suggestions to offer? Let us have your ideas on the subject.
ADVERTISING CAMPAIGN

For the Exploitation by Exhibitors of J. Stuart Blackton’s “MISSING”

A Paramount Picture

LOBBY DISPLAY

Place a small field piece of artillery in your lobby, with several khaki clad figures beside it, with this placard:

“WHICH OF THESE BRAVE BOYS WILL BE MISSING AT THE NEXT ROLL CALL? WHAT HAPPENED TO ONE OF THEM IS REVEALED IN ‘MISSING’ WHICH WILL BE SHOWN HERE NEXT ..................................”

If war trophies, such as helmets, shells, etc., are available, they might be displayed to advantage with this placard:

“THE OWNERS OF THESE OBJECTS ARE MISSING. SEE SOME OF THE MISSING IN ‘MISSING’ WHICH WILL BE DISPLAYED HERE NEXT ..................................”

WINDOW DISPLAY

Have music dealers make a special display of songs, in connection with the figure of one or more khaki clad British soldiers, and this placard:

“‘BONNIE SWEET BESSIE’ IS JUST A LITTLE LOVE SONG, BUT IT WON BACK NELL’S SOLDIER HUSBAND WHEN SCIENCE FAILED. SEE ‘MISSING’ AT THE .................................. THEATRE NEXT .................................., AND FIND OUT HOW.”

Tailors making a specialty of uniforms might be induced to tie up with you by placing several uniformed figures in their windows with this card:

“THOUSANDS OF TROOPS ARE REPORTED MISSING ON THE BATTLE FRONTS. WHOSE BOYS ARE THEY? SEE ‘MISSING,’ THE EPIC OF THE LOST SOLDIER, AT THE .................................. THEATRE NEXT .................................. FOR GLIMPSES OF REAL WAR.”

CAR CARDS

Print the figure of a soldier, rifle in hand, with this lettering:

“IS YOUR SON, BROTHER OR HUSBAND MISSING? EVERY MAN, EVERY WOMAN SHOULD SEE ‘MISSING’ AT THE .................................. THEATRE AND LEARN HOW A BRAVE GIRL MET A GREAT SITUATION AND SAVED A BRAVE MAN.”

STREET ADVERTISING

Have several men in uniform, with a piece of field artillery, and an “A” tent, stationed on a motor truck, flying the United States flag, and place this sign in a conspicuous place:

“THOUSANDS OF BRAVE BOYS AT THE FRONT ARE MISSING, WILL THEY EVER RETURN TO THEIR WIVES, MOTHERS AND SWEETHEARTS? SEE ‘MISSING’ AT THE .................................. THEATRE AND YOU WILL LEARN HOW ONE OF THEM CAME BACK.”

NEWSPAPER

Exhibitors should play up the patriotic idea in their exploitation of this picture. The ADVERTISING production cuts and mats, of various sizes, not to speak of the specially written publicity stories printed elsewhere in this Press Book, will be found to be exceptionally serviceable.
J. STUART BLACKTON SAYS
NEW PRODUCTION "MISSING"
IS THE BEST OF HIS CAREER

"Master of Screencraft" States in Interview
That Its Theme is Patriotic and Ennobling
and Exceptionally Dramatic

J. STUART BLACKTON, known as the "Master of Screencraft," producer for Paramount of "Missing," his latest translation to the screen of a popular novel by Mrs. Humphrey Ward, the noted English novelist, which will be displayed at the Theatre next week, declares that this is probably the most important production of his career.

This statement emanating from so experienced a film man as Commodore Blackton is in itself a splendid recommendation for the picture, which certainly carries with it a message that is both patriotic and poignant, visualizing the great problem that confronts the women of the Allied nations and those of our own country.

"War means sacrifice," said Commodore Blackton recently, "but it is not always a sacrifice that ends in despair, for, on the contrary, out of the great maelstrom of war is often bred the greatest moment in a man or a woman's life. And also, from the ranks of the "missing" frequently there return to their loved ones many who have been mourned as lost.

"This is the burden of the picture, "Missing," and, instead of instilling the elements of despair or misery, it portrays the happiness that can come out of sorrow. Likewise it is a powerful argument for patriotism, and shows the sort of stuff that the women of England are made of. And it is of just this same splendid material that our own women are made."

The big men now in moving pictures were not in the business when the film industry was in its veriest infancy twenty years ago. Most of the men at the top of the ladder today in motion pictures were doing something quite different when the cinematograph first came into being.

J. Stuart Blackton is an exception to the rule. He began to be a power in moving pictures two decades ago when all there was to a film was a flicker of animated motion on a white sheet in an abandoned animated store. From that day to this he has been a person to reckon with when moving pictures are in question.

As organizer and president of one of the first picture companies in existence he managed the affairs of the concern so well that he boosted the whole art right up to its feet and sent it striding along the path of glory it knows today.

J. Stuart Blackton is still comparatively a young man, a yachting enthusiast, a painter, an author, a producer and a patriot. One of the first to recognize the need of preparedness in this country, his "Battle Cry of Peace" marks one of the epochs in the preparedness propaganda of this country. He is a producer of big spectacular themes, but in every detail the artistry of the man is shown.

It is no wonder Commodore Blackton feels the bigness of his latest picture; that he felt it from the beginning, and that this same impression will be imparted to the spectators. James Young, a veteran director, directed "Missing" with J. Stuart Blackton supervising. It is destined to rank as one of the biggest and finest things that has been supplied for the screen, dealing either directly or indirectly with the international conflict.
Cast and Story of “Missing”
For Use of Exhibitors in Their House Organ or for General Publicity
A Paramount Picture.

UNUSUAL STORY IS THE
PHOTOPLAY OF “MISSING”
BY J. STUART BLACKTON

Intensely Absorbing Theme of Love and War
Presented in Practically All Star Picture
Soon to be Displayed Here

THE CAST
Sir William Farrell.........Thomas Meighan
Lieut. George Surratt........Robert Gordon
Dr. Howson..................Winter Hall
Nell.........................Sylvia Breamer
Hester......................Ola Humphrey
Mrs. Greyson..............Mollie McConnell
Cicely.....................Kathlyn O’Connor

THE STORY

In an English village live Nell and Hester, two orphan sisters, the latter a proud woman who craves wealth and position, which she hopes to attain through the beauty of Nell, and whom she aims to marry to some rich man. But Nell loves Lieutenant Surratt, a poor army officer who is awaiting orders to go to the front. Nell agrees to marry him before his departure for France and she is preparing for that event when Hester learns of the project.

Hester rebukes both Nell and her fiancé, but the former, after submitting for years to her sister’s domination, finally rebels. Announcing her determination to marry Lieutenant Surratt, she accompanies her sweetheart to a rectory where they are quietly married. The couple go for a brief honeymoon trip to the North of England where Lieutenant Surratt rents a cottage for his bride and which is to be her home during his absence abroad with his regiment.

Lieutenant Surratt finally is called to the colors and after his departure, Hester makes her residence in Nell’s home. Living in the neighborhood is Sir William Farrell, a crippled philanthropist who devotes his time and money to the care of disabled British troops for whom he has established a hospital and convalescent camp. Sir William meets Nell and pays her marked attention, a circumstance which convinces Hester that his interest in Nell is deeper than would appear on the surface. She artfully contrives to bring about frequent meetings between the two, but Nell treats this lightly as her love for her soldier husband is undiminished by time, but rather, increased because of his enforced absence.

Nell accompanies Sir William to his hospital one day, and at the sight of the maimed victims of the war, she swoons. Later Nell receives a letter from her husband informing her that the soldiers of his command frequently sing “Bonnie Sweet Bessie,” a song she and her husband often had sung together when on their honeymoon. Lieutenant Surratt is shown in a dugout at the front preparing for a charge and a few days later Nell receives a message from the front announcing that her husband is missing. Nell is tormented by fear and terror.

A year elapses without definite news of Lieutenant Surratt, but Nell refuses to believe that he is dead and she a widow. A letter comes from Dr. Howson, who is at the front, announcing his belief that a soldier wearing a German uniform, deaf and suffering from loss of memory, whom he believes to be Lieutenant Surratt, had been brought in from “No Man’s Land.” This letter falls into Hester’s hands and she conceals all knowledge of it from Nell whom she hopes to induce to wed Sir William. Hester rushes to France, recognizes Lieutenant

(Continued on Page 7)
Surratt, but believing his death imminent, she returns to England and refuses to disclose to Nell the object of her journey or its result.

A few days after her return, Nell receives a telegram from Dr. Howson which discloses Hester's perfidy, and she at once speeds to France to her husband's side. He fails to recognize her until one day when she sings "Bonnie Sweet Bessie" to him, the strains of his favorite song restoring his memory, recognition and love. He regains his health under her careful ministrations and although keenly disappointed, Sir William finds solace in the thought that he has done something at least, to bring happiness into Nell's life.

"Missing" will be shown at the Theatre next with every accessory to make this one of the most notable presentations at Manager —'s playhouse.
J. STUART BLACKTON'S
WAR PHOTOPLAY "MISSING"
SCORES ARTISTIC TRIUMPH

Picturization of Mrs. Humphrey Ward's Fa-
mous Novel With Practically an All Star
Cast, Is Favorably Received

SIMPLE, though dramatic in construction, J.
Stuart Blackton's great photoplay, "Missing,"
presenting an all-star cast, was displayed with great
success at the ...... .................... Theatre yester-
day. The picture, which is based upon the famous
novel of Mrs. Humphrey Ward's, the scenario hav-
ing been written by J. Stuart Blackton and James
Young, made an instantaneous hit.

The story has to do with two sisters, Nell and
Hester, who live in their simple home in England.
Hester, the elder, craves riches and high social posi-
tion, which she hopes to obtain by wedding her
sister to a man of wealth, but, unfortunately for
her plans, Nell falls in love with Lieutenant George
Surratt, a poor British army officer, who is awaiting
orders to go to the front in France. Despite
her sister's protest she marries Surratt, and after a
brief honeymoon trip to the North of England,
where he installs his bride in a handsome cottage,
Lieutenant Surratt leaves for the front. Sir Wil-
liam Farrell, a wealthy Englishman, who is lame
and who has established a hospital and camp for
convalescent troops, meets Nell and falls in love
with her. This passion on his part is stimulated by
Hester, who contrives clandestinely to bring about
many meetings between Sir William and Nell, but

Nell loves her soldier husband and shows no inter-
est whatever in Sir William's devoted attention to
her.

One day Hester intercepts a letter from the Brit-
ish military authorities announcing that Lieutenant
Surratt is among the missing. Although grief-
stricken, Nell refuses to believe that her husband is
dead. and a year elapses when Dr. Howson writes
a letter expressing his belief that a certain dumb
man wearing a German uniform, who is suffering
from shock and loss of memory, and who has strayed into the British trenches, is Lieutenant Sur-
 ratt himself. Hester receives this letter, secretes it
from Nell, and hastens to the front. She recog-
nizes Lieutenant Surratt, but believing that he will
die, returns home and does not mention the cir-
cumstances to Nell.

Meanwhile, Nell receives a telegram from the
front, learns the truth and at once hastens to her
husband's side. His case seems hopeless, until she
recalls his memory by singing, "Bonnie Sweet Bes-
sie," a song they had sung together in their sweet-
heart days. Lieutenant Surratt is restored to
health, and is invalided home, where he is cared
for by his wife.

The Nell of Sylvia Breamer was an unusually
clever performance, while that of Hester, the de-
signing sister, portrayed by Ola Humphrey, was
highly artistic. Thomas Meighan, who appeared as
Sir William Farrell, and Robert Gordon, cast for
Lieutenant Surratt, presented artistic portrayals.
The support generally was excellent and the photo-
graphy all that could be desired.
ADVANCE PUBLICITY

Press Stories to be Sent to the Newspapers Daily for One Week Prior to the First Display of "Missing"
A Paramount Picture.

MANY IDENTIFIED WITH PHOTOPLAY "MISSING" HAVE BRITISH AFFILIATIONS

Producer and Players in Paramount War Time Picture, Including Even the Photographer, Are of English or Irish Blood

The new photoplay, "Missing," produced by J. Stuart Blackton from a scenario written by himself and James Young, from Mrs. Humphrey Ward's successful novel, is an English story and by a coincidence, nearly all of the players and directors concerned in its production are from some land where the British flag flies. Mr. Blackton is a native of England; Sylvia Breamer, the leading woman, is an Australian, and Thomas Meighan, Molly McConnell and Kathlyn O'Connor are of Irish extraction. Even the cameraman, William O'Connell, is of Irish descent.

This is a remarkable picture in many respects, it having to do with the present war. The story is an unusually dramatic one and involves two sisters, one of them ambitious, the other modest and retiring. The former seeks to gain wealth and social position, by contriving the marriage of her sister to some man of wealth. She however, weds a poor British army officer, who, a year after the wedding, goes to the front and soon is reported as missing. His mind wrecked and nearly dead, he strays back into the British lines, where later his wife rejoins him and restores his memory by singing, "Bonnie Sweet Bessie," the song they used to sing in their courting days.

The production, which will be seen at the is said to be one of the best Mr. Blackton has as yet sponsored, and it is more than likely that it will duplicate, if not surpass, the success of his previous achievements.

CHARMING PHOTOPLAY OF LOVE AND WAR IS BLACKTON'S "MISSING"

Superb Picturization of Mrs. Humphrey Ward's Novel Affords Many Opportunities to an All Star Cast of Players

A CHARMING photoplay of love and war, combining all the elements of dramatic thrill and deep heart appeal, is "Missing," the newest photoplay produced under the direction of J. Stuart Blackton, from a scenario made by Mr. Blackton and James Young. "Missing" is, in many respects, an all-star production, and it is one of the most notable produced by Mr. Blackton since his arrival in California. In this photoplay appear two sisters, one of them a designing woman, who craves social position and wealth, and who seeks to utilize her sister as a tool for the accomplishment of her purpose. The younger sister, however, marries an army officer, and after his departure for the front, she is thrown in contact with a patriotic nobleman, through whose philanthropy thousands of British convalescent troops are being cared for.

The elder sister encourages their meetings and secretly nourishes the hope that the lieutenant may be killed and her sister eventually be married to the rich nobleman. The lieutenant is reported as missing but returns after having been severely wounded in an engagement and he loses his speech and memory through shock. His health is finally restored by his wife, who sings to him, "Bonnie Sweet Bessie," a song they sang together during their courting days. The play is filled with action and is in every way calculated to make a deep impression upon the spectator.

In the all-star cast are such screen stars as Thomas Meighan, Robert Gordon, Winter Hall, Sylvia Breamer, Ola Humphrey, Molly McConnell and Kathlyn O'Connor.

This splendid photoplay will be presented at the and an adequate presentation is assured.

(Continued on Page 13)
MEMORY IS RESTORED
THROUGH LOVE SONG

Highly Dramatic Scene, One of Many in Photoplay “Missing.”

ONE poignant scene in “Missing,” J. Stuart Blackton’s latest production for Paramount which will be shown at the ........................................ Theater next ....................................., shows how a young soldier has to leave Nell, his bride of a week, for the front. As the moments of their last hour before his leavetaking pass, they watch the clock, and even turn it back to steal a few precious moments. The picture was made from Mrs. Humphrey Ward’s famous novel and the scenes are laid in England.

By singing a simple little love song, “Bonnie Sweet Bessie,” Nell wins back the memory of her soldier husband, and so saves his life. The soldier is wounded and all efforts to restore his memory have failed until the young wife comes to the rescue. The sounds of “Bonnie Sweet Bessie,” which was a favorite song of the soldier and his bride before their marriage, restores the soldier’s memory. Sylvia Breamer plays the wife and Robert Gordon is seen as the young lieutenant.

“MISSING” IS STRONG
PICTURE OF CONTRASTS

Many Notable Scenes in J. Stuart Blackton’s Great Production

THE story of “Missing,” the latest Paramount picture produced under the supervision of J. Stuart Blackton, is a remarkable study in contrasts between two English sisters, Nell and Hester. Hester, the elder, craves wealth and social position. Nell is beautiful and unworldly, and she falls in love with a poor young Englishman, who is about to receive a lieutenant’s commission and leave for the front. She marries him, and when he is reported missing, the elder sister attempts to instill in Nell’s mind the belief that he is dead and thus marry a rich man. In the end Nell’s soldier husband returns to her. Sylvia Breamer plays Nell in the Blackton production and Ola Humphrey is seen as Hester. “Missing” will be displayed at the ........................................ Theater next ..................................... and the presentation promises to be a notable one.

DIRECTOR JAMES YOUNG
IS NOTABLE IN HIS FIELD

He Adds “Missing” to His Long List of Picture Successes.

JAMES YOUNG, who directed “Missing,” under the personal supervision of J. Stuart Blackton, is a director with a long list of successes to his credit. In addition to directing “Missing,” he collaborated with Commodore Blackton in evolving the scenario from Mrs. Humphrey Ward’s famous novel.

This latest Paramount picture is a simple, well-told story of the great war. Some remarkable battle scenes are shown in “Missing,” which will be shown at the ........................................ Theater on ........................................ next; most of the action is in the beautiful green countryside of England. Mr. Young was assisted in the directing by Albert Dorris. The camera work, which is unusually effective, was done by William O’Connell.

SYLVIA BREAMER HAS
INTERESTING CAREER

Reared On Australian Sheep Ranch She Develops Love for Art

SYLVIA BREAMER, the beautiful Australian girl, who gives such a sympathetic interpretation of Nell, in J. Stuart Blackton’s famous Paramount picture, “Missing,” which will be shown at the ........................................ Theater next ....................................., had a difficult time when she decided to become an actress. As soon as her parents in Sidney, Australia, learned of her ambition they packed her off to the back country of Australia, where she stayed at her uncle’s sheep ranch, and had as playmates the aborigines, crocodiles, and iguanas of the neighborhood. But Miss Breamer grew tired of these attractions, so she ran away and was given a small part in an Australian stock company. After that her rise was rapid.

Meighan a Capable Actor

THOMAS MEIGHAN, who does such excellent acting in the part of Sir William Farrell, in “Missing,” the Paramount picture which is being shown at the ........................................ Theater this week, comes to this new role after a long list of successes with famous Artcraft and Paramount stars, he having been leading man with Billie Burke, Pauline Frederick, Blanche Sweet, and Mary Pickford. As Sir William he is winning new laurels in a somewhat different part.

(Continued on Page 16)
ROBERT GORDON IS
MOST CAPABLE ACTOR

WON FAME AS HUCK FINN AND HAS FINE ROLE
IN “MISSING.”

FROM the part of Huckleberry Finn to that of
Lieutenant George Surratt, of the English army,
is a long jump, but Robert Gordon, the clever young
actor who played both parts, makes it with ease.
He portrays Lieutenant Surratt in Commodore J.
Stuart Blackton’s latest Paramount picture, “Miss-
ing,” which will be shown at the __________________
Theatre next __________________. The picture was
made from Mrs. Humphrey Ward’s famous novel.
Before assuming the part of the young soldier,
Gordon’s portrayal of Huck Finn in “Huck and
Tom” won him much praise and a strong following
of motion picture fans.

Story of a Woman’s Heart

SOMEONE has called “Missing,” J. Stuart
Blackton’s great picture of war times, the story
of a woman’s heart. It tells what brides have to
endure in war times, and while it is free from the
grewsome, it presents a simple little story of life
that is bound to be loved by women the country
over. “Missing” will be shown at the __________________
Theatre next __________________, and an interesting
presentation is assured.

All of British Extraction

J. STUART BLACKTON’S new Paramount
picture, “Missing,” a picturization of Mrs.
Humphrey Ward’s novel, is an English story. By
a coincidence most of the players and directors con-
cerned in the production are from some land where
the British flag flies. Commodore Blackton is a
native of England, Sylvia Breamer, the leading wom-
an, is an Australian, and Thomas Meighan, Mollie
McConnell, Kathryn O’Connor and William O’Connell, the cameraman, are of Irish extraction.

All Stars in “Missing”

IN line with the thought that “the play’s the
thing,” J. Stuart Blackton has arranged for the
play to be featured when “Missing,” the latest
Paramount picture produced under his super-
vision, is shown at the __________________
Theatre next __________________. But really the cast
is all-star, for such players as Thomas Meighan,
Sylvia Breamer, Robert Gordon and Ola Humphrey
portray the leading roles. James Young is the
director.

Sylvia Breamer a Swimmer

SYLVIA BREMER, who plays the part of
Nell, the young wife, in J. Stuart Blackton’s
famous production of “Missing,” which is to be
shown at the __________________
Theatre next __________________, is an Australian girl. In
her own country she was famous for her skill as a
swimmer, and has won a number of medals by
reason of her prowess. She has been in this coun-
try only a short time, and came here to appear on
the speaking stage in New York, where she sup-
ported Grace George in “Major Barbara.”
Dear Madam:

We beg to call to your attention the forthcoming presentation at our theatre next of the superb photoplay, "Missing", a picturization of Mrs. Humphrey Ward's famous novel, produced for Paramount release under the supervision of J. Stuart Blackton, the "master of screen craft", whose recent picturizations of Sir Gilbert Parker's novels have achieved enduring fame.

This is indeed a master production from every standpoint. The story deals with the fortunes of a British army officer and his bride. He is reported missing, but subsequently regains the British lines, his mind and body wrecked by shock and mental suffering, and ultimately is restored to health when his wife sings a pathetic love song which they had often sung together during their courting days.

That this picture will add to J. Stuart Blackton's fame as a producer of the highest attainments, cannot be doubted. The demand for seats already is increasing and we respectfully urge upon you the necessity of coming early if you desire good seats.

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 "Missing"

**ADVANCE POST CARD NO. 1**

TO BE SENT 9 DAYS BEFORE SHOWING

**DATE**

**DEAR MADAM:**

It is a source of gratification to us to announce the forthcoming presentation at our theatre next .................., of J. Stuart Blackton's remarkable photoplay of love and war, entitled "Missing", which is based upon the famous novel by Mrs. Humphrey Ward.

This is one of the most unusual photo-plays to be seen at our theatre this season.

Yours sincerely,

Manager

---

**ADVANCE POST CARD NO. 2**

TO BE SENT 5 DAYS BEFORE SHOWING

**DATE**

**DEAR MADAM:**

We beg to remind you that "Missing", the latest production of J. Stuart Blackton for Paramount, will be shown at our theatre today. This is a splendid picture of love and war in which practically an all-star cast appears, and from the standpoints of artistry and dramatic interest, it has few superiors. It will pay you to come early.

Yours sincerely,

Manager

---

**ADVANCE POST CARD NO. 3**

TO BE SENT TO ARRIVE ON DATE OF SHOWING

**DATE**

**DEAR MADAM:**

It affords us pleasure to inform you that J. Stuart Blackton's famous photoplay, "Missing", based upon the successful novel of Mrs. Humphrey Ward, will be displayed at our theatre next ..................

This is a superb story of love and war and will please you greatly. We will be pleased to welcome you at any time during its display.

Yours sincerely,

Manager

---

Exhibitors will be wise to mail at least one of these Postals to their patron
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. Mayor. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

From the tremendously successful novel by Mrs. Humphry Ward
Picturization personally supervised by J. Stuart Blackton

"Missing"

From the tremendously successful novel by Mrs. Humphry Ward
Picturization personally supervised by J. Stuart Blackton

A Paramount Picture

A love that passeth all understanding kept green the memory of the man, recorded "Missing."

"THE BATTLE ROYAL"—A Paramount-Mack Sennett Comedy

Emperor Charles Said to be Making an Appeal to Italy.

FRUITS OF CONQUEST HELD UP TO TROOPS

ARMY DESERTER TELLS OF WORKING AS SPY
"Let's go to this one"

J. Stuart Blackton
Presents

"Missing"
A Paramount Picture

Even Mars, the War God, whose work of destruction seemed complete, could not cool the ardor of her love.

"O U ROOSTER"
Paramount-Bray Pictograph

at the ODEON main st.

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"MISSING"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
PAPER FOR "MISSING"

Cover your town with this paper and you will fill every seat at every performance.

Always obtainable at your Exchange.

J. Stuart Blackton PRESENTS "Missing"
FROM THE TREMENDOUSLY SUCCESSFUL NOVEL BY Mrs. HUMPHRY WARD
PICTURIZATION PERSONALLY SUPERVISED BY J. STUART BLACKTON
A PARAMOUNT PICTURE

Three Sheet

Three Sheet

One Sheet

Six Sheet
Current Paramount and Artcraft Pictures
in the Order of Their Release

SESSUE HAYAKAWA .... "THE HONOR OF HIS HOUSE"
JACK PICKFORD ....... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ......... "THE HOUSE OF SILENCE"
MARGUERITE CLARK ........ "PRUNELLA"
VIVIAN MARTIN .......... "UNCLAIMED GOODS"
MARGUERITE CLARK .... "RICH MAN, POOR MAN"
CHARLES RAY ........ "PLAYING THE GAME"
BILLIE BURKE ......... "LET'S GET A DIVORCE"
DOROTHY DALTON ...... "TYRANT FEAR"
WALLACE REID ....... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK .... "RESURRECTION"
ENID BENNETT ........ "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD ........ "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .... "THE WHITE MAN'S LAW"
DOROTHY DALTON ...... "THE MATING OF MARCELLA"
CHARLES RAY ........ "HIS OWN HOME TOWN"

WM. S. HART .................. "THE TIGER MAN"
ELsie FERGUSON ........ "THE LIE"
DOUGLAS FAIRBANKS .... "MR. FIX-IT"
MARY PICKFORD .......... "M'LISS"
WM. S. HART ............... "SELFISH YATES"
CECIL B. DE MILLE'S .... "OLD WIVES FOR NEW"
A Doll’s House

Scheduled Release Date: 2 Jun 1918
Press Book and Exhibitor's Aids
Charles Kenmore Ulrich, Editor

“A DOLL'S HOUSE”

An ARTCRAFT Picture
STARRING ELSIE FERGUSON
STOCK PRODUCTION CUTS AND MATS

ELsie FERGUSON in “A DOLL’S HOUSE”

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
Matters of Interest Regarding "A Doll's House"
An Artcraft Picture

ELSIE FERGUSON, THE STAR

DISTINGUISHED for her beauty and her remarkable talents as an actress, Elsie Ferguson has, within the few months since she became a motion picture star, gained enviable and deserved popularity. Her artistry has found suitable expression in such Artcraft pictures as "Barbary Sheep," "Rose of the World," "The Song of Songs," "The Rise of Jennie Cushing," and "The Lie." Each successive release served to accentuate her fame as the portrayer of subtle characterizations of such rich attainments as are possessed by few actresses of the day. In Henrik Ibsen's famous masterpiece, "A Doll's House," Miss Ferguson portrays an exceedingly difficult role, that of a doll wife, lacking initiative, but who, by the force of circumstances, finally develops unusual strength of character. The role is one that taxes Miss Ferguson's skill to the utmost, but she has been equal to its requirements, the result being a portrayal that will enhance both her fame and popularity.

HENRIK IBSEN, THE AUTHOR

HENRIK IBSEN, the famous Norwegian playwright, whose remarkable psychological plays have won enduring fame, and which for more than thirty years have served as starring vehicles for the best known actresses in Europe and America, devoted his best efforts to the development of the theme of "A Doll's House," which, briefly, shows the logical development of the character of a doll girl, without initiative or ideas, into a broad-minded, resourceful woman of great moral strength. The play was produced in London in 1889 and later in New York, since which time it has been produced at intervals by the leading actresses of the country, chief among them being Mrs. Fiske. The story of "A Doll's House" is one of absorbing interest and genuine heart appeal, and its picturization, with Miss Ferguson in the leading role of Nora Helmar, is even more satisfying artistically than the stage version itself.

MAURICE TOURNEUR, DIRECTOR

THE announcement that Maurice Tourneur directed the production of "A Doll's House," is sufficient guarantee of its artistic excellence. Mr. Tourneur's capability as director was attested by the success of many pictures in which Miss Ferguson starred, and several others of equal worth, the most notable of which was "The Blue Bird." Mr. Tourneur is a master craftsman of keen discrimination, sound judgment and excellent artistic taste. He was for many years a stage director in France, and his experience in the legitimate field has proved a valuable asset to him in his new sphere of activity.

A POWERFUL STORY.

THE story of "A Doll's House" deals with the fortunes of a thoughtless young woman reared by an indulgent father as a doll girl. She weds a poor lawyer who becomes ill. To save his life money is required, and the young wife heedlessly forges her father's name to a note. This act subsequently threatens her with ruin, and when her husband, on discovering her guilt, reviles her, her character undergoes a strange transformation and she sees things with wonderful clarity of vision. When the husband later seeks to make amends for his conduct, she realizes that he has shattered her dreams and she leaves his house forever. The psychological emotions attending the development of this theme, are picturized with unusually fidelity to truth, so that this play in many respects is one of the most remarkable screen productions of the current season.

THE SUPPORTING PLAYERS

MISS FERGUSON is excellently supported in this photoplay by players of marked ability. Included in the cast are H. E. Herbert, Alex K. Shannon, Ethel Grey Terry, Warren Cook, Zelda Crosby, Mrs. R. S. Anderson, and the juvenile players, Ivy Ward, Tula Belle, Douglas Redmond and Charles Crompton.

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FOR THE EXPLOITATION OF

"A DOLL'S HOUSE"

An ARTCRAFT Picture

OBTAINABLE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
EXHIBITORS’ SERVICE DEPARTMENT
487 FIFTH AVENUE, NEW YORK
ELSIE FERGUSON TALKS
ON HER NEW PORTRAYAL
IN IBSEN'S "A DOLL'S HOUSE"

Great Play of the Famous Norwegian Dramatist
is Adequately Produced for Artcraft—
Career of Noted Screen Star

WHEN Elsie Ferguson gave up the legitimate
stage for the movies, a year ago, the stage
was distinctly the loser by the change. But, on the
other hand, the motion picture fans have been the
gainer, so that, after all, by far the lesser num-
ber sustained an artistic loss. Since her entrance
into the motion picture field, her talents and
personal charms have made her one of the most
conspicuous figures in her new field of activity.

Miss Ferguson is essentially a dramatic actress
of signal merit, as has been evidenced by her
portrayals in "Barbary Sheep," "Rose of the
World," "The Song of Songs," "The Lie," and
other Artcraft pictures which have met with enor-
mous success. But now we are to see her in "A
Doll's House," one of the great plays of that
master playwright, Henrik Ibsen, whose dramatic
creations have held the stage for more than thirty
years. Many of the scenes of this picture were
"shot," or rather photographed, in Maine, and
they are said to be unusually beautiful and ef-
effective.

In a recent interview, "Miss Ferguson, in dis-
cussing her new role, said:

"The chief role in 'A Doll's House,' is that of
Nora Helmar, a young married woman, who
is a doll and absolutely without initiative. She
had been reared by an indulgent father who
regarded her as a little doll, and she never had
an idea of her own, so that she was badly equi-
pared to meet and master the serious problems of life.
She commits a forgery through love for her hus-
bond, in order to provide funds to save his life
when he is attacked by serious illness. But she
finally becomes a strong character.

"The effectiveness of the play lies in the proper
portrayal of this 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 indi-
cation of weakness in the latter part of the story
would absolutely ruin the part.

"I have always been a great believer in the
axiom that clothes indicate character, and the
first thought that occurs to me when I am to
portray a new role is, how would such a woman
dress? Mr. Tourneur, my director, indorses these
ideas, and we work in entire harmony, with the
result that the acting, costumes and settings all
add to the dramatic value of the picture. These
elements are happily combined in 'A Doll's
House.'"

Miss Ferguson's first appearance on the stage
was at the Madison Square Theatre in New York,
the city of her birth. Among her early portrayals
were those in "The Liberty Belles," "Miss Dolly
Dollars," "The Girl from Kay's," "The Two
Schools," "The New Clown" and "The Second
Fiddle." Her initial appearance abroad was with
Lawrence D'Oyly as Ella Seaford in "The Earl
of Pawtucket," at the Playhouse, London. A
tour of America followed in "Pierre of the
Plains," "The Battle," "The Traveling Salesman"
and other well-known stage successes. In "Such
a Little Queen" Miss Ferguson scored a pro-
nounced success in the title role at the Empire
Theatre, New York. Her most recent triumphs
were "Shirley Kay," "Arizona," "Rosedale" and
"Primrose."

"Shirley Kay" was the last play in which Miss
Ferguson appeared on the stage and in this offer-
ing the noted beauty of the drama registered an-
other notable triumph. For several years many
motion-picture companies had endeavored to se-
cure her screen services but without success. Her
belief that in order to give her best efforts to the
silent art it would be best to wait until it had de-
veloped to a higher artistic plane, resulted in her
refusal of all film propositions. The poor results
of the actors, directors and others connected with
the production of motion pictures evidenced at the
beginning turned her against this field at first and
like many other stage celebrities it was only a
year ago that she felt the art offered a scope in
which she could properly exert her best endeavors.

Miss Ferguson, who will be seen in "A Doll's
House" at the ................. Theatre next
................., is one of the leading Artcraft
stars and in this, as in all other pictures, she is
splendidly supported.
ELSIE FERGUSON HAS CHARming PhotoPlay IN "A DOLL'S HOUSE"

Story Based Upon Henrik Ibsen's Powerful Play Gives Famous Aircraft Star Fine Opportunities for Effective Acting.

THE CAST

Nora . . . . . . . . . Elsie Ferguson
Helmar . . . . . . . . . H. E. Herbert
Krogstadt . . . . . . Alex. K. Shannon
Mrs. Linden . . . . . . Ethel Grey Terry
Dr. Rank . . . . . . . . Warren Cook
Ellen (Maid) . . . . . . Zelda Crosby
Anna (Nurse) . . . . . Mrs. R. S. Anderson
Helmar children . . . . . . Ivy Ward
Krogstadt children . . . Douglas Redmond

THE STORY

N ORA HELMAR, a pretty, winsome, young woman, the wife of Thorvald Helmar, a struggling lawyer, is living a gay, care-free existence with her husband and children. She is peculiar in many ways, as ordinary women are, but her most conspicuous trait is her lack of self-assertiveness, due wholly to the fact that she never had been permitted to think for herself.

Reared by a kind and indulgent father, Nora became in truth what he called her—his doll child, and whenever she had an idea, he promptly arrested its development. So when she married her lawyer husband, she became his bride mechanically, and when the struggle for existence almost overwhels them, Nora meets the emergency with her usual listlessness and apathy.

Helmar falls ill from worry and Nora is greatly distressed. Dr. Rank informs her that her husband must go to a southern clime if he is to live. With the realization that they are too poor to follow the doctor's advice, the desire to do things is suddenly born in Nora's mind. Her husband, despite his poverty, has a horror of debt and refuses to borrow even from those desirous of lending him money until his prospects improve. Nora is in great perplexity at her helplessness, and as her father has squandered all his money and is dying alone and penniless, she tearfully looks about for other means to help her husband.

For the first time in her life she has an idea, in fact several of them. Her sole thought is to save her husband's life, and with that idea obsessing her, she secretly negotiates a loan with Krogstadt, a cold-blooded, avaricious money-lender. She signs a note, giving her father as security and she signs the document in his name, not realizing the gravity of her procedure.

Krogstadt, whose past is an unsavory one, is fully cognizant of Nora's act, but he holds his peace, resolved to make use of his knowledge to his own advantage some day. He gives her the money, and she hastens joyously to her husband. He is amazed when she places the money into his hands, but he exhibits no surprise when she informs him blandly that she had obtained it from her father.

A few days later, Nora's father dies and Helmar neither suspects nor learns the truth. He goes with his wife to the southland, where he regains his health. During the year they remain there; Nora manages to pay the installments as they fall due, but not without great difficulty at times. Thus time passes. Eight years later, Nora is still a pretty, thoughtless doll, proud of her children, and happy in her husband's love. Her husband is made manager of a bank and all their financial troubles have vanished.

But Nora's secret gnaws at her heart, and she is resolved to get out of Krogstadt's toils. Unfortunately, however, Krogstadt, who has obtained a small position in the bank in a belated endeavor to regain his respectability, is discharged by Helmar at this time, and he goes to Nora and threatens to expose her unless she obtains his reinstatement at her husband's hands.

Thoroughly frightened, Nora pleads with her husband to reinstate Krogstadt, but to no avail.

(Continued on Page 7)
Nora then makes her friend, Mrs. Linden, her confidant, and the latter, who once was Krogstadt’s sweetheart, appeals to the money-lender to stop his persecution of Nora. But he already has written to Helmar, explaining all and threatening to make the matter public unless he is reinstated in his position in the bank. He offers to recall the letter before delivery, but Mrs. Linden, who has had time to think the matter over, decides it is best for the Helmars to have a perfect understanding of their mutual positions.

When Helmar gets Krogstadt’s letter, he is enraged at his wife’s deception, and after denouncing her wrathfully, declares she is unfit to be his wife or the mother of his children. He refuses to listen to her explanations, or the reasons for her act, and turns away from her. His attitude is a revelation to Nora, who had pictured in her mind that when exposure came, he gallantly would not only absolve and forgive her, but assume all blame, a course she was determined to resist.

She realizes suddenly that she never had known her husband and that for eight years they had lived together as strangers. While he is nursing his wrath, a letter comes from Krogstadt, returning Nora’s incriminating note and apologizing for his conduct. Helmar’s manner towards his wife changes instantly, and with all danger of disgrace removed he sees his wife from another viewpoint. But this makes no impression upon Nora, who in that moment of revelation had gained great clarity of vision. She sees herself as a doll, but she will be a doll no more.

Nora tells her husband that she can no longer remain with him, and despite his tears and pleadings, she leaves his house, taking nothing with her and offering him only one glimmer of hope, that she will return to him when both have been so changed that communion between them shall be not only marriage in name, but a perfect union of hearts, sentiments and ideals.
PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of
“A DOLL’S HOUSE”
An Artcraft Picture

ELSIE FERGUSON
SCORES TRIUMPH
IN “A DOLL’S HOUSE”

Popular Artcraft Star Portrays with Rare Artistry
Remarkable Role in Ibsen’s Famous
Psychological Play.

APPEARING for the first time in this city in one of Henrik Ibsen’s famous character creations, Elsie Ferguson, the popular Artcraft star, was seen to exceptional advantage in a picturization of “A Doll’s House,” at the . . . . . . . Theatre yesterday. The portrayal of Miss Ferguson was essentially Ibsenesque, and revealed her in a new character of great strength, which seems destined to add both to her popularity as star, and reputation as an actress of the highest ability.

In this picture Miss Ferguson portrays the role of Nora Helmer, the pretty, winsome wife of Thorvald Helmar, a struggling lawyer. She is a peculiar woman, whose chief trait is her lack of self-assertiveness, due to the fact that she never had been permitted to think for herself. When in her father’s house, Nora was treated as a doll-child, and whenever she had an idea she promptly arrested its development. Hence, when she married her lawyer husband, she became a mechanical bride, and almost overwhelmed by the struggle for existence Nora meets the emergency with her usual apathy.

One day her husband falls ill and she is informed by his physician that he will die unless he goes to a Southern clime. With the realization that they are too poor to follow the doctor’s advice, a desire to do things is suddenly born in Nora’s mind. Despite his poverty her husband has a horror of debt and refuses to borrow from anyone. In great perplexity Nora seeks Krogstadt, an avaricious money-lender and negotiates a loan. She signs a note giving as security therefor her father’s name and not realizing the gravity of the procedure she signs her father’s name to the document. Krogstadt is cognizant of Nora’s act, but he determines to make use of his knowledge to his own advantage some day and remains silent. He gives her the money, and she hastens to her husband with the announcement that it had been supplied by her father.

The couple go South and live there for one year, during which period Helmar’s health is restored. Eight years elapse and meanwhile Helmar has been made manager of a bank and their financial troubles are thereby ended. But one day, Krogstadt, who had accepted a small position in the bank in the vain hope of redeeming his respectability, was discharged by Helmar, and in a rage he seeks Nora and threatens to expose her criminality unless she secures his reinstatement.

Nora makes her friend, Mrs. Linden, her confidant and the latter pleads with Krogstadt in Nora’s behalf. Krogstadt then announces that he has already written to Helmar, explaining all and threatening to make the matter public unless he is reinstated. When Helmar receives this letter, he is furious with his wife and refuses to listen to her explanations. She had pictured in her own mind when exposure came that he would gallantly assume the responsibility for her act to save her, and his failure to do so, is a painful revelation to her.

She now realizes that she never has known her husband and that for eight years they have lived together as strangers. Suddenly, a letter comes from Krogstadt, returning Nora’s incriminating note and apologizing for his conduct. Helmar’s manner changes and he seeks to make amends to his wife, who now fully realizes that they are unsuited for each other. Seeing herself a doll for so many years, she resolves to be a doll no longer. She then leaves her husband, taking nothing with her, and offering her disconsolate husband but one glimmer of hope—that she may return when both have been so changed that communion between them shall be not only marriage in name, but a perfect union, of sentiment, ideal and hearts.

The photoplay is one of unusual strength and offers abundant opportunities to a very excellent support in the portrayal of their respective roles. The Helmar of H. E. Herbert was a finished performance, while that of Krogstadt, by Alexander H. Shannon, was artistic. Others in the support included Ethel Grey Terry, Warren Cook, Zelda Crosby and Mrs. R. S. Anderson. The roles of the Helmar children by Tula Belle and Ivy Ward, were clever portrayals.
ADVANCE PUBLICITY
To Be Sent to Newspapers Daily For a Week in Advance of the Showing of
"A DOLL'S HOUSE"
An Artcraft Picture

ELSIE FERGUSON HAS ARDUOUS AND TRYING ROLE IN NEW PICTURE

Famous Artcraft Star Soon to be Seen Here in Henrik Ibsen's famous Psychological Play, "A Doll's House."

PORTRAYING one of the most arduous roles in her screen career, Miss Elsie Ferguson will be seen in the city next week in "A Doll's House," a picturization of the famous play by Henrik Ibsen, the distinguished Norwegian dramatist, whose remarkable plays have held the stage for more than thirty years. In this notable picturization of "A Doll's House," directed by Maurice Tourneur, Miss Ferguson appears as a doll wife, who, when her husband falls seriously ill, forges her father's name to a note in order to provide funds so that her husband may undertake a long journey for the preservation of his health. Like Banquo's ghost, the evidence of her criminality rises to torment her years later, and it brings about a separation between her husband and herself. During her troubles she has learned to gauge her husband's shallow soul and her doll-like nature is transformed thereby.

The role is an exceedingly difficult one and tests Miss Ferguson's dramatic ability to the fullest. The photoplay is one of dramatic interest and great heart appeal. Miss Ferguson is capably supported by a staff of brilliant screen players, among whom are several children whose notable performances in the past insure highly capable portrayals in this superb photoplay, which will be displayed at the . . . . . . . Theatre next week with every accessory necessary to make the presentation one of the most notable of the season.

CAN A WOMAN REARED AS DOLL CHILD HAVE IDEAS OF HER OWN?

This Problem is Solved by Elsie Ferguson in Her Newest Photoplay, "A Doll's House" Soon to be Displayed Here.

CAN a woman, reared as a doll child, have an idea of her own? This is a question that has been the subject of much conflicting argument by psychologists, a well as dramatists, the world over. In "A Doll's House," one of the most famous of the Henrik Ibsen plays, the question has been answered with fidelity to truth, in the affirmative.

"A Doll's House" has been picturized by Artcraft for Elsie Ferguson, the famous dramatic star, who will be seen as Nora Helmar, the wife of a poor lawyer, who falls ill and for whom she commits a forgery in order to provide funds, without the aid of which, his death is inevitable. For eight years she lives under the dread of exposure as a doll wife, and when disgrace comes her husband is about to discard her, despite her self-sacrificing course in his behalf, when a letter reaches him containing the incriminating evidence against his wife. With the fear of disgrace gone, the husband's manner changes and he seeks to reinstate his doll wife to her lost place in his household. Her troubles have transformed her sentiments and ideas, and she leaves her husband, convinced that they are mismated and that happiness for both lies in their separation.

Miss Ferguson is excellently supported in this photoplay by Alexander H. Shannon, Ethel Grey Terry, Warren Cook, Zelda Crosby and Mrs. R. S. Anderson. "A Doll's House" will be displayed at the . . . . . . . Theatre, next . . . . . . . and Manager . . . . . . . is preparing to handle record crowds.

(Continued on Page 13)
HENRIK IBSEN'S PLAY, 
"A DOLL'S HOUSE," WAS 
FAMOUS STAGE SUCCESS

Elsie Ferguson's Newest Photoplay Which Will be 
Seen Here Next Week, Was Produced on 
London Stage in 1889.

FOR more than thirty years, the plays of Hen- 
rick Ibsen have held a dignified place on the 
stage in this country and abroad. One of the more 
notable of these dramatic creations of this Nor-
wegian master dramatist was "A Doll's House," 
which was produced in London in 1889, and 
which served later in this country as the starring 
vehicles of the leading exponents of the Ibsen 
school of dramatic acting and thought. "A Doll's 
House" was picturized for Artcraft under the 
direction of Maurice Tourneur, and with Elsie Fer-
guson as the star, it will be displayed at the... 
..........Theatre next ............

This is a realistic story of a doll wife, who, hav-
ing no idea of her own, commits a forgery to save 
hers husband's life, and who falls into the toils of 
an unscrupulous money-lender. When her hus-
band learns of her folly he upraids her, thereby 
shattering the dreams she had entertained—that 
in the event of exposure he would gallantly ab-
solve her from, and assume all blame himself. 
His failure to do so proves a sad revelation to her, 
and even though the incriminating note is returned 
and the fear of disgrace obviated, she leaves him, 
sterly resolved to seek a new environment and 
to be a doll no longer.

The story of the photoplay is one of unusual 
dramatic power and affords Miss Ferguson and 
an excellent supporting cast with ample opportu-
nities for the display of their talents.

IBSEN'S CHARACTERS LONG 
HAVE BEEN THE DREAM OF 
FAMOUS STAGE PLAYERS

Elsie Ferguson, Beautiful Artcraft Star, to be Seen 
Here in "A Doll's House," a Deep 
Psychological Study.

THE portrayal of the characters of Henrik 
Ibsen, the famous Norwegian dramatist, has 
been the aspiration of many of the leading ac-
tresses of this and other civilized nations for more 
than thirty years past. It has been reserved for 
Miss Elsie Ferguson, the talented Artcraft star, 
to portray in the silent drama the role of Nora 
Helmar in "A Doll's House," one of the most 
notable of the Ibsen creations. This superb Ar-
craft picture, which is to be presented at the... 
..........Theatre next ............ is perhaps 
one of the strongest vehicles in which Miss Fergu-
son has appeared since she became identified with 
motion pictures. This is a role that requires the 
deepest subtlety of acting, and whose shades of 
temperaments are of that quality that only play-
ers of the highest dramatic instincts are capable 
of expressing them adequately.

Miss Ferguson has in her previous Artcraft pho-
toplays, such as "Rose of the World," "The Rise 
of Jennie Cushing," and other notable successes 
xhibited dramatic power of the highest order and 
as Nora Helmar in "A Doll's House," she rises 
to even greater heights. This is a superb picture 
depicting the career of a doll wife, who, when 
troubles come, rises superior to her environment 
and education, and whose soul asserts itself in 
scenes of tremendous power. The picture has 
been splendidly directed by Maurice Tourneur and 
the various roles are portrayed by exceptional 
players, including Alexander H. Shannon, Ethel 
Gray Terry, Warren Cook, Zelda Crosby and 
Mrs. R. S. Anderson.

ELsie Ferguson at Her 
Best in This Photoplay

Charming Artcraft Actress Has Strong Role in 
"A Doll's House."

IN the portrayal of subtle roles, there are few 
actresses in motion pictures better qualified 
for this line of endeavor than Elsie Ferguson, the 
popular Artcraft star, who will be seen here in a 
splendid picturization of Henrik Ibsen's famous 
psychological play, "A Doll's House." In this 
photoplay Miss Ferguson appears as a beautiful 
doll wife, absolutely without initiative and whose 
character has been formed in the environment of a 
home where she has been reared in a highly im-
practical manner. The gradual development of 
this child wife into a strong, resourceful woman 
is the basis of an exceedingly interesting psycho-
logical study, of which Miss Ferguson's abundant 
dramatic talent make the most. This is a picture 
which once seen, will never be forgotten.

Miss Ferguson is admirably supported in her 
newest vehicle, many of the players therein being 
artists of a high order. This picture will be pre-
sented at the ........................ Theatre next 
.................., and Manager .............. is 
preparing to handle record crowds.

(Continued on Page 15)
EXCELLENT PLAYERS
IN "A DOLL'S HOUSE"

Elsie Ferguson Is Adequately Supported in Her New Photoplay.

In the support of Miss Elsie Ferguson, who will be seen in her latest Artcraft photoplay, "A Doll's House," picturized from the stage success by Henrik Ibsen, the distinguished Norwegian poet and playwright, are several juvenile players, all of whom have been seen to the highest advantage in motion picture productions. Chief among these in Tula Belle, whose characterization in "The Blue Bird" evoked the highest praise from reviewers. Miss Ferguson will portray the role of Nora Helmar, a doll wife, who by gradual stages, is developed into a woman of power and force of character. The role is an exceedingly difficult one, because of its varied shades of temperament, but in Miss Ferguson's capable hands every requirement is met with the highest artistic skill.

The photoplay was directed by Maurice Tourneur, a master craftsman, and every attention has been given to the details thereof. This picture will be seen at the Theatre next, and that it will prove as acceptable to Miss Ferguson's admirers as her previous successes, is not doubted.

DOLL WIVES SOMETIMES PROVE USEFUL WOMEN

Theory of Helplessness Is Disproved in Artcraft Picture, "A Doll's House."

The theory that a petted child, who later becomes the doll wife of a struggling lawyer, cannot aspire to higher altitudes of thought and action is dispelled in "A Doll's House," the latest Artcraft photoplay starring beautiful Elsie Ferguson, which will be shown at the Theatre next. In this superb photoplay, Miss Ferguson portrays a role of deep subtlety with consummate artistry. The development of a character such as Nora Helmar in this strong photoplay is one practically new to the silent drama, but Miss Ferguson is splendidly supported by a competent staff of players, all of whom have appeared to the highest advantage in motion pictures under the Paramount and Artcraft standards.
DEAR MADAM:

The opportunity to see a picturization of one of the famous plays of Henrik Ibsen, the distinguished Norwegian playwright, does not often present itself to our clientele, but when in such a picturization, a star of the magnitude of Elsie Ferguson appears, the manager of a motion picture theatre may be excused if he prides himself upon the artistic offering he is able to announce.

We are pleased therefore, to inform you that Elsie Ferguson will be the attraction at our theatre next .........., when her latest photoplay, "A Doll's House," will be displayed. This is an unusually strong subject delineating the career of a doll-girl who later marries and whose training has been of that character as precludes the possibility of her wrestling successfully with the every-day problems of life which she encounters. How her nature is transformed, and her soul rises to great clarity of vision with dramatic results, is subtly revealed in a series of absorbingly interesting scenes.

Miss Ferguson is unquestionably an actress of genius and her characterization in this great picture is one of the most notable of her screen career. We are convinced that you will enjoy this remarkable photoplay and that you will agree with us that it is one of the finest ever displayed at our theatre.

Trusting you will attend the opening presentation, and thanking you heartily for past favors, we beg to remain,

Yours sincerely,

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "A DOLL'S HOUSE"

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<td>TO BE SENT 9 DAYS BEFORE SHOWING</td>
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<td><strong>DEAR MADAM:</strong></td>
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<td>It will interest you perhaps, to learn that Miss Elsie Ferguson, the beautiful Artcraft star, will be seen in her newest photoplay, &quot;A Doll's House,&quot; at this theatre on......next. This is a splendid picture, magnificently produced and in every respect fully up to the high Artcraft standard. It will prove an artistic treat to our clientele. Yours sincerely,</td>
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<td><strong>DEAR MADAM:</strong></td>
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<td>It affords us pleasure to announce that &quot;A Doll's House,&quot; the latest Artcraft photoplay starring beautiful Elsie Ferguson, will be the attraction at our theatre next .......... We assure you that this display will be one of the most notable of the season at our theatre, and we cordially invite you and your family to attend the premier presentation. Yours sincerely,</td>
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<td>TO BE SENT TO ARRIVE ON DATE OF SHOWING</td>
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<td><strong>DEAR MADAM:</strong></td>
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<td>Permit us to remind you that the latest photoplay, &quot;A Doll's House,&quot; starring the famous stage star, Elsie Ferguson, will be the feature of the bill at this theatre today. We assure you that this superb picture production is in every respect one of the most artistic of the season and that if you fail to see it, you will miss a delightful treat. Yours sincerely,</td>
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Exhibitors will be wise to mail at least one of these Postals to their patron
Adolph Zukor Presents

Elsie Ferguson

in "A Doll's House"

An ARTCRAFT Picture

The New York Tribune says:

HOW Elsie Ferguson does tug at one’s heart strings! You find yourself sitting on the edge of your chair and following her every movement. There is a wistful quality, too, which always makes you feel sorry for her, even when she is having a good time.”

NOW PLAYING
Ad Cuts and Mats that Really Advertise

The greatest stars on earth need the help of good advertising; they can't do it alone. Of course, you know that; but do you know that these cuts are as good as any advertising obtainable anywhere, that they cost next to nothing, and that the liveliest exhibitors in America are using them?

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The New York Tribune says:

There is something about Miss Ferguson's personality which makes you feel as if you yourself were playing the part.

The New York Tribune says:

There is something about Miss Ferguson's personality which makes you feel as if you yourself were playing the part. You live it with her, and so we say without fear of contradiction, 'There is no greater artist on the screen today'.
ADVERTISING CAMPAIGN
Suggested for the Exploitation of "A DOLL'S HOUSE"
An Artcraft Picture

LOBBY DISPLAY: Place a doll's house in your lobby with several dolls on the steps thereof, and behind it have a cut-out of Elsie Ferguson. Place on the roof of the house this placard:

"This is a doll's house, but it is not like 'A Doll's House,' which will be shown here next ....................."

String up a few dolls here and there and to each fasten a placard similar to the following:

"Has this doll an idea or will of her own? See 'A Doll's House' here next ............... , and Elsie Ferguson will answer you."

WINDOW DISPLAY: Have dealers in toys and the like, make a special display of dolls and doll's houses, using this placard:

"Did Nora, the doll wife, live in a doll's house, such as these? See 'A Doll's House' at the ............... Theatre next ............... and the secret will be revealed to you."

Induce book dealers to make a display of volumes of Henrik Ibsen's plays, with pictures of the famous playwright and the cut-out of Elsie Ferguson. Use cards similar to the following:

"Read Henrik Ibsen's famous play, 'A Doll's House'; then see the photoplay at the ............... Theatre next ..............."

CAR CARDS: Print a photograph of Elsie Ferguson at one end, and a doll's house at the other and between these, following the name and location of your theatre, print the following display matter:

"Are doll wives good mothers? Are they practical and have they ideas of their own? Elsie Ferguson will answer you in her portrayal of the doll wife in 'A Doll's House' at the ............... Theatre next ..............."

HANDBILLS: Print in connection with the picture of Elsie Ferguson, an offer to present a handsome doll to the first girl under fifteen years who enters the door of your theatre at the first display of "A Doll's House." Care should be taken not to send any handbills through the mails, the postal regulations prohibiting the use of the mails for the exploitation of prize propositions.

NEWSPAPER
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Love’s Conquest

Scheduled Release Date: 2 Jun 1918
"Love's Conquest"

A Paramount Picture

Starring Lina Cavalieri

Press Book—Exhibitor's Aids

Charles Kenmore Ulrich, Editor

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LINA CAVALIERI in "LOVES CONQUEST"

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Notes of Interest Our Lina Cavalieri and "Love's Conquest"

LINA CAVALIERI, FAMOUS STAR.

WIDELY known as "the most beautiful woman in Europe", Mme. Lina Cavalieri, the star in "Love's Conquest", is equally celebrated for her exquisite artistry as actress and diva and her remarkable talent as motion picture player. It is anticipated that her second appearance in Paramount pictures will be no less successful than was her premier appearance in "The Eternal Temptress", a superb picture in which she achieved a signal triumph and which created for her instantaneously a large following. In this remarkable photoplay, Mme. Cavalieri has a role of tremendous power in the interpretation of which she fully lives up to her reputation as an artiste of the highest class. It is a heroic characterization whose mediaeval splendor is sustained magnificently by the unusually intelligent conception of Mme. Cavalieri of its vast requirements—an education reinforced by her portrayals of similar roles on the operatic stage. She is temperamentally a great actress and her array of jewels which will go on view in this picture, is unsurpassed. It is safe to predict that her screen career under Paramount auspices will be no less gratifying than her achievements on the operatic stage have been, and that her clientele among motion picture theatregoers will far surpass in numbers the vast army of men and women who have been charmed by the exquisite melody of her voice.

THE DIRECTOR.

A S "Love's Conquest" is perhaps one of the greatest photoproductions ever made by the Famous Players-Lasky Corporation, it was essential that a big director should be in charge of its production. The director responsible for the picture is Edward Jose, actor, traveller, linguist and an artist of discriminating taste and discernment. Mr. Jose handled the thousands of men and women appearing in this production with the skill of the born director and his genius has in every other respect found adequate expression in this unusual production.

THE SCENARIOIST.

CHARLES E. WHITTAKER, the scenarist who pictured "Fedora", "Resurrection", "La Tosca" and other notable picture successes, adapted "Love's Conquest" from Victorien Sardou's famous play "Gismonda" for Mme. Cavalieri's use. Mr. Whittaker has had a newspaper training and is a man of extensive reading, two qualities which make his work exceptionally impressive. In "Gismonda" his ability is manifested in a story the beauty and continuity of which is unsurpassed by any other motion picture.

A POWERFUL STORY.

THE story of "Love's Conquest" deals with an Athenian widowed duchess of the early sixteenth century, whose beauty and riches attract countless suitors for her hand. The Duchess Gismonda is devoted to her four year old son and spurns all offers of marriage. When Prince Zaccaria, after presenting her with a live lion, is refused, he causes one of his followers to throw the child into an enclosure where the lion is confined, in the belief that he may then win her hand. Gismonda makes a vow in the shadow of the cross to wed the man who rescues her son, but when Almerio, a common huntsman, saves the child at the peril of his life, she refuses to fulfill her vow. It is only when Almerio brings her the head of a bandit chief who has been ravaging her provinces, that the well-strings of her love for this plebeian spring forth, and later when she overears a plot of Prince Zaccaria to kill Almerio, she slays the Prince with an axe, and when Almerio assumes responsibility for the crime for her sake, she accepts him publicly as her chosen husband. There are many thrilling situations in the picture which, aside from being intensely dramatic, has unusual heart appeal.

THE SUPPORT.

THE support provided for Mme. Cavalieri in this photoplay, is of the best. The players include Courtenay Foote, a popular leading man who has been seen to advantage in numerous pictures, Fred Radcliffe, an actor of wide experience, Frank Lee, Fredi Verdi, J. H. Gilmore and Isabelle Berwind. In addition to those named there are other capable players who portray subordinate roles, not to speak of supernumeraries of which there are scores. There are numerous mob scenes, approximately fifteen thousand persons being employed.

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SPECIAL FEATURE STORY

For the Use of Exhibitors for their House Organs or of Editors who Desire Original Stories on Mme. "LINA CAVALIERI" or "LOVE'S CONQUEST".

LINA CAVALIERI FAMOUS DIVA AND SCREEN STAR HAS HAD MOST NOTABLE CAREER

Celebrated Singer Will Be Seen Here in Photoplay With Lion Who Nearly Killed His Trainer—Interesting Notes

WHEN Mme. Lina Cavalieri, the celebrated diva and screen star in Paramount pictures is seen in her new photoplay, "Love's Conquest," at the , the lion which recently all but clawed his trainer to death during the filming of that photoplay, will be an important feature of the presentation. When the celebrated singer received information of the trainer's mishap and narrow escape from death, she gave orders that he be cared for regardless of expense and that until he was able to return to his duties, he and his family would be provided for from her private funds.

In this superb photoplay, Mme. Cavalieri portrays the role of a sixteenth century duchess in Athens. This characterization is vastly different from the Princess Cordelia Sanzio which she portrayed in "The Eternal Temptress", her recent Paramount picture which was displayed here recently with much success. As the duchess Gismonda in "Love's Conquest", the famous operatic beauty, who is said to be "Europe's most beautiful woman", has a semi-barbaric role which affords her numerous opportunities for the display of her matchless artistry as a portrayer of deep, subtle and robust roles.

"I love the role of Gismonda", said the artiste in a recent interview, "because it is so powerful and romantic, you know. Gismonda is a grand woman of patrician blood and instincts, and she naturally objects to marrying a plebeian even though he saves her son from death when the child is thrust into a lion's den and claims the fulfillment of Gismonda's vow. Gismonda had promised to wed the rescuer of her child, but her nature revolts at this marriage until she learns by experience that the simple huntsman whom she repudiates, is in fact a man among men and well worthy of being her husband. The character of Gismonda is exceedingly strong and I shall be vastly mistaken if the public does not agree with me that it is one of the finest characters in modern motion pictures."

Born in Rome, Italy, Lina Cavalieri's parents were humble Italians, poor but industrious and her earliest memories are of a flower-filled cottage where her mother used to sing at her work and her father would come home with his hands filled with goodies for "the bambina."

It is not true that Lina Cavalieri sold flowers in the Piazza Colonna, for there was no need with a stalwart father to stand off the wolf from the door. Not that she would mind admitting it if it were true, for Cavalieri is, in spite of all the tragic and romantic episodes of her eventful life, simple and kind at heart.

Lina used to sing at her work and play, inheriting the habit from her beautiful mother who possessed a charming although untrained voice. One day she attracted the attention of a maestro—conductor of a small music hall. As her father had died, leaving his little family penniless, Lina was glad to accept the maestro's offer of a position with small remuneration. Later she got another position from a rival music hall at a dollar a night and from then on, step by step, she rose until she became a favorite at the Roman "Eden" near the Ponte Garibaldi. Here she was paid the princely sum of twenty dollars a week.

At last Lina, la bella, drifted to Paris, the Mecca of all music hall singers where she soon became a celebrity, getting ten thousand francs (about two thousand dollars) a month at the Folies Bergere. Not yet satisfied, she went on a tour of Europe, during the course of which she met Tetrazini and the tenor Marconi, who told her that she ought to study for the opera.

For nine months or so she worked under the tuition of Mariani, making her operatic debut at Naples in "La Boheme." From there she toured all of Italy and later created the role of Thais at Milan, which some two years ago she sang (in French) at the Grand Opera House in Paris. That was just after her first season at the Metropolitan Opera House, New York, and the year after she took London by storm. She was engaged by the Famous Players-Lasky Corporation last year, and quite recently she renewed her contract with that powerful motion picture concern.
CAST AND STORY OF “LOVE’S CONQUEST”

To Be Used by Exhibitors in their House Organs or for General Pulplicity
A Paramount Picture.

“LOVE’S CONQUEST” WITH
LINA CAVALIERI IS MOST
REMARKABLE PHOTOPLAY

Scenes Are Laid in Old Athens and Story is
Dramatic, Interesting and Possesses
Distinct Heart Appeal

“LOVE’S CONQUEST”
THE CAST

Gismonda..............................Lina Cavalieri
Almerio...............................Courtenay Foote
Prince Zaccaria.......................Fred Radcliffe
Gregoras..............................Frank Lee
Francesco.............................Fredi Verdi
Bishop.................................J. H. Gilmore
Nurse.................................Isabelle Berwind

THE STORY

At the beginning of the sixteenth century, the
Duchy of Athens was governed by the Duchess
Gismonda, a beautiful widow, who is courted by
many powerful barons in vain. Most of her time,
not given up to her affairs of state, is devoted to her
little son Francesco, and when Prince Zaccaria, at
the head of a big caravan bearing many presents,
among them a lion, arrives at Athens and asks for
Gismonda’s hand, she refuses his offer of marriage.

Jealous of her child, the Prince confides to his
friend Gregoras, that if the child were to be dis-
posed of the Duchess might become his bride and he
created Duke of Athens. He bribes Gregoras to
thrust the child into an enclosure in which the lion
is confined. When informed of this “accident” to
her beloved child, Gismonda, in despair, announces
that she will give her hand in marriage, her Duchy
and her fortune to the man who will save her son.
Her courtiers draw back in fear, but at this junc-
ture, Mario Almerio, a humble hunter, jumps into
the pit and after a terrific battle with the lion, slays
the animal and saves the child.

When Almerio appears before her with Francesco
in his arms, Gismonda repents of her promise, and
despite the fact that it had been pronounced under
the shadow of the Cross, she resolves to disregard
her vow, and retires to a convent with her small son
where she awaits the verdict of the Pope, to whom
she had sent a plea asking that her vow be revoked.
The Pope answers in the negative, and she broods
over it despairingly, although information reaches
her that Almerio, while only a huntsman, is well-
bred and the son of the former Governor of Naples
and a Greek slave.

The Prince suggests to her that she take Almerio
as her lover, but this suggestion she indignantly
spurns. Meanwhile, Fabrique, a pirate chief, is
devastating the surrounding country, and Gismonda
issues a proclamation announcing that six hundred
gold ducats and the title of Duke would be con-
ferred upon the man who brought Fabrique’s head to
her. Spurred by his love for Gismonda, Almerio
seeks the pirate, kills him, disperses his band, and
brings the pirate’s head in triumph to Gismonda.
She is still reluctant to keep her vow and in great
anger, Almerio casts his sword at Gismonda’s feet,
whereupon she has him imprisoned for insulting
her.

The people, roused to fury by her recalcitrant
attitude, are about to revolt, when Gismonda sends
for Almerio late at night and seeks to buy him off
with rich jewels which he spurns. She now realizes
that she loves him and her only regret is that he is
not of noble birth so that she may marry him. Car-
rying out her agreement to meet Almerio at his hut,
she appears there and in the darkness overhears
Zaccaria and Gregoras plotting to kill Almerio.

Gregoras hesitates to commit the crime and tells
Zaccaria that it is not as easy to kill Almerio as it
is to kill the child. Gismonda becomes enraged on
hearing this, takes up an axe and slays Zaccaria.
On the following day Gregoras accuses Almerio of
the murder of Zaccaria. Almerio is seized and
about to be sent to death, but he refuses to permit
Gismonda to tell that she herself had killed Zaccaria.

Gismonda is about to let him go, when her love
for him awakes within her heart with passionate
force, and she orders Gregoras arrested for throw-
ing her child to the lions. She then acquires Almerio
and confesses that she herself had killed Prince Zac-
caria because he had planned to kill the man she
loved. Her announcement that she will keep her
vow and marry Almerio, is made the occasion for
great popular rejoicing.
PRESS REVIEW
To be Sent to the Newspapers Immediately After the first Showing of "Love's Conquest"
A Paramount Picture

LINA CAVALIERI SCORES
ARTISTIC TRIUMPH IN HER
PICTURE "LOVE'S CONQUEST"

Famous Paramount Actress Portrays Role of
Duchess of Athens in Remarkably Drama-
tic Story That Proves Delightful

A PPEARING in one of the most remarkable picture productions ever seen in this city, Lina
Cavalieri, the beautiful Paramount star, and world famed diva, was seen in her splendid portrayal of
the Duchess Gismonda in the photoplay, "Love's Conquest", which was presented with eminent suc-
cess at the.............Theatre yesterday. Not since "The Eternal Temptress," in which this
famous star appeared was displayed at this play-
house, has this charming actress been seen to such
splendid advantage as in her portrayal of this
arduous role so filled with the romance of mediaeval
times, manners and customs.

Madame Cavalieri is seen as a beautiful widowed
ruler of the Duchy of Athens, at the beginning of
sixteenth century, whose time is mainly occupied
in caring for her son, and refusing offers of mar-
rriage made to her by the rulers of neighboring
duchies. When she spurns Prince Zaccaria, a dis-
tant relative, who has made her a present of a
magnificent lion, he conspires with a follower to kill
her son in the belief that this may win Gismonda for
him and make him Duke of Athens.

The child is thrust in an enclosure in which the lion
is confined and when Gismonda hears of the sup-
posed "accident" she loudly proclaims that she will
instantly wed the man who saves her son. The child
is rescued by Almerio, a huntsman, and though not
of noble birth, but quite well-bred and the son of a
former Governor of Naples, he slays the lion and
saves the child. On seeing him, however, Gismonda
repents of her vow and with her son retires to a
convent pending her appeal to the Pope for a revo-
cation of her vow, it having been made in the
shadow of the Cross.

Meanwhile Gismonda's duchy is being ravaged by
a pirate and when she offers a noble title and many
ducats to the man who will rid her of Fabrique, the
pirate, Almerio promptly accepts the challenge, dis-
perses Fabrique's band, kills the leader and casts
his head in triumph at Gismonda's feet. Gismonda
now realizes that she loves Almerio, and her only
regret is that he is not of noble birth so that she
might accept him as her husband.

She overhears a plot between the Prince, her re-
jected suitor, and Gregoras, his lieutenant, to kill
Almerio and taking up an axe she dashes out Zac-
caria's brains. Almerio is accused of the murder
by Gregoras, but Gismonda avows that she herself
killed him and orders Gregoras arrested for throw-
ing her child to the lion. She publicly announces
that she loves Almerio and that she will accomplish
her vow and marry him. The people rejoice as she
takes Almerio to her heart.

This picture is one of great dramatic interest and
the production, in every respect, is a masterpiece.
In the portrayal of the role of Gismonda, the fine
dramatic talent of Mme. Cavalieri is strained to the
utmost, but she acquits herself with satisfying
artistry. Courtenay Foote, as Almerio, gave a
manly performance, while Fred Radcliffe as Prince
Zaccaria was seen to fine advantage in a most exact-
ing role. The support generally, including Frank
Lee, Fredi Verdi, Isabelle Berwind and J. H. Gil-
more, was all that the most exacting taste could de-
mand. The picture was splendidly directed by
Charles E. Whittaker, and the photography was
more than excellent.
"LOVE'S CONQUEST" IS
LINA CAVALIERI'S NEW
PARAMOUNT PHOTOPLAY

Supported by Thousands of Men and Women,
Famous Diva Has Eminently Appropriate
New Paramount Starring Vehicle

WITH thousands of men and women appearing
in the new Paramount photoplay, "Love's
Conquest," in support of Lina Cavalieri, the
celebrated diva, this is said to be one of the largest pic-
ture productions ever made in this country. The
picture, which will be shown at the.............
theatre next..........is, in every respect, a
remarkable production. Splendidly directed by
Edward Jose, from a scenario prepared by Charles E.
Whittaker, Mme. Cavalieri portrays a role of great
power—that of Gismonda, an Athenian duchess, a
beautiful widow, who is wooed in vain by many
noblemen, who seek to possess themselves of both
her riches and jewels. In the portrayal of this role
Mme. Cavalieri wears her famous jewels, which
long have been a source of amazement and delight
to operatic devotees.

Gismonda has a four year old son, whom she
loves with passionate devotion, and when Prince
Zaccaria, a relative, seeks her hand in marriage, she
spurns his offer. Jealous of the child, the Prince
orders one of his lieutenants to thrust the infant into
an amphitheatre where a magnificent lion he had
presented to Gismonda is confined. When Gis-
monda hears of this so-called "accident," she pub-
licly announces, as she stands within the shadow of
the cross, that she will wed the man who rescues
her child from death.

Almerio, a common huntsman, enters the amphi-
theatre, beats off the lion and brings the child safely
to his mother's arms. When he claims the fulfill-
ment of her vow she refuses on the ground that he
is of plebeian birth and unworthy of her. She
persists in her refusal despite the opposition of the
populace, and it is only when Almerio brings her the
head of the bandit who has been ravishing her
province, that the well-springs of her love for the
man gush forth and prompt her later to espouse him
publicly.

In the development of this tremendous Sardou
story there are scenes of unusual thrill and most
convincing heart appeal. Mme. Cavalieri is splen-
didly supported by a capable cast of players, chief
among whom are Courtney Foote, Fred Radcliffe
and Frank Lee.

LINA CAVALIERI WEARS
JEWELS WORTH $1,000,000
IN HER LATEST PHOTOPLAY

Famous Diva and Paramount Star Will Show
Her Matchless Gems in Her Portrayal of
Gismonda in "Love's Conquest"

MME. LINA CAVALIERI, one of the reigning
queens of the operatic stage and widely known
as "the most beautiful woman in Europe," is the
much envied possessor of an array of jewels, which
few women possess. It is said that these jewels
approximate $1,000,000 in value and consist of
pearls, diamonds, rubies and other precious stones
in vast variety. Most of these gems will be worn by
her in her portrayal of the Duchess Gismonda in
"Love's Conquest," which will be shown at the
.............theatre next.............

The beauty and talent of Mme. Cavalieri, which
added to her fame as diva, are employed to the finest
advantage in this superb photo-production. She is
seen as Gismonda, an Athenian Duchess, masterful
and beautiful, for whose hand and riches the neigh-
boring nobles are vying. She spurns all offers of
marriage and devotes herself wholly to affairs of
state and the care of her four year old son.

When, through the trickery of Prince Zaccaria,
one of her suitors, this child supposedly falls into a
well, where a lion is confined, the grief-stricken
mother, vowing under the shadow of the Cross to
marry the man who saves her child, she renounces
her vow when a simple huntsman of plebeian birth
rescues and returns the boy to his mother, trouble
ensues. How this simple huntsman finally wins her
love and she comes to the full realization of her love
for him and publicly espouses him, is told in a
series of highly dramatic situations, filled with
thrills.

Mme. Cavalieri is splendidly supported by capable
players, her viz-a-viz being Courtenay Foote, who
will be seen as Almerio, the plain huntsman, who
wins the proud Duchess. The picture was directed
by Edward Jose and the scenario was written by
Charles E. Whittaker.
Solid Buildings Erected on Concrete Foundations for Various Sets so as to Insure Best Photographic Results

ACCLAIMED as one of the finest motion picture productions in this country in years, "Love's Conquest," based upon "Gismonda," the celebrated play by Victorien Sardou, which is the second starring vehicle in Paramount pictures for Mme. Cavalieri, the famous operatic star, will be seen at the theatre next.

For this production many lavish settings were erected, including the palace of Gismonda, the church and the convent. In the representation of the various scenes, some highly artistic mob effects have been devised by Edward Jose, the director, who handled several thousand men and women with the highest skill.

In the construction of these immense sets, solid buildings were erected on heavy foundations, covered with concrete and cement. This solidity was necessary in order to prevent vibration and insure the best photographic results. The scene of the convent and the adjoining cemetery, where Gismonda spends much of her time praying for guidance in the affairs of state which engage her attention, is exceptionally beautiful.

Gismonda is a robustious character of which Mme. Cavalieri, superbly endowed with beauty and talent, makes the most. The scene where Almerio rescues the child from the lion is said to be one of the most thrilling ever pictured. The support of Mme. Cavalieri is of the highest caliber and Manager announces that the demand for seats already is enormous.

LION IN "LOVE'S CONQUEST" BADLY MAIMS HIS TRAINER

Mme. Lina Cavalieri Generously Cares for Injured Man and His Family

DURING the filming of "Love's Conquest," the Paramount starring vehicle for Lina Cavalieri, the celebrated diva, who is widely known as "the most beautiful woman in Europe," and the possessor of the richest array of jewels ever worn by any woman on the operatic stage, intense excitement was created when a big lion all but clawed his trainer to death. Thousands of persons who were in the vicinity at the time became panic-stricken, but their fears were soon relieved when studio attaches rescued the trainer and beat the animal until he was scarcely able to move.

Mme. Cavalieri is adequately supported by highly competent screen players, her leading man being Courtenay Foote, who will be seen as Almerio, the brave huntsman who faces the lion in his den and Fred Radcliffe, as Prince Zaccaria, a scheming courtier, who pays the penalty of his treachery with his life at Gismonda's hands. Others in the support are unusually excellent.

This animal will be seen in several of the scenes of "Love's Conquest," which is to be displayed at the theatre next, and it is said the lion is one of the finest ever shown in any motion picture. The brute was extremely savage for several days during the production and it is not yet known whether it will be necessary to put a period to its existence, in which event this will be the last time this particular monarch of all beasts will be seen in a motion picture.

The scenes of "Love's Conquest" are laid in Athens early in the 16th century and they are beautiful and ponderous. The picture is highly dramatic and is based upon the famous play by Victorien Sardou, which served as the starring vehicle for Sarah Bernhardt for many years. The director was Edward Jose, and the scenario was written by Charles E. Whittaker.

MANY THOUSANDS WATCH FILMING OF PHOTOPLAY

Photographing of Scenes of "Love's Conquest" Attracts Immense Crowds of People

WHEN "Love's Conquest," the superb photoplay starring Lina Cavalieri, the famous singer, was being staged at Fort Lee, thousands of visitors from nearby points were constantly in attendance. In this photoplay there are many mob scenes of unusual magnitude, and in one scene especially, that in which Gismonda is implored by the populace to keep her vow made under the shadow of the Cross to wed the man who saved her child from death under the lion's claws, several thousand men and women, all appropriately costumed, are employed.

In the handling of these tremendous situations and army of people, Edward Jose acquitted himself with great artistic skill. His groupings were magnificent and thoroughly in keeping with the importance of the subject under treatment. It is safe to say that "Love's Conquest," which will be the main feature on Manager program at the theatre next, will be acclaimed as one of the greatest pictures ever seen in this city.
Advance Press Stories--Continued

JESSE L. LASKY ASSERTS
“LOVE’S CONQUEST” IS GREAT

Producer Declares Lina Cavalieri’s New Picture
Is a Stupendous Production

ACCORDING to Jesse L. Lasky, vice-president and head of the production department of the Famous Players-Lasky Corporation, “Love’s Conquest”, based upon the famous play of “Gismonda” by Victorien Sardou, starring Lina Cavalieri, the famous diva, is one of the most remarkable productions ever made by any motion picture concern.

“The production was a great undertaking,” said Mr. Lasky in a recent interview. “The proper presentation of the splendor of an Athenian court of the early sixteenth century required a vast amount of study and preparation and no expense was spared to make this picture historically correct in every detail. That the people of this country will agree that we have succeeded in producing a notable photoplay, seems to us to be a certainty.”

Thousands of persons were employed by Director Edward Jose in the production and many massive sets were erected at enormous expense. “Love’s Conquest”, which will be seen here with Lina Cavalieri at the Theatre next, doubtless will be an epoch at that playhouse. Mme. Cavalieri is admirably supported by such sterling players as Courtenay Foote, Fred Radcliffe, Frank Lee and others.

A Remarkable Picture

WHEN Lina Cavalieri, the famous diva, proud possessor of gems worth a king’s ransom, is seen in her new Paramount photoplay, “Love’s Conquest”, at the Theatre next, it is anticipated that the patrons of that popular playhouse will vote it as one of the most remarkable pictures ever displayed in this city. No expense from the standpoint of artistry and photography, it was spared to make it the finest of its class and both is unexcelled.

A Leading Director

EDWARD JOSE, director of “Love’s Conquest”, the new Paramount photoplay in which Mme. Lina Cavalieri, the celebrated singer and screen artist, is the star, has produced many picture successes. He is a traveller and actor, speaks several languages and is now studying Greek. He has done excellent work in “Love’s Conquest” which will be shown at the Theatre next and his handling of the vast crowds which are a feature of this great picture, was masterly.

A Photoplay That Will Live

MME. LINA CAVALIERI’S new Paramount photoplay, “Love’s Conquest”, which will be shown at the Theatre next, is said by experts to be a masterly production that will live long in the memories of all who see it. It is an historically correct picture of Athens in the early sixteenth century and the settings and appointments, including a live lion, are superb.
In reply to a question by Senator Norris, the Nebraskan said that just one single seated machine 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 last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna. The letter 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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In response to a question by Senator Nork, the Malbraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

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EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF

"LOVES CONQUEST"

A Paramount Picture
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Two three-sheets
One six-sheets
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8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
1 22-28 gelatins of star

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

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

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Love's Conquest"

Paramount Theatre
200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 2201

Dear Madam:—

We beg leave to call your attention to the forthcoming presentation at our theatre on next of "Love's Conquest," a superb new Paramount photoplay, starring the famous beauty, diva and screen favorite, Mme. Lina Cavalieri, who scored a prodigious success some time ago in "The Eternal Temptress."

In this great production, which is said by experts to be most stupendous insofar as the number of people employed therein and the massiveness of the various sets are concerned, Mme. Cavalieri wears jewels worth a king's ransom, and the richest Athenian costumes of the early sixteenth century are seen in vast variety.

The photoplay is based upon the celebrated play "Gismonda," written by Victorien Sardou, the famous French playwright, and the story is one of absorbing dramatic action and intense heart appeal. Mme. Cavalieri appears in the role of an Athenian duchess who repudiates a vow made by her in the shadow of the Cross to wed the plebeian who saved her child from a ferocious lion, but who later becomes the bride of a common huntsman, whose bravery has won her love.

There is not a moment in the development of this great story which is not vibrant with human interest and touching appeal to the emotions. The lion which recently attacked his trainer and all but killed him, will be seen in a thrilling episode. This is an unusual photoplay which we cheerfully recommend to all our patrons.

We are convinced that you will find this picture one of unusual interest, and we extend to you a hearty invitation to attend its first showing in this city.

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 "Love's Conquest"

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

DATE_______

DEAR MADAM:

Beginning next-------, Mme. Lina Cavalieri, the celebrated beauty, diva and screen star in Paramount pictures, will be seen at our theatre in her latest photoplay, "Love's Conquest," based upon Victorien Sardou's famous play, "Gismonda." This is a superb production which, we think, will interest you greatly.

Yours sincerely,

Manager______________

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

DATE_______

DEAR MADAM:

The announcement that Mme. Lina Cavalieri, the world famous diva and screen star, will be seen in her new Paramount photoplay, "Love's Conquest," said to be one of the finest picture productions ever made, at our theatre next----------, is attracting widespread attention among our clientele. We hope to see you at the premier display.

Yours sincerely,

Manager______________

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

DATE_______

DEAR MADAM:

Permit us to remind you that "Love's Conquest," the magnificent Paramount photoplay, starring Mme. Lina Cavalieri, the famous singer and screen actress, said to be "the most beautiful woman in Europe," will be presented at our theatre today (--------). Please come early if you desire to obtain good seats.

Yours sincerely,

Manager______________

Exhibitors will be wise to mail at least one of these Postals to their patron
PAPER FOR "LOVE'S CONQUEST"

Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your Exchange
Current Paramount and Artcraft Pictures
in the Order of Their Release

SESSUE HAYAKAWA...... "THE HONOR OF HIS HOUSE"
JACK PICKFORD...... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID......... "THE HOUSE OF SILENCE"
MARGUERITE CLARK......... "PRUNELLA"
VIVIAN MARTIN........ "UNCLAIMED GOODS"
MARGUERITE CLARK....... "RICH MAN, POOR MAN"
CHARLES RAY............... "PLAYING THE GAME"
BILLIE BURKE........ "LET'S GET A DIVORCE"
DOROTHY DALTON...... "TYRANT FEAR"
WALLACE REID........ "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK...... "RESURRECTION"
ENID BENNETT........ "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD........ "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA...... "THE WHITE MAN'S LAW"
DOROTHY DALTON...... "THE MATING OF MARCELLA"
CHARLES RAY............... "HIS OWN HOME TOWN"

WM. S. HART........... "THE TIGER MAN"
ELSIE FERGUSON........... "THE LIE"
DOUGLAS FAIRBANKS...... "MR. FIX-IT"
MARY PICKFORD............ "M'LISS"
WM. S. HART........ "SELFISH YATES"
CECEL B. DE MILLE'S........ "OLD WIVES FOR NEW"
Viviette

Scheduled Release Date: 9 Jun 1918
There are forty peaks in Colorado higher than Pike's Peak. It pays to advertise!
STOCK PRODUCTION CUTS AND MATS

"VIVIETTE"

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
Brief Publicity Data For Exhibitors on Vivian Martin’s “Viviette”

VIVIAN MARTIN, THE STAR

Dainty, charming and magnetic, Vivian Martin is one of the most popular and talented motion picture stars in the country. In this excellent photoplay, her genius finds its highest expression in a role quite different from any which she has recently portrayed in Paramount pictures, but which will be doubly attractive to her large following of admirers because of its delightful novelty. Her artistic portrayal of the role of Betsy Burke in “Unclaimed Goods,” added greatly to the popularity Miss Martin enjoys, but her characterization of the stellar role in “Viviette” doubtless will go far to place her on the pathway to that enduring fame as a motion picture star which ability and conscientious effort in any field of artistic endeavor demand as their reward.

WILLIAM J. LOCKE, AUTHOR

Justly famous for his literary ability, William J. Locke, the creator of “The Beloved Vagabond” and other characters celebrated in fiction, is author of “Viviette.” It is written in his happiest and most whimsical vein and its popularity is evidenced by the sale of repeated editions. Mr. Locke is a strong virile writer and his heroine in this charming story is thoroughly lovable, despite the fact that her erratic nature almost provoked a tragedy not only in her own life, but in that of the man of primitive instincts who, through insane jealousy, was ready to slay even his own brother.

WALTER EDWARDS, DIRECTOR

Widely known as one of the ablest motion picture directors in the country, Walter Edwards is the man who directed Miss Martin in this fine photoplay. He is a director of taste and skill, excellent judgment and intimate knowledge of the thousand and one details of production so essential to insure artistic results, and his work in “Viviette” is exceptionally rich in directorial achievement.

JULIA CRAWFORD IVERS, SCENARIOIST

Much of the success of Jack Pickford’s Tom Sawyer and Huck and Tom photoplays was due to the excellent picturization of Mark Twain’s immortal stories by Julia Crawford Ivers, one of the most talented writers on the West Coast. Those who care for Mr. Locke’s stories will be delighted with her splendid work in this notable adaptation of one of his latest and best novels.

AN ABSORBING STORY

The story of “Viviette” deals with the love affairs of a girl of the same name, who after leaving her finishing school returns to Ware Manor, where she coquettes with Dick Ware, a strong primitive man, who falls desperately in love with her. Viviette is also loved by Lord Banstead, a young Englishman who has an affaire de cœur with a barmaid and who is severely threshed by Dick because of his conduct towards the young woman. Then comes Austin Ware, a brother of Dick’s from London and presently Viviette has three strings to her bow, without knowing whom she should favor. When Dick sees his brother kiss Viviette’s hand, he misunderstands the motive that prompted the act and insane jealousy possesses him. He calls Austin and Viviette into the Ware armory and, showing them his grandfather’s duelling pistols, one of which he knows to be loaded, he tells them that his ancestor killed his best friend when the latter had betrayed his confidence by making love to his wife. Viviette suggests banteringly that the brothers fight a duel and after they had taken their stations, Dick pulls trigger and discovers that his pistol is empty. Austin, who had picked the loaded weapon, refuses to fire. Viviette is horrified when she learns the truth, and when Dick tells her that he had tried to murder his own brother, because of his jealousy and lack of self-control, she whispers that she loves him for his primitiveness and takes him to her heart.
"VIVIETTE" CHOSEN  
BY VIVIAN MARTIN AS  
HER FAVORITE STORY

The William J. Locke Novel is Picturized for  
Her at Her Own Request and She is  
Delighted With It.

WHEN dainty Vivian Martin had finished  
the filming of "Unclaimed Goods," her  
latest Paramount picture some time ago, she went  
on a well-deserved vacation. Before leaving the  
studios she sought Walter Edwards, the director,  
and expressed great concern over the fact that  
no one seemed to know what her next picture  
would be.

"I wish you would permit me to make a sug-  
gestion," she said to Mr. Edwards, "and that is  
to put on William J. Locke's story of "Viviette."  
I have read that story and I like it so much that  
I am convinced it is a character written especially  
for me, and I know that I can like and feel the  
part. Now do all you can to obtain the rights  
to that story for my sake."

"I will do my darndest," said Mr. Edwards,  
and a few days later negotiations were opened  
for the acquisition of the rights to "Viviette,"  
and work on its picturization began immediately.  
When Miss Martin returned from her vacation  
everything was in readiness for her to begin  
active work. The result of her labor will be seen  
in one of the finest pictures in which she has  
appeared, and it will be shown at the .............  
Theatre next ......................

In this story Miss Martin portrays the role of  
a beautiful, impulsive, erratic girl, the adopted  
daughter of Mrs. Ware, who is living with her  
son, Dick, a strong, primitive man, in a country  
home in England. Viviette had just returned  
from her finishing school and Dick instantly falls  
in love with her in a strong, masterful and  
dictatorial way. Meanwhile his brother, Austin,  
who had been in London making fame and money,  
returns on a visit to his mother and is instantly  
attracted by the charms of Viviette. In the  
neighborhood lives Lord Banstead, who likewise  
pays devoted attention to Viviette. Dick regards  
the intrusion of his brother and Lord Banstead  
with great dislike, and he employs caveman-like  
methods in forcing his attentions upon Viviette.

In the woods one day Dick meets a barmaid,  
who tells him of Lord Banstead's peridious con-  
duct towards her, and when his Lordship unex-  
pectedly interrupts them and makes an insulting  
remark to the girl, Dick resents it by soundly  
threshing the nobleman.

Meeting Viviette in a drawing room one night,  
Austin tells her that he has a position open for  
a strong, masterful man in Vancouver, and she  
suggests that Dick accept it, inasmuch as he has  
frequently expressed his desire to go somewhere  
far away where a strong man of his stamp might  
have a chance to live unhampered. He kisses her  
hand in gratitude, and this is observed by Dick,  
who misunderstanding the act, impulsively pro-  
cures two duelling pistols, the property of his  
grandfather, and he tells Viviette that one of these  
had been used by his grandfather in slaying a  
man who had betrayed his confidence. In a ban-  
tering mood Viviette urges that the brothers  
fight a make-believe duel, to which each readily  
consents, but Dick knows one of the pistols to  
be loaded, while the other is empty.

They take their positions and Dick draws the  
trigger, but the weapon fails to explode. Austin  
refuses to fire, whereupon Dick curses him and  
then for the first time Viviette realizes that she  
had pitted brother against brother and that a  
tragedy had been narrowly averted. Dick admits  
his fault to Viviette and his frankness wins her  
love, despite the fact that in a moment of pique  
she had consented to marry Lord Banstead. She  
overlooks his lack of self-control and whispering  
that she loves primitive men, they plight their  
troth.

Miss Martin, in a recent interview, said that  
this was one of the finest characters she has ever  
portrayed and in her support will be seen Eugene  
Pallette, as Dick Ware; Harrison Ford, as Austin  
Ware, while Donald Blakemore will portray the  
role of Lord Banstead.

Miss Martin is a native of Grand Rapids,  
Michigan, and began her theatrical career as a  
star in a Sunday-school concert, in which she  
said a little "piece." She later made her debut  
on the stage, appearing in "Officer 666," "Stop,  
Thief!" and other plays. She has been in the  
notion pictures for several years, playing with  
such well-known actors as Colin Chase, Herbert  
Standing, Thomas Holding, Jack Pickford and  
others. She is an expert cook and has originated  
many recipes, which have been widely published  
throughout the country. She has light, curly hair  
and dark blue eyes, is fond of outdoor sports and  
is a tennis devotee.
CAST AND STORY OF "VIVIETTE"
FOR USE OF EXHIBITORS IN THEIR HOUSE ORGANS OR FOR GENERAL PUBLICITY

A PARAMOUNT PICTURE

VIVIAN MARTIN'S
NEW PHOTOPLAY IS
EXCELLENT VEHICLE

Paramount Star's Newest Picture is Based upon Popular Novel "Viviette" by William J. Locke
"VIVIETTE"

THE CAST

Viviette .................. Vivian Martin
Dick Ware ................ Eugene Pallette
Austin Ware ............... Harrison Ford
Mrs. Ware ................... Kate Toncray
Kathryn Holroyd ............ Clare Whipple
Lord Banstead .............. Donald Blakemore

THE STORY

STRONG minded, impulsive and of primitive tastes, Dick Ware is living a life of ease in his country home, Ware Manor, in England, when Viviette, beautiful, impulsive and whimsical, the adopted daughter of Mrs. Ware, his mother, returns home from her finishing school. His brother Austin is living in London, seeking fame and fortune.

About the time of Viviette's arrival at Ware Manor, Kathryn Holroyd, a charming widow with a fondness for Austin Ware, reaches the Manor. It is revealed that a stranger called at Austin's office in London and asked him to recommend a strong man to look after the stranger's timber lands in Vancouver. Austin promises to send such a man to him as soon as he is able to find the individual suited to that position.

Austin pays a visit to the Manor and meets Viviette, whose charms win his love. He is unaware that Dick also loves Viviette and that she has spent most of her time coquetting with him. Lord Banstead, a young man living near Ware Manor, has an affair with a bar maid whom he is seeking to cast off. She meets Dick in the woods and reveals Lord Banstead's conduct to him. Lord Banstead comes upon them and insults the girl grossly, whereupon Dick threshes him soundly.

Attracted by Viviette, Austin ignores Kathryn, and meeting Viviette in the drawing room that night, he tells her of the man in London who is seeking a strong man to go to Vancouver. Viviette recommends Dick for the position, she explaining that Dick had often told her he desired to go to some far-off country in which only strong men can survive. Austin announces that he will secure the position for Dick and impulsively kisses Viviette's hand.

Dick witnesses this act and instantly conjectures that Viviette loves his brother, a thought that rouses his jealousy to mad fury. He procures two duelling pistols, one of which is loaded, the other empty, and as he brandishes them, he is half inclined to shoot his brother dead. He calls Kathryn and, with her, Viviette and Austin, enters the armory and he then tells them how his grandfather had slain a friend who betrayed his confidence by making love to his wife.

The story appeals to the romantic soul of Viviette and she banteringly urges the brothers to act a duel. This is in accord with Dick's desire and, giving Austin the choice of the pistols, they assume their proper stations and at a given signal, both turn to fire. Dick pulls the trigger of his weapon and, when it fails to be discharged, he realizes that his life hangs in his brother's hands. Austin declines to pull the trigger whereupon Dick curses him coarsely, and it suddenly dawns upon Viviette that she had pitted brother against brother, and that something tragic and cruel had happened for which she is being judged.

Viviette later meets Dick alone and he tells her of his mad love for her. He seeks Austin who urges him to accept the position offered him in Vancouver. Then, realizing Dick's suspicion that he is seeking to send him away so that he (Austin) might marry Viviette, Austin sends for Kathryn and announces his desire to wed her, to which she gives her assent. Austin tells Dick that he lacks self-control and that he should not marry Viviette unless he purposes to render her life miserable and unhappy.

Impressed by this logic, Dick tells Viviette that he does not love her, whereupon she despairingly accepts Lord Banstead. When Dick hears of this he makes violent protest and reveals to her his real reason for stating that he did not love her when, in fact, he prized her more highly than any other woman in the world. His frank admission that through his lack of self-control he had almost slain his brother, wins Viviette's love completely and she tells him that she admires primitive strong men; that she loves him above all men and is ready to become his wife. The two then plight their troth.
PRESS REVIEW

To, [Be] Sent to the Newspapers Immediately After the First Showing of "Viviette," a Paramount Picture.

PRETTY VIVIAN MARTIN
PROVES DELIGHTFUL IN NEW
PHOTOPLAY "VIVIETTE"

Picturization of William J. Locke's Novel Provides Popular Paramount Star With Splendid Role.

The admirers of dainty Vivian Martin, who have not forgotten her excellent portrayal of the role of Betsy Burke, the sheriff's daughter in "Unclaimed Goods," shown here several weeks ago, turned out in great force when her newest starring vehicle, "Viviette," a picturization of the novel of the same name by William J. Locke, was presented at the ................. Theatre yesterday. The beauty and winsomeness of the star, the interest of the story, the charm of the photography, all combined to make this photoplay one of the most delightful seen in this city in many months, and its attractiveness to the audience was demonstrated emphatically long before the final scene had faded out.

Undoubtedly "Viviette" is the best picture story Miss Martin has had for some time and the sprightly little star makes the most of her opportunities in the part of the frivolous, irresponsible little English girl, who wakes up to a sense of her responsibilities in time to make amends.

It is a delightfully human story that Locke has given us in "Viviette," and the producers have succeeded admirably in preserving the delicacy and humanness of it. It is the story of two brothers of strongly contrasting types and how the whimsical, flirtatious "Viviette" comes into their lives and almost, but not quite, causes a tragedy.

Of the two brothers, one, Dick Ware, stays at home in the English country to look after Ware Manor, while his brother Austin is away winning fame and money in London. Viviette is the adopted daughter of Mrs. Ware and when she comes home from finishing school Dick Ware, who is a strong, rather primitive type of man, falls in love with her. Lord Banstead, a young man who lives on an adjoining estate, also is in love with her. Then Austin returns from London and he, too, is attracted by the charms of the youthful Viviette.

Dick feels a slowly awakening jealousy of his brother, which is fed, by misunderstandings. Viviette flirts with both men, until Dick almost kills his brother in a make-believe duel. Then Viviette realizes what she has done and she also comes to the knowledge of her love for Dick. But he tells her that he cannot marry her because of his lack of self-control and of his murderous action toward his brother. In fact, he explains he is too primitive for a young woman of her refinement. Viviette replies that primitive or not she loves him and will go with him anywhere. Naturally, the two are happily mated.

As Viviette, Vivian Martin is most captivating and the audience understood quite easily why the three men in the story were in love with her. She played the role deftly, and displayed considerable skill in delineating the transformation of her character from the earlier, more frivolous stages of Viviette's nature to the time when she realizes that she is really in love with her great, powerful, primitive Dick. Eugene Pallette gave a capital interpretation of Dick, and Harrison Ford was excellent as Austin Ware. Kate Toner played Mrs. Ware, Leila Bliss was Kathryn Holroyd, and Donald Blackmore was Lord Banstead. The picture was capably directed by Walter Edwards and the scenario was by Julia Crawford Ivers. Other features are Manager's excellent bill included

It seems certain that this fine bill will draw great crowds during the remainder of the week.
**ADVANCE PRESS STORIES**

To Be Sent to the Newspapers Daily for One Week Prior to the First Showing of Vivian Martin’s “Viviette”—A Paramount Picture

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**“VIVIETTE” IS STRONG PHOTOPLAY BASED ON POPULAR LOCKE NOVEL**

Paramount Picture Is Admirable Starring Vehicle for Dainty Vivian Martin, Who Is at Her Best Therein.

CHARMING Vivian Martin has a delightful photoplay in her picturization of William J. Locke’s famous novel, “Viviette.” Excellently produced, every role in the hands of a capable artist, the photography of superior merit, the theme of the picture one of absorbing interest, this splendid Paramount photoplay doubtless will be greeted by large crowds when it is shown at the ................................ Theatre next ..................................

Miss Martin portrays the role of a young, impulsive English girl whose charms attract men to her as the flame attracts the moths. When Dick Ware, a primitive Englishman, strong and masterful, declares his love for her, she coquettes with him and then devotes her attention to Dick’s brother Austin, and later to Lord Banstead. She dangles the three upon her fingers, sporting with them, loving each in greater or less measure, but in her heart of hearts, the big primitive man’s image lingers with increasing affection.

So it happens that when Dick becomes jealous of her and she banteringly suggests that he fight a make-believe duel with Austin, he carries out the programme with murder in his heart. Fortunately for all concerned, however, a catastrophe is providentially averted and Viviette realizes that she has done a foolish thing. After many scenes of intense interest and not a few serious complications, Dick’s strong primitive nature wins her love and both find happiness in their mutual affection.

The picture is a strong one and in Miss Martin’s support are several capable players including Eugene Pallette, Harrison Ford, Kate Toncray, Clare Whipple and Donald Blakemore.

Realizes Dream in “Viviette”

WILLIAM J. LOCKE, author of popular and whimsical stories, created the character of Viviette which Vivian Martin portrays in the Paramount Picture of that name at the ................................ Theatre this week. Incidentally, Mr. Locke is one of Miss Martin’s favorite authors and she long ago read the story of Viviette” in book form and admired it. Her playing it on the screen is a dream realized.

---

**LOCKE’S FINE ABILITY IS SHOWN IN “VIVIETTE”**

Famous Author’s Novel Is Admirable Vehicle for Vivian Martin

THE delicious flavor of William J. Locke’s novels, their delicacy and charm, is responsible for the fact that when they are scenariorized for motion pictures they display a novelty that is essentially unique. The man who created “The Morals of Marcus Ordeyne,” “The Beloved Vagabond,” “Septimus,” “The Fortunate Youth,” “Stella Maris,” which was recently picturized for Mary Pickford with extraordinary success, and “Simon the Jester,” may be trusted to tell a good story in sprightly fashion no matter what subject he may choose to write upon.

In “Viviette,” which has been produced for Paramount with Vivian Martin in the star part, and which will be shown at the ........................ Theatre next .............................., he has pictured a girl of vivacious temperament and a coquetish disposition who causes much turmoil when two brothers and a young Lord fall in love with her. When given a situation like this, Locke is thoroughly at home. The manner in which this great story has been transferred to the screen by Julia Crawford Ivers, is a guarantee that it will be pleasing. Walter Edwards directed the picture and a fine cast supports the star.

---

**JULIA CRAWFORD IVERS TALENTED SCENARIOIST**

Excellent Craftsmanship Displayed by Her in Picturization of “Viviette.”

JULIA CRAWFORD IVERS, who scenariorized “Viviette” for Paramount, in which Vivian Martin is starred, and which will be shown at the ........................ Theatre on .............................., is an experienced craftswoman in this direction. Her splendid achievements with Tom Sawyer and his youthful associates awakened the admiration of lovers of Twain. Those who care for William J. Locke—and they are many—will be delighted with her work in “Viviette.” Also, they will be charmed by Miss Martin’s interpretation of the titular role. A fine cast supports the pretty star. Walter Edwards directed the picture.
Vivian Martin Selects
"Viviette" as New Vehiclé

Paramount Star’s Request Readily Granted by Director Walter Edwards.

AFTER finishing the filming of “Unclaimed Goods,” her latest Paramount Picture preceding “Viviette,” Vivian Martin went on a vacation. The day before she left she sought out Director Walter Edwards.

“Nobody seems to know what my next picture is to be,” she said, ‘but I do wish you’d try hard to get me William J. Locke’s story, ‘Viviette.’ I like that story so much and I’ll be happy if I can play in it.”

“I’ll do my darndest,” said Director Edwards, and sure enough, when the winsome Vivian returned from vacation things were in readiness for her to start on “Viviette.” It is the best story she has had in some time, and it will be shown at the Theatre next, with every accessory needed to make the presentation one of the most successful of the season.

ONE GIRL, THREE LOVERS
IN THIS FINE PICTURE


VIVIAN MARTIN, in her latest Paramount Picture, “Viviette,” has a part that is admirably suited to her charms. She enacts the character of a pretty little boarding school girl, who returns to her home at Ware Manor in England to have three men of widely different types fall in love with her. One is Dick Ware, a strong, somewhat primitive man; another is his brother Austin, a young London barrister, and the third is Lord Banstead. How these three men fight for her hand and the complications which the struggle brings about make this a most engaging story. The picture which will be shown next was scenarized by Julia Crawford Ivers from the novel by William J. Locke.

Ford a Capable Actor

HARRISON FORD, who plays the part of Austin Ware in “Viviette,” the latest Paramount Picture starring Vivian Martin, which will be shown next, is a young leading man with a long list of successes to his credit. Both on the speaking stage and in motion pictures he has proved himself an actor of unusual ability.

Remarkable Photographic Effects

SOME extraordinary photographic effects are shown in “Viviette,” the latest Paramount Picture starring Vivian Martin, which will be seen at the Theatre next. These present some excellent views of the English countryside and are marvels of outdoor photography. Other scenes showing a large medieval armory at Ware Manor, where the story is developed, are also excellently done. The charm of the English country scenes and of old English customs and romance abides in the picture, which was made from one of William J. Locke’s famous romances. Jas. C. Van Trees was the photographer.

Make-Believe Duel in “Viviette”

MAKE-BELIEVE duelling scene almost ends in death in “Viviette,” the new Paramount Picture starring Vivian Martin, which will be shown next. Because of jealousy between two brothers who love pretty Viviette, the duel, which is started in jest, becomes a duel in earnest. But the tragedy is averted at the last moment, and its nearness causes Viviette to realize that she really loves one of the men. The new picture affords Vivian Martin the best acting opportunities she has had for some time.

“VIVIETTE” IS WRITTEN IN LOCKE’S BEST VEIN

Stellar Role of Novel Admirably Portrayed by Dainty Vivian Martin.

WILLIAM J. LOCKE, creator of “The Beloved Vagabond” and other famous characters of fiction, wrote “Viviette” in his happiest and most whimsical vein. When the story was picturized by Julia Crawford Ivers, the producers of Paramount Pictures decided that the character of the pretty, irresponsible, but lovable Viviette could best be portrayed by Vivian Martin. That they were right has been proven by the exquisite performance she gives of the famous Locke heroine. “Viviette” will be shown next at the Theatre. She is ably supported by Eugene Pallette, Harrison Ford, and other well-known players. Walter Edwards directed the picture.
Pointed Pertinent Paramount Paragraphs
For Use of Exhibitors in their House Organs or for General Publicity

Work has been finished on “The Firefly of France,” the new Paramount picture in which Wallace Reid will appear. Ann Little is the leading lady.

Vivian Martin has completed work on “Vivette,” her next Paramount picture, which promises to be the sprightliest comedy she has ever appeared in.

Dorothy Dalton has finished her new secret service picture for Paramount, which has been christened “The Triple Cross.”

Gertrude Ross, a well known composer, was the guest of honor at a tea given at the Thomas H. Ince studios recently, and she was so impressed by the beauty of Dorothy Dalton, the Paramount star, that she has volunteered to write a complete score for her next picture.

Enid Bennett will soon be seen in “The Desert Wooing,” a new Paramount picture by J. G. Hawks. Jack Holt is her leading man.

Unusual heart interest is to be found in the story of “Rich Man, Poor Man,” the new Paramount picture in which Marguerite Clark is appearing with brilliant success.

The works of Count Leo Tolstoy have attracted wide attention throughout the world because of the conditions that existed in Russia, but none of them have been more widely read than “The Resurrection,” which not only exposed the wanton cruelty and brutality experienced by Siberian prisoners, but made a terrific onslaught upon the double standard of morals. This book has been turned into pictures by Paramount with Pauline Frederick in the leading role of “Katusha.”

The Chinese who have been appearing with Sessue Hayakawa in “The City of Dim Faces,” a Paramount picture soon to be released, gave the star and company a banquet in Los Angeles’ Chinatown.

Raymond Hatton, who has become the idol of his screen friends because of his wonderful work in “The Whispering Chorus,” will be seen in support of Wallace Reid in “The Firefly of France.”

All the Paramount-Mack Sennett beauties are polishing up their bathing suits for the summer season.

Fatty Arbuckle and his company were marooned in San Gabriel Canyon while attempting to make exteriors for the new Paramount-Arbuckle comedy, “Moonshine.”

When Roscoe Arbuckle, the Paramount comedian, reaches Los Angeles in the near future, the draft board will be looking for him. He tried to enlist but was rejected because of overweight. It is hardly likely that he will be accepted for service for he has not lost an ounce of flesh for weeks and weeks.

In the new comedy “Moonshine,” which will be released by Paramount, “Fatty” Arbuckle plays a “revenuer”—or government officer in search of stills—not picture stills, but whiskey stills.

Instead of adopting a company of soldiers who are about to go to the front, Battery B, 144th Field Artillery, the regiment known as the “Grizzlies,” reversed the order and have adopted Louise Huff, favorite Paramount star, as its “Little Sister.”

Louise Huff and a number of other Paramount stars recently toured the training camps of the west presenting William C. DeMille’s clever sketch entitled “Food,” a satire on the high cost of edibles, the plot being laid fifty years hence.

The Paramount and Arclraft stars and players in California are establishing a hospital for convalescing soldiers.

Lillian Gish will star in David W. Griffith’s first Artcraft picture.

Thomas H. Ince leased an entire circus with its clowns, horses, lions, elephants and other accessories so as to give “The Biggest Show on Earth,” the Paramount picture in which Enid Bennett appeared, the proper atmosphere. The story of the production is a most interesting one with all the fun and thrill of a real circus.

Max Fischer, the well known violinist, protege of Jesse L. Lasky and Cecil B. DeMille, has gone to war, and is now in the training camp at Camp Lewis, American Lake, Washington. It was his violin and his music that was always used when music was required by directors at the Lasky studios during the filming of any Paramount and Arclraft pictures.
Dear Madam:

The many admirers of Vivian Martin, the dainty Paramount star, who were delighted with her recent photoplays shown at our theatre, notably "Unclaimed Goods", have another treat in store for them when Miss Martin's latest photoplay, "Viviette", a picturization of William J. Locke's delightful novel of the same name, is presented at our playhouse next.

In this superb picture, Miss Martin is seen as a beautiful, impulsive, thoughtless girl, who is loved by three men, one of them a primitive man of that description calculated to stir the heart-strings of almost any impressionable young woman. He lacks self-control and his jealousy nearly provokes a tragedy, but he is later transformed through his love for Viviette, and after numerous thrilling events, each probes the depths of the other's heart and both find happiness in their mutual love.

This story was picturized by Julia Crawford Ivers and directed by Walter Edwards, both masters in their respective fields. Miss Martin is brilliantly supported, while the photography is unusually fine. We believe that this picture subject will interest you greatly and it will afford us pleasure to welcome you and the members of your family to our theatre at any time during the forthcoming display at our theatre.

Yours sincerely,

........................................
Manager.
MAIL CAMPAIGN

Post Cards Suggested for the Exploration of "Viviette"

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

DATE

DEAR MADAM:

We take pleasure to inform you that dainty Vivian Martin, one of the most prominent motion picture stars in the country, will be seen in her newest Paramount photoplay, "Viviette" at our theatre next

This is a charming picture production and we feel sure that it will afford you delightful entertainment.

Yours sincerely,

Manager

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

DATE

DEAR MADAM:

Beautiful and charming Vivian Martin, one of the most popular of screen artists, will appear in her latest Paramount photoplay "Viviette" at our theatre on next.

This excellent picturization of William J. Locke's famous novel provides Miss Martin with abundant opportunities for the display of her talents and her characterization is its chief charm. Yours sincerely,

Manager

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

DATE

DEAR MADAM:

Permit us to remind you that Vivian Martin's newest Paramount photoplay, "Viviette," based upon William J. Locke's celebrated novel, will be the attraction at our theatre today ( ). You will be wise to avail yourself of this opportunity to see this sterling screen star in a most charming portrayal.

Yours sincerely,

Manager
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. Mayer.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

A detailed examination of the marks on the hill shows they were not made by the vessel striking a submarine.

A single scaled machine was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent.

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A detailed examination of the marks on the hill shows they were not made by the vessel striking a submarine.
Get a grip on really big business
You can do it with these snappy illustrations. Mats are free, cuts next to nothing.
Your Exchange

STRAND
We show all the Paramount and Artcraft Pictures

Jesse L. Lasky presents
Vivian Martin in
"Viviette"
A Paramount Picture

Does it pay to flirt?
Girls, oh girls! Think before you wink!

"THE BATTLE ROYAL"
Paramount-Mack Sennet Comedy
"O U Rooster"
Paramount-Bray Pictograph
Concert Orchestra
Two Soloists
Monday to Wednesday—

“The Battle Royal” Paramount-Mack Sennet Comedy
“The Filipino National Guard” Paramount-Burton Holmes-Travel Picture
Concert Orchestra and Two Soloists

STRAND
Monday, Tuesday and Wednesday

Her wink was as deadly as a bullet from a gun! It brought two brothers to pistol points. Girls! Think before you wink!

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

ARMY DESERTER TELLS OF WORKING AS SPY

---

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyers.
Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by Malvin.

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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Mars were free, cuts next to nothing.
EXHIBITORS' ACCESSORIES
FOR THE EXPLOITATION OF
"VIVIETTE"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

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

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

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

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

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Cover your Town with this Paper and you will Fill Every Seat on every Performance

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A Paramount Picture

Jesse L. Lasky presents

Vivian Martin in 
"VIVIETTE"

Three Sheet

A Paramount Picture

Vivian Martin 
"VIVIETTE"

One Sheet

A Paramount Picture

Vivian Martin 
"VIVIETTE"

Three Sheet

A Paramount Picture

Vivian Martin 
"VIVIETTE"

One Sheet

A Paramount Picture

Vivian Martin 
"VIVIETTE"

Six Sheet

Use Your Slide for Preliminary Announcement of Celebrated Star and Production
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA .................. "THE HONOR OF HIS HOUSE"
JACK PICKFORD .................... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ...................... "THE HOUSE OF SILENCE"
MARGUERITE CLARK ................ "PRUNELLA"
VIVIAN MARTIN ..................... "UNCLAIMED GOODS"
MARGUERITE CLARK ................ "RICH MAN, POOR MAN"
CHARLES RAY ....................... "PLAYING THE GAME"
BILLIE BURKE ....................... "LET'S GET A DIVORCE"
DOROTHY DALTON ................... "TYRANT FEAR"
WALLACE REID ...................... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK ................. "RESURRECTION"
ENID BENNETT ...................... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD .................... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .................. "THE WHITE MAN'S LAW"
DOROTHY DALTON .................. "THE MATING OF MARCELLA"
CHARLES RAY ....................... "HIS OWN HOME TOWN"

WM. S. HART .......................... "THE TIGER MAN"
ELsie FERGUSON .................... "THE LIE"
DOUGLAS FAIRBANKS ................. "MR. FIX-IT"
MARY PICKFORD ...................... "M'LISS"
WM. S. HART .......................... "SELFISH YATES"
CEcIL B. DE Mille'S ................. "OLD WIVES FOR NEW"
Her Final Reckoning

Scheduled Release Date: 9 Jun 1918
PRESS BOOK
Advance and Current Publicity, Advertising Helps, Accessories, etc.
Charles Kenmore Ulrich, Editor

The Exhibitor’s Guide to Bigger and Better Business

“HER FINAL RECKONING”
A PARAMOUNT PICTURE
STARRING PAULINE FREDERICK

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZEPPENFELD, PRODUCER • HERBERT J. STERN, ASSISTANT PRODUCER • "NEW YORK"
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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
Some Pertinent Facts Regarding "Her Final Reckoning"

PAULINE FREDERICK, STAR.

WIDELY known as one of the most beautiful and talented actresses in the field of the silent drama, Pauline Frederick, has a following commensurate in size with the brilliancy of her record of cinematic achievements. Her portrayals of subtle Sardou roles, notably "La Tosca," and her artistic characterization of Katusha in Count Tolstoy's "Resurrection," have placed her high on the pedestal of her art. In "Her Final Reckoning," a picturization of Jules Claretie's famous play, "Prince Zilah," Miss Frederick plays a dual role, she appearing as mother and daughter simultaneously in the same scenes with the aid of multiple exposure. The roles call for fine emotional acting, but all who have seen her in her recent picture successes, admit that she is capable of doing ample justice to the parts she essays. Miss Frederick is an ideal Marsa, and it is quite safe to venture the prediction that her characterization in this sterling picture will enhance the popular esteem in which she is held by her admirers throughout the country.

THE AUTHOR.

MEMBER of the French Academy, director of the Comedie Francaise, and playwright and novelist of international fame, Jules Claretie is the author of "Prince Zilah," a celebrated play upon which "Her Final Reckoning" is based. It was written about thirty years ago and since that time it has served as a starring vehicle for Sarah Bernhardt, Jane Hading, Mme. Modjeska, Ellen Terry, Eleanor Duse and other famous emotional actresses. The play was immensely successful and later it was novelized and published serially. In its book form it was translated in several languages and it is still being read in all parts of the world.

THE DIRECTOR.

THE director of "Her Final Reckoning" is Emile Chautard, a distinguished French actor and director. This is his first picture directed by him for Paramount and he has set a high standard for future productions. Mr. Chautard was leading man for Mme. Rejane for many years, and he served for a long time as manager and director of the Rejane Theatre in Paris, during which period he was identified with many great French stage productions. Incidentally, Mr. Chautard instructed Maurice Tourneur, a leading director whose direction of Elsie Ferguson in "Barbary Sheep" and other Artcraft pictures won him instant fame.

THE SCENARIOIST.

CHARLES WHITTAKER, who is responsible for the excellent picturizations of "La Tosca," "Resurrection" and other photoplays in which Miss Frederick has appeared, is author of "Her Final Reckoning." We have had occasion to refer to Mr. Whittaker's capable work before, and in this connection it may be sufficient, perhaps, to say that in his latest work, his ability is displayed at its best.

A POWERFUL STORY.

THE story of "Her Final Reckoning" deals with the fortunes of Marsa, a gypsy girl, the natural daughter of a Russian nobleman, whose wealth she inherits and whom she forgives for the betrayal of her mother. (The roles of mother and daughter are portrayed by Miss Frederick.) Marsa meets Prince Zilah in Paris, who instantly falls in love with her, and she reciprocates his passion. But between them is the shadow of a dark secret which Marsa carries in her heart, the nature of which is revealed when Count Menko hurries to Paris on receiving news of the engagement of Prince Zilah and Marsa. The Count orders Marsa to meet him in her garden one night and when he comes to renew his threat to expose their former liaison to the Prince unless she accedes to his demands, she turns her wolf hounds loose upon him. The Count is badly injured by the beasts and disappears for a time. He then sends a packet of Marsa's letters to the Prince, which reaches him on the eve of the day set for their marriage. Marsa confesses that Count Menko had betrayed her and, becoming seriously ill she is sent to a sanitarium. Count Varhely, a friend of Prince Zilah's, runs Menko down and kills him in a duel. The Prince and Marsa are reconciled and they return to Hungary where they spend their honeymoon on the Prince's vast estates, both happy in their mutual love.

THE SUPPORT.

MISS FREDERICK'S leading man in this production is John Milten, a prominent Broadway actor who has been recently seen with success in Paramount and Artcraft pictures. Others in the cast include Bob Cain, Warren Cooke, Joseph Smiley, James Laffey, Karl Dane, Florence Beresford, Louis Reinhart and Edith Ellwood, all trained screen artists of recognized ability.

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SPECIAL FEATURE ARTICLE

For the Use of Exhibitors in Their House Organs or of Editors Desiring Original Matter
on Pauline Frederick or “Her Final Reckoning”

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PAULINE FREDERICK HAS
ROLE OF TIGER WOMAN IN
“HER FINAL RECKONING”

Famous Paramount Star Asserts Her Role in New
Paramount Photoplay Pleases Her and
Predicts Success For It

To portray the role of a “tiger woman” artistically, necessarily calls for talents of a high
order. There have been many actresses in days
gone by who possessed the requisite talents, notably Sarah Bernhardt, Mme. Rejane, Jane Had-
ing, Mme. Modjeska and Fanny Davenport; but
if the opinion of critics may be depended upon,
none of these artistes have been more generously
endowed by nature in this respect than Pauline
Frederick, one of the foremost motion picture
stars of the country, appearing in Paramount
pictures.

Miss Frederick is essentially an actress of the
first class, and she combines with her histrionic
ability, beauty, personal charm, and magnetism
possessed by few actresses in the “movies.” She
is a dramatic actress and hence in the portrayal
of such roles as Marsa, in “Her Final Reckoning,”
in which she is to be seen at the ............... Theatre next ............, she is artistically
at her best. In this photoplay she plays two
roles, appearing first as her mother and later as
herself. Through the system of multiple exposure
photography, she is simultaneously seen as
her mother and herself in the same scenes in
which the mother and daughter are supposed to
meet, the effect at times being most startling.

In discussing her newest vehicle, Miss Fred-
erick recently made this statement to a reporter:

“The play, ‘Prince Zilah,’ upon which ‘Her
Final Reckoning’ is based, won success for the
most famous actresses in the world, including
Sarah Bernhardt, Jane Hading, Modjeska, Ellen
Terry, and Eleanor Duse. The play created a
sensation when first produced, and was soon
novelized and published in serial form. Later, as
a book, it was translated in many languages and
had a tremendous circulation throughout the
world.

“The original presentation was made with
Jane Hading as the star, and the play ran for
one entire year at the Gymnase Theatre, in
Paris. The feminine star role is Marsa Tcheretoff,
whose mother was a gypsy and her father a
Russian. Marsa possessed a large fortune which
enabled her to live in the romantic atmosphere
she craved. Her sensational love affairs held a
great deal of heart interest, and it is said that
when the story appeared in serial form in a Paris
magazine, the shop girls neglected their work to
surreptitiously devour the latest installment of
the romance.

“The role of Marsa is a splendid one for me,
as it enables me to appear in a sort of tiger
woman character which I long have desired to
do. For a long time in France ‘Prince Zilah’
was the key to dramatic success, and all the
famous acreses of the time demonstrated their
emotional talents with this vehicle.”

Miss Frederick has had a long and interesting
stage career. She is a native of Boston and is
quite cultured. She is of medium height—five
feet four inches, to be exact—has blue eyes and
brown hair, and weighs about 130 pounds. She
is an out-of-doors girl and delights in hunting,
being a crack shot. She is also a musician, a
motorist and a linguist, speaking several lan-
guages fluently.

Her recent picture, “Resurrection,” in which
Miss Frederick was seen here a few weeks ago,
has been most successful, but it is said that in
“Her Final Reckoning” Miss Frederick rises to
higher planes of artistry, and it is certain the
picture will attract large crowds on the occasion
of its display in this city as stated.
CAST AND STORY OF "HER FINAL RECKONING"
For Use of Exhibitors in Their House Organs or for General Publicity
A Paramount Picture

HER FINAL RECKONING"
ABSORBING STORY OF
FRENCH LIFE AND LOVE

Pauline Frederick Appears in Dual Roles in
Superb Photoplay Based Upon Jules
Claretie's Famous Play

"HER FINAL RECKONING"
THE CAST

Marsa
princess Zilah

Prince Zilah .... John Milten
Count Menko .... Bob Cain
Count Varhely .... Warren Cooke
doctor Forg .... Joseph Smiley
doctor Charcot .... James Laffey
arquis de Nati .... Karl Dane

Marsa's Home.. Louis Reinhart
Menko's Home.. Edith Ellwood

THE STORY

In the drawing room in Paris of the Marquis de Nati, Prince Zilah, a Hungarian patriot, sets Marsa, a gypsy, and becomes enamored of her. He is attracted to her by reason of her great beauty and she to him because of the various parts taken by his father in the war incurred years before for the freedom of Hungary. Marsa's mother, a gypsy of exceptional charm and beauty, has been captured by Prince Tcheretoff, a Russian officer, who carries her off with him to Russia. He kept her as a captive in Moscow, and, after having forced her to come his mistress, offers to make her his wife. She refuses because of her hatred of all things Russian and when her girl babe is born, christened it Marsa. Prince Tcheretoff gives her daughter a splendid education and on his death leaves his entire fortune to her. Marsa's mother did not long survive the Prince, and Marsa goes to Paris and establishes herself in a home on the banks of the Seine, where only companions are two superb Danish hounds and an enormous Himalayan dog, bearing the name of "Satan."

Prince Zilah begs Marsa to become his wife and for a time she refuses. Hidden in her heart is a dark secret, the nature of which is disclosed when Count Menko hurries from London on receipt of the news that Marsa is to wed the Prince. He threatens to reveal their past unless she consents to meet him in the garden that night. Fearing that exposure may mean to her the loss of the Prince's love, she consents to permit Menko to come to the garden, and just as he arrives she releases her dogs and steals back into the villa.

The savage baying, snarling and howling of the dogs convinces her that Menko has arrived and that he is struggling for life against the ravenous beasts. He succeeds in freeing himself from them, though severely mangled, and for a time he disappears. On the eve of her wedding day Marsa struggles between love and duty and, unable to persuade herself that it is only just to the Prince to reveal her secret to him, she is in tears when the Prince enters and throws a packet of letters upon the piano. She learns that these had been sent to him by Count Menko, and believing that all is lost, she begs him not to read them. He promises to grant her request if she will swear that her name does not figure therein.

Deeply agitated, she confesses to him that Count Menko had been her lover and that she is unworthy of him. He leaves her in search of Menko, resolved to kill him. Meanwhile, Marsa becomes ill and is removed to a sanitarium. Prince Zilah calls there and news is brought that Menko is dead, he having been killed in a duel by Count Varhely. Between Marsa and the Prince there remains nothing now but a phantom. The Prince had read the letters Menko had sent him, and fearful of his own weakness he is about to leave her when she restrains him and confesses her abiding love. She offers to do any penance, and the Prince, taking her in his arms, sentences her to remain with him in Hungary away from the world in a life with him alone in his castle, and all ends happily.
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

“HER FINAL RECKONING”

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

<table>
<thead>
<tr>
<th>Paper</th>
<th>Photos</th>
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<td>Two one-sheets</td>
<td>8 8x10 black and white</td>
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| 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                       |

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Department of Advertising and Publicity Famous Players-Lasky Corporation
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PRESS REVIEWS
To be Sent to the Newspapers Immediately After the First Display of
“Her Final Reckoning”

PAULINE FREDERICK IS SEEN TO FINE ADVANTAGE IN “HER FINAL RECKONING”

Beautiful Paramount Actress Portrays With Rare Artistry Exacting Role in Her Newest Starring Vehicle

GREETED by a large and appreciative audience, Pauline Frederick, the popular star in Paramount pictures, appeared in her latest photoplay, “Her Final Reckoning,” at the . . . . . Theatre with unusual success yesterday. The picture proved itself one of the best in which Miss Frederick has been seen here this season, and that it should have scored heavily was a tribute to both the star and picture as excellent exponents of their art.

The picture, which was directed by Emile Chautard, the first to be produced by him for Paramount, is based upon a famous play written by Jules Claretie, and the scenario was the work of Charles Whittaker. The story is an interesting one and it deals with the fortunes of Marsa, a gypsy girl, the natural daughter of a Russian nobleman, whose wealth she inherits and whom she forgives for the betrayal of her mother. Marsa meets Prince Zilah in Paris and instantly falls in love with her, and she reciprocates his passion.

But between them is the shadow of a dark secret, the nature of which is revealed when Count Menko hurries to Paris on receiving news of the engagement of Prince Zilah and Marsa. The Count orders Marsa to meet him in her garden one night, and when he comes to renew his threat to expose their former liaison to the Prince unless she accedes to his demands, she turns her wolf hounds loose upon him.

The Count is badly injured by the beasts and disappears for a time. He then sends a packet of Marsa’s letters to the Prince, which reaches him on the eve of the day set for their marriage. Marsa confesses that Count Menko had betrayed her and, becoming ill, she is sent to a sanitarium. Count Varhely, a friend of Prince Zilah’s, runs Menko down and kills him in a duel. The prince and Marsa are reconciled and they return to Hungary, where they spend their honeymoon on the Prince’s vast estates, both happy in their mutual love.

It must be admitted that this story created a profound impression upon the audience, and held the interest of all as by a spell. Miss Freder-
FAULINE FREDERICK
HAS NEW PHOTOPLAY
WITH STRONG ROLES

Famous Paramount Actress Seen in Dual Parts, Her Mother and Herself, in Powerful New Starring Vehicle.

THERE are few more talented actresses in the silent drama than Pauline Frederick, long distinguished for her artistic characterizations in the arduous Sardou roles, notably “La Tosca,” which was displayed here sometime ago with great success. Miss Frederick’s newest starring vehicle is “Her Final Reckoning,” a photo-play based upon the celebrated play and novel of “Prince Zilah,” by Jules Claretie, and it will be shown at the Theatre next .

In this splendid picture, Miss Frederick plays two parts, that of her mother and herself. The story has to do with Marsa, a Russian gypsy girl, who is stolen by a Russian nobleman. She has a daughter whom she names Marsa, and at her death the girl goes to Paris after she has been wronged by a dissipated nobleman. Later she meets Prince Zilah and they fall in love with each other. Just before the date set for their wedding, her old lover appears and when he seeks to force her to return to their old relationship, she sets her savage dogs upon him and he is all but mangled to death.

Of course, he turns up again and then comes a duel in which he is slain. Marsa becomes ill, and Prince Zilah follows her to the sanitarium where she is under treatment. He has learned the dreadful secret of his fiancee, but his love for Marsa does not waver and both find happiness in their mutual affection. There are many interesting scenes developed by the story which hold the interest of the final picture. Miss Frederick is finely supported by capable players, including John Milturn, Bob Cain, Warren Cooke, Joseph Smiley, Karl Dane and others.

DOGS PLAY BIG PART
IN NEW PICTURE OF
PAULINE FREDERICK

Thoroughbred Russian Wolf-Hounds Shown in Splendid Photoplay “Her Final Reckoning.”

THERE are two roles, one of them being a leonine gypsy girl, represented as a “tiger woman,” Pauline Frederick, the beautiful star in Paramount pictures, will be seen in her newest photoplay, “Her Final Reckoning,” at the .

This is said to be one of the best motion pictures in which Miss Frederick has been seen in many months.

In the story, which is based upon the celebrated play of “Prince Zilah,” written by Jules Claretie, the famous French author and playwright, Marsa, the role played by Miss Frederick, is annoyed by a former lover, and to put an end to his persecution after she is betrothed to Prince Zilah, she turns her wolfhounds loose in her garden when the man comes one night to coerce her. The man is roughly handled by the dogs and the scene is said to be exceedingly thrilling.

The scenes were photographed under the direction of Emile Chautard, one of the best known directors in the country, at a magnificent country estate at Glen Cove, Long Island. Many thoroughbred horses and dogs are employed in the development of the story, the latter having been supplied from the famous Susan kennels at Ft. Montgomery, N. Y., widely known for the blue ribbon animals they have produced.

Miss Frederick plays two roles in this picture, and will appear in a number of scenes in her dual capacity, through the use of multiple exposures. In the first part of the picture she plays the part of her mother, who has a child that later is the principal character of Marsa, which she interprets. She is finely supported by adequate players.

PAULINE FREDERICK
IS TIGER WOMAN IN
HER NEW PHOTOPLAY

Beautiful Paramount Star Seen in Dual Roles in Latest Picture, “Her Final Reckoning.”

A PPEARING in a remarkable role, or rather, two roles, one of them being a leonine gypsy girl, represented as a “tiger woman,” Pauline Frederick, the beautiful star in Paramount pictures, will be seen in her newest photoplay, “Her Final Reckoning,” at the .

In dressing this part, Miss Frederick has shown discriminating taste in the selection of costumes, and one of her gowns is a clinging robe marked like a tiger. The effect is said to be most startling in the way of accentuating the feline nature of her remarkable characterization.

Miss Frederick said in a recent interview that her role of Marsa, in this photoplay, is one of the most exciting she ever has essayed. Marsa is the gypsy daughter of a Russian prince who is wronged at an early age by a rascally Count. When she meets and loves Prince Zilah in Paris at a later period, the Count seeks to coerce her into a resumption of their former relationship, but when he calls at her villa at mid-night, she sets her Russia wolfhounds upon him and he is nearly bitten to death by the enraged animals.

Unfortunately for Marsa, the man escapes with his life, and he later forwards to Prince Zilah a packet of compromising letters written by her and in despair she confesses all to her fiancee. She becomes ill, the rascally Count is killed in a duel, and Prince Zilah takes Marsa to his heart despite her admissions of guilt. The two go to the Prince’s castle in Hungary and enter upon a new career filled with happiness for both. Miss Frederick is supported by several fine players.
EMILE CHAUTARD
FAMOUS DIRECTOR

Man Responsible for "Her Final Reckoning" Has Notable Career

EMILE CHAUTARD, director of "Her Final Reckoning," the new Paramount photoplay starring beautiful Pauline Frederick, is one of the best known motion picture directors in the country. This is his first photoplay for Paramount and that he has not belied his reputation for skill and judgment, is amply evidenced in every scene of the production.

Mr. Chautard was identified with the leading theatres of Paris for many years and many notable stage productions were made under his direction. By a coincidence, he was one of the original cast of "Prince Zilah," the play by Jules Claretie, upon which "Her Final Reckoning" is based. Speaking of this new production for Pauline Frederick, Mr. Chautard said:

"It is an admirable subject for Miss Frederick and affords her many splendid opportunities for the display of her wonderful talents. I believe the public will like it immensely."

In "Her Final Reckoning," which will be shown at the Theatre next, Miss Frederick is admirably supported. The scenario was written by Charles Whittaker, and the photography is the work of Jack Bizuel.

A Delightful Photoplay

PAULINE FREDERICK's new photoplay, "Her Final Reckoning," which will be shown at the Theatre next, is in every respect a charming picture. Miss Frederick portrays two characters, one her mother and the other, the daughter. She is a gypsy girl of the tiger woman sort of character and the sympathy of the dual roles is quite striking. The picture has been admirably produced and the support is far above the ordinary.

PAULINE FREDERICK
IN UNIQUE CHARACTER
Will be Seen as Gypsy Girl in "Her Final Reckoning."

TO portray the character of a Russian gypsy girl, passionate and impulsive, yet sympathetic and loving, is no light task, but in "Her Final Reckoning," Pauline Frederick's new Paramount starring vehicle, a highly artistic characterization is presented. From all reports, Miss Frederick's portrayal will be acclaimed as one of the best in her screen repertoire.

Miss Frederick, who will be seen in "Her Final Reckoning" at the Theatre next, plays two roles in this picture: one, that of her mother, the other, of herself. She is a Russian gypsy who is eagerly sought after by all the men of her acquaintance, she being wealthy and the natural daughter of a Russian nobleman. She has a dark secret in her life, the disclosure of which is provocative of numerous thrilling incidents, but all ends happily. The photoplay has been splendidly produced and the players in Miss Frederick's support are of the usual high Paramount standard.

A Thrilling Photoplay

PAULINE FREDERICK will be seen at the Theatre next in "Her Final Reckoning," her new photoplay based upon the famous French play "Prince Zilah," written by Jules Claretie, the famous French dramatist. She portrays two roles in this picture, one being that of Marsa, a Russian gypsy girl, the other, her mother, of the same name. There are many thrilling scenes in the picture, notably one in which Marsa's Russian wolf-hounds attack a rascally nobleman and nearly mangle him to death. Marsa is loved by Prince Zilah, who learns of a dark secret in his fiancée's life, but who, nevertheless, takes her to his heart after she has voluntarily confessed her guilt, for which she is morally irresponsible. The production is an excellent one and the supporting players are exceptionally artistic.

NEW PHOTOPLAY IS UNUSUALLY STRONG

Pauline Frederick to be Seen Here in "Her Final Reckoning."

THE new starring vehicle for Pauline Frederick, the beautiful Paramount star, is an unusually strong photoplay, depicting French and Russian life and manners. Miss Frederick's new picture is "Her Final Reckoning," a picturization of Jules Claretie's famous play, "Prince Zilah," which will be displayed at the Theatre next.

As Marsa, a Russian gypsy girl of wondrous beauty and personal charm, Miss Frederick will be at her best. This is a sort of tiger woman character in the portrayment of which Miss Frederick's wonderful histrionic talents are displayed with highly artistic results. She plays dual roles, one that of her mother, the other, herself, and she appears in several scenes in this dual capacity, a feat accomplished in a marvellous manner by the aid of multiple exposures. The effect at times is startling and adds much to the attractiveness of the picture.

Herself the natural daughter of a Russian nobleman, Marsa is wronged in her youth by a rascally Count, and this secret is disclosed just as she finds happiness in the love of Prince Zilah. This situation creates many developments that are filled with thrills and distinct heart appeal, but love is triumphant in the end.

A Tiger Woman Role

THE role of a tiger woman is a new one for Pauline Frederick, but that she portrays it artistically will be evident to all who see her in her new photoplay, "Her Final Reckoning," at the Theatre next. This is a remarkable picture depicting life in Paris, the heroine being Marsa, a Russian gypsy girl whose love affair with Prince Zilah involves her in great trouble. It is one of the most remarkable pictures in which Miss Frederick ever has been seen.
BRIEF PARAMOUNT NOTES FOR HOUSE PROGRAMME

Matters of Interest to Exhibitors and Their Patrons Regarding Paramount Pictures and Players

Pauline Frederick's New Picture.

PATRONS of this theatre will be interested in the announcement that Pauline Frederick will be seen in her new Paramount photoplay, "Her Final Reckoning," which will be shown here next ............ She plays a dual role, her mother and herself, and by the aid of multiple exposures she is seen in both characters in the same scene. She is a Russian gypsy girl of the tiger woman type and the story is one of exceptional heart appeal. The picture is filled with intensely dramatic situations and it is needless to say, there are many thrilling elements in the development of the plot.

Dorothy Dalton's New Photoplay.

DOROTHY DALTON's Paramount picture following "The Triple Cross," which will soon be shown at this theatre, will be a Southern story by R. Cecil Smith, directed by R. William Neill.

"The Claws of the Hun"

Wonderful military scenes were obtained by Thomas H. Ince in the production of "The Claws of the Hun," the next Paramount picture in which Charles Ray will be starred. Mr. Ince was granted permission to "shoot" scenes of the government's artillery in action at Camp Kearny, San Diego. This will evidence once more the care in production Mr. Ince will go to obtain perfect pictures. It will be shown here at an early date.

Dorothy Dalton's Photoplay.

In a domestic drama, giving the star every opportunity for the utilization of her remarkable gifts for emotional acting Dorothy Dalton, the Ince star, is presented with great success in "The Mating of Marcella," a new Paramount picture recently shown here. R. William Neill directed the picture. He has directed all of Miss Dalton's pictures for Paramount, including "The Price Mark," "Love Letters," "Flare-Up Sal," "Love Me" and Tyrant Fear.

Installs New Cartoonist.

In order to provide special service for newspapers and magazines the west coast publicity department of the Famous Players-Lasky Corporation has installed a cartoonist. This is not only to make special cartoons of each star and production, but to prepare layouts and drawings as they are requested from newspapers and other publications. Don Marq Nix is the new man.

Elaborate Picture Set.

What in all probability is the most elaborate interior set ever erected and furnished at the Famous Players-Lasky western studio has been prepared for "Old Wives for New," Cecil B. DeMille's new special Artcraft picture, which has been adapted from the novel by David Graham Phillips. This set represents the interior of "Dangerfields," a most elaborate modiste's palace in New York, and it occupies a large space in one of the big inclosed stages.

Suffrage in the West.

An added evidence of the vance of suffrage in the Far West and a direct result of the fact that the scenario staff of the Famous Players-Lasky western studio is strictly feminine is the installment of a "projectorine" in that department of the plant. Miss Florence Keenan has been given the title of "operette."

New Producing Plan.

A new producing plant Charles Ray and Dorothy Dalton stars in Paramount pictures, has been instituted at the Thomas Ince studios. The plan is to alternate Ray and Dalton pictures, that while Ray is working M Dalton will take a brief rest, and vice versa. Another advantage this is that the stars in the title allotted for a rest can study the parts for the next picture thoroughly and also get the physical and mental relaxation that will them to resume work in a frisky and enthusiastic state of mind and body.

Wallace Reid a Traveller.

Wallace Reid is doing so much traveling in his Paramount pictures these days. In "Believe Me Xantippe," he was out west, "The Firefly of France" he will be in France, and now while making "Le Than Kin" he is down in South America. Later he will go to Maine woods to make "T Source." This is all figurative speaking, for all the countries the world are filmed on the Lasky lot in California.
Dear Madam:

The announcement that Pauline Frederick, the famous emotional actress starring in Paramount pictures, is to be seen in her latest film vehicle, "Her Final Reckoning," a picturization of Jules Claretie's world-famed play, at the Theatre, next has roused unusual interest among our clientele.

This is an absorbing story of a Russian gypsy girl of the "tiger woman" type, and in the development of the theme, Miss Frederick portrays two roles, that of her mother and herself. She is loved by a Prince, but when a former lover appears on the scene, her happiness is threatened, but all ends happily. Unusually thrilling scenes accompany the development of this remarkable story of love and tragedy.

We believe that this fine photoplay is one that will interest you greatly, and we respectfully urge your presence at its representation at our playhouse. Thanking you for past favors, we remain,

Yours sincerely,

Manager.

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Her Final Reckoning"
Mail at least one of these Post-Cards to your Patrons.

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

DATE _____

DEAR MADAM:

We are pleased to announce that Pauline Frederick, the distinguished emotional star, will be seen in her latest Paramount photoplay, "Her Final Reckoning," at our theatre next.....

This is a superb picturization of Jules Claretie's famous play, and is well worth your most careful consideration.

Yours sincerely,

Manager

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

DATE _____

DEAR MADAM:

Beginning on ............, the splendid Paramount photoplay, "Her Final Reckoning," featuring Pauline Frederick will be presented at the ............ Theatre.

We feel certain that this photoplay will attract large audiences to our playhouse during its presentation, and we urge you to come early.

Yours sincerely,

Manager

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

DATE _____

DEAR MADAM:

We beg to inform you that Pauline Frederick, the distinguished screen star, will be seen in her newest Paramount vehicle, "Her Final Reckoning," at our theatre today.

We assure you that it will afford us great pleasure to extend to you every courtesy at our command on the occasion of your visit at any time during its display.

Yours sincerely,

Manager
Thomas H. Ince presents

Charles RAY

"Unfit for military service! He of the fighting Faiths' unfit! He'd show them! And he set out to fight a war of his own!"

in

The Claws of the Hun"

by ELLA STUART CARSON
SCENARIO by R. EOGIL SMITH
DIRECTED by VICTOR L. SCHERZINGER
PHOTOGRAPHED by CHESTER LYONS
SUPERVISED by THOMAS H. INCE.

A Paramount Picture

Added Attraction

"Fatty" Arbuckle in "Good Night, Nurse!"

Paramount-Bray Pictograph

PARAMOUNT THEATRE
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.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McConnan.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

In reply to a question by Senator Norris, the Nebraskan said that just one Liberty machine equipped with a Liberty motor had been shipped to France for the American Army.

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A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Emperor Charles Said to be Making an Appeal to Italy.

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

ARMY DESERTER TELLS OF WORKING AS SPIE
Cover your Town with this Paper and you will Fill Every Seat on Every Performance

Always obtainable at your exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA ...... "THE HONOR OF HIS HOUSE"
JACK PICKFORD .......... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID .......... "THE HOUSE OF SILENCE"
MARGUERITE CLARK .......... "PRUNELLA"
VIVIAN MARTIN ........ "UNCLAIMED GOODS"
MARGUERITE CLARK .......... "RICH MAN, POOR MAN"
CHARLES RAY .......... "PLAYING THE GAME"
BILLIE BURKE ........ "LET'S GET A DIVORCE"
DOROTHY DALTON .......... "TYRANT FEAR"
WALLACE REID .......... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK .......... "RESURRECTION"
ENID BENNETT .......... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD .......... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .......... "THE WHITE MAN'S LAW"
DOROTHY DALTON .......... "THE MATING OF MARCELLA"
CHARLES RAY .......... "HIS OWN HOME TOWN"

WM. S. HART ........ "THE TIGER MAN"
ELsie FERGUSON .......... "THE LIE"
DOUGLAS FAIRBANKS .......... "MR. FIX-IT"
MARY PICKFORD .......... "M'LISS"
WM. S. HART ........ "SELFISH YATES"
CEcil B. de MILLE'S .......... "OLD WIVES FOR NEW"
Say! Young Fellow

Scheduled Release Date: 16 Jun 1918
“SAY! YOUNG FELLOW”

An ARTCRAFT Picture
Starring
DOUGLAS FAIRBANKS

Press Book Exhibitor’s Aids
Charles Kenmore Ulrich, Editor
Your Music Cues Are Waiting at the Exchange
DOUGLAS FAIRBANKS in "SAY! YOUNG FELLOW"

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
Fact of Interest to Exhibitors Regarding “Say! Young Fellow”

DOUGLAS FAIRBANKS, THE STAR

To speak of the artistic ability and celebrity of Douglas Fairbanks as a screen star is comparable only to carrying coal to Newcastle. Douglas Fairbanks needs no introduction to any audience, nor is it necessary to call attention to his remarkable distinction of being the greatest optimistic force in the field of the silent drama. But in every photoplay in which this athletic Artcraft star appears, his admirers naturally find some new and more difficult stunts to engage their attention and to afford them fresh delights. It is not only the Fairbanks smile which attracts, nor the delectable athletic feats of which he is the most capable exponent in motion pictures, but his skill as an actor is conspicuously displayed in every portrayal he attempts. Thus as a newspaper reporter in “Say, Young Fellow,” his art is capably shown, and it is quite likely that the novelty of this picture will make it one of the most attractive of his large repertoire of picture successes.

AUTHOR AND DIRECTOR

The author and director of “Say, Young Fellow,” is Joseph Henaberry, one of the best known directors identified with the Fairbanks producing organization. He directed “The Man From Painted Post,” in which Mr. Fairbanks starred with unusual success, and he has exhibited great talents as a writer of scenarios exceptionally adapted for the use of the smiling Artcraft star. Mr. Henaberry conveys a new idea in his story of “Say, Young Fellow,” which is said to be a great novelty.

A STRONG STORY

The story of “Say, Young Fellow,” deals with a young newspaper reporter in an inland city, whose smiling optimism has won him many friends and the confidence of his editor as well. He is assigned to interview an exclusive millionaire whose hatred for members of the press and publicity is proverbial. How this “young fellow” finally reaches the financier and forces an interview is outlined in a series of thrilling scenes in which the Fairbanksian smile and methods are largely in evidence. His success with this assignment prompts his editor to send him to a neighboring town where there is a “villain” and a factory, both being connected with an alleged fraudulent scheme which it is the mission of the young reporter to expose. In his enthusiasm the young fellow is branched off the main track by a false conception of the real situation and his journalistic task is threatened with failure until “the girl” appears on the scene. He then finally sees the right path and accomplishes his object with brilliant success. In the development of the story Mr. Fairbanks, as the young reporter, scales fences and bow windows, vaults over tall flower beds, does athletic stunts of the most surprising character at a meeting of “the villain” and his friends, battles desperately with an army of factory employees, finds a perilous perch over revolving fly-wheels and other machinery, comforts “a sweet spinner,” overcomes “the villain” and finally wins “the girl.”

THE PHOTOGRAPHER

The admirable photography evidenced in this picture is the work of Hugh McClung, a leading cameraman attached to the Fairbanks producing forces. Mr. McClung photographed many of Mr. Fairbanks’ picture successes, and his skill in his art is manifested repeatedly by the superiority of his work in “Say, Young Fellow.”

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ADVERTISING SUGGESTIONS

The prominence of Mr. Fairbanks as a screen favorite, coupled with the novel theme and delightful photographic effects of this picture, make “Say, Young Fellow,” an exceptional subject for exploitation. Exhibitors will be wise to play up these features and call especial attention to Mr. Fairbanks’ support, which is unusually excellent. The Fairbanksian athletics and methods are largely in evidence in this photoplay and these should be the subject for liberal exploitation. Mr. Fairbanks is a great drawing card, as everybody knows, but live wire exhibitors should not rely upon that fact alone to fill their theatres, but they must advertise their attraction in the most liberal manner. In their exploitation of “Say, Young Fellow,” they should employ the specially prepared press stories, features and fine accessories which appear elsewhere in this Press Book.

WORD TO EXHIBITORS

Every effort is being made to make the Paramount and Artcraft Press Books the most serviceable to exhibitors ever issued by any motion picture corporation. We think we are succeeding, but, nevertheless, we are desirous of obtaining your opinion on this point. Why not write us just what you think about the matter? We are in the field to satisfy exhibitors and we are more than anxious to hear from them. Let us have any suggestions for the betterment of the service that may occur to you or which your experience may suggest, and we will gladly consider them.
SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Seeking Original Matter on Douglas Fairbanks and "Say, Young Fellow,"

An Artcraft Picture.

DOUGLAS FAIRBANKS
WORKS BRAVELY FOR GREAT LIBERTY LOAN

Starts Transcontinental Tour Immediately After Completing Work on New Picture, "Say, Young Fellow"

DOUGLAS FAIRBANKS, the athletic Artcraft star, is nothing if not patriotic. Hence it was that when United States Secretary McAdoo sent word to him in California that all was in readiness for his Liberty Loan drive across the country, Mr. Fairbanks dropped everything and started for the East, speaking to vast crowds en route and in New York City in behalf of the loan, with the result that before he returned to California he had succeeded by his persuasive oratory and genial smile in disposing of some $3,000,000 worth of bonds.

It is fortunate for Mr. Fairbanks' admirers, perhaps, that he completed his latest Artcraft photoplay, "Say, Young Fellow," just before he began his tour. This splendid picture, which will be shown at the . . . . . . Theatre next . . . . , is in many respects one of the finest in which this athletic star ever has been featured. It will be remembered that Mr. Fairbanks some time ago became the "big brother" to the 157th Regiment of Infantry, at Camp Kearny, Cal., and he has since received more than six hundred letters of congratulations from soldiers and their friends, every one of which he answered personally.

During the production of "Say, Young Fellow," the entire regiment visited the studio in California, and the troops were entertained by their "big brother" at a four o'clock tea. Of course, tea became the topic of discussion at the luncheon, and when one of the khaki-clad youths remarked that "tea was the limit," Mr. Fairbanks lectured the regiment upon the virtues of the tea leaves.

"The Japanese soldiers drink tea almost exclusively," he said, "because they know by experience that the leaves of the shrub, 'thea sinensis,' when properly infused with boiling water, form the most invigorating beverage known to mankind. You can drink tea to the limit and fight the Hun like a real democratic American after assimilating its delicious muscle-building, courage-inspiring, health-producing and nerve-sustaining ingredients. If you never drink anything stronger, you'll never have bad dreams in which you will see green-tailed monkeys or elephants with blue and yellow striped whiskers, or Kaiser Bills with dragon tails."

In this newest screen vehicle, Mr. Fairbanks is seen as a cub newspaper reporter who interviews a grouchy millionaire, whose hatred for newspapermen is almost as intense as his aversion for publicity. But the "young fellow," after incredible difficulties in which the Fairbanksian athletics are largely in evidence, he gains access to the millionaire and secures a big scoop for his editor. Then he gets another and bigger assignment, that of exposing a fraudulent scheme by a powerful man in an adjoining town, known as "the villain," and he accidentally follows a false clue which involves him in serious trouble. But fortunately, "the girl" enters into his life and his optimism, aided by her, enables him to score a magnificent victory.

In the development of this theme, which preaches the moral that success in life seldom comes to the pessimistically inclined or to those who are easily discouraged, many thrilling incidents are depicted and Mr. Fairbanks is said to be at his best in this photoplay. He performs several novel feats along lines different from those shown in his previous pictures, all of which tend to make the spectacle extremely lively and therefore extremely enjoyable.

Mr. Fairbanks is splendidly supported in this picture by such capable screen players as Marjorie Daw, who has been his viz-a-viz in several photoplays, Frank Campeau, said to be one of the most artistic heavies in motion pictures, this being his fifth appearance in Mr. Fairbanks' photoplays, Edythe Chapman, James Neill and others. The photography is said to be quite remarkable in its effects.
CAST AND STORY OF "SAY! YOUNG FELLOW"
For Use of Exhibitors in Their House Organs or for General Publicity.
An Artcraft Picture.

DOUGLAS FAIRBANKS
IS A REPORTER IN
HIS NEW PHOTOPLAY

Through His Optimism and by the Practice of His
Geniality He Gets a Big Scoop
for His Journal

"SAY, YOUNG FELLOW"

THE CAST
The Young Fellow ............ Douglas Fairbanks
The Girl ......................... Marjorie Daw
The Villain ..................... Frank Campeau
A Sweet Spinster ............. Edythe Chapman
A Kindly Bachelor .......... James Neill

THE STORY

In a little town lives a young man of ambition,
whose stock in trade are his smile and serene
optimism. He is a newspaper reporter who gets
social, police and political items for his newspa-
paper and who one day is ordered by his City
Editor to interview a grouchy millionaire whose
hatred for the press and publicity are proverbial.

The "young fellow" realizes the difficulties of
his task, but he refuses to be discouraged and
smilingly begins his task. How to reach the
crabbed capitalist in his citadel? The "young
fellow" is an athlete and in the accomplishment
of his purpose, that of obtaining from the million-
aire an expression of his views upon certain topics
of vital importance to his fellow townsmen, he
does some marvelous stunts, vaulting fences and
flower beds six feet high, and climbing the front
of a building in order to gain ingress into the
silent habitation.

When the "young fellow" reaches his man, the
spectacle of an angry financier does not disturb
him, but with note book in hand and his smile
constantly in evidence, the financial icicle is melted
and the young fellow returns victorious to his
editorial den. The stock of the young reporter
mounts high as a result of his achievement, and
his editor realizes that this is a young fellow
who can be intrusted with the perilous task of un-
cearing a fraudulent scheme in connection with
a factory in a nearby town, and he is accordingly
sent to that place with instructions to leave no
stone unturned in his efforts to expose the fraud
to the end that justice may be done.

Like most cub reporters, the "young fellow"
gets a certain idea regarding the work to be done,
and he follows a false clue which involves him
in serious trouble and which threatens to render
his repor
torial efforts nil until "the girl" comes
to his rescue and sets him on the right course.
Naturally, he comes out on top and scores another
great victory, which brings him both fame, fortune
and love.

It would be unfair to the reader to reveal the
details of the story after he gets to the factory
town, and it is perhaps sufficient to say that there
is not a dull moment after he gets into action.
When he leaves the train, he jumps onto the
shoulders of a bystander and amazes all who see
him by his agility. It is necessary to conceal the
object of his mission, and the young acrobatic
fellow does this with amazing success. When he
goes to the factory he overhears certain vital dis-
cussions and at a meeting of "the villain"
and his satelites and dupes, and others, the young
fellow causes a commotion by vaulting upon the
table and sliding into the arms of "the villain,"
drag him to the floor at a critical moment.

In his sleuthing process the young reporter fel-
low gets into a mix-up with a crowd of angry
factory employes and then there is something do-
ing. He hides on a shelf over the heads of the
men as they pour into the room in search of him
and later, when he takes refuge in the machine-
room some perilous stunts are accomplished. The
young fellow smiles and fights valiantly and
emerges from the combat with flying colors.

There is an interesting love story in which "the
girl," the young fellow and "a sweet spinster"
take part, with highly satisfactory results.
PRESS REVIEWS
To be Sent to the Newspapers Immediately after the First Showing of “Say, Young Fellow.”
An Artcraft Picture

“SAY, YOUNG FELLOW”
ADMIRABLE PHOTOPLAY
FOR DOUGLAS FAIRBANKS

Athletics, Methods and Smiles of Agile Artcraft
Star Much in Evidence in His Newest
Starring Vehicle

WHEN one wishes for a health-giving tonic, one yearns for something to laugh at as well as admire. Inasmuch as pictures in which Douglas Fairbanks, the athletic, smiling Artcraft star appears, provide both of these desirable elements, it follows that their health-giving qualities are indisputable and of that nature which no physician’s prescription, however carefully compounded, can provide.

In “Say, Young Fellow,” the newest Fairbanks photoplay, which was displayed at the . . . . . . Theatre yesterday, genial “Doug” appears in a new and novel characterization, quite different from many of his portrayals in recent pictures. Mr. Fairbanks is no cowboy, carrying an armory of weapons, no fixer of things as in “Mr. Fix-it,” his previous photoplay, but in this sterling production, written and directed by Joseph Henaberry, he is a daring, impulsive, resourceful, optimistic newspaper reporter, whose peculiar methods, emphasized as they are by most vigorous action, make this one of the strongest characterizations of the brilliant Fairbanks repertoire. That this was the view of the large audience that greeted this premier, was emphatically demonstrated.

Mr. Fairbanks’ geniality never was more piquantly displayed than in this portrayal. He fairly exuded good humor and his smile was as contagious as ever when he found himself in grave danger, due to his misconception of a certain situation which has a vital bearing upon the development of the story. He vaulted over flower beds like a kangaroo, jumped fences, scaled the front of a building as if it were a toy house, made a run and jump upon a table into the arms of “the villain,” drew himself hand over hand upon a narrow shelf when an angry mob burst into the room, fought as valiantly as ever against superior odds, took refuge in an engine room of a factory filled with whirling machinery and did many other daring stunts all of which made his audience gasp as of old.

How “the young fellow” won out against odds when “the girl” took a hand in the game, should not in justice to those who have this excellent photoplay yet to see, be revealed. It must be seen to be appreciated to the full. It is only necessary to say that all in the cast acquitted themselves admirably. Frank Campeau, said by Mr. Fairbanks to be the best “heavy” actor in the motion picture field today, presented an artistic portrayal of “the villain,” while Marjorie Daw was admirable as “the girl.” Edythe Chapman appeared to fine advantage as “a sweet spinster,” while James Neill was seen with excellent results as “a kindly bachelor.” Other players in the cast acquitted themselves well, and the photography by Huge McClung was unusually fine.

DOUGLAS FAIRBANKS MAKES HIT IN “SAY, YOUNG FELLOW”

Athletic Artcraft Star Seen to Advantage in His Strong New Photoplay

THAT ever popular screen star, Douglas Fairbanks, scored another triumph with his new photoplay, “Say, Young Fellow,” which was presented to a large audience at the . . . . . . Theatre yesterday. The picture was an excellent one, as all of Mr. Fairbanks’ pictures are, and it demonstrated its popularity in a most emphatic manner.

In this picture Mr. Fairbanks is a newspaper reporter who does stunts which the average cub reporter might well envy. He interviews a millionaire who has never been interviewed before, and he unearths a fraudulent scheme in a small factory town which is run by a big man, a sort of boss. In accomplishing these journalistic triumphs, the Fairbanksian athletic stunts are continuously in evidence, including vaulting, scaling the front of a building, battling a band of infuriated factory hands, and the like. It is perhaps unnecessary to say that there is not a dull moment in the picture.

Mr. Fairbanks is splendidly supported by Frank Campeau, Marjorie Daw, Edythe Chapman, James Neill and other capable players. The photography was excellent and the direction, by Joseph Henaberry, who also wrote the story, was highly artistic.
ADVANCE PRESS STORIES

To be Sent to the Newspapers Daily for One Week prior to the Showing of Douglas Fairbanks’ “Say, Young Fellow.”

An Artcraft Picture.

NOVEL PHOTOPLAY IS
DOUGLAS FAIRBANKS’
“SAY, YOUNG FELLOW”

Athletic Artcraft Star Seen as Newspaper Reporter Whose Optimism and Smile Help Him to Achieve Brilliant Success

DOUGLAS FAIRBANKS’ new photoplay, “Say, Young Fellow,” is described as being, perhaps, the most novel in which he ever has appeared. The story was written by Joseph Henaberry, who also directed the picture. An admirable cast of players appears in support of the popular Artcraft star.

In this photoplay Mr. Fairbanks portrays the role of a wide-awake, optimistic reporter employed in a small city, who wins distinction by interviewing a millionaire who not only has never been interviewed before, but who announced that he never would submit to reportorial inquisition. How Mr. Fairbanks, known as “the young fellow,” gets to the millionaire and obtains the story he is after, is said to be a highly interesting development new to modern motion pictures.

His success with this assignment prompts his appreciative city editor to give him another and more difficult one. He sends his “young fellow” to a neighboring town, where he is to expose a fraudulent scheme in connection with a big factory. Then enters in, quick succession “the villain,” portrayed by Frank Campeau, said by Mr. Fairbanks to be perhaps the best portrayor of villain roles in the country. The reporter and this arch “villain” have several encounters which prove diverting to the audience as well as to those taking part therein in the picture.

When everything is at sixes and sevens, and the efforts of the young reporter to expose the fraud he finds rampant in the vicinity, are nearly frustrated, “the girl” appears and by her aid all is set right and the reporter wins his fight. There are many thrilling situations, in all of which the Fairbanksian methods are continually in evidence, so that all admirers of this athletic star have a treat in store for them. It will be shown at the . . . . . . . . . . . . . . . . . . Theatre next . . . . . . . . .

Aside from Mr. Campeau, Marjorie Daw, Edythe Chapman, James Neill and other capable screen artists appear in Mr. Fairbanks’ support. The play was excellently produced and the photography, by Hugh McClung, is exceptionally fine.

FAIRBANKS PORTRAYS
ROLE OF REPORTER IN
“SAY, YOUNG FELLOW”

Famous Artcraft Star Depicts Character of Optimistic Young Chap Who Refuses to Be Discouraged

OPTIMISM of the Fairbanks brand is the keynote of the story of “Say, Young Fellow,” the latest Artcraft photoplay in which Douglas Fairbanks will be seen at the . . . . . . . . . Theatre next . . . . . . . . . Aside from its novelty, the theme of this splendid picture is of the quality that cheers and invigorates one’s jaded spirit as wine cheers the parched wayfarer under a verticle sun on the arid desert.

Anyone who has met a newspaper reporter such as is portrayed by Mr. Fairbanks in this picture, doubtless will have an entirely new conception of the genius reportorial. This “young fellow” is a smiling chap, gritty, resourceful, a staunch optimist, an athlete of the first class, and a chap who refuses to give way to discouragement because things don’t go just as he expected they would. By example he preaches the message that quitters are a pest and deserving of all that comes to them. In this respect, at least, “Say, Young Fellow,” is of highly educational value to the young men of the day.

When this young reporter gets off on the wrong track and his mission to expose a fraudulent scheme in a small factory town is threatened with failure, “the girl” appears and, presto! comes the change, with consequent success. How the reporter wins his struggle at great odds and emerges triumphant from the mess in which he is involved, forms a delectable series of incidents which, enlivened as they are by Mr. Fairbanks’ irresistible and mirth-provoking athletic stunts, will charm every spectator as by a magic spell.

Mr. Fairbanks is splendidly supported in this picture by such screen players as Marjorie Daw, Frank Campeau, Edythe Chapman, James Neill and others. The photoplay was written and directed by Joseph Henaberry and the photography is said to be most remarkable.

(Continued on Page 9)
JOSEPH HENABERRY
CAPABLY DIRECTED
"SAY, YOUNG FELLOW"

The Man Who Produced "The Man From Painted Post" Wrote and Directed Douglas Fairbanks' Newest Photoplay

WHEN Joseph Henaberry, one of the best-known directors in motion pictures, directed Douglas Fairbanks' great success, "The Man From Painted Post" last year, he evinced talents of the highest order. Some time ago he wrote a novel story the originality of which attracted Mr. Fairbanks instantly and work upon its production was begun without delay. This was "Say, Young Fellow," Mr. Fairbanks' latest Artcraft starring vehicle, which will be shown at the . . . . . . . . Theatre next . . . . . . . .

The scenes of "Say, Young Fellow," are laid in a small inland city which has its newspapers, all looking for the conventional "scoop" in the way of exclusive news. On one of these newspapers is employed a "young fellow" who is widely known for his smiling optimism which defies discouragement. When he succeeds against almost insuperable odds in getting an interview from a crusty old millionaire who loathed the press and its representatives, "the young fellow's" stock mounts high.

He is then sent to a neighboring town to dig up the facts regarding an alleged fraudulent scheme in connection with the operation of a big factory, and it is in the performance of his duties as press Sherlock in this connection that he meets with the surprising adventures which form the basis of this unusual picture. Mr. Fairbanks is at his best in the development of this somewhat remarkable story, and his athletics, his smile and his geniality are constantly in evidence.

Mr. Fairbanks is admirably supported by prominent screen players, including Marjorie Daw, who is seen as "the girl," Frank Campeau, known as "the villain," Edythe Chapman, "a sweet spinster," and James Neill, "a kindly bachelor." The photography, by Hugh McClung, is highly artistic.

SOCIETY WATCHES
WORK OF FAIRBANKS

Los Angeles Women Turn Out in Force When He Films "Say, Young Fellow"

WHEN Douglas Fairbanks was doing his athletic stunts in "Say, Young Fellow," his latest Artcraft starring vehicle, which will be displayed at the . . . . . . . . Theatre on . . . . . . . . next, scores of prominent society women of Los Angeles motored to Pasadena, where the residence of a wealthy citizen was employed as a background for some of the scenes depicted therein.

In order to perform his athletic feats effectively before the camera, it was necessary to transport three truck loads of powerful Cooper-Hewitt photographing lights, which rendered it possible to "shoot" these scenes after sundown. The society women and their friends to the number of more than one hundred were grouped behind the cameraman, director and their staffs, while the athletic Douglas held the centre of the stage. When the scene was finished, Mr. Fairbanks passed his hat among the spectators and collected a large sum of money, which he turned over to the Red Cross.

Mr. Fairbanks appears as a newspaper reporter in "Say, Young Fellow," whose stock in trade is ability, nerve, optimism and a smile. He uses these qualities with admirable effect throughout the development of the story and he is aided therein by such screen players as Marjorie Daw, Frank Campeau, Edythe Chapman, James Neill and others. The photoplay was written and directed by Joseph Henaberry.

ALLAN DWAN NOW AT
WORK ON NEW PICTURE

After Well-Earned Vacation He Begins New Fairbanks Production

AFTER the completion of "Mr. Fix-It," author and director Allan Dwan started immediately on a well-earned vacation, during which time he wrote the latest Douglas Fairbanks scenario to follow "Say, Young Fellow," which is to be displayed at the . . . . . . . . Theatre next . . . . . . . .

Mr. Dwan is proving himself to be one of the big directors in the profession, with "A Modern Musketeer" and "Mr. Fix-It" to his credit. He was accompanied on his vacation by Mrs. Dwan, known in professional circles as Pauline Bush. She is scheduled to return to the speaking stage next season in a new play now being written for her by a prominent author, who has had several successes in the past few years. The Fairbanks' director is an enthusiastic golf player, and he spent a great deal of his vacation on the links.

NEW PHOTOGRAPHIC
EFFECTS IN PICTURE

They Are Conspicuous Features in Douglas Fairbanks' "Say, Young Fellow"

DOUGLAS FAIRBANKS introduces some novel photographic effects in his new picture, "Say, Young Fellow," which required

(Continued on Page 11)
specially built cameras and accessories. These were built by Chief Cameraman McClung, who recently completed a tour of the world to personally investigate every make of photographic instrument. It is the latter's opinion that "photography is the reflected light from an object, and that is why you can only get black and white photography. An object either reflects a white or a black light."

Mr. McClung has been studying motion picture photography for fifteen years, and the result of his progress is evident in the latest Douglas Fairbanks picture, which will be shown at the . . . . . . . . . . . . Theatre next . . . . . . . . . . . . The story is by Joseph Henaberry, who also acted in the capacity of director.

DOUGLAS FAIRBANKS
IS "BIG BROTHER" NOW

Entertains Entire Regiment During Filming of
"Say, Young Fellow"

SINCE Douglas Fairbanks became "Big Brother" to the 157th Infantry at Camp Kearney, Cal., he has received more than six hundred letters, and personally answered every one of them. During the production of his newest picture, "Say, Young Fellow," which will be shown at the . . . . . . . . . . . . Theatre next . . . . . . . . . . . ., he entertained the entire regiment at his Southern California Studio at four o'clock tea. Tea and cake were served to the guests, who notified Fairbanks in advance that "tea was their limit."

Frank Campeau recited some of his lines from "The Virginian," in which he created the part of "Trampas." Campeau has an excellent part in the new Fairbanks picture. This marks his fifth play with the athletic Artcraft star, who feels that Campeau is an actor in a hundred and believes in surrounding himself with the best possible talent. This he has proved over and over again, this time engaging Marjorie Daw, James Neill, Edythe Chapman, Joseph Belmont and Jay Dwiggins for his supporting cast.

Miss Daw's Birthday Party

MARJORIE DAW, who plays the leading role opposite Douglas Fairbanks in his new screen production, "Say, Young Fellow," had a birthday party recently, to celebrate her seventeenth birthday. Mr. Fairbanks presented her with a large birthday cake, covered with the proper amount of candles, which Marjorie in turn gave to a Los Angeles orphanage. She will be seen in "Say, Young Fellow," at the . . . . . . . . . . . . Theatre on . . . . . . . . . . . . next.
MAIL CAMPAIGN
For the Exploitation of "Say! Young Fellow"

Artcraft Theatre
SHERMAN SQUARE
LENAXTOWN MO
TEL LENOX 209

Dear Madam:--

We take great pleasure in making the announce-
ment that Douglas Fairbanks' newest photoplay,
"Say, Young Fellow," one of the most novel pictures
in which he ever has appeared, will be displayed at
our theatre beginning on ............. next.

The admirers of Mr. Fairbanks, the ever-popular
Artcraft star, will find this photoplay to be one
of the most delightful of the Fairbanks series.
It is a novel theme handled with the greatest
artistry, and directed by a master director, it is
in every respect, a super-extraordinary picture
attraction.

In this splendid picture, Mr. Fairbanks portrays
the role of an optimistic smiling and brave news-
paper reporter who does some remarkable athletic
feats in the performance of his reportorial functions.
He scales walls and houses, vaults over flower beds
and fences like a deer, battles fiercely against
heavy odds with some factory employes and with the
aid of "the girl," overcomes the machinations of
"the villain." The story is intensely interesting
and its development logical and highly dramatic.

The support provided for Mr. Fairbanks in this
charming picture is of the highest class. The
players include Marjorie Daw, Frank Campeau, Edythe
Chapman, James Neill and others. We believe we are
safe in making the prediction that this photoplay
will be acclaimed as one of the best ever shown at our
theatre and we recommend it to your favorable
attention with the warning that you must come early
if you desire good seats.

Thanking you for your past support, we remain,
Yours sincerely,

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

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Say! Young Fellow"
Mail at least one of these Post-Cards to your Patrons.

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

DATE

DEAR MADAM:

We are delighted to inform you that
Douglas Fairbanks' latest Artcraft photo-
play, "Say, Young Fellow," will be displayed
at our theatre, on ............. next.
This is an exceptionally clever vehicle
for this popular Artcraft star, and the
athletics and smile which have made Mr.
Fairbanks famous the world over, are con-
stantly in evidence.

Yours sincerely,
Manager

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

DATE

DEAR MADAM:

The ever-popular Douglas Fairbanks, one
of the most prominent motion picture stars in
the world, will be seen in "Say, Young Fellow,"
his latest photoplay, at our theatre next ......
Mr. Fairbanks portrays the role of a news-
paper reporter in this picture and his smile
and athletics are ever present. Do not miss it.

Yours sincerely,
Manager

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

DATE

DEAR MADAM:

We respectfully remind you that "Say,
Young Fellow," the latest Artcraft picture,
starring Douglas Fairbanks, will be shown
at our theatre today (............). This is
a most novel picture and it is one of the
best of the famous Fairbanks repertoire
in the silent drama. You should come early
if you desire a good seat.

Yours sincerely,
Manager
Ad Cuts and Mats—The demand for ad cuts and

**ARTCRAFT THEATRE**

**DOUGLAS FAIRBANKS**

in

"Say! Young Fellow"

An ARTCRAFT Picture

**Tell us how you'd like your advertising**

Perhaps you'd like to see in the cuts we furnish you some little kink that, at some time or other, you have found attractive or profitable.

Or perhaps you have an idea that you'd like to see in finished form.

Well, get it off your mind! Let's hear about it.

We're more than willing to do anything that will make your advertising more efficient or economical.

Get out your Waterman now and let the Advertising Manager, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York, get together with you.
Douglas Fairbanks
in "Say! Young Fellow"
An ARTCRAFT Picture

Feature starts at
2:30—4:30—6:30 & 8:30

Prices—15c, 25c & 35c

Doug is a cub reporter with a nose for news. He strikes a scent that leads up to all the thrills and laughs that make "a regular Fairbanks picture."

"Saucy Madeline"
Paramount-Mack Sennett Comedy

ARTCRAFT THEATRE
BROAD & MAIN STS.

Story and direction by
Joseph Henaberry
Photographed by
Hugh McClung
and
Glen MacWilliams

"ARTCRAFT Pictures"

ARTCRAFT
THEATRE
BROAD & MAIN STS.

Douglas Fairbanks
in "Say! Young Fellow"
An ARTCRAFT Picture

Feature starts at
2:30—4:30—6:30 & 8:30

Prices—15c, 25c & 35c

Doug is a cub reporter with a nose for news. He strikes a scent that leads up to all the thrills and laughs that make "a regular Fairbanks picture."

"Saucy Madeline"
Paramount-Mack Sennett Comedy

OTHERS

ARTCRAFT THEATRE
BROAD & MAIN STS.

Douglas Fairbanks
in "Say! Young Fellow"
An ARTCRAFT Picture

Feature starts at
2:30—4:30—6:30 & 8:30

Prices—15c, 25c & 35c

Doug is a cub reporter with a nose for news. He strikes a scent that leads up to all the thrills and laughs that make "a regular Fairbanks picture."

"Saucy Madeline"
Paramount-Mack Sennett Comedy

OTHERS
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

“SAY! YOUNG FELLOW”

An Artcraft Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
One twenty-four-sheet stock stand

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
22-28 gelatins of star

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

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

Series of Advertising layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
for
"SAY! YOUNG FELLOW"
Always obtainable at your exchange.

Cover your town with this paper and you will fill every seat at every performance.
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA .................. "THE HONOR OF HIS HOUSE"
JACK PICKFORD ...................... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ....................... "THE HOUSE OF SILENCE"
MARGUERITE CLARK .................. "PRUNELLA"
VIVIAN MARTIN ....................... "UNCLAIMED GOODS"
MARGUERITE CLARK .................. "RICH MAN, POOR MAN"
CHARLES RAY ......................... "PLAYING THE GAME"
BILLIE BURKE ....................... "LET'S GET A DIVORCE"
DOROTHY DALTON .................... "TYRANT FEAR"
WALLACE REID ....................... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK .................. "RESURRECTION"
ENID BENNETT ....................... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD ....................... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .................. "THE WHITE MAN'S LAW"
DOROTHY DALTON .................... "THE MATING OF MARCELLA"
CHARLES RAY ......................... "HIS OWN HOME TOWN"

WM. S. HART ........................ "THE TIGER MAN"
ELSIE FERGUSON ...................... "THE LIE"
DOUGLAS FAIRBANKS .................. "MR. FIX-IT"
MARY PICKFORD ...................... "M'LISS"
WM. S. HART ........................ "SELFISH YATES"
CECIL B. DE MILLE'S ................ "OLD WIVES FOR NEW"
Hit-The-Trail Holliday

Scheduled Release Date: 16 Jun 1918
"Hit-The-Trail Holliday"
An ARTCRAFT Picture
Starring George M. Cohan

Press Book & Exhibitor's Aids
Charles Kenmore Ulrich, Editor
Your music cues are waiting at the Exchange

FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor Pres. Jesse L. Lasky Sr. Pres. Cecil B. de Mille Dir. of Prod. NEW YORK
STOCK PRODUCTION CUTS AND MATS

GEORGE M. COHAN in "HIT-THE-TRAIL HOLLIDAY"

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
SOME INTERESTING AND TIMELY FACTS ABOUT GEORGE M. COHAN'S
“HIT-THE-TRAIL HOLLIDAY”

GEORGE M. COHAN, THE STAR

OCCUPYING a high place in the dramatic, musical and managerial fields, George M. Cohan, author of “Hit-the-Trail Holliday,” a play which was produced with enormous success in New York in 1915 and later presented all over the country, is perhaps among the foremost of actor-managers, producers, writers of plays and composers of music of the United States. Mr. Cohan is a comedian whose manerisms have been repeatedly imitated on the stage, and his debut in Artcraft pictures in 1917 added greatly to his popularity. He is as fine an actor as he is an author and his musical compositions, nearly all of them having patriotic themes, are whistled and sung in every corner of the globe. In his newest photoplay, his first in many months, Mr. Cohan imitates Billy Sunday, the famous evangelist, and his artistic portrayal of the role of Billy Holliday, “the champion drink mixer,” doubtless will rank as one of his best in the field of the silent drama.

A FAMOUS PLAY

GEORGE M. COHAN’S play, “Hit-the-Trail Holliday,” was written by Mr. Cohan with the view of presenting a stage portraiture of Billy Sunday, the evangelist, and to assist the temperance propaganda of the latter. It was first presented for a “tryout” at the Broadway Theatre, Long Branch, N. J., on September 6, 1915, and on the 13th of the same month, it was given its metropolitan premier at the Astor Theatre, New York City. It was played with great success in New York for an entire season and in the season of 1916-17, two “Hit-the-Trail Holliday” companies were on tour throughout the country. Its success was most gratifying, and it is safe to predict that its reception in cinema form will be no less emphatic.

MARSHALL NEILAN, PRODUCER

ANY of Mary Pickford’s Artcraft picture successes were directed by Marshall Neilan, a director of unusual ability. He came from California to New York especially to direct the production of “Hit-the-Trail Holliday” and his painstaking art is evidenced in every scene of the picture. Mr. Neilan is as good a patriot as he is a director, and he vainly sought to enlist in the army, but was repeatedly rejected because of physical disability. While Uncle Sam thus loses a patriotic fighter, the motion picture theatregoers of the country distinctly are the gainers thereby.

THE SCENARIOISTS

THE work of picturizing “Hit-the-Trail Holliday” has been excellently performed by John Emerson and Anita Loos, the former a director and the latter a scenarioist long identified with the Douglas Fairbanks organization. Both are thoroughly conversant with the technique of their art, the result being a picture of flawlessness and sustained interest.

A SPLENDID STORY

AS in the play, Billy Holliday, the hero of “Hit-the-Trail Holliday,” is reminiscent of Billy Sunday. Holliday is a celebrated bartender of high ideals, who “plays the game square” and who refuses to serve drinks to youths or incompetents. As a result of his course he is fired one day and he drifts into a country town seeking new employment. The town is dominated by a brewing element until the “drys” get into action, and they are at sixes and sevens when Holliday appears on the scene. He meets the beautiful daughter of the leader of the prohibition element and falling in love with her, becomes her father’s champion against the brewery crowd. He attends a prohibition meeting and when several rough-necks sent there by the brewery boss seek to disrupt it, Holliday takes the stump for the prohibitionists, with the result that the wets are routed. Later he wins the love of a charming girl when he saves a meeting at which he is to speak by exploding a lot of fireworks among a turbulent mob and drives it to cover. Many of the scenes are mirth-provoking and with its heart appeal and sincerity of purpose, that of preaching the value of temperance, this picture is in every respect a notable subject. It is a superior comedy production which will commend itself to all admirers of the best and most uplifting pictures the cinema art is now presenting to the public. The theme is a lofty one and will no doubt be generally appreciated.

THE PHOTOGRAPHY

THE photography by Walter Stradling in this photoplay is unusually fine. Several of the scenes are located in the subway in New York, showing the crowds and trains in full operation, and these are quite a novelty in motion pictures. Mr. Stradling is a master in his art and his work in this photoplay will add materially to his reputation for fine photographic achievements.
SPECIAL FEATURE STORY

For Use of Exhibitors in their House Organs or of Editors seeking original matter on George M. Cohan or "Hit-the-Trail Holliday."

An Artcraft Picture.

GEORGE M. COHAN, FAMOUS ACTOR-MANAGER, HAS HAD UNUSUALLY ACTIVE CAREER

Popular Artcraft Picture Star Soon to be Seen Here in Photoplay Based on His Own Play, "Hit-the-Trail Holliday."

GEORGE M. COHAN, millionaire actor, author, composer and producer, hero of "Broadway Jones" and "Seven Keys to Baldpate," has after a rest of many months, succumbed to the lure of the silent drama and his latest Artcraft photoplay, "Hit-the-Trail Holliday" will be shown at the ................ Theatre next 

Mr. Cohan's career is an interesting one and his success proves the truth of the adage that persistence backed by ability and intelligent effort is bound to be rewarded financially and artistically. Mr. Cohan's career began when, as a boy, he toured the New England States in a sketch called "Four of a Kind." His father, the late Jere J. Cohan, was the author of the sketch and the head of the company. The other members were George's mother, his sister, the late Josephine Cohan-Niblo, and himself. In this sketch George played the violin—and not badly, it's said. In 1890, before he was out of long trousers, he was playing the title role in "Peck's Bad Boy."

During the next few season Cohan appeared with Gus Williams, with Lydia Yeamans Titus, with Chas. A. Loder, with Hyde's Comedians, with Weber & Field's Vesta Tilly Company, and spent one entire season broadening his theatrical training by playing in a stock company in Buffalo. During this time he became known as a song writer, and as a writer of successful one-act plays.

After that the "Four Cohans" combination was revived, and was a big feature of a number of vaudeville organizations. Then Cohan began appearing in his own sketches. "The Professor's Wife" was the first, and it was followed by "Money to Burn," "The Governor's Son" and "Running for Office." The two latter were afterward lengthened to full evening productions.

In 1903 the firm of Cohan & Harris was organized, Cohan joining forces with Sam H. Harris, a well-known producer. Immediately after the organization of the firm Cohan appeared for the first time as an individual star in a regular production, the attraction being "Little Johnny Jones," a musical comedy which ranks as one of the greatest successes of the American stage. Cohan appeared in the piece for two solid years, and gained recognition as one of the biggest box-office attractions in the United States.

In 1904 the tireless George M. wrote and composed "45 Minutes from Broadway," which, with only four little songs, ran a whole year in New York and another in Chicago, while four companies presented it throughout the country. It is said to have cleaned up in profit and royalties considerably over a million dollars.


In the summer of 1913, Cohan dramatized "Seven Keys to Baldpate," which was one of the greatest New York successes of recent years, and met with equal favor throughout the country. During that season Cohan again played in "Broadway Jones," after which he announced his retirement as an actor. But, after he had dramatized and produced "The Miracle Man," in 1914-15, he came back to the stage in "Hello, Broadway," his first musical revue. The "Cohan Revue of 1916" followed, but without the author as an active participant.

In the winter of 1916-17 the famous actor-author-producer consented to appear before the camera as an Artcraft star, and "Broadway Jones" was given to the screen. Later he appeared in "Seven Keys to Baldpate." These have demonstrated in motion picture theatres the country over that Cohan is one of the greatest drawing cards who ever appealed to the American public.
CAST AND STORY OF "HIT-THE-TRAIL HOLLIDAY"

For Use of Exhibitors in their House Organs or for General Publicity.

An Artcraft Picture.

GEORGE M. COHAN TO BE SEEN IN ADMIRABLE NEW STARRING VEHICLE
Famous Artcraft Star to Appear in Charming Picturization of Famous Play, "Hit-the-Trail Holliday."

THE CAST
Billy Holliday, a Bartender . . . George M. Cohan
Edith Jason, a hotelkeeper’s daughter, . . Marguerite Clayton
Otto Wurst, a Brewer . . . . . Robert Broderick
Kent B. Wurst, his son . . . . Pat O’Malley
Burr Jason, a Hotelkeeper . . . . Russell Bassett
Bobby Jason, his son . . . . . Richard Barthelmess
Rev. Holden . . . . . . . . . . . . . . . William Walcott

THE STORY
A no trip to Paris is worth anything without seeing the Louvre, just so no one can truthfully say he has seen New York until he has had a view of Billy Holliday, the world’s champion drink mixer.

Billy is the pride of the Metropole bar, where he is daily pointed out to thousands of rube visitors as representing the highest station man has ever reached as a drink mixer. Billy never takes a drink himself and never sells liquors to drunkards or minors. He has made his reputation by playing the game square. The time comes, however, when he is asked by the proprietor to serve liquor to a young kid. He refuses to do it and is fired.

Now, Billy has always had an idea of some time getting a regular job and settling down with his mother in a peaceful, respectable home. Previous to losing his job, he has been urged by Otto Wurst, a brewer, to come to a small country town and take charge of his hotel. Billy decides he will try the place, so he leaves his mother and goes up country to take the job.

In this town there are two factions, one the German brewer crowd and the other the Prohibition crowd, headed by Burr Jason; and it is to fight the Prohibition Hotel run by Jason that Wurst has had a hotel built which is to make a feature of serving drinks.

Billy arrives in town, starts to look the place over, and as the new hotel has not yet been opened, he goes to the American House and registers. Jason and his daughter Edith run the hotel. Billy gets in conversation with Edith, who is at the cashier’s desk, and learns that she and her father are people of high ideals who are risking their livelihood to stand by their prohibition principles. Old Jason has invented a drink called “Nearly Beer,” with which he hopes to win the young people of the town away from alcohol. However, he has not been very successful; in fact, the hotel is much run down at the heels, and it is apparent that the new hotel will soon put it out of business.

While Billy is conversing with Edith, young Kent Wurst enters with Edith’s brother Bobby, whom he has been leading astray. Edith has some words with Kent and Billy sees that he is a rotten little cad and that he and his father are responsible for leading the young people of the town into drunkenness. Presently the elder Wurst enters, asking if Billy Holliday has registered there. Billy then steps up and tell him that he has, but that he is not going to work for him. Wurst wants to know why, and Billy tells the old man and the son just what he thinks of them, with the result that a fight follows and Billy has to kick them out of the hotel. Billy is then left with no job but with the undying gratitude of Jason and Edith.

Billy tells Jason that he believes a hotel can be run decently and make money and that he will work for just what he is worth. They are delighted and Billy pulls off his coat and goes to work. Several days pass and Billy has advertised the new drink “Nearly Beer” all over the place. He has changed the name to “Vevo” and has plastered all the roads with ads for it.

Through the efforts of Edith, Jason and the Rev. Mr. Holden the town has secured a temperance convention. The Wursts plan to break up the convention by placing their rough-necks in the hall. Billy goes as an onlooker. The rough-necks start to break up the meeting and almost succeed when Billy jumps upon the stage and delivers a temperance speech which holds the audience spell-bound and even shames the rough-necks into silence.

The next day the New York papers are filled with articles about Billy Holliday, the ex-bartender, who has turned temperance advocate and people begin to swarm into town to attend further meetings. The Interurban Railroad arranges an excursion to the town to hear Billy speak and the Wurst outfit decides that the end of their patience has been reached. The old man tells his brewery workers that he will close down the brewery and throw them all out of work if this speech takes place. They start to mob Billy, but he routs the crowd by exploding fireworks, principally sky-rockets, at them and later wins their support. Of course, Billy also wins Edith, and all ends happily. “Hit-the-Trail Holliday” will be shown at the . . . . . . . . . . . . . . . . . . . . . . next.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the first Display of
"Hit-the-Trail Holliday."
An Artcraft Picture.

"HIT-THE-TRAIL HOLLIDAY"
ACHIEVES TRIUMPH AT ITS
FIRST PRESENTATION HERE

George M. Cohan, Famous Actor-Manager, Seen
for First Time in Many Months in His
Latest Artcraft Picture.

Appearing for the first time in motion-pictures in many months, George M. Cohan, the famous author, composer and theatrical manager, was seen in a delightful picturization of his own Broadway success, "Hit-the-Trail Holliday," an Artcraft picture, at the . . . . . . . . . . theatre yesterday. To all who have seen Billy Sunday, the famous Evangelist, in action, it is quite apparent, and no secret is made of the fact, that this is a "take-off" of the famous baseball revivalist, and that it proved an excellent re-introduction to motion-picture audiences for Mr. Cohan was evidenced by the laughter and applause that was accorded to it by an unusually large audience.

George M. Cohan is seen as Billy Holliday, a high-priced mixer of drinks, known as "the world's champion drink-mixer" in a New York City bar. His ability as a mixologist made this bar one of the feature places for tourists, the same as the Louvre in Paris, or the Coliseum in Rome, are points of interest to continental travelers. He has made his reputation by playing the game square. He dislikes to mix drinks for minors, and one day when he refuses to supply a trio of boys with liquor, he is fired and with his aged mother he goes to the country in search of another job. In a large inland town are two factions—one led by a German brewer named Wurst, and the other, a prohibition element led by Burr Jason, a hotelkeeper, who has invented a "near beer" drink, which is making quite a hit.

Wurst threatens Jason with disaster if he does not reopen his regular bar, and it is at this moment when Holliday, serene and smiling, appears on the scene. Holliday becomes acquainted with Edith Jason, the daughter of Burr Jason, who is attending to the cigar and newsstand, and he is instantly attracted toward her. Billy offers his services to Jason Burr, and Wurst, with his son, Kent, threatens vengeance. Billy joins the dry contingent, and when a prohibition convention is secured for the town, he attends the meeting as a casual spectator.

Meanwhile, Wurst gets together a few of his rough-neck brewery employees, and they go to the meeting for the purpose of breaking it up. This rouses Billy to action and in characteristic style he makes a temperance speech, which charms not only the prohibitionists by its vigor, but by its convincing logic, wins the rough-necks to his side. This adds greatly to Billy's fame and, angered beyond endurance, the German brewery leader plans to break up another meeting arranged by the Interurban Railroad Company, at which Billy is to speak. When the mob appears, Billy turns loose upon them, avalanches of fireworks, including many sky-rockets and devil-chasers and puts them to rout. They subsequently fly a flag of truce and falling again under the spell of Holliday's eloquence, they desert the brewery en masse, and become employees of the Vevo Company, of which Holliday and Jason are the founders. He subsequently wins the love of Edith in a characteristic courtship of four hours' duration, the effect being decidedly humorous and entertaining.

The picture is one of more than ordinary excellence from the standpoint of action and photography. Mr. Cohan, as Holliday, was seen to the finest advantage, his humor being evident in every scene. As Edith Jason, Marguerite Clayton was excellent. Robert Broderick was highly artistic in his portrayal of the German brewer. Others in the cast included Pat O'Malley, Russell Bassett, Richard Barthelmes and William Walcott.
GEORGE M. COHAN SOON TO BE SEEN IN THIS CITY IN "HIT-THE-TRAIL HOLLIDAY"
Famous Actor-Manager Portrays Role of Bartender and Imitates Billy Sunday the Evangelist—Picture Has Fine Moral.

THE newest vehicle of George M. Cohan, the eminent actor-manager, dramatic author and composer, in which he will be seen at the . . . . . . . . . . . . Theatre next . . . . . . . . . . . . is "Hit-the-Trail Holliday," a picturization of his famous play which ran for a season in New York in 1915-1916, and which subsequently was produced all over the country with enormous success. The various scenes of the picture were photographed under the direction of Marshall Neilan, the finishing scenes having been taken in Long Island, and among the various incidents shown are included a scene in the New York Subway.

As Billy Holliday, Mr. Cohan gives an excellent imitation of Billy Sunday, the famous Evangelist, and becoming converted through his love for the daughter of the prohibition leader, he engages single-handed in a desperate battle with the German brewery interests in an inland New York town, and through his eloquence and magnetism succeeds in making the town go dry, and obliges the brewery employees to desert their employment and identify themselves with the "near beer" enterprise in which Holliday is interested.

One of the most interesting scenes is that showing a prohibition meeting, when rough brewery employees who seek to break it up, are dispersed by Holliday, who explodes a large stock of fire-works, which had been provided to celebrate the downfall of booze. A score of sky-rockets are used as a sort of barrage against the mob, with highly diverting effects. The Germans are given a hard swat in dealing with the brewery interests engaged in Teutonic propaganda, and the picture is strictly up to date.

Mr. Cohan's support is adequate, his leading woman being Marguerite Clayton, who, as the daughter of Burr Jason, a prohibition hotelkeeper, gives a charming characterization. The picture is one no less interesting to Mr. Cohan's admirers than is "Seven Keys to Baldpate," which scored so signal a success last year.

GEORGE M. COHAN Imitates Billy Sunday in Picture "HIT-THE-TRAIL HOLLIDAY"
Delightful Arcraft Photoplay Provides Famous Actor-Manager with Most Characteristic Role.

THE Arcraft photoplay "Hit-the-Trail Holliday," based upon the play which ran for a season on Broadway and which was written by George M. Cohan, the famous dramatist, composer and actor-manager, will be seen in picture form with George M. Cohan as the star at the . . . . . . . . . . . . Theatre next . . . . . . . . . . . . The scenario was prepared by John Emerson and Anita Loos, and was produced in splendid style under the direction of Marshall Neilan.

In this unusual picture, Billy Holliday is the replica of Billy Sunday, the famous Evangelist, he being a widely advertised bartender, whose characteristics have won him enviable celebrity. He plays the bartending game on the square, and refusing to supply liquor to some minors at the behest of his employer, he finds himself out of a job and drifts into a little country town seeking employment.

In this town are two elements—one dry, the other wet. When he meets the beautiful daughter of the leader of the drys, he casts in his lot with them and when the leader of the brewery elements threatens vengeance, Holliday is instantly on the job. At a meeting of prohibitionists, which the brewery element seeks to disrupt by the introduction of a number of rough-necks, Holliday takes the platform and nullifies their efforts in a thrilling prohibition speech. He succeeds finally in putting the wet element out of business and in numerous characteristic scenes wins the love of Edith Jason and simultaneously makes himself a power in his community.

In this photoplay Mr. Cohan is finely supported by Marguerite Clayton, Robert Broderick, Pat O'Malley, and others.

ADVANCE PRESS STORIES
To Be Sent to the Newspapers Daily for One Week Prior to the Showing of "Hit-the-Trail Holliday."
An Arcraft Picture.
NEW YORK'S congested subway, during the rush hour, will be shown to the people throughout the country in a moving-picture film, such scenes having been incorporated by Marshall Neilan in "Hit-the-Trail Holliday," the George M. Cohan picture for Artcraft, which will be shown at the Theatre next  

Realizing that there are millions of people who have read stories of happenings in the subway, in newspapers and magazines, but who have never had an opportunity of actually seeing New York's famous underground railroad in operation, Mr. Neilan decided to depict these scenes in an elaborate manner, and to include amusing bits of incidents which occur at the ticket offices and entrances.

Arrangements were consummated with the Interborough Company in New York for the exclusive use of the 145th Street station after two o'clock in the morning, and a complete subway train was placed at the disposal of the motion picture people. Three hundred extra people took part in the scene, in which George M. Cohan, as Holliday, boards a train on his way home.

His troubles start at the ticket-window, for a fat woman searching for an elusive nickel, blocks Holliday's way and a long line of impatient homegoers behind him. At the ticket-chopper's entrance another person with a huge bundle takes time to squeeze through the entrance, and Holliday is finally permitted to battle his way through the surging mob to the train, after being stuck with a pin protruding from a woman's hat, having his nose tickled by a dangling feather, and his toes trampled on by numerous feet. As he gets to the train the door slams shut and the train glides away, leaving Holliday and the other unfortunate to await the next one.

An incident not on the program occurred, when a girl passenger on the train recognized the famous actor and showman and insisted upon his accepting a large box of candy, which she had evidently received from her not-too-pleased escort. A powerful lighting equipment was installed for the purpose, and every detail of the subway was clearly photographed.

Mr. Cohan appears as a bartender in the play, who eventually becomes a prohibitionist and preaches the dry doctrine with eminent success. He imitates the famous evangelist, Billy Sunday, with the great artistry for which he is noted. As the bartender in this play, Mr. Cohan preaches a powerful sermon for temperance. He identifies himself with the prohibition element, because he believes that it is the duty of the Government to legislate for bone-heads and irresponsibles, when they are unable to take care of themselves, the interests of society, as he asserts, demanding that course.

The picture, aside from its educational qualities, is highly diverting, because of its quaint humor and the peculiar mannerisms of Mr. Cohan, which have made him one of the most conspicuous actors on the American stage. He is well supported by such competent players as Marguerite Clayton, Robert Broderick, Pat O'Malley, Russell Bassett and others. The picture was produced under the direction of Marshall Neilan and the scenario was written with consummate skill by John Emerson and Anita Loos.

Remarkable Types in Photoplay.

THERE are several remarkable Teutonic types in "Hit-the-Trail Holliday," the Artcraft picture starring George M. Cohan, which is to be presented at the Theatre next. These represent the brewery element which figures in the story, and Marshall Neilan, the director, had to do considerable scouring about before he obtained the men he wanted. Some of the men objected to playing German roles, but when they realized that it was necessary in the interests of art to do so, they readily agreed to do anything Mr. Neilan demanded of them.
“HIT-THE-TRAIL HOLLIDAY”
PREACHES TEMPERANCE SERMON

Mr. George M. Cohan Gives Brilliant Interpretation of Modern Champion Drink-Mixer.

A S Billy Holliday, “the champion drink-mixer,” George M. Cohan, the famous actor-manager, preaches temperance in his latest photoplay, “Hit-the-Trail Holliday,” which is to be seen at the . . . . . . . . . . Theatre next . . . . . . . . . . . . , a strictly up-to-date comedy of the highest class. In preparing this scenario John Emerson and Anita Loos made several radical departures from the text of the play itself, but they have added to, rather than detracted from the interest of the story.

Billy Holliday, the famous bartender, will rank as one of Mr. Cohan’s finest screen portrayals and it will add much to his fame as a motion-picture player, which was signalized most emphatically by his success in “The Seven Keys to Baldpate,” last winter. Remarkable types of Teutons were secured by Director Marshall Neilan for the portrayal of the leaders of the brewery element, who were opposed by Holliday in his prohibition labors.

Billy Holliday is a famous bartender, who believes in playing the bartending game on the square; that is to say, to refrain from selling liquors to minors or to incompetents who cannot control their own desires, he serves humanity. Through love for the daughter of the leader of the prohibition faction in the town where he makes his home, he is induced to take up the cudgels for prohibition and how he succeeds in breaking up the opposition, is shown in a series of laughable, as well as dramatic scenes.

The picture is one of unusual merit and may be seen again and again with entertainment and profit. Mr. Cohan is admirably supported by a staff of competent players, chief among whom are Marguerite Clayton, Robert Broderick, Pat O’Malley, and others.

George M. Cohan a Millionaire.

GEORGE M. COHAN, the famous actor-manager, playwright, composer of patriotic songs and all-round good fellow, is a millionaire whose genius has placed him in the very front ranks of professionals today. He is author of “Over There,” which is being sung and whistled at the front in France as well as in every city, town and village in the country. He will be seen in his latest Artcraft picture, “Hit-the-Trail Holliday” at the . . . . . . . . . . Theatre next . . . . . . . . . . . . , and a splendid entertainment is assured all who attend.

TRADE MARK

ARTCRAFT
PICTURES
Dear Madam:

It has been several months since George M. Cohan, whose latest Artcraft picture, "Hit-the-Trail Holliday," is to be shown at our theatre next ......., has been seen in motion pictures in this city. Mr. Cohan will be well remembered by his photoplays, "Broadway Jones" and "Seven Keys to Baldpate," which scored enormous success all over the country.

In his newest starring vehicle, Mr. Cohan will be seen as Billy Holliday, a bartender who is reformed and through love for a girl becomes an ardent Prohibitionist. This character is the prototype of Billy Sunday, the famous exangelist and in its portrayal Mr. Cohan exhibits all the quaint mannerisms and methods that have contributed to Billy Sunday's unique success as a pulpit orator.

The theme of this picture is a powerful sermon against drink and the machinations of the element that persists in foisting deadly liquor upon the public because of the immense profits this traffic insures to those engaged in it. Billy Holliday becomes a "dry" votary because he knows from experience that liquor is more prolific of crime and sorrow than any other agency known to mankind.

Aside from this aspect, "Hit-the-Trail Holliday" is a comedy of the highest class and its power to entertain will be recognized at the first glance. It is a picture which we can well recommend to the notice of our patrons and we urge you to come early if you desire to obtain good seats. Thanking you for past favors, we remain,

Yours sincerely,

Manager.

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Hit-The-Trail Holliday"
Mail at least one of these Post-Cards to your Patrons.

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

DATE _________

DEAR MADAM:

Doubtless you will be interested in the announcement that "Hit-the-Trail Holliday," the newest Artcraft picture starring George M. Cohan, the millionaire, actor-manager and composer, will be displayed at our theatre next ........... This picture is based upon Mr. Cohan's famous Broadway stage success of the same name, and in it he is at his best.

Yours sincerely,

Manager ____________

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

DATE _________

DEAR MADAM:

We beg to announce that George M. Cohan, the famous actor-manager and composer, will appear after an interval of many months in his latest Artcraft photoplay, "Hit-the-Trail Holliday," at our theatre next ............

Mr Cohan's popularity insures him a most hearty reception here.

Yours sincerely,

Manager ____________

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

DATE _________

DEAR MADAM:

This is to remind you that "Hit-the-Trail Holliday," the new Artcraft picture starring George M. Cohan, the celebrated actor-manager, composer and playwright, will be shown at our theatre next ............ This is a picturization of Mr. Cohan's great stage success and we recommend it to your favorable attention.

Yours sincerely,

Manager ____________
"George M. Cohan as Billy Sunday"
That's the way New York dramatic critics described it. The bartender-evangelist-hero of this play is a "ringer" for the former baseball player whose forceful preaching has made hundreds of thousands hit the trail.

Hit the Trail to the Artcraft Theatre
All week, but please come early

We Want Your Advice

We want to get the viewpoint of the man who uses these ad cuts and mats. He's the man who pays for the space they occupy and he's the man who should get the best ad matter to fill his costly space.

If you can, send us some new ideas. If you can't send ideas, tell us where these cuts could be improved. Criticize them if you want to. Address all suggestions, howls and inquiries to the Advertising Manager, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City.

We have tried to keep these cuts up to the best standards of theatrical advertising. Our ability to continue depends on you. You must tell us what you need and what pays you best.
ARTCRAFT THEATRE

Admission
15c. & 25c.

Screen Version By
John Emerson and Anita Loos
Directed by
Marshall Neilan

GEORGE M. COHAN
In His Own Famous Play
"Hit-The-Trail Holliday"
An ARTCRAFT Picture

When Billy Sunday Comes to Town!
The forceful personality and preaching of the famous baseball evangelist who has induced thousands to "hit the sawdust trail" are suggested by George M. Cohan in this picture.

You are bound to like the bartender-evangelist-hero of "Hit-the-Trail Holliday," because he is a downright good fellow that you would be glad to welcome to your family.

Hit the Trail to the Artcraft Theatre

Added Attraction! "FRIEND HUSBAND" A Paramount-Mack Sennett Comedy
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"HIT-THE-TRAIL HOLLIDAY"

An Artcraft Picture
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AT YOUR EXCHANGE

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Two one-sheets
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One six-sheets

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
  8x10 photos of star
  22-28 gelatins of star

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

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

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Cover your town with this paper and you will fill every seat at every performance
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JACK PICKFORD ... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ... "THE HOUSE OF SILENCE"
MARGUERITE CLARK ... "PRUNELLA"
VIVIAN MARTIN ... "UNCLAIMED GOODS"
MARGUERITE CLARK ... "RICH MAN, POOR MAN"
CHARLES RAY ... "PLAYING THE GAME"
BILLIE BURKE ... "LET'S GET A DIVORCE"
DOROTHY DALTON ... "TYRANT FEAR"
WALLACE REID ... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK ... "RESURRECTION"
ENID BENNETT ... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD ... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA ... "THE WHITE MAN'S LAW"
DOROTHY DALTON ... "THE MATING OF MARCELLA"
CHARLES RAY ... "HIS OWN HOME TOWN"

WM. S. HART ... "THE TIGER MAN"
ELsie FERGUSON ... "THE LIE"
DOUGLAS FAIRBANKS ... "MR. FIX-IT"
MARY PICKFORD ... "M'LISS"
WM. S. HART ... "SELFISH YATES"
CECIL B. DE MILLE'S ... "OLD WIVES FOR NEW"
"The Bravest Way"

Starring SESSUE HAYAKAWA

Press Book & Exhibitor's Aids
Charles Kenmore Ulrich, Editor

A veritable gold mine for the exhibitor who is prospecting for the elusive dollar.

FAMOUS PLAYERS—LASKY CORPORATION
STOCK PRODUCTION CUTS AND MATS

SESSUE HAYAKAWA in “THE BRAVEST WAY”

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
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Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above  Always Obtainable at Your Exchange
Some Interesting Notes of Sessue Hayakawa’s “The Bravest Way”

SESSUE HAYAKAWA, THE STAR.

The screen achievements of Sessue Hayakawa, the popular Japanese star in Paramount pictures, have been as numerous as they have been brilliant, but in this admirable photoplay, he evinces new talent of the highest order. Mr. Hayakawa is a painstaking and conscientious artist, and in roles such as the portrayal of a quiet, studious and ambitious gardener who sacrifices his love through loyalty to friendship, which requires the deepest repression to make it artistically effective, he has few masters in the motion picture field. His success in his recent Paramount picture, “The White Man’s Law”, not to speak of “Hidden Pearls”, proved phenomenal, and that he will add to his renown by his characterization in his latest vehicle, seems a certainty.

THE DIRECTOR.

When George Melford directs a photoplay, it is a foregone conclusion that it will be characterized by judgment, taste and artistry. Mr. Melford is an experienced director who won his spurs by conscientious effort, and he has numerous successful photoplays to his credit. Mr. Melford is exceptionally clever in directing children in motion pictures, and in “The Bravest Way” he has secured unusually effective work from a bevy of Japanese children who appear in the cast. His capable assistant in this production was Claude Mitchell.

EDITH KENNEDY, THE AUTHOR.

One of the most brilliant and promising writers identified with the Lasky Studios is Edith Kennedy, a scenarioist whose ability has manifested itself with conspicuous success in many well known picture productions. She has done excellent work in “The Bravest Way”, and that it will accentuate her reputation for artistry and skill in her creative field, is unquestioned.

SUPPORTING PLAYERS.

Mr. Hayakawa is excellently supported in this production, chief among the players being his wife, Tsuru Aoki, a charming actress, whose pathetic portrayal in “The Bravest Way”, is extremely artistic. Mr. Hayakawa’s vis-a-vis is Florence Vidor, a screen actress of exceptional talent. Others in the cast are Jane Wolff, Winter Hall, Josephine Crowell, Clarence Geldart, Guy Oliver, U. Aoyama, Tom Kurahata and Goro Kino.

A BEAUTIFUL STORY.

The story of “The Bravest Way” is described as being graceful and exquisite as a spray of wisteria. It concerns an ambitious Japanese gardener who immolates his love on the altar of loyalty to the memory of a murdered friend, when he marries the latter’s widow in order to protect her and her little children, although he loves another devotedly. His sweetheart, heartbroken, becomes a singer of reputation and when she returns to the city where the man she loves abides, she saves her from the advances of a scoundrel and takes her to the bedside of his dying wife who pays her husband a tribute of great respect for the sacrifice he had made in behalf of herself and her children. The lovers are reunited at this woman’s death and made happy in their mutual love. There are numerous scenes of great beauty and the development of the theme is absorbingly interesting, the whole combining to make this picture one of the finest in which Mr. Hayakawa ever has been seen.

THE PHOTOGRAPHY.

The photography in this picture, is the work of Paul Perry, a skilled cameraman, whose clever workmanship has been evidenced in numerous photoplays of the highest merit.

PERTINENT REMARKS

This is an excellent photoplay for high grade exploitation by exhibitors. It is a picture that appeals to the deepest emotions and its beauty and charm are most effective. An unusually fine assortment of accessories for the production has been provided, not to speak of specially written press stories, of which exhibitors will be wise to make the fullest use.

A WORD TO EXHIBITORS

We are anxious to hear from exhibitors regarding the utility of the improved Press Books. It is the purpose of the Famous Players-Lasky Corporation to make the Press Books on each Paramount and Artcraft picture production really serviceable to exhibitors and to that end their kindly co-operation is invited. Let us know what you think of the press stories and other features contained within these covers, to the end that further improvement in the service may follow. Constructive criticism is urgently invited.
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Stories on Sessue Hayakawa or "The Bravest Way."
A Paramount Picture.

SESSUE HAYAKAWA SPEAKS HIGHLY OF "THE BRAVEST WAY"
Famous Japanese Actor in Paramount Pictures Says Newest Photoplay Is Perhaps the Best in Which He Has Appeared.

WHEN Sessue Hayakawa, the famous Japanese star in Paramount pictures, who, according to report, is soon to return to Japan to produce Japanese stage classics, ventures the opinion that his portrayal of a humble gardener in "The Bravest Way," soon to be seen here, is perhaps one of the best of his extended screen repertoire, it may be assumed that Mr. Hayakawa’s admirers have a real cinema treat in store for them.

Mr. Hayakawa is an actor of the first class, as has been evidenced in many of his Paramount pictures, the most recent of which, "Hidden Pearls" and "The Honor of His House," were seen here several weeks ago. His work is artistic and he has the happy faculty of merging self in his characterization, no matter how varied the requirements of the roles assumed by him. When he appears as an elegant Japanese gentleman, he is in fact the gentleman he represents, through the very force of his art, and when he is seen as a South Sea pearl fisher, a scientist, student or humble gardener, each of the characters standout with cameo-like clearness, a distinct creation artistically drawn and skilfully portrayed.

"In 'The Bravest Way' I have an unusually strong role," said Mr. Hayakawa in a recent interview. "I appear as a Japanese-American gardener in a West Coast city. Tamura, the character I assume, is an ambitious young man, poor, but filled with the pride of his ancestry and race. He loves a young Japanese-American girl who is an assistant in a kindergarten. He has a friend to whom he is devotedly attached, and when this friend is slain by a revengeful countryman on the very day of the arrival from Japan of his wife and children, Tamura is confronted by a terrible responsibility—that of providing a protector for the family of his cherished friend.

"In Japan, friendship is a religion and men will suffer any sacrifice for the principle of loyalty to their friends. Thus, when Tamura, despite his love for Nume, the kindergarten girl, finds it necessary to wed the widow of his murdered friend in order to protect her and her children, he merely fulfills a sacred duty, as he views it. In my portrayal of this exacting role, I have endeavored to convey this idea to the spectators with all the force at my command.

"The portrayal afforded my artistic sense great enjoyment, and I am convinced that my friends and followers will find the photoplay an unusual treat. Excellent support has been provided by Director George Melford, to whose superior skill much of the success of the photoplay will be due."

In this delightful photoplay of Japanese life in a West Coast city, there appears in Mr. Hayakawa’s support, his charming wife, Tsuru Aoki, who has a role of great intense force, in the portrayal of which, it is said, she evinces dramatic talent of the greatest merit. Florence Vidor will be seen as a Japanese-American girl, whose love is sacrificed by her Japanese sweetheart to the end that the wife and children of his murdered friend may find a protector in himself. How they finally are re-united and made happy is a development which makes this one of the most notable photoplays of the season.

"The Bravest Way," which will be displayed at the Theatre next, has been produced with elaborate effects, and it is announced that the photography is wonderful in every respect. Many Japanese children will be shown, and it is said they lend a piquancy and charm to the picture seldom seen in similar photoplays.
CAST AND STORY OF "THE BRAVEST WAY"
For the Use of Exhibitors in Their House Organs or for General Publicity.
A Paramount Picture.

SESSUE HAYAKAWA HAS NOTABLE PICTURE IN "THE BRAVEST WAY"

"THE BRAVEST WAY"

THE CAST

Tamura .................. Sessue Hayakawa
Nume .................. Florence Vidor
Sat Su .................. Tsuru Aoki
Watana .................. U. Aoyama
Miss Tomkins .............. Jane Wolff
Sam Orson .............. Tom Kurahara
Nason .................. Winter Hall
Janiress ................ Josephine Crowell
Motoyoshi .............. Goro Kino
Minister .............. Clarence Geldart
Lawyer .................. Guy Oliver

THE STORY

LIVING in a large west coast city are two Japanese, Tamura, a humble gardener, and Watana, a trusted clerk in a store in the Japanese quarter of the town. Tamura is studying ceaselessly to become a landscape gardener, and in the yard back of his little shack is a small Japanese garden to which he devotes all of his leisure hours.

Watana has sent for his wife and two children, who are living in Japan, and it is understood that Tamura is to live with them on their arrival. Both are desirous of becoming Americanized, and secretly Tamura is hoping one day to meet a woman upon whom he may shower his affections.

Separated from Tamura’s garden by only a hedge is a Japanese-American kindergarten conducted by Miss Tomkins, her assistant being Nume Rogers, a pretty, half-Japanese girl of about fifteen years. Tamura and Nume meet by accident and instantly they fall in love with each other. They meet clandestinely in their garden and their love romance develops rapidly.

Meanwhile, Sam Orson, a Japanese-American clerk who works for his uncle, with whom Watana also is employed, overhears the uncle tell Watana that he purposes to take him into partnership. Jealous of Watana, Orson follows him to the little Japanese garden where Watana is wont to pray.

He creeps up behind him and stabs him to death. Orson makes his escape and Tamura stumbles over the body of his friend. He is shocked at the crime which is committed on the very day when Watana’s wife, Sat Su, is due to arrive in this country with her two babes.

Tamura meets Sat Su and her children and he delicately informs her of the murder of her husband. The unhappy woman falls into a stupor and when she revives, Tamura assures her that he will care for her and her children. The woman in whose house Tamura lives, vehemently protests against Tamura living in the same house with a woman not his wife, and so much pressure is brought to bear upon him that, despite his love for Nume, he weds Sat Su. His explanation to Sat Su that he does not love her, but that he marries her because of his loyalty to the memory of her murdered husband, merely to provide her with a protector, is received with apathy by her.

Hearbroken by Tamura’s marriage, Nume accepts an offer made her by Nason, a wealthy man who had paid her devoted attention, because of her beauty and her rich voice, to pay for her musical tuition. Three years pass, in which period Nume has become a successful singer, and returns to the city to give a concert. Tamura learns of her presence in the city and, unable to buy a ticket to the concert, because his wife’s prolonged illness had exhausted his resources, he watches Nume as she leaves the theatre on Nason’s arm and is driven to her hotel. Tamura follows and while standing near the door of her room he overhears Nason tell Nume that she must pay him for the money he had spent upon her. She refuses his demands, whereupon Nason attacks her. Tamura rushes to her rescue, knocks Nason down and aids Nume to escape.

Sat Su dies and Orson’s uncle leaves all of his wealth to Tamura. Orson is arrested for the murder of Watana and confesses his guilt. Before Sat Su’s death, Nume had visited her and heard her story of Tamura’s sacrifice in her behalf. Tamura begs Nume to become his wife, but she refuses on the ground that she was not free to wed until her debt to Nason had been discharged. Tamura assures her he has already paid Nason liberally from his inheritance and Nume rushes to his arms. Together they plan the cottage they are to build—their cottage of holy dreams. "The Bravest Way" will be shown at the ............... Theatre next ............... , and a splendid presentation is assured.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Showing of "The Bravest Way"
A Paramount Picture.

"THE BRAVEST WAY" IS
FINE VEHICLE FOR
SESSUE HAYAKAWA

Famous Japanese Screen Star Gives Admirable
Portrayal of Ambitious Gardener Who
Makes a Noble Sacrifice.

Appearing in a most unusual picture, Sessue
Hayakawa, the famous young Japanese actor,
was seen in a masterful role in his latest Para-
mount picture, "The Bravest Way," at the . . . .
. . . . . . . . . . . . theatre yesterday. This picture is
quite different from any in which he has been pre-
viously seen, and it is as graceful and exquisite as
a spray of wistaria. It has a simple story of deep
heart interest that goes home to everybody and
it manifested its power in no uncertain degree, as
was evidenced by the frequent manifestations of
approval that greeted it.

The action of "The Bravest Way" transpires
in a city on the west coast where Tamura and
Watana, two young Japanese, are living. Tamura
is a gardener of high aspirations, who is seeking
to become Americanized, and who is studying to
become a landscape gardener. Watana, his com-
panion, is clerk in a store and he has just sent for
Sat Su, his wife, and two babies from Japan.
Tamura, one day sees Nume Rogers, a young
Japanese-American girl, a protege of Miss Tom-
kins, who conducts a kindergarten on the prop-
erty adjoining Tamura's garden. The two meet
and instantly fall in love.

It transpires that Orson, who is jealous of Wa-
tana, overhears his uncle make the announcement
that he purposes to take Watana into partnership.
This enrages Orson, who follows Watana to the
garden, and there stabs him to death. Tamura
discovers his friend's body and later hears of
the arrival of Sat Su. He goes to her and after inform-
ing her of Watana's death, assures her that he will
protect her and her babes. The landlady, with
whom Tamura lives, protests against the presence
of Sat Su in her house under the circumstances,
and in accordance with Japanese traditions, which
teach loyalty to friendship, he weds Sat Su in order
to become her protector.

Broken-hearted, Nume accepts the offer of
Nason, a wealthy man, to pay for her musical
education and goes east to study. Three years
pass and she returns to the city to give a concert.
Tamura is unable to buy a ticket because
his funds have been expended on Sat Su,
who is ill and dying, and he follows Nume from
the theatre to her hotel. He overhears Nason
make certain demands upon Nume, which she re-
sists, and after knocking Nason down he assists
Nume to escape.

Meanwhile Orson had been arrested for the
murder of Watana, and confessed to the crime.
Orson's uncle having died, and leaving his for-
tune to Tamura, the latter pays the amount de-
manded by Nason and returns home just as Sat
Su, watched by Nume, breathes her last. He
offers to wed Nume, but she refuses, on the ground
that Nason is yet to be paid, but he shows her
the check, showing that the bill has been liquid-
ated, whereupon she falls in his arms, and they,
plan their lives anew.

The acting throughout was in the spirit of the
charming love story. Mr. Hayakawa brought all
his skill and resource to bear on the part of Ta-
mura, and he presented the pathos of the sacrifice,
the depth of Tamura's love for Nume and the
lighter phases of the Japanese character, with
great skill of characterization. Florence Vidor, as
Nume, was sympathetic and charming, while Tsur
Aoki was excellent as the pathetic little Sat Su.
Other well-known players in the support of Mr.
Hayakawa were Guy Oliver, Clarence Geldart,
Winter Hall, Jane Wolff, and others. The picture
was splendidly produced by George Melford,
while the photography by Paul Perry was all that
the most exacting taste could demand.
ADVANCE PRESS STORIES
For Use of Exhibitors in Their House Organs or for General Publicity on Sessue Hayakawa’s “The Bravest Way.”

A Paramount Picture.

SESSUE HAYAKAWA FAMOUS JAPANESE PARAMOUNT STAR HAS STRONG PHOTOCPLAY
Sterling Actor Will Be Seen As An Ambitious Gardener in his Latest Vehicle “The Bravest Way.”

We have seen Sessue Hayakawa, the famous Japanese screen star in the role of a masterful, deep-thinking man of the East, but in his latest Paramount Picture, “The Bravest Way,” he gives us an entirely different dramatic portrait in the person of a humble gardener in a West coast city. This picture, which will be shown at the . . . . . . . . Theatre next . . . . . . . is as graceful and exquisite as a spray of wisteria. Its simple story of heart interest goes home to everybody.

When the little drama opens, Tamura and Watana, two young Japanese, are living in America. Watana has just sent for his wife and kiddies, and Tamura dreams of the day when he will be a landscape gardener and have enough money to marry. He is in love with Nume Rogers, a pretty Japanese-American girl, who teaches Jap children at a kindergarten nearby.

Watana is murdered on the day his wife and children arrive and Tamura sacrifices himself for his friend, puts his desire in the background, and offers to care for the loved ones of his dead friend. Because they all live in one house, and haven’t money enough to afford separate houses, people tell Tamura that he must marry Sat-su and he does it in the sacrificial spirit.

Nume is heartbroken at this unexpected disclosure. She goes away, studies voice culture, and becomes a famous singer. When she returns Tamura saves her from a man who is trying to force himself on her. She goes to the house where Tamura and Sat Su live. Sat Su is fatally ill, but before she dies she explains to Nume Tamura’s real reason for marrying her. After Sat Su’s death, Nume and Tamura are reunited and plan their romance together. Mr. Hayakawa is excellently supported in this production.

DIRECTOR GEORGE MELFORD
A WONDER WITH CHILDREN
He Utilizes Japanese Kiddies to Advantage in “The Bravest Way.”

DIRECTOR George Melford is a film boss who is “a wonder with children.” He knows the best way to go about getting good acting out of youngsters and in this regard he was especially successful in “The Bravest Way,” the latest Paramount Picture starring Sessue Hayakawa, in which he secured some unusual results in acting from Japanese kiddies.

According to Mr. Melford, the director who would handle children to advantage, must “simply let himself go, forget that he’s grown-up, and become a child himself. He must be very careful not to frighten the children in explaining what is wanted, for a child once frightened is practically useless as an actor. Children pick up the suggestions of a director very easily when they are handled in the right way, and they enter the land of make-believe as soon as an appeal is made to their imaginations.”

“The Bravest Way” will be shown at the . . . . . . . . Theatre next . . . . . . . . . . and big business is looked for by the management.

QUAINT JAPANESE CHILDREN APPEAR IN “THE BRAVEST WAY”
Little Tots Quickly Adapt Themselves to their New Environment.

THE Japanese kiddies who appear in “The Bravest Way” in support of Sessue Hayakawa are very good actors, and all American audiences will enjoy seeing them for their quaint ways and pretty faces. It is a picture of romance and youth, and is bound to appeal to American audiences. Sessue Hayakawa says that the children picked up the suggestions of Director George Melford and himself very quickly as to acting certain

(Continued on Page 11)
scenes, and laughed or cried in accordance with the requirements of the situations.

"The Bravest Way" is to be shown at the Theatre next, and Manager is preparing to care for record-breaking crowds.

SCENES OF "THE BRAVEST WAY" LAID IN WEST COAST CITY

Sessue Hayakawa Says Characterizations Therein Are Typically Japanese.

ALTHOUGH the scenes of "The Bravest Way," the new Paramount Picture starring Sessue Hayakawa, are laid in a West Coast city, the situations are peculiarly Japanese and Hayakawa himself is authority for the statement that they truly represent the people of his country.

The story of "The Bravest Way" has to do with two young Japanese friends and shows how one of them, when the other is killed, sacrifices himself to the extent of marrying his dead friend's wife, so that he can take care of her and her children. This he does in spite of the fact that he is in love with another girl. How the young Japanese is finally reunited with his sweetheart makes a well sustained and interesting story.

"The Bravest Way," which will be displayed at the Theatre next, is an exceptional photoplay, and one of the best in which this popular Japanese star has been seen. Mr. Hayakawa's support includes Florence Vidor, Jane Wolff, Winter Hall, Clarence Geldart, and others.

Florence Vidor in New Role.

FLORENCE VIDOR, who has done such excellent work in recent Paramount Pictures in support of Sessue Hayakawa, the well-known Japanese actor, contributes a charming characterization to his latest picture, "The Bravest Way," in the part of a little Japanese-American school teacher, Nume Rogers. There are some pretty love scenes between Nume and Tamura, the young hero played by Hayakawa, in an old Japanese garden. "The Bravest Way" will be shown at the Theatre next.

Hayakawa as a Gardener.

CAN you imagine Sessue Hayakawa as a humble Japanese gardener? We have all been accustomed to seeing him interpret the characters of aristocratic men of the East, but in "The Bravest Way," his latest Paramount Picture, which will be shown at the Theatre next, he gives the romance of a young Japanese of Southern California. It is a poignantly human story and affords Hayakawa another opportunity to show his versatility in acting.

A Stimulating Picture.

THE hopeful spirit of the youth of Japan endeavoring to assimilate the American spirit of freedom and democracy, is brought out in a most effective way in "The Bravest Way," the latest Paramount Picture starring Sessue Hayakawa, which is being shown at the Theatre this week. It is a picture that will go straight to the hearts of American audiences.

Spring and Youth in Picture.

THERE is a flavor of Spring and Youth about "The Bravest Way," the latest Paramount Picture starring Sessue Hayakawa, which will be shown at the Theatre next, and numerous little Japanese kiddies are shown in the kindergarten scenes, where they are mothered by piquant Florence Vidor, who plays the part of a pretty Japanese-American girl, Nume Rogers. All lovers of romance, youth and children will enjoy the picture.

Japanese Actors in Cast.

TOM KURAKARA and U. AOYAMA are two Japanese actors who have done excellent work in recent Paramount Pictures in support of Sessue Hayakawa. In his latest picture, "The Bravest Way," which will be a feature of Manager's bill at the Theatre next, they again assume important roles and contribute a great deal to the success of this charming romance of the Japanese in the new land of America.

Mrs. Hayakawa in Husband's Support.

TSURU AOKI, the Japanese actress, who plays the part of Sat Su, the little Japanese wife, in "The Bravest Way," the latest Paramount Picture starring Sessue Hayakawa, is the wife of Mr. Hayakawa in private life. She is an actress of unusual ability and is the niece of Madam Sada Yacco, the most famous actress in Japan. In addition to her screen work, Tsuru Aoki is an accomplished dancer and actress on the speaking stage. She will be seen with her husband at the

(Continued on Page 13)
Theatre next ........................., when "The Bravest Way" will be presented.

Perry’s Photography Notable.

PAUL PERRY, cameraman, has secured some charming photographic effects in visualizing the love scenes in a Japanese Garden in "The Bravest Way," the newest Paramount Picture starring Sessue Hayakawa, which will be shown at the ................ Theatre next ........................ The love scenes between Tamura, the young hero, and Nume Rogers, a pretty Japanese-American girl, parts assumed by Sessue Hayakawa and Florence Vidor, are visualized in all their charm by the excellent photography. The picture was directed by George Melford and Claude Mitchell was his assistant.

Capable Character Actors.

An unusually strong cast of character actors supports Sessue Hayakawa in his latest Paramount Picture, "The Bravest Way," a romance of the Japanese in a West Coast city. Included in the cast are Jane Wolff, Winter Hall, Josephine Crowell, Clarence Geldart and Guy Oliver. All these players, who will be seen at the ................ Theatre next ........................ have won enviable reputations for themselves by their excellent work in recent Paramount and Arctraft Pictures.
ADVERTISING CAMPAIGN
For the Exploitation by Exhibitors of Sessue Hayakawa’s
“The Bravest Way.”
A Paramount Picture

**LOBBY** Procure several Japanese dolls and attach them to the walls of your lobby display with placards similar to the following:

“What claim had Japanese kiddies like these upon their father’s friend? See Sessue Hayakawa in ‘The Bravest Way’ at this theatre ........., and learn the answer.”

Paint a small Japanese garden on canvas with a cut-out of Sessue Hayakawa and attach to it this placard:

“In this little garden Tamura trod the bravest way known to man when he sacrificed his love to make the wife and children of his murdered friend happy. See ‘The Bravest Way’ at this theatre, ........., and learn a noble lesson in loyalty to friendship.”

**WINDOW** Prevail upon dealers in Japanese goods and toys to make a special display of Japanese dolls and figures, with a cut-out of Sessue Hayakawa and this placard conspicuously displayed:

“Does loyalty to the memory of a friend justify the sacrifice of the love of a trusting girl? Sessue Hayakawa supplies the answer in ‘The Bravest Way’ which will be shown at the ........ Theatre next .........”

Book and art dealers may be induced to make special displays of books on Japanese life and art, and samples of Japanese art, with a placard similar to the following:

“Read These books on Japanese manners and art, and you will not be amazed at the sacrifice made by Sessue Hayakawa in ‘The Bravest Way’, which is being shown at the ........ Theatre.”

**CAR CARDS** Print a photograph of Sessue Hayakawa, and after the name and location of your theatre, the following:

“The bravest way often is a thorny path, but how it led Sessue Hayakawa to happiness, is shown in ‘The Bravest Way’, which is to be displayed at the ........ Theatre next .........”

**STREET DISPLAY** Employ a man in Japanese costume to carry a banner lettered as follows:

“Does the way to happiness lie in a Japanese garden? See ‘The Bravest Way’ at the ........ Theatre next ........., and absorb the message of loyalty it teaches.”

**NEWSPAPER ADVERTISING** Exhibitors should play up the loyalty to friendship and sacrifice ideas in their special display advertising. Prominence also might be given to the fact that Sessue Hayakawa’s connection with motion pictures soon will cease for the time being at least, he being on the eve of returning to Japan. Use accessories and press stories freely.
MAIL CAMPAIGN
For the Exploitation of “The Bravest Way”

Paramount Theatre
200 Maine Ave.
Edgewood Ill.
Tel Edgewood 2291

Dear Madam:

We take pleasure to announce that Sessue Hayakawa, the famous Japanese screen star, whose artistic work in Paramount pictures has placed him in the front rank of cinema artists, will be seen in his latest photoplay, "The Bravest Way", at our theatre next .................

Mr. Hayakawa is distinguished for the finished artistry which characterizes all of his screen portrayals, and all who saw him in his recent photoplays of "Hidden Pearls" and "The Honor of His House", two of his most successful starring vehicles, may be assured that his portrayal of the role of an humble gardener in "The Bravest Way", who sacrifices his love through loyalty to the memory of a murdered friend, is one of the most artistic of his cinema career.

In this charming photoplay of Japanese life in a West Coast City, there appears in Mr. Hayakawa's support, his charming wife, Tsuru Aoki, who has a role of great intense power, in the portrayal of which she evinces dramatic talent of the greatest merit. Florence Vidor will be seen as a Japanese-American girl, whose love is sacrificed by her Japanese sweetheart to the end that the wife and children of his murdered friend might find a protector in himself. How they finally are reunited and made happy, is a development which makes this one of the most notable photoplays of the season.

We think this picture will interest you greatly and we earnestly urge that you should not fail to see it. The picture will be produced with every available accessory in the way of music and the like. Hoping you and your friends will attend its display at our theatre, we remain,

Yours sincerely,

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "The Bravest Way"
Mail at least one of these Post-Cards to your Patrons.

**ADVANCE POST CARD NO. 1**
**DATE**

DEAR MADAM:

That sterling Japanese star in Paramount pictures, Sessue Hayakawa, will appear at our theatre next ......... in his newest starring vehicle, "The Bravest Way", said to be one of the finest photoplays in which he has been seen. This is a beautiful picture, dramatic and appealing, which we take pleasure to recommend to our patrons.

Yours sincerely,

Manager

**ADVANCE POST CARD NO. 2**
**DATE**

DEAR MADAM:

You doubtless will be interested to learn that Sessue Hayakawa, the well known Japanese actor in Paramount pictures, who is soon to return to Japan to engage in legitimate stage work, will be the attraction at our theatre next ............., when his latest photoplay, "The Bravest Way", will be presented.

Yours sincerely,

Manager

**ADVANCE POST CARD NO. 3**
**DATE**

DEAR MADAM:

We beg to remind you that the latest starring vehicle for Sessue Hayakawa, the well known Japanese artist in Paramount pictures, "The Bravest Way", a delightful story of Japanese life in a West Coast City, will be presented at our theatre today.

Mr. Hayakawa's portrayals are worthy the attention of students of the screen drama.

Yours sincerely,

Manager
Ad Cuts and Mats. What do you think of them?

Paramount Theatre
Mon., Tues. & Wed.
Jesse L. Lasky presents
Sessue Hayakawa

"The Bravest Way"

This is an "all round" picture. It will satisfy every taste. A sweet love theme, thrills, suspense, ever changing action and gorgeous settings and scenery. What more could you ask? Don't fail to see this treat.

SPECIAL!!!
"That Night"

A Paramount - Mack Sennett Comedy.

Wanted: A Mother

For two little tots, far from home and friends. They'll appeal to you, these forsaken, black-eyed kiddies from the Land of the Rising Sun, just as they appealed to "Tamura," their "self-appointed" father.

The love theme of "The Bravest Way" is as sweet as Wistaria, and there are dramatic thrills and action powerful enough to make you fairly grip your seat with excitement.

Don't miss this splendid photoplay. It'll put new courage into your heart.

Added Attraction

Paramount-Mack Sennett Comedy
"Friend Husband"

"If I Had My Say, This Is the Way I'd---"

Make a note of this, right now, the next time you get hold of one of those ideas, or the next time you are in a critical mood, don't carry it around on your mind or just tell your friends about it. Grab your trusty typewriter and tell it to us. We're here to make these cuts profitable for you, and if you know of anything that will make them more profitable, for Heaven's sake, let's get it working for you. Don't forget that the Advertising Manager, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City, always has a receptive ear for anything that will make your advertising more productive.

Let him hear your criticisms.
PARAMOUNT THEATRE

Monday, Tuesday and Wednesday

Jesse L. Lasky presents

Sessue Hayakawa

in

The Bravest Way

by Edith Kennedy
Directed . . . by
George Melford

A Paramount Picture

No Man Has Greater
Love Than This

The greatest love story in which Sessue Hayakawa has yet appeared. Virile action, vivid thrills and hair-raising suspense that you can't afford to miss.

DOUBLE ATTRACTION!!

Paramount-Mack Sennett Comedy

"His Smothered Love"
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF "THE BRAVEST WAY"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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Old Wives for New

Scheduled Release Date: 16 June 1918
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"OLD WIVES FOR NEW"

Cecil B. DeMille’s Production

An ARTCRAFT Picture

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“OLD WIVES FOR NEW”

CECIL B. DeMILLE’S “Old Wives For New”

ISSUED IN SETS OF TEN, CONSISTING OF

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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 ABOUT "OLD WIVES FOR NEW"

A SPECIAL PRODUCTION

This is a special Cecil B. De Mille production for Artcraft, and this announcement alone insures its superiority from the standpoints of art and direction. Mr. De Mille is one of the great American directors whose special productions are of that magnitude of idea and execution which rely upon their intrinsic merits for success, and which subordinate the players, despite their prominence and abilities, to the production itself. The production carries a great message, keen as the surgeon's scalpel, pitiless and incisive, which exposes the follies and frailties of mankind and teaches many salutary lessons. The picture is one that will provoke comment, discussion and interest wherever shown.

CECIL B. DE MILLE, PRODUCER

Famous as one of the most talented directors identified with motion picture production, Cecil B. De Mille has many notable cinema creations to his credit. He directed "Joan the Woman" and other photoplays starring Geraldine Farrar, and his recent Artcraft picture, "The Whispering Chorus," achieved a notable triumph. In "Old Wives for New," Mr. De Mille has handled with marvelous deftness, the domestic conditions that confront civilized peoples of the modern days, and his vivid directorial touch is no less apparent in this picture than is the master hand of Balzac in the immortal creations that have made him the foremost writer of his day in France. Mr. De Mille's superb craftsmanship leaves nothing to the imagination, and in this respect his achievements are surpassed by those of no other motion picture director.

DAVID GRAHAM PHILLIPS, AUTHOR

The author of "Old Wives for New" is the late David Graham Phillips, one of the most widely read of contemporary writers in the United States. This celebrated novel won instant popularity because of its fidelity to life and its pitiless exposition of the frailties of mankind and the follies of modern society. Its theme vital, sympathetic as well as cynical, it proved to be an exceptional subject for picturization, and that it will be one of the biggest pictures of the year is a safe prediction.

JEANIE MACPHERSON, SCENARIOIST

This excellent picturization of "Old Wives for New" is the work of Jeanie Macpherson, whose "Joan the Woman," "The Woman God Forgot," "The Whispering Chorus" and other De Mille photoplays which rank as motion picture classics, have placed her in the front rank of her profession. Miss Macpherson is a constructive screen writer whose talents in the light of superior achievement are universally recognized. In her latest picturization Miss Macpherson is at her best and it is a foregone conclusion that it will command the same admiration that has rewarded her efforts in the past.

NOTABLE CAST OF PLAYERS

Few pictures number in their casts so fine an array of players as those who portray the various roles in "Old Wives for New." Chief among these is Elliott Dexter, a popular leading man; Theodore Roberts, a veteran screen favorite; Florence Vidor, a beautiful actress; Gustav Seyffertitz, one of the cleverest of screen artists; Tully Marshall, Sylvia Ashton, Helen Jerome Eddy, Wanda Hawley, Marcia Manon, Edna Mae Cooper, and other equally talented motion picture players.

AN UNUSUAL STORY

The theme of "Old Wives for New" deals with the lives of a man and woman who married in the heat of youthful passion and the husband rues his precipitancy when his wife becomes slovenly and lazy, while he, on the contrary, gains rather than loses with advancing years. Another woman enters upon the scene, whom the man loves, and this ultimately results in his wife obtaining a divorce. Later the man marries the other woman after she had dragged him from the jaws of death. The story searches the souls of the persons involved and betrays the unrest that gnaws at the heart of social conditions in this country, like a worm at the bud of a frail flower.

THE PHOTOGRAPHER

Avin Wyckoff, an unusually efficient cameraman, is responsible for the excellent photography in "Old Wives for New." Mr. Wyckoff knows his game thoroughly and his efficiency has added much to the beauty and attractiveness of the picture.
Cecil B. De Mille Shows
High Craftsmanship in His
Picture "Old Wives for New"

New Special Production for Arctraft Regarded as
One of the Most Remarkable Creations Yet
Made by That Master Director

With that remarkable dramatic instinct that lifts him high above the average in film productional work, Cecil B. De Mille has once more scored, this time with the translation to the screen of a novel that for sheer lifelikeness has few equals in American literature. This novel is "Old Wives for New," written by the late David Graham Phillips, which, perhaps more than any other of his works, placed him at the forefront of contemporary American writers.

In "The Whispering Chorus," Mr. De Mille achieved a triumph with the use of materials close at hand. He needed not the great panoply and pomp of olden times to prove his prowess as a constructor of film epics. He took a slice of life, the record of one man, placed in strange circumstances, and traced it to the end.

In "Old Wives for New," he has handled with a deftness that is nothing short of marvelous, the domestic conditions that confront civilized peoples in modern days. The strange pranks of Fate upon the lives of mortals, their loves and hates, their capacities for suffering and for joy are presented with a vivid touch.

A passion is "torn to tatters" but not to the disadvantage of the artistic structure. It is a vital story, teeming with life, cynical at times, sympathetic at others, but incisive, sharp in its delineations as the knife of a surgeon; pitiless, yet pointing the follies and frailties of the two sexes as few other works can do.

The methods employed by Cecil B. De Mille in his direction of motion pictures for Arctraft, an exceptional example of which, "Old Wives for New," will be shown at the Theater next ———, are decidedly intensive. He is a stickler for exactness and detail and demands from every one concerned that same interest and intelligent co-operation that he himself gives to his work. The result is perfect pictures and this new one will bear out the assertion.

The picture is based upon David Graham Phillips' remarkable novel of contemporary life, and deals with the problem of marital relations and the divorce question in no mild terms. If it searches the very innermost recesses of the human heart, it at least betrays the follies, the shortcomings, the lack and the futility of so many lives. It shows sacrifice and selfishness side by side and paints the characters in true and vivid hues.

It is a play of the day; it betrays the mental and moral attitude of the idle as well as the busy rich; shows what love really is in many cases and what it may be when it is not abused. It depicts the pathos, the tragedy, the comedy of existence, and leaves nothing uncovered. Intimate yet not to a degree that is offensive, it will prove an eye-opener to many, and if at times cynical, it is also full of the truth, which is always unpleasant if it discover things that we do not wish to see and hide from our neighbors.

It is a picture to provoke comment, discussion and interest wherever shown. The advance notices from Arctraft as well as reports from other cities where it has been seen, declare "Old Wives for New" to be one of the biggest things in photodrama ever presented to the American public.

Jeanie Macpherson wrote the scenario with a selective skill that commands admiration. The picture is staged with flawless artistry. It is, in short, a picture that proves once again what dramatic knowledge, literary ability and superlative acting may do for the screen.

In the cast are many well known players who share honors with one another in their splendid characterizations. These include Elliott Dexter, Sylvia Ashton, Florence Vidor, Wanda Hawley, Theodore Roberts, Helen Jerome Eddy, Marcia Manon, Julia Paye, J. Parks-Jones, Edna Mae Cooper, Gustav Seyffertitz, Tully Marshall, Lillian Leighton, Maym Kelso.

It is an Arctraft picture, specially directed by Cecil B. De Mille, and Alvin Wyckoff is responsible for the beautiful photography, while Wilfred Buckland acted as art director.
CAST AND STORY OF "OLD WIVES FOR NEW"
For Exhibitor's House Organ or for General Newspaper Publicity. "A Special Cecil B. De Mille Production for Artcraft"

"OLD WIVES FOR NEW" IS
CECIL B. DE MILLE'S NEW
PRODUCTION FOR ARTCRAFT

Splendid Picturization of David Graham Phillips' Novel by Jeanie Macpherson is a Most Notable Artistic Creation

THE CAST
Charles Murdock .................. Elliott Dexter
Sophy Murdock .................. Sylvia Ashton
Sophy (in the prologue) ........ Wanda Hawley
Juliet Raeburn .................. Florence Vidor
Berkeley .......................... Theodore Roberts
Norma Murdock .................. Helen Jerome Eddy
Viola ............................ Marcia Manon
Jessie ............................ Julia Faye
Charley Murdock ................. J. Parks-Jones
Bertha ............................ Edna Mae Cooper
Blagden .......................... Gustav Seyffertiz
Simcox ........................... Tully Marshall
Maid .............................. Lillian Leighton
Housekeeper ..................... Maym Kelso

THE STORY
In a village in Indiana, Charles Murdock, a promising young man, ripe for the harvest of love, meets and conceives a passionate affection for Sophy, a sun-browned girl, whose fresh physical charms at that time give no promise of what the years may develop of slothfulness and both mental and physical stagnation. In answer to the eternal call of youth to youth and the demand of ebullient spirits, the young couple are hastily and immaturely wed.

Twenty years later, Murdock is still a young man comparatively, but his wife has become vulgarly fat, lazy and quite content to drift idly down to an untimely desuetude, barren in her middle age of all the appeal she had had in her early youth. The couple have two children, Charley, Jr., and Norma, both high spirited and both quite fond of their parents. Murdock has become wealthy and has just closed out his business with his partner, Berkley, a man of the world with the temperament of a rake despite his affability and good nature.

Vaguely conscious that his marriage has not been soul-satisfying, Murdock realizes that the well-springs of passion for some other woman lie hidden in his heart. Thus he is ripe for the hints and insinuations of Berkley, who though married, does not disguise the fact that he enjoys himself despite his patient wife. Murdock meets with other women and their daintiness when contrasted to the slaterly appearance of his wife, and who, to win sympathy, professes to be a matrimonial martyr, appeals irresistibly to his newly-awakened fancies.

When on a hunting expedition with his son, Murdock meets Juliet Raeburn, and her beauty fascinates him. Juliet saves young Murdock from a bear and in recounting the adventure, the boy rouses the jealousy of Mrs. Murdock with his innocent story of her husband's attentions to Juliet. Murdock stems the storm for the time being, but he clandestinely meets Juliet in the city where she is employed as the head of a big dressmaking establishment. He finally vows to Juliet that she is all the world to him, but she prudently warns him of the futility of his passion for her and that she purposes to steam for Europe the next day.

Murdock and Berkeley attend a wine supper and they indulge in a series of escapades in which women are an important factor. Murdock goes to Canada and, injured in a train wreck, he is taken to a hospital. Dropping out of nowhere, Juliet becomes his nurse, but before he emerges from his delirium, she vanishes, but leaves with him a vague dream-like memory of her that lives in his imagination. Meanwhile, Blagden, his private secretary, has been "making up" to Mrs. Murdock, and under his interested guidance, she is gradually metamorphosed into a woman of the world worldly.

Accompanied by Blagden, Mrs. Murdock goes to the city and upbraids Juliet for her conduct toward her husband. Murdock arrives upon the scene and denounces his wife savagely. As a result of the quarrel Mrs. Murdock applies for a divorce, a step secretly counseled by Blagden. Berkeley is shot by a woman and it is reported that the shooting was the result of a quarrel between Berkeley and Murdock. To add fuel to the fire, Blagden hints that Berkeley was shot by Juliet, and to shield Juliet against the evil consequences of this falsehood, Murdock openly takes Viola, who was Berkeley's protégée, to his breast and announces that he is going to take her with him to Europe.

Following Murdock's departure with Viola, Blagden resigns as Murdock's secretary, and Mrs. Murdock, having obtained her divorce, she makes her his wife. After some months in Paris with Viola, Murdock settles a large sum upon her, and at this juncture, Juliet rejoins him. His life almost ruined, he implores her to return to the United States, and she consents to do this only on condition that he return with her. On her assurance that she loves him despite everything, Juliet falls into his arms and both find their long delayed happiness in their mutual love.
MANY SOCIAL PROBLEMS
KEENLY DISCUSSED IN
"OLD WIVES FOR NEW"

Cecil B. De Mille’s Special Production for Artcraft
Attracts Immense Audience and Proves
an Artistic Treat for Spectators

CHARMING all alike by its beauty and symmetry, its dramatic interest and sound philosophy, “Old Wives for New,” the newest Cecil B. De Mille production for Artcraft, scored a decisive hit at the ——— Theatre yesterday. Essentially an all star production, though featuring no individual screen player, this excellent photoplay was excellently presented and its wholesome lessons, so applicable to the domestic life of today, exerted an instantaneous appeal, especially to the women of the audience.

One has but to read the famous novel of the late David Graham Phillips, upon which this picture is based, to realize to the full the disquieting social and marital conditions as they exist today. In her capable picturization of the novel, Jeanie Macpherson has sacrificed none of the beauties of the story, but with consummate art she has rather added to the attractiveness of the subject by her merciless picturization of conditions which are familiar to most men and women of the present day. In this respect, therefore, “Old Wives for New” is a sermon teaching the salutary lesson that hasty marriages are a curse prolific of much marital unhappiness.

In a little village lives Charles Murdock, a young man of promise, who hastily weds a handsome woman, and many years later, she has developed into a fat, lazy, slovenly housewife in whose presence her husband, still youthful in sentiment and bearing, finds little comfort or enjoyment. He meets another woman and when he contrasts her daintiness of manner and intellectual charms to his slatternly wife, his soul rebels at his enforced companionship with the latter and he seeks relaxation in the society of the younger and handsomer woman.

The slovenly wife soon realizes that her husband’s love for her has waned, but it is only when she learns the truth that her jealousy is aroused. She brings an action for divorce, a step her husband rejoices in, and she is aided in this contingency by her husband’s private secretary, under whose influence she now finds herself, with the result that a mighty transformation takes place within her. She becomes a votary of fashion, but as far as her husband is concerned, her rejuvenation comes too late, for he is hopelessly in love with the new woman whom fate has cast in the pathway of his career.

So it transpires that when the husband is badly injured in a railroad accident and when this young woman nurses him back to life, his love for her reaches the crucial stage. There is a murder, and the young woman’s name is coupled with the crime in a slanderous manner. To protect her reputation, the mismated husband takes a third woman to his heart and thereupon the wife obtains a divorce and weds the secretary, the young woman follows the divorced husband abroad, and after a series of intensely interesting incidents, they are reunited and find happiness in their love.

This is merely an outline of the story of this remarkable picture which, once seen, will not soon be forgotten. The lives of several others enter into the story, which searches the very souls of the characters involved keenly, incisively, and which betrays the unrest that knows at the heart of American social conditions, like a worm at the bud. Elliott Dexter was excellent as Charles Murdock, the husband, while Sylvia Ashton as Sophy, the slovenly wife, was highly artistic in her portrayal. The cast embraces an unusual array of competent screen players, including Florence Vidor, Theodore Roberts, Helen Jerome Eddy, Edna Mae Cooper, Tully Marshall, Maym Kelso and others. Miss Vidor as Juliet Raeburn, the “woman” in the case, was exceptionally adequate in her portrayal of an exacting role.

One may safely recommend “Old Wives for New” to any present day motion picture audience as being extremely worth while. Mr. De Mille has done his work unusually well and the various players are to be complimented for their clever work. The splendor of the gowns worn by the women in the support made the women in the audience gasp, while the photography by Alvin Wyckoff was a revelation. Other features on the bill included——
ADVANCE PUBLICITY STORIES
To be Sent to the Newspapers Daily for One Week Prior to the Display of
“OLD WIVES FOR NEW”
A Special Cecil B. De Mille Production for Artcraft

REMARKABLE PICTURE OF AMERICAN SOCIAL LIFE IS “OLD WIVES FOR NEW”

Cecil B. De Mille’s Special Production for Artcraft Has Vital Theme Which is Handled in Masterly Manner

ONE of the most remarkable pictures of contemporaneous American life, embracing the divorce question and the more intimate phases of marital relations, is “Old Wives for New,” produced by Cecil B. De Mille, from the novel by David Graham Phillips, with the scenario by Jeanie Macpherson. It is an Artcraft picture and will be shown at the __________ Theatre next __________.

This is in every way a superlative motion picture offering, one that cannot fail of its appeal because of the vital theme and the masterly manner in which it has been handled. Briefly, it takes up the lives of a man and woman who marry young in the heat of youthful passion and who rue it later when the woman becomes slowlyen and obese, while the man gains rather than loses in every way.

They are wealthy, but this cannot stay the march of events and in the end it results in divorce. Another woman, really noble in all her instincts, enters the life of the man, nurses him back to life when he is injured to the point of death in a railway accident, and to save whom he takes up with another woman for whom he feels no love.

In the end she finds him and compels him to accept her, despite that, in his desire to save her reputation, he tries to resist the love that will not be denied. The lives of others enter into the story, which searches the very souls of the characters involved, keenly, incisively, and betrays the unrest that gnaws at the heart of American social conditions, like a worm at the bud.

Wonderful work has been done in the direction and the scenario, while the acting of the characters is splendidly accomplished by such well known people as Theodore Roberts, Elliott Dexter, Tully Marshall, Florence Vidor, Sylvia Ashton, Helen Jerome Eddy, Wanda Hawley, Marcia Manon, J. Parks-Jones, Julia Faye, Gustav Seyffertitz, Lillian Leighton, Maym Kelso, and others.

RICH DISPLAY OF GOWNS MAKE “OLD WIVES FOR NEW” MOST NOTABLE PRODUCTION

Cost of Women’s Wear in this Picture Reached $75,000—New Special Cecil B. De Mille’s Photoplay a Marvel

SEVENTY-FIVE thousand dollars’ worth of specially chosen gowns are worn in “Old Wives for New,” the new C. B. De Mille special production. This is an Artcraft picture and it is significant of the splendor of the production when it is realized that this amount is more than the average five reel picture costs in its entirety.

These gowns were chosen and arranged by Alpha retta Hoffman, costume director at the Lasky studios, when she went East on her last annual trip. They represent the advance sartorial examples of Paris and New York modistes.

These gowns are worn in the cafe scenes of the play, written by Jeanie Macpherson from David Graham Phillips’ novel of the same name. It is the most notable production of recent years and was staged by a master hand. Elliott Dexter, Florence Vidor, Sylvia Ashton, Theodore Roberts and others appear in the cast.

MANY FAMOUS PLAYERS APPEAR IN EXCELLENT CAST OF “OLD WIVES FOR NEW”

Leading Roles Portrayed by Such Artists as Elliott Dexter, Theodore Roberts, Sylvia Ashton, Florence Vidor and Others

MANY players of reputation, all of whom are prime favorites with motion picture theatre-goers, are grouped in the long cast of “Old Wives for New,” the new Cecil B. De Mille special production for Artcraft, which will be displayed at the __________ Theatre next __________.

Elliott Dexter, who has the role of Charles Murdock, is one of the screen’s most talented and versa-

(Continued on page 11)
(Continued from page 9)

The old problem of divorce, the troubles of men who are forced away from their homes by wives gone to seed, to seek the love of other women—these are a few of the great social questions which are interestingly handled by Cecil B. De Mille in his special Arctcraft production of "Old Wives for New," which is to be presented by Manager

THEME OF STORY OF "OLD WIVES FOR NEW"

Interesting Social Questions Affecting Human Welfare Splendidly Handled in Special Cecil B. De Mille Picture

THE old problem of divorce, the troubles of men who are forced away from their homes by wives gone to seed, to seek the love of other women—these are a few of the great social questions which are interestingly handled by Cecil B. De Mille in his special Arctcraft production of "Old Wives for New," which is to be presented by Manager

Theatre, next

This photoplay is based upon the novel by the late David Graham Phillips, and the picturization is the work of Jeannie Macpherson, author of many successful photoplays. Aside from the problems outlined above, the story graphically reveals the efforts of a woman who is naturally slothful to retain her husband for the sake of popular opinion, the conflicting emotions that arise when a man is confronted by what the world calls duty and what his heart tells him is living a lie—these are some of the elements in this remarkable picture.

The story is epochal, but it is at the same time world-old. Society and its foibles, the more intimate side of marital life, the probing of hearts—all is contained in this remarkable motion picture drama. Many screen players of prominence interpret the various roles.

SPLENDID SETTINGS IN "OLD WIVES FOR NEW"

New Cecil B. De Mille Production for Arctcraft is Notable Work

GORGEOUS SETS, embracing scenes in a New York cafe, mountain views, and beautiful interiors of a fashionable home, are features of "Old Wives for New," the superb photoplay, which is to be the attraction at Theatre, on

Cecil B. De Mille directed this picture with great skill and careful attention to detail. The novel from which Jeannie Macpherson constructed the scenario was written by David Graham Phillips.

The story is one which searches into the souls of men and women and shows the inner workings of mind and conscience in an unusual tangle of circumstances. A man's efforts to remain true to his wife who has lost all her pride in personal appearance; his later attempts to defend from the tongue of scandal a really noble woman who loves him; the attitude of his children toward father and mother when divorce is sought—these vital problems offer a splendid lot of material to which Mr. de Mille has done full justice.

"OLD WIVES FOR NEW" CARRIES VITAL MESSAGE

Question of Divorce and Its Justification Ably Treated in New Photoplay

THE question of divorce, the justification thereof, and the agencies that contribute toward the disruption of the domestic affairs of married people, forms the vital message of "Old Wives for New" which Cecil B. de Mille has produced for Arctcraft and which will be shown at Theatre on

(Continued on page 13)
(Continued from page 11)

David Graham Phillips was unquestionably one of the most skillful of modern writers, and into his fabric he wove the threads of human life and destiny with a sure, if somewhat callous, touch. In other words, he was a realist and his stories were of that school. "Old Wives for New" is a splendid example of Phillips at his best, and Jeanie Macpherson has constructed a wonderful picture play from the material contained in the novel, it is said. Many notable players appear in the production.

MUCH TO ADMIRE IN
"OLD WIVES FOR NEW"

Splendid New Cecil B. De Mille Production Filled
With Action and Thrills

The problem that confronts a man whose wife, as years pass, becomes lazy, slovenly, careless of her appearance and habits, and who finds himself turning involuntarily to a more delectable picture of feminity, embodied in a woman who is dainty, sweet and attractive—this forms the basis of the story of "Old Wives for New," the new C. B. de Mille special Ar breach picture, which is to be shown at ........ Theatre, on ...........

A remarkable cast headed by Elliott Dexter, Theodore Roberts, Tully Marshall, Florence Vidor, Wanda Hawley, Helen Eddy, Sylvia Ashton and others, is supplied and the play was written by Jeanie Macpherson from the novel by David Graham Phillips.

BIG SOCIAL PROBLEMS
IN THIS BIG PHOTOPLAY

Strong Theme of "Old Wives for New" Basis for
Fine Picture

If a wife fails to make an effort to retain the charm and alluring qualities that gained the first love of her husband, is the husband justified if he strays in search of green fields and pastures new? Such in a degree is the problem involved in "Old Wives for New," which will be shown at the ........ Theatre on ........, and which is a special C. B. de Mille production for Ar breach. How the question is answered forms a most entertaining and illuminating story for the screen, done into screen terms by that mistress of filmcraft, Jeanie Macpherson.

The Mystery of Love

LOVE—what does it mean? Is it a question of spiritual or material import? Can it survive coarseness and carelessness on the part of the woman? Is it to be found in half the homes of the fashionable set, where on the surface all appears peaceful and serene? This is one of the problems that are presented in "Old Wives for New," the Cecil B. de Mille special Ar breach picture now showing at ........ Theatre. It is from the novel by David Graham Phillips and is a picture that challenges admiration and will awake great controversy, without doubt.

David Graham Phillips Famous Writer

The late David Graham Phillips, whose famous work, "Old Wives for New," has just been translated to the screen, as an Ar breach picture, directed by Cecil B. de Mille, and which will be shown at the ........ Theatre on ........, was without doubt one of the most searching writers of present day life. He went below the surface, and while the process was at times painful, its realism could not be denied. In its way it is as big a thing as "The Whispering Chorus" and other de Mille pictures. Many well known actors, including Theodore Roberts, Tully Marshall, Elliott Dexter and Florence Vidor, appear in the cast. The principal role of Murdock falls to Dexter.

Beautiful Gowns in Picture

Some of the most exquisite examples of the art of the modiste ever shown in the films will be noticed in the new Cecil B. de Mille special production for Ar breach, which is to be shown at ........ Theatre on ........ This photoplay is "Old Wives for New," picturized by Jeanie Macpherson from David Graham Phillips's novel. The costumes were secured by the costume director of the Lasky studios, Alpharetta Hoffman, and offer not only latest, but advance styles and modes, with beautiful women to wear them in the big cafe scenes.
ADVERTISING CAMPAIGN
Suggested for the Exploitation of “Old Wives for New,” an Artcraft Picture


**LOBBY DISPLAY**
Place the figure of a fat, slovenly woman near your entrance and attach to it this placard:

“WHEN A MARRIED WOMAN BECOMES FAT, LAZY AND SLOVENLY, IS DIVORCE JUSTIFIABLE? THIS PROBLEM IS ANSWERED IN ‘OLD WIVES FOR NEW,’ WHICH WILL BE SHOWN AT THIS THEATRE NEXT ...........

Suspend a large triangle from the ceiling with this card:

“DOES THE ETERNAL TRIANGLE CONDUCE TO MARITAL HAPINESS? SEE ‘OLD WIVES FOR NEW’ AT THIS THEATRE NEXT ........ AND ELLIOTT DEXTER WILL SUPPLY THE ANSWER.”

**WINDOW DISPLAY**
Dealers in women’s gowns may be induced to make special displays in their windows, together with a placard similar to this:

“HAD MRS. MURDOCK WORN GOWNS SIMILAR TO THESE HER HUSBAND MIGHT NOT HAVE LOST HIS LOVE FOR HER AND SOUGHT CONGENIAL COMPANY, AS IS SHOWN IN ‘OLD WIVES FOR NEW,’ WHICH IS TO BE DISPLAYED AT THE ............... THEATRE NEXT ..................”

Have book dealers make special displays of David Graham Phillips’ novels, chiefly “Old Wives for New,” with cut outs of Elliott Dexter, Florence Vidor or other men and women in the cast of “Old Wives for New,” with neatly printed cards similar to the following:

“READ ‘OLD WIVES FOR NEW,’ THEN SEE CECIL B. DE MILLE’S PICTURE AT THE ....... THEATRE NEXT ..........”

“DOES IT PAY TO EXCHANGE OLD WIVES FOR NEW? READ DAVID GRAHAM PHILLIPS’ FAMOUS NOVEL, AND WHEN YOU SEE THE PICTURE ‘OLD WIVES FOR NEW’ AT THE ............. THEATRE NEXT ............, THE ANSWER WILL BE PLAIN TO YOU.”

**CAR CARDS**
Print in facsimile a decree of divorce with this matter:

“In the Supreme Court,
City of ...... State of
...... Greeting:
DECREE OF DIVORCE.

“WHEN AGE SMOTHERS THE BEAUTY OF WIVES SOMETHING IS BOUND TO HAPPEN. ‘OLD WIVES FOR NEW,’ AT THE ....... THEATRE NEXT ...... WILL TEACH ALL WOMEN SALUTARY TRUTHS.”

**NEWSPAPER ADVERTISING**
Any of the above suggested placards will be suitable for reproduction in display advertising of this great picture. Make generous use of the production ads, mats and cuts, and for general advertising publicity send out the specially written press stories, of which a fine assortment is printed elsewhere in this Press Book.
Dear Madam:

Beginning next............."Old Wives for New," the latest Cecil B. De Mille special picture production for Artcraft, will be the great feature at our theatre.

This remarkable photoplay is a picturization by Jeanie Macpherson of David Graham Phillips' celebrated novel of the same name which scored so decided a success several years ago and which is still popular as being one of the strongest expositions of contemporary American life and manners ever produced by any writer.

In this story, Mr. Phillips has taken up for discussion the lives of a man and woman who marry young in the heat of youthful passion and who rue it bitterly later when the wife becomes slovenly and obese, while the man gains rather than loses in every way. They are wealthy, but this does not stay the march of events which in the end result in divorce. Another woman, who is really noble, enters into the life of the man, and thus the eternal triangle is established with happy results.

This picture is a remarkable one in every respect and in the development of the story, elegant stylish gowns, valued at $75,000, are worn by the women in the cast. The support is practically all-star, with the result that the characterizations are of artistic power seldom seen in a motion picture.

We respectfully urge that this superb picture is well worth your most serious consideration and we hope to see you at our playhouse at some time during the display.

Yours sincerely,

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of “OLD WIVES FOR NEW”

<table>
<thead>
<tr>
<th>ADVANCE POST CARD No. 1</th>
<th>DATE _______</th>
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<tbody>
<tr>
<td>TO BE SENT 9 DAYS BEFORE SHOWING</td>
<td></td>
</tr>
<tr>
<td>DEAR MADAM:</td>
<td></td>
</tr>
<tr>
<td>It affords us pleasure to inform you that &quot;Old Wives for New,&quot; the new special Cecil B. De Mille production for Artcraft, will be shown at our theatre on .......... next.</td>
<td></td>
</tr>
<tr>
<td>Mr. De Mille is one of the most talented directors identified with the motion picture industry and any picture produced by him is a work of art which no one can afford to ignore.</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager ________________</td>
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<tr>
<th>ADVANCE POST CARD No. 2</th>
<th>DATE _______</th>
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<tbody>
<tr>
<td>TO BE SENT 6 DAYS BEFORE SHOWING</td>
<td></td>
</tr>
<tr>
<td>DEAR MADAM:</td>
<td></td>
</tr>
<tr>
<td>The forthcoming presentation at our theatre on .......... of the superb special Cecil B. De Mille production for Artcraft, &quot;Old Wives for New,&quot; will prove an important event to our large clientele.</td>
<td></td>
</tr>
<tr>
<td>We assure you that this notable picture is one of the greatest displayed at our house this season and that you will find it an artistic treat fully on a par with &quot;The Whispering Chorus.&quot;</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager ________________</td>
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<tr>
<th>ADVANCE POST CARD No. 3</th>
<th>DATE _______</th>
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</thead>
<tbody>
<tr>
<td>TO BE SENT TO ARRIVE ON DATE OF SHOWING</td>
<td></td>
</tr>
<tr>
<td>DEAR MADAM:</td>
<td></td>
</tr>
<tr>
<td>Permit us to remind you that &quot;Old Wives for New,&quot; the special Cecil B. De Mille production for Artcraft, a picturization by Jeanie Macpherson of David Graham Phillips' famous novel, will be the attraction at our theatre today (..........) If you fail to see this picture, you will miss the finest picture displayed here this season.</td>
<td></td>
</tr>
<tr>
<td>Yours sincerely,</td>
<td></td>
</tr>
<tr>
<td>Manager ________________</td>
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Exhibitors will be wise to mail at least one of these post cards to their patrons.
Does your husband ever wish you were young again? Will the love of December be the same sweet love of May? What do the years that are passing and the silver threads that are coming mean to you?

This picture may mean a life of happiness for you. Don’t miss it!

She was just a little faded

She had stuck to him through twenty years or more; twenty years bitter with the gall of life. She asked no questions; she just stuck through “thick and thin.”

But when the bloom of June had faded from her cheeks and the frost of December lay on her once-golden hair—

You’ll know life better for coming to see this highly dramatic picture.
How long should the honeymoon last?

With some it is a new found joy at twenty-five that lingers until it becomes an elixir of life at seventy-five.

With others it is a mere phase of this jolly world.

And to others it is a sacred thing to be revered if possible—

If possible! What a world of meaning it has for the characters in this powerful drama!

You simply mustn't miss it!
EXHIBITORS' ACCESSORIES

For the Exploitation of "Old Wives for New"
(To be obtained at your Exchange)

Paper
Two one-sheets
Two three-sheets
One six-sheets
Stock stand of star

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

Press Book
With sales talk, card and letter announcements, suggestions for lobby and other displays.

Make liberal use of these Accessories
And your receipts will increase!
PAPER FOR "OLD WIVES FOR NEW"

Cover your town with this paper and you will fill every seat at every performance

Always Obtainable at Your Exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

Pauline Frederick ..... "Mrs. Dane’s Defense"
George Beban ..... "Jules of the Strong Heart"
Jack Pickford and Louise Huff, ..... "The Spirit of '17"
Wallace Reid ..... "Rimrock Jones"
Blackton’s ..... "The World for Sale"
Julian Eltinge ..... "The Widow’s Might"
Charles Ray ..... "The Hired Man"

Pauline Frederick ..... "Madame Jealousy"
Vivian Martin ..... "A Petticoat Pilot"
Enid Bennett ..... "The Keys of the Righteous"
Sessue Hayakawa ..... "Hidden Pearls"
George Beban ..... "One More American"
Ann Pennington ..... "Sunshine Nan"
Jack Pickford ..... "His Majesty, Bunker Bean"
Billie Burke ..... "Eve’s Daughter"

Elsie Ferguson ..... "Rose of the World"
William S. Hart ..... "Wolves of the Rail"
Mary Pickford ..... "Stella Maris"
Douglas Fairbanks ..... "Headin’ South"

Elsie Ferguson ..... "The Song of Songs"
William S. Hart ..... "Blue Blazes Rawden"
Mary Pickford, ..... "Amarilly of Clothesline Alley"

SPECIAL FEATURE RELEASES

MAETERLLINCK’S "THE BLUE BIRD"

CECIL B. DeMILLE'S "THE WHISPERING CHORUS"

ONE AND TWO REEL PICTURES AT ALL PARAMOUNT AND ARTCRAFT EXCHANGES—SHOW THEM WITH THE BIG FEATURES

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<th>Paramount-Burton Holmes Travelogues</th>
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<td>T1143—Sydney, the Antipodean Metropolis</td>
</tr>
<tr>
<td>B6048—War Dogs Knit Your Bit Cartoon—Bobby Bumps’ &quot;Tank&quot;</td>
<td>T1144—A Trip to the Jenolan Caves of Australia</td>
</tr>
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<td>B6050—Evolution of the Dance Flour from Potatoes The Panama Canal (Diagram)</td>
<td>T1146—Round About Melbourne</td>
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<th>Paramount-Arbuckle Comedies</th>
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<td>An International Sneak That Night Taming Target Center The Kitchen Lady His Hidden Purpose Watch Your Neighbor Sheriff Nell’s Tussle</td>
<td>The Butcher Boy A Reckless Romeo The Rough House His Wedding Night Oh, Doctor Fatty in Coney Island A Country Hero Out West</td>
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<th>Klever Komedies</th>
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<td>Who Is Number One? (15 2-reel serial)</td>
</tr>
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<td></td>
<td>Episode 10—Wires of Wrath</td>
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<td></td>
<td>Episode 11—The Rail Riders</td>
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<td>Episode 12—The Show Down</td>
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<td>Episode 13—Cornered</td>
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<td>Episode 14—No Surrender</td>
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<td></td>
<td>Episode 15—The Round Up</td>
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<td></td>
<td>Son of Democracy—Featuring BENJAMIN CHAPIN (10 2-reel episodes)</td>
</tr>
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How Could You, Jean?

Scheduled Release Date: 23 Jun 1918
“How Could You, Jean?”

Exhibitor’s Press Book
Charles Kenmore Ulrich, Editor

MARY PICKFORD
IN
“How Could You, Jean?”
By Eleanor Hoyt Brainerd
Scenario by Frances Marion. Directed by William D. Taylor

An ARTCRAFT Picture
PRODUCTION CUTS AND MATS

Mary Pickford in "How Could You, Jean?"

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
A Few Pertinent Facts Regarding "How Could You, Jean?"

MARY PICKFORD, FAMOUS STAR.

In the wide range of screen portrayals with which the name of Mary Pickford is indelibly associated, that of Jean Mackaye in "How Could You, Jean?" doubtless will rank as one of her most artistic and enjoyable characterizations. While the genius and engaging personality of "America's Sweetheart" is evidenced in every picture in which she has appeared thus far, her charming work in this splendid picture will prove a new source of delight to her multitude of admirers and add another character delineation to her gallery of screen portraits no less satisfying than her portrayals in "Rebecca of Sunnybrook Farm," "Stella Maris," "Amarilly of Clothesline Alley," or "M'Liss." The genius of Mary Pickford manifests itself more forcibly with each new portrayal she essays and in her latest vehicle her exquisite artistry is seen at its best.

THE AUTHOR.

The story of "How Could You, Jean?" was written by Eleanor Hoyt Brainerd, a well known magazine writer. It was published serially in a popular magazine with success and later appeared in novel form. The theme is one of rare excellence and the development of the story is of that quality which lends itself to picturization with admirable effect.

THE SCENARIOIST.

Few screen writers are better known than is Frances Marion, a clever young manipulator of photoplay plots who has to her credit most of the recent Mary Pickford picture successes of the past year. She has a highly developed dramatic faculty, a keen sense of the artistic while the continuity of her pictures, so essential to the harmony and consequent success of picture productions, is above criticism.

THE DIRECTOR.

One of the foremost motion picture directors of the country is William D. Taylor, who has numerous successful pictures to his credit. This is the first Mary Pickford picture directed by him and it is reported that his ability has found highly adequate expression in "How Could You, Jean?", a circumstance that must inevitably add to his reputation for careful and artistic direction. The photography is the work of Charles Rosher, one of the best known cameramen in motion pictures.

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AN ABSORBING STORY.

The story of "How Could You, Jean?", deals with an aristocratic young girl who, when her income ceases through unfortuitous circumstances, is obliged to work for a livelihood. She shocks her friends when she accepts a position as cook in the house of a literary couple. Presently there appears the son of a grizzly millionaire and, won by her beauty, he obtains employment in the same household as a servant in order that he might woo the girl of his heart. There are many interesting moments, including a man chase, a barn fire and other incidents, all of which have their thrill and heart appeal, especially when this camouflage couple ultimately find their proper stations in life and come to a realization of their mutual love. This is an unusually fine picture in which "Our Mary" is seen at her best.

THE SUPPORT.

Exceptionally capable support is the rule in this picture production. Casson Ferguson plays the juvenile role opposite Mary Pickford, while Spottiswoode Aitken and Herbert Standing, both prominent exponents of their art, have strong parts. Fanny Midgley, a beloved "mother" at the Lasky studios; Larry Peyton, the cowardly Gaspard of "Joan the Woman," Zazu Pitts, the "Becky" of "The Little Princess," and Wesley Barry, the scrapping kid of "Amarilly of Clothesline Alley," all will be seen to excellent advantage in this delightful photoplay of high and low life in city and country.

GENERAL REMARKS.

Exhibitors will find this picture an admirable one for their theatres. The name of Mary Pickford is sufficient perhaps, to attract capacity audiences, but high grade exploitation of both the star and production is urgently recommended. It is an axiom of successful business men that the higher the grade of the article they handle, the greater the necessity for extensive exploitation. Use the accessories and special stories for this picture appearing elsewhere in this Press Book. The use of the ad cuts and mats, of which there is a vast variety, is necessary to insure the happiest results.
ADVERTISING CAMPAIGN
For the Exploitation by Exhibitors of "HOW COULD YOU, JEAN?"
An Artcraft Picture

LOBBY DISPLAY Paint on canvas the figure of a cow with a young girl whispering in the animal's ear and attach thereto this placard:

"WHAT IS JEAN WHISPERING TO HENRIETTA? SEE 'HOW COULD YOU, JEAN?' AT THIS THEATRE NEXT ............... AND LEARN THE ANSWER."

Attach a large sign to one wall above a cut-out of Mary Pickford, and letter it as follows:

"WANTED—A COOK, NOT TOO GOOD LOOKING. APPLY HERE NEXT ......... BEFORE THE SHOWING OF 'HOW COULD YOU, JEAN?'"

WINDOW Have storekeepers make special displays of women's aprons, caps, etc., with cut-outs of Mary Pickford and placards similar to the following:

"IF YOU ARE SEEKING A POSITION AS COOK, BUY ONE OF THESE OUTFITS, THEN GO TO THE ............ THEATRE NEXT ............... AND SEE THE COOK IN 'HOW COULD YOU, JEAN?' WEARS HER'S."

Induce book dealers to display copies of the book, "How Could You, Jean?", written by Eleanor Hoyt Brainerd, with photographs of Mary Pickford and a placard similar to this:

"READ THIS BOOK, THEN SEE 'HOW COULD YOU, JEAN?' AT THE ............... THEATRE NEXT ............... AND YOU WILL REALIZE THAT BEAUTY IS A HANDICAP TO A GIRL COOK—SOMETIMES."

CAR CARDS Print a reproduction of Mary Pickford's photograph and after the name and location of your theatre, print the following:

"WANTED—EVERY GOOD COOK AND THOSE SHE COOKS FOR, TO SEE THE COOK IN 'HOW COULD YOU, JEAN?', AS PORTRAYED BY MARY PICKFORD AT THE ............... THEATRE NEXT ..............."

HANDBILLS With pictures of Mary Pickford, name and location of your theatre, print the following:

"DO BEAUTY AND COOKERY WALK HAND IN HAND SUCCESSFULLY? SEE MARY PICKFORD'S COOK IN 'HOW COULD YOU, JEAN?', AND YOU WILL LEARN A VALUABLE LESSON."

NEWSPAPER ADVERTISING Reproduce your lobby and window displays in your advertising, giving due credit to merchants interested, and play up in your headlines the beauty idea in connection with cookery as an occupation for young women. Use the various accessories and publicity stories printed elsewhere herein.
SPECIAL FEATURE ARTICLE
For the Use of Exhibitors in their House Organs or of Editors who Desire Original Matter on Mary Pickford or “HOW COULD YOU, JEAN?”

MARY PICKFORD BUSY WORKING IN PICTURES AND AIDING UNCLE SAM

Famous Artcraft Star Stops all Film Activities When Call Comes to Help Country and Flag by Selling Liberty Bonds

In these days of war and screen activity, Mary Pickford, the queen of the “Movies,” is an exceedingly busy woman. During the “shooting” of the scenes of “How Could You, Jean?”, her newest Artcraft picture which is to be seen here next week, Miss Pickford received a request from United States Secretary McAdoo to “do her bit” in the sale of Liberty Loan bonds, and she instantly stopped everything, came East and amid the cheers of clamoring crowds, nobly performed the duties imposed upon her by Uncle Sam and her sense of patriotism.

Long before she left California on her Liberty Bond selling trip, “Our Mary” had become “Colonel” Mary Pickford, of the Forty-third Division, United States Army, at Camp Kearny, Cal., where her regiment is located, or rather that part of it which has not yet gone to France. When this honor had been conferred upon her, Miss Pickford sought her insignia as Honorary Colonel of the United States Army.

“What shall I wear?” asked she when news of her selection was conveyed to her.

It remained for Colonel Ralph J. Faneuf, commanding the 143d regiment to decide the question, but he had to consult with Brigadier General, L-Roy S. Lyons, his brigade commander, and Major General, Frederick S. Strong, commandant of Camp Kearny, before a conclusion could be reached.

As a result of their conference, when the popular Artcraft star meets with her godsons of the 143d again, she will wear a regulation military uniform, anyhow, it will look as nearly regulation as it could on the little star, and on the shoulder straps will be the regulation colonel’s insignia, the eagle, except, however, instead of a silver eagle, it will be a gold one on each shoulder. Of course, no definite date has been given out for the departure of the 40th division, but it is believed that it will move some time about June 1st, and Colonel Mary expects to have a big day with the boys before that date so that she may wish them God-speed on their way “over there.”

Bret Harte’s “M’liss” which scored so decisive a hit here a few weeks ago gave Mary Pickford her most strenuous photoplay since the old days when she was accustomed to two reels a week. In this picture Miss Pickford rides bareback, holds up a stage by dropping from a tree to the top of the moving vehicle and performs various feats of daring with the aid of a pair of deadly slingshots. Despite such unwonted activities, the Artcraft star started work on her following picture, “How Could You, Jean?”, without as much as a day’s rest because of her desire to be ready when Uncle Sam called for her to go on the firing line for the Third Liberty Loan Drive.

Frances Marion’s adaptation of Eleanor Hoyt Brainerd’s newly published novel, “How Could You, Jean?”, gives Mary Pickford one of the most delightful roles she has ever essayed. One of the delights, to Mary herself, as she frankly admits, is the opportunity it affords her to wear many costumes. Throughout “M’liss” she wears but one costume—or correctly speaking, one and a half—but as “Jean” she wears everything from the street dress of a green Swedish maid, to the beautiful evening gowns and,—but the other is a secret.

Mary Pickford’s new director, William D. Taylor, has directed Jack Pickford for the last year although this is his first photoplay with Jack’s sister Mary as the star. All of the recent pictures in which Jack Pickford starred, including the Tom Sawyer series, were directed by Mr. Taylor.

Two very well known character actors will be seen in the Artcraft Picture, “How Could You, Jean?”, with Mary Pickford, which will be shown at the .......... Theatre next .......... Spottiswoode Aitken who played under the direction of D. W. Griffith in many of the latter’s productions, notably in “The Birth of a Nation,” as Dr. Cameron, appears as a lovable old entomologist and Fanny Midgely, long with the Ince players, portrays the role of his wife. The leading role opposite Miss Pickford is taken by Casson Ferguson who has appeared in a number of recent Paramount pictures and the chief comedy role is in the hands of Larry Peyton, who will be recalled as the cowardly “Gaspard” in “Joan the Woman.” It is one of the best casts as yet chosen to support Miss Pickford, so that the photoplay should prove an artistic delight to all beholders.
MARY PICKFORD HAS SPLENDID NEW VEHICLE IN "HOW COULD YOU, JEAN?"

Story That of an Aristocratic Impoverished Girl Who Bravely Earns Her Own Livelihood as a Cook and Finds Love

THE CAST.
Jean Mackaye ................ Mary Pickford
Ted Burton, Jr. ............... Casson Ferguson
Burton, Sr. ............... Herbert Standing
Rufus Bonner ............... Spottiswoode Aitken
Mrs. Bonner ............... Fanny Midgley
Oscar, the Bonner's hired man, Larry Peyton
His Sweetheart ............... Zazu Pitts
Susan Trent ............... Mabelle Harvey
Mrs. Kate Morley ............... Lucille Ward
The Morley Kids.

THE STORY.

INFORMED by her attorney that because of the financial misfortunes of her family her income will cease, Jean Mackaye, an aristocratic young girl, resolves to earn her own living and to the dismay of her friends, she announces her intention to become a cook. After meeting with many rebuffs in her attempt to secure employment in this field, and, convinced that a young well-dressed, attractive cook stands small chance in modern society, she goes to the Salvation Army, provides a Swedish outfit and with the aid of this and an assumed Swedish dialect, she is engaged by Mrs. Bonner, a literary woman living in the country.

While at the employment office, she meets Susan, a young woman with a little daughter, Molly, and Jean promises to assist her in every way as soon as she is settled at Mrs. Bonner's. The Bonners are a couple of elderly, almost helpless, writers. Jean finds the Bonner house in a sadly neglected state and she experiences great difficulty in setting things to right. Another serious obstacle is the too friend-

ly and admiring Oscar, the Swedish hired man, whose attentions she is obliged to repulse with no amiable display of temper. The next-door neighbor is Kate Morley, a widow with five husky children, a dog and goat and a mania for feeding people well. Jean arranges with Mrs. Morley for a home for Susan and her little Molly.

Suddenly, there appears on the scene Edward Burton, a millionaire to whom life is just "one damn pill after another." He is a confirmed old grouch, hates to see people have a good time and eat regular meals. His son, Ted, who finds life's work very hard play, and who is a victim of ennui, goes west for a week's hunting trip and on returning from his hunt, when driving past the Bonner farm, he sees Jean fleeing across the fields pursued by the Morley goat. He questions Oscar and learns that Jean is the Bonners' cook. Disappointed and somewhat discouraged, he returns home, but he cannot forget Jean, whom he terms his nymph. Ted returns to the Bonner farm and bribes Oscar to give up his job, and Ted is engaged to take Oscar's place.

His father, wondering what mischief his son is up to, follows Ted clandestinely and becomes the star boarder of Mrs. Morley. Through a mistake of the express company, Burton is deprived of his specially prepared food, and he is compelled to eat Mrs. Morley's tempting, wholesome meals, or starve. He chooses the former and is cured of his dyspepsia, the result being that he becomes a great favorite of the Morley children. Meanwhile, Ted's affection for Jean increases and although he believes her to be half-angel and half-cook his love for her increases day by day. One day he kisses Jean, who retreats to the barnyard and confides her troubles to Henrietta, the cow, whispering in her ear the horrible truth, that she is in love with a hired man.

Mr. Bonner, whose health has been failing, is at the point of death, and calls for his daughter who died when a young girl, and to whom Jean bears a

(Continued on Page 7)
striking resemblance. To ease his last moments, Jean presents herself to the dying man in the dress of his daughter and Mr. Bonner dies happy believing Jean to be his little one.

Suddenly, an absconding banker from an adjoining town, appears in the person of John Cooper, Susan's husband. He tells her that the authorities are searching for him and that she must help him. Susan hides Cooper in the Bonner barn. The impression is general that Mrs. Morley's mysterious boarder, Burton, must be the banker, and a mob gathers for the purpose of arresting him.

Learning of this design, Jean warns Burton and assists him to escape. The Bonners' "flivver" fails them at a critical moment and Jean hides Burton in the Bonner barn. A struggle between Cooper and Burton follows and Cooper escapes, only to be caught on the road by the Sheriff. The hay in which Burton falls, after the struggle, catches fire from his pipe, but he recovers consciousness in time to escape, while Jean, under the impression that he is in the blazing structure, does her utmost with the aid of her friends to save his life. Ted arrives on the scene at this moment, the camouflage is explained on their meeting with Burton, and the two young people find happiness in their mutual love.
MARY PICKFORD SCORES
TRIUMPH IN NEW PICTURE
"HOW COULD YOU, JEAN?"

Delightful Characterization of Impoverished
Girl Who Becomes a Cook, Well
Received by Large Audience

Appearing in a role no less fascinating than
any of her previous portrayals, the inimitable
Mary Pickford was seen in her latest Artcraft pho-
toplay, "How Could You, Jean?" at the ............
............. Theatre yesterday. Both picture and
star demonstrated their popularity with emphasis,
and Miss Pickford was able to add another artistic
characterization to her famous gallery of picture
portrayals. This is an excellent photoplay, based
upon the story of the same name by Eleanor Hoyt
Brainerd, which was published serially in the Satur-
day Evening Post, and which was picturized by
Frances Marion, and produced by William D. Tay-
lor, with artistic effect.

In this superb picture Miss Pickford appears as
an aristocratic young woman, who is suddenly
deprived of her income through the failure of her
father, and who bravely resolves to earn her own
living, notwithstanding the protestations of her aris-
tocratic friends, who harbor the belief that her for-
tunes may mend without her resorting to this menial
occupation for a livelihood. Jean goes to an employ-
ment agency, then provides an outfit from the Sal-
vation Army, and finally becomes cook in the family
of Mr. and Mrs. Bonner, two literary devotees liv-
ing in the country.

In the course of her occupation Jean has an ardu-
ous time foiling the attentions of Oscar, the hired
man, but one day, while seeking to escape from a
goose, the property of Mrs. Morley, a widow living
on the adjoining farm, she encounters Ted Burton,
the athletic son of a dyspeptic millionaire, and he
is instantly attracted toward her. In order to be
near Jean he bribes Oscar to resign his position in
the Bonner household, and himself assumes the
functions of hired man, thus being thrown constant-
ly in Jean's companionship.

The elder Burton, who keeps a watchful eye upon
his son, follows him to this retreat, and takes up
his residence at the Morley farm, where, through
the failure of the express company to provide him
with the specially prepared food which he fancied
he craved, he is obliged to eat humble fare or
starve, the result being that his dyspepsia is cured
and his grouch vanishes as by magic. Jean and
the elder Burton become firm friends and mean-
while Ted's affection for Jean increases day by
day. Jean confides to Henrietta, the Bonner cow,
that she loves Ted madly.

A report gains currency that a defaulting bank
president is in the neighborhood, and Burton is
mistaken for that individual. Jean, hearing of the
report, resolves to save him and she hides him in
a barn, where Burton comes in contact with the
actual fugitive, and the two engage in a fierce bat-
tle. The barn is set afire through the agency of
Burton's pipe, and he is nearly burned to death.
Ted and Jean, with a crowd of rustics, extinguish
the blaze and then Ted's relationship to Burton is
revealed, and he learns of the high character of
Jean's father. Both fall in each other's arms, hap-
py in their mutual love.

The picture was well produced and the various
characters were all that the most exacting taste
could demand. Casson Ferguson was excellent as
Ted, while Herbert Standing, as the grouchy mil-
liionaire, presented an admirable portrayal. The
support generally was excellent and included Spot-
tiswoode Aitken, Fanny Midgely, Larry Peyton,
Zazu Pitts, Mabelle Harvey, Lucille Ward. The
Morley kids were especially fine. Other features on
Manager ———'s bill included........................
“HOW COULD YOU, JEAN?”
WITH MARY PICKFORD IS
DELIGHTFUL PHOTOPLAY

Admirers of “America’s Sweetheart” Will
Find Her Newest Vehicle One of
Unusual Interest and Charm

The legion of admirers of Mary Pickford will
find her new Artcraft photoplay, “How Could
You, Jean?”, one of the best vehicles in which she
has been seen since “Rebecca of Sunnybrook Farm.”
This is a delightful story which emphasizes the
truth that even aristocratic young women, when
impoverished, will find themselves equal to every
requirement imposed upon them by their new en-
vironment, even though circumstances force them
to earn their livelihood as ordinary house cooks.
This charming photoplay is based upon the novel
of the same name by Eleanor Hoyt Brainerd, pub-
lished serially some time ago, in a leading maga-
zine and later appearing in book form with great
success.

Jean becomes a cook in a literary family, living
in the country, and her leisure hours are devoted
largely to repelling the unwelcome affection of
Oscar, a house servant, and to confiding her petty
troubles to Henrietta, the cow. She meets Ted
Burton, the son of a gourmets millionaire, who in-
stantly falls in love with her, and who, when he
learns that Jean is a cook in the Bonner household,
brides Oscar to resign his position while he takes
his place as hired man. There are numerous thrill-
ing incidents and many pretty bucolic scenes, which
attend their courtship, and when both come to a
realization of their own masquerades, they find hap-
piness in their mutual love.

The picture has been splendidly produced under
the direction of William D. Taylor, and an unusu-
ally excellent cast of supporting players, fully up to
the Mary Pickford Artcraft standard, has been pro-
vided. These include Casson Ferguson, who is the
viz-a-viz to Mary Pickford, Spottiswoode Aitken,
Larry Peyton, Lucille Ward and others. This pic-
ture will be displayed at the .................... Theatre
next week, and it is beyond question that the
capacity of this commodious theatre will be taxed
to its utmost.

MARY PICKFORD’S NEW
PHOTOPLAY WILL RANK
AS AMONG HER FINEST

Famous Artcraft Star Portrays an Interesting
Role in Latest Picture and It Affords
Her Splendid Opportunities

Returning to sylvan scenes in which her de-
lightful artistry is displayed to the highest
advantage, Mary Pickford will be seen at the
..................... Theatre next ..................... in a
splendid picturization of Eleanor Hoyt Brainerd’s
novel, “How Could You, Jean?”. This play is of
the same calibre as many of “Our Mary’s” recent
successes and it is a foregone conclusion that her
characterization in “How Could You, Jean?” will
rank as one of the best of her screen career.

In “How Could You, Jean?” Miss Pickford will
be seen as an aristocratic young woman, whose in-
come being cut off, is suddenly forced to seek prac-
tical means for making her livelihood. She resolves
to become a cook, applies for such a position at an
employment agency, and is finally installed in the
house of a literary couple in the country. She here
meets by accident Ted Burton, the son of a dyspe-
petic millionaire. Ted bribes a man-servant in Jean’s
household, who persists in paying her his unwel-
come attentions, to resign his place, and he is em-
ployed to fill the vacancy.

Thus, their love story begins and through many
interesting scenes, many of them dramatic and
thrilling, it is developed to a logical conclusion.
Miss Pickford is splendidly supported by many
capable players, most of whom have appeared with
her in other productions to signal advantage. The
players include Casson Ferguson, Herbert Standing,
Spottiswoode Aitken, Fanny Midgley and Larry
Peyton. A number of children of artistic attain-
ments figure in the story and vest it with unusual
interest.

(Continued on Page 13)
MARY PICKFORD IS CAPABLY SUPPORTED

Exceptional Players Appear With Her In “How Could You, Jean?”

MARY PICKFORD is surrounded by an exceptionally capable cast in “How Could You, Jean?” her new Arlcraft production which is classed as a comedy drama with the accent on the comedy. Spottiswoode Aitken, who played in many early Griffith productions, including “The Birth of a Nation,” in which he was Dr. Cameron, and Herbert Standing, who has appeared in dozens of Paramount and Arlcraft photoplays, have excellent parts and Casson Ferguson plays the leading juvenile role.

Fanny Midgley, for a long time a beloved “mother” at the Ince studios; Larry Peyton, the cowardly “Gaspard” of “Joan the Woman,” and Zazu Pitts, the “Becky” of “The Little Princess,” are also in the list of supporting players. Then there is a crowd of kids who will win the hearts of all, including Wesley Barry, the scrapping kid of “Amarilly of Clothesline Alley.” Miss Pickford’s new picture, “How Could You, Jean?”, will be presented at the ..................... Theatre next ....................., and it seems certain that the capacity of the theatre will be taxed by “Our Mary’s” admirers.

MARY PICKFORD WILL BE SEEN IN NEW ROLE

Favorite Arlcraft Star a Cook In “How Could You, Jean?”

MARY PICKFORD’S forthcoming photoplay, “How Could You, Jean?”, shows the little star in an entirely new role, that of an almost-grown-up society girl who turns cook when fate deals her a blank in the form of a depleted bank account. The story is by Eleanor Hoyt Brainerd and appeared serially in one of the popular magazines. The adaptation was made by Frances Marion, that clever young manipulator of photoplay plots who has to her credit most of the Pickford successes of the last year. The direction was in the hands of William D. Taylor, producer of the Tom Sawyer stories in which Jack Pickford gained added fame.

It is heralded as one of the brightest and cleverest photoplays in which “America’s Sweetheart” has ever appeared, and it will be presented at the ................ Theatre next ..................... The demand for seats already is enormous as is usual with all of Miss Pickford’s screen productions.

COW AND GOAT HAVE PARTS IN PHOTOPLAY

Mary Pickford Has Strong Support in “How Could You, Jean?”

MARY PICKFORD has two artists in her support in “How Could You, Jean?” whose names are not in the cast. However, “support” is not the word as applied to one of the two, one being a cow named “Henrietta” and the other a goat called “William.” Of course, “William” is the one referred to, because he was such a bad actor that he nearly put the little star out of commission by depriving her of her physical support. In other words, he butted the highest salaried woman in the world during a tense moment in the comedy, which of course, became much tenser. “Henrietta,” however, was a perfect lady throughout, even if she did eat onions, thereby precipitating the denouement mentioned.

“How Could You, Jean?” will be shown at the ..................... Theatre next ....................., with all the accessories essential to a most artistic presentation.

SWEDISH ACCENT GAVE MARY PICKFORD TROUBLE

Arlcraft Star a Swedish Cook In “How Could You, Jean?”

ACQUIRING a Swedish accent—or what is commonly regarded as such—was one of Mary Pickford’s tasks during the filming of “How Could You, Jean?”, her new photoplay which will be shown at the ..................... Theatre next ..................... It was quite a task, too, because there was no one around the studio to lend aid beyond the suggestion that Scandinavians, lately Americanized, say “ban” for “been.”

Fortunately “little Mary” did not have to keep up the Swedish gait throughout the filming, but “ban” received some pretty harsh treatment while it was in evidence. In her new photoplay Miss Pickford assumes the guise of a Swedish cook in order to hide the beauty which has barred her from the position which stood between her and actual want. It is a pleasant story delightfully told by an excellent combination of actress, scenarist and director. The support is exceptionally fine, her viz-a-viz being Casson Ferguson, a talented leading man.
MARY PICKFORD A COOK IN HER NEW PHOTOPLAY

Charming Artcraft Star Will Be Seen in Another Delightful Role

WANTED—A good cook, not too good looking, but just average.
That isn’t the way it was advertised, but it might have been for all the good it did pretty “Jean Mackaye,” an impoverished aristocratic girl, when she sought a situation as a cook. The applicants for a cook’s position just wouldn’t have “Jean” because they were afraid—well, they couldn’t “get it” that good looks and good cooks could have anything in common.

Mary Pickford plays “Jean” in her next picture, “How Could You, Jean?” which will be displayed at the . . . . . . . . Theatre next . . . . . . . . and it gives her another opportunity to display her rare versatility, so well shown in “Rebecca,” “Stella Maris,” “Amarilly of Clothesline Alley,” “M’liss,” all entirely different characterizations. As “Jean,” Miss Pickford essays a role which it is believed, will be a worthy successor to her portrayals of the last year which have made her position at the top of the list of the world’s screen artists, more secure than ever.

UNCLE SAM STOPS FILMING OF PICTURE

Mary Pickford’s Film Work Interrupted by Patriotic Duty Call

UNCLE SAM nearly played havoc with Mary Pickford’s newest photoplay, “How Could You, Jean?” It was just after the starting of the picture that “Our Mary” was asked by Secretary McAdoo to come to Washington and aid the Third Liberty Loan drive, and Director William D. Taylor almost forgot that he, too, was a patriot when he viewed his schedule daily.

The Liberty Loan drive almost drove the thoughts of the picture out of the minds of both star and director, particularly, when towards the approach of the time to leave California, the weather man unpatriotically took a hand in the proceedings and provided a superabundance of cloudy weather.
As it was, despite the desperate efforts to get through in time, several scenes had to go over until the return of Miss Pickford from her swing around the circle as another of her “bits” to win the war. “How Could You, Jean?” will be shown at the . . . . . . . . Theatre next . . . . . . . . and Manager —— predicts that the demand for seats will be enormous.

CAN BEAUTY SOLVE SERVANT PROBLEM?

Mary Pickford Supplies Answer in New Picture, “How Could You, Jean?”

WHAT chance has a pretty girl in the solution of the servant problem? That’s a question that has been discussed ever since persons of means engaged persons less fortunately situated to do their menial work.

Mary Pickford, in her forthcoming photoplay, “How Could You, Jean?”, which will be shown at the . . . . . . . . Theatre next . . . . . . . . solved the question by hiding her beauty behind the camouflage of a green Swedish servant, after wife after wife gazed upon her pretty face in the employment office and “passed her up” as a girl who was too good-looking to possibly be any kind of a cook. The assumption of the disguise is just the beginning of one of the most delightful roles ever assumed by the acknowledged queen of the screen. The supporting players in the picture are of the usual high Artcraft standard.
Dear Madam:—

It affords us great satisfaction to inform you that Mary Pickford, the "queen of motion pictures," will be seen in her latest Artcraft photoplay, "How Could You, Jean?" at this theatre next...........

The popularity of "America's Sweetheart," aside from her genius as a motion picture player, will make this presentation at our theatre an epochal event. Coupled with these qualifications, "How Could You, Jean?" is a photoplay of exceptional human interest, in which "Our Mary" has a role which will both delight her admirers and add new laurels to her wreath of fame as a screen player of the highest attainments.

In "How Could You, Jean?" Miss Pickford will be seen as an aristocratic young woman who, when misfortunes come to her family, bravely earns her own livelihood as a cook with a Swedish accent. Her beauty is an undesirable asset in this occupation, but when she meets the son of a grouchy millionaire who, to fan the flame of his love for her, accepts a menial position so that he may be near his sweetheart, her troubles are soon over.

The photoplay is filled with many thrilling situations, while the theme is one of the deepest heart appeal. We believe the subject will interest you, and we respectfully invite you to be present at the premier showing in our playhouse. Thanking you for past favor, we remain,

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "How Could You, Jean?"

<table>
<thead>
<tr>
<th>ADVANCE POST CARD</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td></td>
</tr>
<tr>
<td>TO BE SENT 9 DAYS BEFORE SHOWING</td>
<td></td>
</tr>
</tbody>
</table>

**DEAR MADAM:**

We are pleased to announce that the incomparable Mary Pickford, the queen of the movies, will be seen in her latest photoplay "How Could You, Jean?" at this theatre next.....

This is an exceptionally fine photoplay which will be a source of delight to Miss Pickford's countless admirers.

Your sincerely,

Manager

<table>
<thead>
<tr>
<th>ADVANCE POST CARD</th>
<th>DATE</th>
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<tbody>
<tr>
<td>No. 2</td>
<td></td>
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<tr>
<td>TO BE SENT 6 DAYS BEFORE SHOWING</td>
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</tr>
</tbody>
</table>

**DEAR MADAM:**

The announcement of the forthcoming presentation at this theatre of Mary Pickford's newest Artcraft photoplay, "How Could You, Jean?" has caused a sensation among our clientele, and we may safely predict an immense crowd on its showing next............

It is perhaps unnecessary for us to warn you that you must come early if you desire good seats.

Your sincerely,

Manager

<table>
<thead>
<tr>
<th>ADVANCE POST CARD</th>
<th>DATE</th>
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<tbody>
<tr>
<td>No. 3</td>
<td></td>
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<tr>
<td>TO BE SENT TO ARRIVE ON DATE OF SHOWING</td>
<td></td>
</tr>
</tbody>
</table>

**DEAR MADAM:**

This is to remind you that Mary Pickford's latest Artcraft photoplay, "How Could You, Jean?" one of the finest photoplays in which she ever has appeared, will be presented at this theatre today.

This is an ideal picture subject for Miss Pickford and it will prove a delight to all admirers of that popular and talented screen star.

Your sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
THE life of a kitchen maid shouldn't be all stew and spuds and onions. There's nothing heavenly about hash.
Mix a little Peach Melba in—a dyspeptic bank president, his fancy-free son, a couple of high-brow book worms.
Oh! You think it doesn't sound reasonable!
Well, just you see "How Could You, Jean?"
Mary Pickford will show you how to hold your cook!
ARTCRAFT THEATRE
On Sherman Square

MARY PICKFORD

in "How Could You, Jean?"
An ARTCRAFT Picture

Help Wanted—Female

COOK—Must be young, good looking and be worth a lot of money. Must be competent to nurse a dyspeptic old millionaire and be willing to fall in love with his son. Applicant must compare favorably with Mary Pickford, who is now playing the part at the Artcraft Theatre on Sherman Square. Apply all week.

ARTCRAFT THEATRE
On Sherman Square

MARY PICKFORD

in "How Could You, Jean?"
An ARTCRAFT Picture

"The Colonel's Lady and Jennie O'Grady Are Sisters Under Their Skins"

The cloak of a scullery maid covers the heart of a member of the "upper crust" in "How Could You, Jean?" and she cooks dyspepsia out of a grouchy old millionaire and finds a warm spot in his heart.

No! You're wrong! She doesn't marry him. Guess you'll have to come down to see us if you want to find out whom she does marry.

"I Can Do Better Than That Myself"

Perhaps you can! You're right on the ground. You know what kind of advertising your people like to look at and what brings them in. But we're here in New York, perhaps 3,000 miles from you and your people. There's only one way that we can make these cuts to suit everybody. That is, everybody drop us a line and tell us how they would improve on them. There's always a mighty hearty welcome awaiting letters like that at Famous Players-Lasky Corporation, 485 Fifth Avenue, New York. (Advertising Manager's Office.)
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

"HOW COULD YOU, JEAN?"

An ARTCRAFT Picture

OBTAINABLE

AT YOUR EXCHANGE

---

Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet

Photos
8 x 10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
1 22-28 sepia 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
PAPER FOR "HOW COULD YOU, JEAN?"
Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your Exchange
# Current Paramount and Artcraft Pictures in the Order of Their Release

<table>
<thead>
<tr>
<th>Actor</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sessue Hayakawa</td>
<td>&quot;The Honor of His House&quot;</td>
</tr>
<tr>
<td>Jack Pickford</td>
<td>&quot;His Majesty, Bunker Bean&quot;</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>&quot;The House of Silence&quot;</td>
</tr>
<tr>
<td>Marguerite Clark</td>
<td>&quot;Prunella&quot;</td>
</tr>
<tr>
<td>Vivian Martin</td>
<td>&quot;Unclaimed Goods&quot;</td>
</tr>
<tr>
<td>Marguerite Clark</td>
<td>&quot;Rich Man, Poor Man&quot;</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>&quot;Playing the Game&quot;</td>
</tr>
<tr>
<td>Billie Burke</td>
<td>&quot;Let's Get a Divorce&quot;</td>
</tr>
<tr>
<td>Dorothy Dalton</td>
<td>&quot;Tyrant Fear&quot;</td>
</tr>
<tr>
<td>Wallace Reid</td>
<td>&quot;Believe Me, Xantippe&quot;</td>
</tr>
<tr>
<td>Pauline Frederick</td>
<td>&quot;Resurrection&quot;</td>
</tr>
<tr>
<td>Enid Bennett</td>
<td>&quot;The Biggest Show on Earth&quot;</td>
</tr>
<tr>
<td>Jack Pickford</td>
<td>&quot;Mile-a-Minute Kendall&quot;</td>
</tr>
<tr>
<td>Sessue Hayakawa</td>
<td>&quot;The White Man's Law&quot;</td>
</tr>
<tr>
<td>Dorothy Dalton</td>
<td>&quot;The Mating of Marcella&quot;</td>
</tr>
<tr>
<td>Charles Ray</td>
<td>&quot;His Own Home Town&quot;</td>
</tr>
<tr>
<td>WM. S. Hart</td>
<td>&quot;The Tiger Man&quot;</td>
</tr>
<tr>
<td>Elsie Ferguson</td>
<td>&quot;The Lie&quot;</td>
</tr>
<tr>
<td>Douglas Fairbanks</td>
<td>&quot;Mr. Fix-It&quot;</td>
</tr>
<tr>
<td>Mary Pickford</td>
<td>&quot;M'Liss&quot;</td>
</tr>
<tr>
<td>WM. S. Hart</td>
<td>&quot;Selfish Yates&quot;</td>
</tr>
<tr>
<td>Cecil B. De Mille's</td>
<td>&quot;Old Wives for New&quot;</td>
</tr>
</tbody>
</table>
The Firefly of France

Scheduled Release Date: 23 Jun 1918
"The Firefly of France"
A Paramount Picture

starring
Wallace Reid

Exhibitor's Press Book and Aids
Charles Kenmore Ulrich, Editor
You can get your music cues at any Exchange of

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK
WALLACE REID in "THE FIREFLY OF FRANCE"

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
Some Interesting Pointers on “The Firefly of France”

WALLACE REID, THE STAR.

ONE of the foremost of the younger screen stars is Wallace Reid whose talents have won him a large and enthusiastic following of motion picture theagroers. Mr. Reid is a virile actor whose artistic portrayals in such Artcraft pictures as “Joan the Woman,” “The Devil Stone” and “The Woman God Forgot,” in which he played opposite to Geraldine Farrar, made him a prime favorite. His recent pictures, “The House of Silence” and “Believe Me, Xantippe,” won instant approval and added greatly to his reputation for conscientious and painstaking effort in every portrayal he essays. Mr. Reid is a highly capable player whose pleasing personality and manly traits, conspicuously manifested in this picture, inevitably must serve to endear him the more with his rapidly increasing clientele.

AUTHOR OF STORY.

THE author of “The Firefly of France” is Marion Polk Angelotti, a magazine writer and novelist of prominence and author of numerous “best sellers.” Her latest novel, “The Firefly of France,” appeared serially in the Saturday Evening Post and the timeliness of the subject, as well as its interest and treatment, made it one of the most popular stories of the year.

THE SCENARIIST.

THE picturization of “The Firefly of France” is the work of Margaret Turnbull, one of the leading scenarists attached to the Lasky studios. She has many successful pictures to her credit, but “The Firefly of France” is likely perhaps to rank as her best.

THE DIRECTOR.

ALL who have seen “The House of Silence,” a picture production directed by Donald Crisp, will recognize his superior direction in “The Firefly of France.” Mr. Crisp is one of the most talented directors in the country, and his skill and taste are evidenced in no uncertain degree in this rapid-fire photoplay. Mr. Crisp was capably assisted by Nat. Deverich.

A POWERFUL STORY.

THE story of “The Firefly of France” deals with a young American of wealth who goes to France as an ambulance driver, and a young woman who is entangled in the plotting of German spies. The latter goes to the firing line in search of certain papers hidden by a French aviator known as “The Firefly of France,” who has disappeared in circumstances which reflect upon his patriotism. The papers are found by the American in an old chateau on the firing line, and to prevent them falling into the hands of the spies, substitute documents are prepared and these fall into the hands of the German plotters, after a desperate battle in the chateau in which the American gives a good account of himself. He is captured by the spies to insure their safety, but a German shell does excellent work at an opportune moment, killing the German agents. When the American regains consciousness, he finds himself in a hospital, with his sweet-heart nursing him and they plight their troth just as the United States enters the war. The various roles of this charming story are in the hands of highly capable players, and the interest is not permitted to lag for an instant.

EXCELLENT SUPPORT.

MR. REID’S support in this photoplay is excellent. Dainty Ann Little is his vis-a-vis; while Charles Ogle is seen as a German spy. Raymond Hatton, a skilled player, has a small but important role as The Firefly. Others in the cast are Winter Hall, Ernest Joy, Clarence Gilbert, William Elmer, Henry Woodward and Jane Wolff.

GENERAL REMARKS.

THIS photoplay offers excellent opportunities to exhibitors for effective exploitation. It being a war subject, splendidly directed and finely produced, the picture is one that will please every spectator. Judicious advertising and the employment of the fine line of accessories prepared for the use of exhibitors, doubtless will make this subject one of the most successful of the current season.

THE NEW PRESS BOOKS.

EXHIBITORS in every section of the United States, not to speak of Canada, are finding the new improved Paramount and Artcraft Press Books REALLY SERVICEABLE, as it was intended they should be. We have received from many of them letters of appreciation and incidentally also they have made suggestions of value which are being adopted as speedily as possible. One new feature to be inaugurated with the July releases will be a page in each Press Book devoted to slide suggestions—a feature which, we believe, will soon become popular with house managers. If you have any other suggestions, please forward them at once.
SPECIAL FEATURE ARTICLE
For the Use of Exhibitors in Their House Organs or of Editors Demanding Original Matter on Wallace Reid or "The Firefly of France"
A Paramount Picture

WALLACE REID EXCELLENT MAN FOR HIS NEW PICTURE "THE FIREFLY OF FRANCE"

Popular Actor Spells "Class," and His Manly Qualities are Brought to the Fore in His Latest Portrayal in War Photoplay

WALLACE REID is more and more developing a power for screen characterizations that is certain to increase his circle of admirers. His appearances in Paramount and Artcraft pictures have demonstrated that he is an artist, besides possessing that magnetic personality and splendid presence that fits him for leading roles wherein he typifies the ideal American.

Wallace Reid spells "Class." He is distinguished in manner and appearance, because he is that sort of person in real life. He wears clothes as they should be worn, because it is to him a second nature. He is a gentleman in all his portrayals because he is a gentleman by birth and breeding.

But there is nothing snobbish about him—his friends, and they are legion, will tell you that "Wally" is a real, democratic American, likable in every way and accomplished in more ways than one. For example, he is an all-round musician, an expert motorist, excelling in all out-door sports, and, of course, an actor with exceptional talent. There is something debonaire about him, a nonchalance that is delightful without approaching the blase. He is what most young Americans want to be—strong, good looking, polished—courteous.

In discussing his role in "The Firefly of France," a splendid war picture, which will be shown at the Theatre next, Mr. Reid said:

"Every once in a while, I am given a role to portray for the screen that seems to suit me, in the classic words of the colloquialist, 'down to the ground.' Such a role is that of Devereux Bayne in 'The Firefly of France.' He's just the sort of modern young American I like to interpret; I took a fancy to him from the start, and when Miss Ann Little, as Esme, fell in love with him, I mentally applauded her good judgment. Not on my account—but the character's. You see, I had submerged myself and became to all intents and purposes this young Bayne.

"And the adventures into which he was plunged headlong! If I were seeking adventure, wouldn't that be my type? Yes, I like the character and I put all that I was capable of in the characterization. Excitement, speed, action—those are the elements that are certain to make this picture entertaining. It is timely and serves as an object lesson in the methods of the Hun espionage experts in our own land.

"I believe that every person is going to enjoy 'The Firefly of France,' just as I enjoyed playing in it. I think everyone else in the company liked it, and the director, Donald Crisp, himself familiar with military matters, displayed great skill in the production work. The settings are fine—in fact, it is a film with which I find myself wholly satisfied and which I can recommend to my screen friends the country over."

In "The Firefly of France," Mr. Reid is supported by Ann Little and a fine company. This is a Paramount picture from the story by Marion Polk Angellotti, which was published in the Saturday Evening Post. It is the sort of story that fits the parlous times in which we are living. It is a war picture, but deals with the outer phases of the conflict rather than the actual fighting—the espionage, the plotting, the underground methods of the Huns.

Donald Crisp directed the picture and as he is an expert in military matters, it will be found that the details are accurately pictured.
CAST AND STORY OF "THE FIREFLY OF FRANCE"
For Use of Exhibitors for their House Organs or For General Publicity

"THE FIREFLY OF FRANCE"
STARRING WALLACE REID
IS STRONG WAR PICTURE

Story that of Young American Who Becomes Involved in a German Spy Plot but Who Wins Love and Honor in the End

THE CAST
Devereux Bayne ................. Wallace Reid
Esme Falconer ....................... Ann Little
Von Blenheim (alias Jenkins) .... Charles Ogle
The Firefly ......................... Raymond Hatton
Dunham ............................. Winter Hall
Von Blenheim's Aides,
   Ernest Joy, Clarence Geldert, William Elder
   Georges ............................ Henry Woodward
   Marie-Jeanne ...................... Jane Wolff

THE STORY

DEVEREUX BAYNE is a wealthy young American, about thirty years old. He determines to join the American Ambulance Corps in France and while dining with his guardian, Peter Dunham, the night before his departure, Bayne is attracted by a pretty girl seated near him. A reporter calls him up asking for his photograph and he goes up to his rooms to get one, noting the maitre d'hotel is agitated by his departure. Gaining his room he finds a German rummaging in his trunk, but the latter turns out the lights and escapes. The man is seen to enter a room on another floor and when the officers knock at the door of this room it is opened by the pretty girl Bayne saw in the hotel dining room. She grants them permission to search her room, but Bayne declines and asks the officers to note that the entire hotel staff is composed of Germans.

Next day Bayne sails on the Italia. In a newspaper he reads that Franz Von Blenheim, a German spy, has eluded the authorities and is being sought on all outgoing vessels. He also reads that a French nobleman, known as "the Firefly of France," because of his daring aerial feats, is missing, together with plans of the German defenses wanted by the French army. The girl appears and reads over his shoulder, seemingly agitated, and asks him to let her see the paper. She says it will cause trouble for her and asks him to throw it overboard, and he complies.

At Gibraltar British officers examine the pass-

engers, and Bayne learns the girl's name is Esme Falconer. When Bayne is examined he is asked what he threw overboard. To protect the girl he makes an excuse. Jenkins corroborates the statement, greatly to Bayne's surprise. His trunk is examined and the officers find cipher papers belonging to Von Blenheim. Then he tells of his hotel experience and asks that America be wire-

leased to prove his identity. He is held till Genoa is reached, when the Embassy Under-

Secretary, Herriott, clears him of all suspicion.

Bayne goes to France indignant at the girl and Von Blenheim for getting him, as he supposes, into this scrape. His train is held up and at a small cafe in a little outlying town Bayne meets the girl and Jenkins. The latter warns Bayne that he, Jenkins, is a United States secret service operative and the girl is a German spy.

Next morning he finds Jenkins' car gone and Esme's chauffeur murdered. Bayne dons the driver's garb and with Esme starts for the war zone. Her destination is an old chateau, and, reaching there, they discover the caretaker bound and gagged, and Jenkins, in the uniform of a French officer, with his companions, greets them and announces that he is Von Blenheim. He demands from the girl the plans the Firefly has hidden and which he knows she is in search of. She refuses. The spy prepares to torture the girl while Bayne is held prisoner, but she whispers to the latter that there is a secret panel under the gallery.

After a desperate fight, the two escape. In a secret room they find the Firefly, weak and ill. He gives them two sets of papers—one spurious, the other genuine. Bayne believes the girl and the man are lovers and is jealous because he, too, loves her. Bayne takes the false papers, goes out and meets the spies, giving them the packet. He is forced to put on the uniform of one of the men killed in the fight and they leave. Challenged by a sentry Bayne calls out they are spies. At that moment a shell strikes the road nearby and Bayne next awakens in a convalescent ward in France.

Then he learns that the United States is in the war and that Esme is the sister-in-law of the Firefly. Bayne is decorated with the Cross of War, and the two are left alone together to seal their love with a kiss.
PRESS REVIEWS
To be Sent to the Newspapers Immediately After the First Showing of
“The Firefly of France”

WALLACE REID AND DAINTY ANN LITTLE MAKE HIT IN
“THE FIREFLY OF FRANCE”

Excellent Photoplay of War and Love Provides
These Sterling Artists with Exceptional
Opportunities for Effective Work.

PROVING itself, in every respect, a remark-
able picture of love and war, “The Firefly
of France,” the latest starring vehicle for Wallace
Reid, the popular Paramount star, was shown at the . . . . . . . . . . Theat"re yesterday. Dainty
Ann Little, whose characterizations in many of
Mr. Reid’s pictures have won for her the admira-
tion of a large following, had an exceptional role
in this photoplay and she shared the honors with
the star.

The story of “The Firefly of France” concerns
a young American of wealth and social standing,
who, in a spirit of patriotism, gives up everything
to join the Ambulance Corps in France. He be-
comes entangled with a German spy and a
beautiful girl, the latter going from New York
to France in search of certain papers hidden by
the “Firefly,” an aviator who has disappeared
under suspicious circumstances and who is her
relative.

With the aid of the young American these
papers are found in a chateau near the firing line,
but they are not obtained without serious diffi-
culties in which the American and the young
woman are involved. The chateau is the scene
of many thrilling incidents, chief among which
is a battle between the American and a quartet
of desperate German spies, who are seeking these
papers for their government. The American
ingeniously foists upon them a faked set of docu-
ments, but he, himself, is made prisoner and is
about to be taken into the German lines when
a shell providentially ends the adventure, killing
the spies and wounding their prisoner. The
American awakes to consciousness in a hospital
and finds the girl he loves nursing him. He
simultaneously wins a cross of war and the love
of his sweetheart.

In the part of Devereux Bayne, Wallace Reid
appeared to excellent advantage, for it enabled
him to make use of his natural verve and en-
thusiasm. Ann Little proved charming as the
girl, and Charles Ogle, as the leader of the spies,
did splendid work. In the small but important
role of the “Firefly,” Raymond Hatton presented
a fine characterization. The entire cast was more
than adequate and the settings of the picture were
superb. The scenes, “somewhere in France,”
were exceptionally thrilling and were enthusias-
tically applauded. That this picture will draw
immense business throughout its run is a certainty.

“THE FIREFLY OF FRANCE”
THRILLING WAR PHOTOPLAY

Wallace Reid and Ann Little Are Well Received
in Newest Paramount Picture

THAT “The Firefly of France,” starring
Wallace Reid and Ann Little, should have
scored so heavily on the premiere presentation
of that photoplay in this city at the . . . . . . . .
Theat"re yesterday, is quite understandable. First,
the picture, because of the spirit of patriotism
which animates it, is one of the best seen here
in many weeks, and second, these two stars never
appeared in more congenial roles, as the frequent
manifestations of the large audience amply
tested.

Devereux Bayne is a young American of
wealth who goes to the French front as an ambu-
 lance driver. He falls in with Esme Falconer, a
young woman who is searching for some papers
secreted by the “Firefly,” an aviator who is miss-
ing, and who is her relative. These papers are
urgently desired by several German spies and
here you have the basis for one of the most
interesting picture stories it is possible to con-
ceive. How Bayne frustrates the spies and wins
the love of Esme, as well as the cross of war, is
admirably told in scenes that hold one’s breath
to the end.

Mr. Reid was well cast as Bayne, while Miss
Little gave a most enjoyable portrayal of Esme.
Charles Ogle was excellent as the spy, and Ray-
mond Hatton made the most of the small but
important part of the “Firefly.” The picture is
well worth one’s while, not only because of its
interest and heart appeal, but because of the
patriotic message it conveys to Americans in this
great crisis of the struggle of world democracy
against German military autocracy.
ADVANCE PUBLICITY

To be sent to newspapers daily for a week in advance of the showing of
“The Firefly of France”

AN UNUSUAL PHOTOPLAY IS
“THE FIREFLY OF FRANCE”
STARRING WALLACE REID

Popular Paramount Star Portrays Role of Young
American Who Wins Honor and Love
at the Battle Front

PICTURES dealing with varying phases of the
great war in Europe are many, but it is
doubtful if there is any in which there has been
crowded more action than has been provided
for “The Firefly of France,” which will be shown
at the . . . . . . . Theatre next . . . . . . . . . . . . .
Wallace Reid is starred; Ann Little is his leading
woman. Raymond Hatton plays the title role,
and Donald Crisp was the director.

The heavy part of the spy is admirably por-
trayed by Charles Ogle. Indeed, the cast is a
superior one in every respect. Marion Polk An-
gellotti wrote the story for the Saturday Evening
Post and it was translated to the screen by Mar-
garet Turnbull.

It concerns a German spy whose plot against
the Allies is frustrated by a daring young Ameri-
can, who saves important papers obtained by
the Firefly, an aviator with the French army. A
dainty love story relieves the strain of the con-
stant suspense and thrill. It is a picture to make
spectators sit on the edges of their chairs and
hold their breath continuously throughout the
development of the stirring story.

“THE FIREFLY OF FRANCE”
IS INTENSELY ABSORBING
PICTURE OF LOVE AND WAR

Wallace Reid’s Newest Starring Vehicle Based
Upon Successful Story of Rich Young
American on Firing Line in France

SPLENDIDLY produced, its story dramatic
and absorbingly interesting, “The Firefly of
France,” the new Paramount starring vehicle for
Wallace Reid, is in every respect an exceptional
photoplay. In this great picture, which is based
upon the story by Marion Polk Angellotti, and
which was published serially in the Saturday
Evening Post, Wallace Reid is seen as a wealthy
young American, who goes abroad to join the
Ambulance Corps, becomes entangled in the plot-
ting of German spies, and falls in the companion-
ship of a beautiful girl, who innocently becomes
the victim of Hun plotters.

In this characterization, Wallace Reid has a
role that will be highly acceptable to his clien-
tele of admirers in that it breeds the spirit
of real Americanism at a time when patriotism
stands supreme. The young woman in the story
goes to France in search of certain papers, hid-
den by an aviator known as the Firefly, and
the finding of these papers in an old chateau on
the firing line, the capture of the Americans by
the spies, the subsequent destruction of the latter
by a timely shell, and the courtship of the young
man and girl, form the basis of an exceedingly
clever story.

This role fits Mr. Reid’s versatile talents to
excellent advantage. Ann Little is charming as
the girl, and Charles Ogle, as the German spy,
does artistic work. Raymond Hatton, in his
small but important role of the “Firefly,” stands
out by reason of his fine characterization. The
picture, which will be displayed at . . . . . . .
Theatre next . . . . . . . . . . . . . . . . . . . , was directed by
Donald Crisp from a scenario written by Margaret
Turnbull. The support generally is excellent.

FEATS OF AVIATOR BASIS
OF GREAT PICTURE STORY

Thrilling Scenes Depicted by Wallace Reid in
“The Firefly of France”

NOW like a firefly in very truth is the daring
aviator, who, far above the battle-scarred
lands, darts hither and thither upon his mission!
He is the eyes of the army. He is taking a place
in this war that makes it different from any other
war, if it were not already different from other
wars in history by reason of its enormous pro-
portions and the fearful weapons of destruction
employed.

In “The Firefly of France,” the new Para-
mount picture starring Wallace Reid with Ann
Little, which will be shown at the . . . . . . .
Theatre next week, the work of an intrepid bird-
man forms the basis of a story that sets the blood
tingling and makes one of the most interesting
pictures that has been seen here in many weeks.
Donald Crisp did the directing. The scenario is
by Margaret Turnbull, and the story, originally
published in The Saturday Evening Post, was
written by Marion Polk Angellotti.
THE FIREFLY OF FRANCE
RECORD OF DARING DEEDS

Wallace Reid Has Strong Role In Unusual War Photoplay

THE daring deeds of the aviators in the Allied service will form material for song and story long, long after the war is ended. It has largely been a war in the air, as H. G. Wells, the English author, once prophesied would come to pass. Many a brave birdman has written history in the circumambient ether, and made for himself an unforgettable memory.

In the new Paramount picture, "The Firefly of France," which is to be seen at Theatre next, the deeds of an intrepid airman are the basis of the story which concerns more particularly the saving of certain important papers that the Firefly has captured from the Germans. Wallace Reid and Ann Little have the leading roles and Raymond Hatton is the Firefly. Donald Crisp directed the picture.

EVENTS ON STEAMSHIP IN STRONG PHOTOPLAY

Many Exciting Scenes Transpire in "The Firefly of France"

EVENTS aboard a steamship bound for Europe afford many evidences of the skill with which Paramount pictures are produced, and these are shown in "The Firefly of France," which stars Wallace Reid with Ann Little and which will be seen at Theatre next.

In these scenes the work of a German spy is also depicted graphically, and the picture abounds in thrills from beginning to end. Incidentally, the machinations of Hun agents in a great city hotel are also shown and the film doubtless will serve to indicate the watchfulness necessary for everyone in these days of stress and strain. The picture is based on the story of Marion Polk Angellotti which was published serially in the Saturday Evening Post last winter.

DONALD CRISP’S FINE HAND SEEN IN PICTURE

Famous Boer War Veteran Directed "The Firefly of France"

DONALD CRISP, who directed "The Firefly of France," which will be seen at the Theatre next, is a director with a high quality of imagination and artistry. He has done many fine pictures, but it is doubtful if he has excelled this new Paramount offering in which Wallace Reid is starred, with Ann Little featured as his leading woman. Mr. Crisp has a thorough knowledge of military matters because he served in the Boer War, and as a result was fitted to make this picture accurate in its militant details. He has faithfully reproduced the story, from the scenario by Margaret Turnbull, based upon the famous story written by Marion Polk Angellotti, and published in the Saturday Evening Post.

FAMOUS WRITER AUTHOR OF "THE FIREFLY OF FRANCE"

Marion Polk Angellotti is Writer of Note in This Country

MARION POLK ANGELLOTTI, a well known novelist, wrote "The Firefly of France," which ran as a serial in the Saturday Evening Post last winter. Margaret Turnbull made it into a picture, and Paramount has given it to the public with Wallace Reid as the star and supported by Ann Little and a capable company, directed by Donald Crisp.

This story concerns the adventures of a young American who becomes entangled in the meshes of a German plot "somewhere in France" and at the same time wins the love of a beautiful girl; but, however, until he has frustrated the plans of the spies, secured important papers obtained from the Germans by the Firefly, an aviator, and turned them over to the Allies. It is a thrilling tale, timely and entertaining throughout.
CHARMING ANN LITTLE
SUPPORTS WALLACE REID

Dainty Actress Known as the “Girl with a Personality

CHARMING Ann Little, the girl who supports Wallace Reid in “The Firefly of France,” is a most charming young person—she might well be called “the girl with a personality.” She possesses dash, verve, wit, demure charm, vivacity—indeed, all the essentials that make certain women charming.

Ann is a California girl, and made her first screen appearances as an Indian in Western pictures. She rides like a redskin, can shoot, swim, climb, do anything that requires courage and skill; yet, withal, she possesses the dainty womanliness that makes her wholly attractive in the love scenes which abound in this new picture. It is the attraction this week at the . . . . . . . Theatre, and is proving wholly satisfying to the patrons.

Scenes Laid in France

THE devastated country of Northern France, so filled with interest for Americans now, is shown to advantage in the new Paramount picture, “The Firefly of France,” starring Wallace Reid with Ann Little, now on view at the . . . . . . Theatre. Of course, the scenes are simulated, but the picture was made in California, where any kind of scenery is procurable, and it will be found to mirror faithfully the conditions in the ensanguined fields of that heroic land.
DEAR MADAM:

It affords us great pleasure to announce that Wallace Reid, one of the most popular screen stars in the country, will appear in his latest Paramount photoplay of love and war, "The Firefly of France," at our theatre next ................

This is an exceptional photoplay, a picturization by Margaret Turnbull of Marion Polk Angellotti's great serial which was published in the "Saturday Evening Post" last winter. It was directed by Donald Crisp, a guarantee of its excellence as a picture, independent of the great message of patriotism it conveys to the youth of America.

The story deals with the adventures of a rich young American who joins the Ambulance Corps "somewhere in France" and who becomes entangled in the plottings of several German spies. A beautiful young woman enters into the American's life and she takes a prominent part in the exciting scenes which later transpire in an old French chateau on the firing line. How the daring American wins both the cross of war and the love of a tender, brave woman, is told in a series of unusually fine scenes, vibrant with patriotism, thrills and heart appeal.

We assure you that this picture is one of superior merit and that all of our patrons will find it delightful in every way. We will be pleased to show you every courtesy at our command, should you find it convenient to attend its display at our theatre.

Yours sincerely,

Manager.
MAIL CAMPAIGN
For the Exploitation of "The Firefly of France"
Mail at least one of these Post-Cards to your Patrons.

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

DEAR MADAM:

DATE ________

You will doubtless be pleased to learn that "The Firefly of France," the new Paramount picture starring Wallace Reid with Ann Little, will be shown at our theatre next ....... This is an admirable photoplay of love and war and it is both timely and heart appealing. This is one of the most notable photoplays of the season.

Yours sincerely,
Manager ________________

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

DEAR MADAM:

DATE ________

There are few screen stars who enjoy the popularity of Wallace Reid, whose latest Paramount photoplay, "The Firefly of France," featuring dainty Ann Little, will be displayed at our theatre on ........... next.
This is a photoplay of the highest merit and will please all our patrons.

Yours sincerely,
Manager ________________

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

DEAR MADAM:

DATE ________

We beg to remind you that "The Firefly of France," a splendid Paramount picture starring Wallace Reid and Ann Little, will be presented at our theatre today (......). The story of this picture has to do with the European war, and every scene is filled with thrills. We will be pleased to welcome you and your friends at any time during its display at our playhouse.

Yours sincerely,
Manager ________________
The Firefly of France is only one link in your chain. Avoid a weak link by booking all the Paramount and Aircraft Pictures.

The man and girl crouched, awaiting the German attack. An arriving German shell crashed and— they were free!
American pluck and perseverance beats German brute force and Yankee ingenuity humbles sinister Bosche intrigue.
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

"THE FIREFLY OF FRANCE"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
for
“THE FIREFLY OF FRANCE”
Always obtainable at your exchange.

Cover your town with this paper and you will fill
every seat at every performance
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA . . . . . “THE HONOR OF HIS HOUSE”
JACK PICKFORD . . . . . . . . . . . . . . . . . . . . . . . . “HIS MAJESTY, BUNKER BEAN”
WALLACE REID . . . . . . . . . . . . . . . . . . . . . “THE HOUSE OF SILENCE”
MARGUERITE CLARK . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “PRUNELLA”
VIVIAN MARTIN . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “UNCLAIMED GOODS”
MARGUERITE CLARK . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “RICH MAN, POOR MAN”
CHARLES RAY . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “PLAYING THE GAME”
BILLIE BURKE . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “LET’S GET A DIVORCE”
DOROTHY DALTON . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “TYRANT FEAR”
WALLACE REID . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “BELIEVE ME, XANTIPPE”
PAULINE FREDERICK . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “RESURRECTION”
ENID BENNETT . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “THE BIGGEST SHOW ON EARTH”
JACK PICKFORD . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “MILE-A-MINUTE KENDALL”
SESSUE HAYAKAWA . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “THE WHITE MAN’S LAW”
DOROTHY DALTON . . . . . . . . . . . . . . . . . . . . . . . “THE MATING OF MARCELLA”
CHARLES RAY . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “HIS OWN HOME TOWN”

WM. S. HART . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “THE TIGER MAN”
ELSIE FERGUSON . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “THE LIE”
DOUGLAS FAIRBANKS . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “MR. FIX-IT”
MARY PICKFORD . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “M’LISS”
WM. S. HART . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “SELFISH YATES”
CECEL B. DE MILLE’S . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . “OLD WIVES FOR NEW”
A Desert Wooing

Scheduled Release Date: 23 Jun 1918
"A Desert Wooing"

A Paramount Picture
starring
ENID BENNETT

There are forty peaks in Colorado higher than Pike's Peak. It pays to advertise

Exhibitor's Press Book & Aids
Charles Kenmore Ulrich, Editor
PRODUCTION CUTS AND MATS

“A DESERT WOOING”

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
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"A DESERT WOOING"
A Paramount Picture

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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
ENID BENNETT SPENDS UNIQUE HONEYMOON IN HER CALIFORNIA HOME

Dainty Australian Actress Is Wedded But She Does Not Cease Work in New Picture, “A Desert Wooing”

A UNIQUE manner of spending a honeymoon was that of Enid Bennett, the dainty Paramount film star who will appear in “A Desert Wooing” at the Theatre next week. Miss Bennett has lately become the bride of Fred Niblo who will be remembered as the husband of the late Josephine Cohan, and as an actor of no little merit besides, Miss Bennett passed the greater part of the honeymoon at work on “A Desert Wooing.”

The two live in a handsome home in Los Angeles and recently have been “commuting” regularly between that city and Hollywood, Cal., where are situated the studios of the Paramount company. Mr. Niblo has become quite enthusiastic about screen work and in watching his wife he has, he asserts, received many valuable pointers on the technique of the “silent” drama. Her role in “A Desert Wooing” is one of the most difficult feats of acting Miss Bennett has ever attempted and shows her in a far more mature role than either of her former Paramount pictures, “The Keys of the Righteous” or “Naughty Naughty.”

As Miss Bennett herself expressed it, her part in “A Desert Wooing” is a “quite grown up” one and gives her splendid chances to display her versatility. The opening scenes show Miss Bennett as a married society girl who has tired of the artificial life and who longs for the quiet and repose of an ordinary life.

Her mother, a thorough “social climber” regarded her good looking daughter as a bargain in the matrimonial field, and welcomed eligible suitors—with money. Avice’s younger brother Billy was, like herself, a rather typical product of the hot house atmosphere of pampered luxury in which they had been brought up.

Whatever heart or natural impulses Avice may have possessed were withered by the cynical influence of her, little world. She had flirted in the fashion of her kind but had never been moved by anything that resembled passion. She had been attracted by a Doctor Fortescue Van Fleet, a well-mannered social parasite with a reputation for polished immorality that gave him a fascination for the jaded debutante. This might have led to serious attachment but for the fact that “Forty,” as the fashionable doctor was nicknamed, had no settled income. The affairs of the Bereton family were at a dangerous pass. Mrs. Bereton hard put to it to maintain her position, Billy gambling and dissipating, and Avice still unplaced when Barton Masters arrived in New York from the far West.

Barton Masters was a many times millionaire, owning vast principalities, cattle herds, and copper and gold mines. He was as much a product of his civilization as Avice was of hers and the attraction of two natures reared in different atmospheres proved so strong that the Westerner placed his heart in the keeping of a girl of whose real nature he knew hardly anything. Avice and Bart are married and to celebrate the event, Bart brings the friends of the bride, including Mrs. Bereton and Dr. Van Fleet, to his Western ranch. Avice is fascinated with her new life, but Dr. Van Fleet is especially bitter as the growing attachment between Bart and Avice thwarts his desires and he determines to make Avice keep the promise she had cynically made when he introduced her to Bart Masters.

He determines to force matters and one day in the absence of her husband forces his attentions on her. Unfortunately for the Doctor, Bart, who has grown suspicious of the relations between his wife and her old friend, returns and after administering a severe thrashing, throws Van Fleet out of the house to find the best way he can across the desert to the next shelter. Bart then determines to take full control of matters and proclaims himself master in his own house. He ships the mother and all the New Yorkers unceremoniously back East and starts in to demonstrate to the daughter the different ideas they have of love, life and duty. Avice under this rigid discipline becomes the rebellious slave of her husband, fearing, defying and yet secretly worshipping him.

It is at this stage that the Doctor re-appears and stealing into the patio, shoots Bart who is taken unaware and leaves him for dead. Van Fleet, now believing himself in full control of the situation, claims full payment from Avice. Avice, pretending to agree with him and accepting his offer of flight, manages with a play of cunning, to seize his gun, and holding him at her mercy forces him to give his trained surgical aid to her husband. Her heroism wins the love of her husband. Van Fleet, the serpent, is banished from Eden and a complete reconciliation and understanding is established between husband and wife.
Cast and Story of “A Desert Wooing”
For Use of Exhibitors In Their House Organs or for General Publicity
A Paramount Picture.

ENID BENNETT HAS
FINE FILM VEHICLE
IN “A DESERT WOOING”

Story of Society Girl Who Finds Happiness in Her Love for Strong Western Husband Has Distinct Appeal

“A DESERT WOOING”
THE CAST

Avice Bereton, a Debutante... Enid Bennett
Barton Masters, a Rich Westerner. Jack Holt
Dr. Fortescue Van Fleet. Donald MacDonald
“Keno” Clark, a Westerner. John P. Lockney
Billy Bereton, Avice’s brother. Charles Spere
Mrs. Bereton, Avice’s mother. Elinor Hancock

THE STORY

The product of a most unwholesome social environment in which she was reared, Avice Bereton is a member of a wealthy and rather self-satisfied family moving in a small, smart social set. With her brother, Billy, Avice has inherited the social standing of their forefathers, with the remains of a squandered fortune, and all their instincts for luxuries. Facing financial ruin, and determined to retain her social standing at any cost, Mrs. Bereton, mother of Avice, realizes that the only possible salvation of herself and family lies in a rich marriage for her daughter, who is unusually attractive and whose education is of the best. With her own consent Avice is placed on the marriage market and is for sale to the highest bidder.

Avice has been for some time attracted toward Dr. Fortesque Van Fleet, a well-mannered social parasite, with a reputation for polished immorality that fascinates the jaded debutante. The affairs of the Beretons are at a dangerous pass. Mrs. Bereton being hard put to it to maintain her position, with her son, Billy, gambling and dissipating and Avice still unplaced, when Barton Masters, a many times millionaire owning vast properties, herds of cattle, and copper and gold mines, arrives in New York from the far West.

Masters is as much a product of his civilization as Avice is of hers and when the two meet at a social function the attractions of the two natures, reared as they have been in vastly different atmospheres, proves so strong that the westerner loses his heart to Avice, who at first is inclined to treat his ardent wooing with indifference, but who finally is irresistibly drawn towards him.

She assures Van Fleet, who has introduced them, that even if her friendship with Masters results in her marriage, it will make no difference as far as he, Van Fleet, is concerned, as in their smart set marriage is only a convention after all. And so it transpires that Avice and Masters are married and she, with her mother and Van Fleet, accompanies Masters to his ranch in the West.

Billy has previously been sent to the ranch and is building up a new manhood in the wholesome desert air, far away from New York and his clubs and all-night carousals. Avice is fascinated with her new life, but Dr. Van Fleet becomes bitter as the growing attachment between Masters and his bride thwarts his own selfish desires. Van Fleet determines to force Avice to keep the promise she had cynically made him when he introduced her to Masters. In the absence of her husband one day, he forces his attentions upon her. Unfortunately for him, Masters, who has grown suspicious of the friendly relations between his wife and her old friend, enters and after thrashing Van Fleet severely, throws him out of the house to find his way as best he can across the desert to the nearest shelter.

Masters then assumes absolute control of his establishment and announces himself master in his own house. He sends Avice’s mother and all the New Yorkers back east and proceeds to demonstrate to his wife the different ideas they have of life, love and duty. Under his dominating rule Avice becomes rebellious, yet she secretly worships him. Billy, the brother, who is devoted to Masters, plans in a clumsy way to arouse his sister’s jealousy by inventing a story about Masters’ alleged infatuation for another woman. This plan results only in accentuating Avice’s love for her husband.

Filled with revenge, Van Fleet returns to the ranch clandestinely and coming upon Masters unawares he shoots him and leaves him for dead on the floor of the living room. Avice possesses herself of the revolver and threatening to shoot Van Fleet, forces him to render surgical aid to her husband. Masters recovers, Van Fleet is banished and a reconciliation and complete understanding between husband and wife is established.
ENID BENNETT MAKES
HIT IN STRONG NEW
WESTERN PHOTOPLAY

Dainty Paramount Star Scores Heavily in “A Desert Wooing,” Presented Here for the First Time with Success

PORTRAYING one of the most exacting roles in perhaps the most forceful play in which she has ever appeared, dainty Enid Bennett was seen in her latest starring vehicle, “A Desert Wooing,” at the Theatre yesterday. This virile photoplay was written by J. G. Hawks, a capable scenarioist, and it was produced by Jerome Storm, under the special supervision of Thomas H. Ince, with highly satisfactory results. The photoplay demonstrated its popularity long before the last scene was shown.

In this photoplay Miss Bennett portrays the role of Avice Bereton, a young society bud living in the East, whose mother is in straightened circumstances. Mrs. Bereton places her daughter in the market to be disposed of to the highest bidder, in order that she may secure funds with which to carry her high social plans in execution. Avice is loved by Dr. Van Fleet, a rascally physician, who seeks to use her only to advance his social aspirations.

There enters into her life Barton Masters, a multi-millionaire from the West, owner of numerous cattle herds and gold and copper mines. He is instantly attracted toward Avice and his attentions are encouraged by Mrs. Bereton, with the result that the two are married. Avice accompanies her husband to his Western home, together with Van Fleet, and her mother. Her brother Billy, a dissipated young man, has gone on ahead and is pulling himself together when his people arrive. In her new environment Avice is fascinated by the masterful nature of her husband and soon learns to love him devotedly.

This attachment is viewed with displeasure by Dr. Van Fleet, who insists that she keep the promise made to him, when he introduced her to Masters. He is enforcing this demand one day when Masters enters and soundly thrashes him after which he turns him out into the desert. Dr. Van Fleet subsequently returns clandestinely and taking Masters unawares, shoots and severely wounds him. It is the commission of this crime, which fans Avice’s love for her husband into a passionate flame, and taking up the revolver she forces Van Fleet to give professional care to her husband. When Masters is convalescent the serpent is thrust out of her Eden, and she finds happiness in the love of the strong man who is her husband.

Miss Bennett gave a highly artistic interpretation of the arduous role of this society debutante, who later becomes a brave, resourceful woman, strong in her attachment and bitter in her resentment against the man who had sought to use her as a tool. In the scene where she forces Van Fleet to treat her husband, after he had sorely wounded him, she displayed dramatic strength of a high order.

As Barton Masters, the breezy Westerner, the husband of Avice, Jack Holt, one of the most able screen artists before the public, appeared to excellent advantage. All who have seen Mr. Holt in the Sessue Hayakawa plays, wherein his virility as a screen artist has been well displayed, will appreciate his portrayal of this character in Miss Bennett’s new photoplay. Donald McDonald, as the rascally physician, presented an unusual artistic conception of a trying role. John P. Lockney, as Keno Clark, Charles Spere as Billy, and Eleanor Hancock, were excellent.
ADVANCE PUBLICITY
To Be Sent to the Newspapers Daily for One Week Prior to the First Showing of
"A Desert Wooing,"
A Paramount Picture.

DAINTY ENID BENNETT
IS SOCIETY DEBUTANTE
IN HER NEW PHOTOPLAY

Beautiful Australian Picture Actress Has
Splendid Role in "A Desert Wooing," of
Which She Makes the Most

DELIGHTFUL Enid Bennett, the Thomas H.
Ince star who will be seen in her new Para-
mount photoplay, "A Desert Wooing" at the
has an unusually strong role, that of a society girl
who later attains to the full measure of womanhood
as the wife of a masterful man whom she marries
in order to provide her mother, a society woman,
with funds to maintain her high social station.

Avice Bereton is a product of the social set, with
her capacity for love and the better things of life
dwarfed and subdued by her associations and
upbringing. Her mother is in sore financial straits
and plans to marry her daughter to wealth to re-
habilitate her own fortunes. Avice is admired and
cynically returns the attentions of a Mr. Fortesque
Van Fleet, social parasite. Billy, her brother, is
more or less of a young waster.

From the West comes Barton Masters, a multi-
millionaire copper man and rancher. He is at-
tracted to Avice and she to him but still cynical she
assures Van Fleet that a marriage to Barton will
not seriously interfere with their possible relations.
Married, the two set out from the Western ranch
and Masters brings along the doctor and Mrs. Bereton. Billy has gone on ahead and is rapidly
improving in the clean life of the open lands.

The doctor tries to compel Avice to make good
her cynical assurance but is caught by Barton Mas-
ters, thrashed and thrown out to make his way
home on the desert as best he can. Masters then
sends the whole crowd of relatives and friends,
back to New York. Avice is rebellious, a slave to
her husband's will. Secretly she worships him.
Van Fleet slinks back and shoots Masters, leaving
him for dead. Avice secures a revolver and forces
the doctor to give Masters the surgical attention
that will save his life. Then the physician is ban-
ished and a complete understanding between hus-
band and wife is finally established.

ENID BENNETT IS
CHARMING IN HER
WESTERN PHOTOPLAY

Her Role in "A Desert Wooing" Affords Pop-
ular Paramount-Ince Star Excellent Op-
portunities for Fine Work

THE charm of Enid Bennett has never been put
to a greater test than in "A Desert Wooing" her
latest Paramount picture made under the super-
vision of Thomas H. Ince, which is to be displayed
at the Theatre next The receptions given the little Aus-
tralian star wherever she has been seen is assurance
that she is fully as acceptable in mature roles
as in the lighter characterizations in which she has
been recently seen.

"A Desert Wooing" is the story of a man who
marries a social butterfly and takes her West to
his ranch. She loves him but resents his masterful
manner when he throws a former admirer out of
the house and sends her relatives and friends, who
have accompanied them to the open country, pack-
ing to New York.

Then the former admirer, a surgeon and a para-
site, shoots the husband and tries to overpower
the wife. She obtains the revolver by subterfuge and
succeeds in forcing the assailant to give the neces-
sary surgical treatment to her husband that will
save his life. The serpent is banished from their
Eden and all goes happily.

Miss Bennett is delightful in the difficult role of
the wife and Jack Holt is a forceful character as the
husband. The other parts are excellently taken by
Donald Macdonald, John Lockney, Charles Spere
and Elinor Hancock. Some fine views of the
Western country give tone to the picture and the
entire production evidences great skill in the mak-
ing. It is from a story by J. G. Hawks and was
directed by Jerome Storm.

(Continued on Page 11)
ENID BENNETT HAS HAD
NOTEWORTHY CAREER

Young Bride to Be Seen Here In New Picture,
"A Desert Wooing"

DaNTY Enid Bennett, Australian screen star, now under the Thomas H. Ince banner in Paramount pictures, came to this country a few years ago with a dramatic company and appeared in important productions. She was seen by Mr. Ince and engaged for pictures. From the beginning she was a success and some of her finest work has been done for Paramount. Her first under these auspices was "The Keys of the Righteous" and it was followed by "Naughty, Naughty." She will be seen in "A Desert Wooing" at the Theatre next.

Miss Bennett became Mrs. Fred Niblo recently. Mr. Niblo was the husband of the late Josephine Cohen and is an actor of great popularity. The two live in a handsome home in Los Angeles and Miss Bennett (or Mrs. Niblo) made "A Desert Wooing" just after their honeymoon, which was spent in Northern California.

Miss Bennett has with her her mother, and three sisters. Marjorie the eldest next to Enid, also appears in the films. Miss Bennett is fond of the West though loyal to Australia as well and frequently has little receptions at which her family and Sylvia Bremer, another Paramount actress, and also an Australian are the guests.

PARAMOUNT-INCE STAR
DISCUSSSES NEW ROLE

Enid Bennett Is Charmed With Her Part In
"A Desert Wooing"

ENID BENNETT, star of "The Desert Wooing," a new Paramount picture at the Theatre this week, says she likes the character of Avice immensely. "It is much more serious than most of my roles have been and it has splendid acting possibilities," she said. "I tried to make the most of them and with the direction of Jerome Storm and Mr. Ince's supervision, I feel I did very well. I hope so anyway.

"Avice is a type of girl to be pitied. There are too many of this kind of people in America—people, you know, who live off the labors of others and are always casting their nets for foolish fish with money. They are social parasites, members of that useless portion of the world's people who pretend to smartness and yet have nothing to recommend them.

"When Avice met her master I was glad for her sake. It made a woman of her—out of a piece of putty in the hands of an ambitious and debt-ridden mother. No, I don't blame the girl, I blame such mothers, who would willingly sell their daughters for money to keep up a false social position. And most of all I blame the men who are responsible for so much of this sort of thing. Happily, the war is taking a lot of them and making them into something worth while. I believe this picture will do good. If so, I'm happy."

SOCIETY WIFE TAMED
BY DESERT HUSBAND

She was Cynical But in Her Heart She Wanted
to Be Subdued—and She Was

At the Theatre this week is being presented "A Desert Wooing," a Paramount picture, produced by Thomas H. Ince, which presents one of the most interesting phases of marital life that has been shown here in a long time.

Enid Bennett is the star of the picture and she has the part of a society girl who is seeking a marriage for money—or rather, it is her mother who is seeking this arrangement. Then comes a real, live, virile Westerner, played by Jack Holt, who takes the girl, marries her and transports her to his ranch. Then she learns to love him.

The big scene comes when a former admirer tries to kill her husband. The assailant is a doctor and at the point of a pistol the wife makes him perform a surgical operation to save her husband from death. The amusing and at the same time not too greatly exaggerated scenes are those wherein the artificial life of the social parasites is exposed.

The character of Dr. Van Fleet, played by Donald Macdonald, is an excellent example of a man who fattens on the women of his world and is rather admired for his moral rottenness. If the picture served no other purpose than to expose some of this false existence, it would be of value, but as it is, it is a really enjoyable entertainment and marvelously well directed and produced.

(Continued on Page 13)
JACK HOLT SEEN
IN STRONG ROLE

Popular Actor Plays Opposite to Enid Bennett in "A Desert Wooing"

JACK HOLT, who plays the lead opposite Miss Bennett, in "A Desert Wooing," a new Paramount picture starring Enid Bennett, produced by Thomas H. Ince, and which will be shown at the ________________ Theatre on ________________ is a virile young actor with a host of followers. He has been seen in numerous Paramount and Artcraft pictures, recently supporting Sessue Hayakawa in several artistic productions.

Several years ago Holt drove a dog sled in Alaska between Juneau and Fairbanks, carrying the mails. Later he punched cattle and is a rider second to few in the country. He is as acceptable as a hero as he is as a villain, which is rather an unique combination. He has good looks, physique and much ability. His appearances in Paramount pictures have created for him a clientele of admirers who will be glad to find him cast opposite the charming Enid Bennett. The new picture is one dealing with the taming of a society wife and Holt is the tamer.

SOCIAL LIFE IN NEW YORK SHOWN IN PICTURE

Less Desirable Aspect of it However, Is Seen in "A Desert Wooing"

THE less desirable side of social life in New York—or of any great city—is shown in "A Desert Wooing," which stars Enid Bennett and which will be shown at the ________________ Theatre next week. This is a Paramount picture—another way of saying that it is perfect—and a Thomas H. Ince production. The heroine is a girl raised in the cynical and unhealthy atmosphere of the so-called smart set and only when she meets a real man from the boundless West does she develop the side of her character that has remained hidden—the decent side. She is tamed and tried in the fire and at last conceives the overpowering passion for her husband that is born of an actual mating. Jack Holt plays opposite Miss Bennett in this film.

Jerome Storm Capable Director

JEROME STORM has directed all of Miss Enid Bennett’s Paramount pictures, produced by Thomas H. Ince and has done his work well, as his record proves. His latest effort will be seen in “A Desert Wooing,” now showing at the ________________ Theatre. It is a picture with the heart touch—and with a vital and red-blooded theme as well. Storm is a director with imagination which he uses continually in obtaining the best possible results with his pretty Australian star.

(Continued from Page 11)
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "A Desert Wooing"

Paramount Theatre
200 MAINE AVE.
EDGWOOD ILL.
TEL EDGWOOD 5291

Dear Madam:

Among favorite motion picture actresses in this country, Enid Bennett, the talented Thomas H. Ince star in Paramount pictures, holds a high place in public estimation. She is an artist of pristine quality and her superb artistry is evidenced in every scene of "A Desert Wooing" in which photoplay she will be seen at our theatre next .................

In this remarkable picture, Miss Bennett is seen as a jaded society girl, who is placed in the matrimonial market by her impecunious mother to be sold to the highest bidder. She weds a breezy Western rancher, a primitive man whose masterful ways and manly qualities ultimately win her love and rejuvenate her jaded spirit. She proves equal to every emergency and when her great love is placed to the test, she evinces remarkable courage, and once the serpent has been removed from her Eden, she finds happiness in the love of her primitive husband.

Miss Bennett is admirably supported in this picture, her leading man being Jack Holt, who has been favorably seen in many of Sessue Hayakawa's picture successes. The picture was produced by Jerome Storm, while the story was written by J. G. Hawks, a scenarioist of rare powers. We do not think you can afford to miss seeing this picture, and we respectfully recommend it to your careful consideration.

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 "A Desert Wooing"

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

DATE________

DEAR MADAM:

It affords us pleasure to announce that dainty Enid Bennett, the popular Paramount-Thomas H. Ince star, will appear in her newest photoplay, "A Desert Wooing," at our theatre next .............. This is a splendid picture and we recommend it to your favorable attention.

Yours sincerely,
Manager__________

ADVANCE POST CARD NO. 2
TO BE SENT 5 DAYS BEFORE SHOWING

DATE________

DEAR MADAM:

You doubtless will be greatly interested in the announcement that Enid Bennett, the popular Thomas H. Ince star in Paramount pictures, will be seen at our theatre in her latest photoplay, "A Desert Wooing," next .............. You should not fail to see this charming photoplay.

Yours sincerely,
Manager__________

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

DATE________

DEAR MADAM:

This is to remind you that "A Desert Wooing," a charming new Paramount picture starring dainty Enid Bennett, will be the attraction at our theatre today (..............). This is a delightful photoplay in which Miss Bennett will be seen to excellent advantage, and we urge that if you fail to see it, you will be artistically the loser.

Yours sincerely,
Manager__________

Exhibitors will be wise to mail at least one of these Postals to their patron
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.

Police investigation up to last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

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.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.
It is three rubles, the lion shoves; 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 postcard from Leningrad, was finally received by a correspondent of the American Army, the letter and notified Mrs. Malvina. The child was placed in care of Mrs. Meyer. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

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.
Facts of Value to Exhibitors About “A Desert Wooing”

**Enid Bennett, the Star**

For her fourth appearance in a Thomas H. Ince-Paramount photoplay, “A Desert Wooing,” by J. G. Hawks, happily was selected for dainty Enid Bennett, the charming Australian screen star. In this picture in which Miss Bennett portrays the role of a jaded débutante in a smart social set who later develops into a resolute, loving wife in the far West, her powers as an actress of the first class amply demonstrate themselves. Miss Bennett’s artistry, reinforced as it is by sweet charm and irresistible magnetism, never was displayed to greater advantage than in this photoplay. Her recent picture, “The Biggest Show on Earth,” presented her in a highly attractive role and won her many new admirers, but in “A Desert Wooing,” this charming young Australian artist probably has the best vehicle of her screen career to date, and that it will increase her popularity with the motion picture loving public, is generally conceded.

**Jerome Storm, Director**

One of the leading directors on the staff of Thomas H. Ince is Jerome Storm, who, under the personal supervision of Mr. Ince has directed many notable productions, not the least of which is “A Desert Wooing.” Mr. Storm directed Miss Bennett’s recent picture, “The Biggest Show on Earth,” with excellent artistic results, and his ability is shown to fine advantage in her latest offering.

**J. G. Hawks, Author**

Nearly all of the recent pictures featuring William S. Hart, were written by J. G. Hawks, one of the most talented writers on the Ince scenario staff. Mr. Hawks is a writer of taste, skill and sound judgment, and his highly cultivated dramatic sense is amply evidenced by his latest creation, “A Desert Wooing.” He employs his characters in accordance with their environment with all the skill of a trained chess player, the result being a picture of life, complete in every detail, as artistically satisfying as it is harmonious and edifying.

**Capable Support**

As usual in all of her pictures, Miss Bennett is splendidly supported by the best screen players to be found in the Ince producing concern. The leading man is Jack Holt, a sterling player whose support in several of Sessue Hayakawa’s photoplays demonstrated his capabilities in no uncertain degree. In “A Desert Wooing” he is seen as a rugged Westerner, a character portrayal in which he excels. Donald Macdonald will be seen as a rascally social parasite, Charles Spero as a dissipated young man who reclames himself, and Elidor Hancock, as a fashionable woman who sells her daughter to the highest bidder. In addition to those named should be mentioned John P. Lockney and others, all screen players of recognized ability.

**An Unusual Story**

The story of “A Desert Wooing” concerns the fortunes of Avice Bereton, a jaded society débutante whose mother finds it difficult to maintain her high social position without financial aid, and to obtain this, she places her daughter in the market to be disposed of to the highest bidder. She has a serious flirtation with a rascally physician, but when Barton Masters, a breezy Western millionaire is introduced to her, she readily consents to marry him and accompany him to his Western home, with her mother, and several friends, including the physician who is peeved when he realizes that Avice is slipping out of his sordid life. He attacks her one day and is severely thrashed by Masters who sends him away and orders his mother-in-law and her friends to quit his home. The physician returns clandestinely, takes Masters unawares and shoots him. Avice now realizes the full depth of her love for her husband and taking up a revolver, she forces the physician to attend to her wounded husband. After his recovery, the serpent is thrust out of her Eden and she finds happiness in the love of her masterful husband. The photoplay is one of exceptional attractiveness, and the various situations are filled with thrills of a kind seldom exhibited in similar motion pictures.

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**Pertinent Remarks**

Like all of Mr. Ince’s productions, this is a fine picture subject for exploitation by exhibitors. It is a strong virile subject, presenting forceful characters, who are seen in situations of unusual dramatic strength and interest. This picture should be advertised to the limit, and extended use of the accessories and special stories appearing elsewhere, is heartily recommended.
PAPER FOR "A DESERT WOOING"
Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your Exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA . . . . . “THE HONOR OF HIS HOUSE”
JACK PICKFORD .......... “HIS MAJESTY, BUNKER BEAN”
WALLACE REID ........... “THE HOUSE OF SILENCE”
MARGUERITE CLARK .......... “PRUNELLA”
VIVIAN MARTIN ........... “UNCLAIMED GOODS”
MARGUERITE CLARK ........ “RICH MAN, POOR MAN”
CHARLES RAY ............... “PLAYING THE GAME”
BILLIE BURKE ............... “LET’S GET A DIVORCE”
DOROTHY DALTON ........... “TYRANT FEAR”
WALLACE REID ........... “BELIEVE ME, XANTIPPE”
PAULINE FREDERICK .......... “RESURRECTION”
ENID BENNETT .......... “THE BIGGEST SHOW ON EARTH”
JACK PICKFORD ........ “MILE-A-MINUTE KENDALL”
SESSUE HAYAKAWA .......... “THE WHITE MAN’S LAW”
DOROTHY DALTON .......... “THE MATING OF MARCELLA”
CHARLES RAY ........... “HIS OWN HOME TOWN”

WM. S. HART .................. “THE TIGER MAN”
ELSIJE FERGUSON ........ “THE LIE”
DOUGLAS FAIRBANKS .......... “MR. FIX-IT”
MARY PICKFORD ........... “M’LISS”
WM. S. HART ................ “SELFISH YATES”
CECIL B. DE MILLE’S .......... “OLD WIVES FOR NEW”
The Kaiser’s Shadow

Scheduled Release Date: 1 Jul 1918
Press Book and Advertising Aids
Charles Kenmore Ulrich, Editor

"The Kaiser's Shadow"
A Paramount Picture
Starring Dorothy Dalton

FAMOUS PLAYERS—LASKY CORPORATION
STOCK PRODUCTION CUTS AND MATS

DOROTHY DALTON in "THE KAISER'S SHADOW"

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row — Two Three-column Cuts and Mats
Centre Row — Three Two-column Cuts and Mats
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Reduced as Shown Above Always Obtainable at Your Exchange
FACTS EXHIBITORS SHOULD KNOW ABOUT DOROTHY DALTON'S "THE KAISER'S SHADOW".

DOROTHY DALTON, FAMOUS STAR

ADVANCING with rapid strides towards enduring fame as one of the leading motion picture actresses in the country, Dorothy Dalton, the charming Thomas H. Ince star in Paramount Pictures, certainly has won an enviable popularity in her chosen field. Unusually gifted and possessing a most magnetic personality, it is noteworthy that each succeeding photoplay in which she appears, serves only to accentuate her worth as screen player and to add to the number of her admirers everywhere. In her newest starring vehicle, "The Kaiser's Shadow," which combines all the elements of absorbing interest and baffling mystery, she portrays a role which brings into the fullest play her inimitable artistry and which doubtless, will add vastly to her celebrity and favor as one of the foremost artists in the field of the silent drama. Miss Dalton expressed the opinion recently that her role in "The Kaiser's Shadow" was one of the best she ever has essayed and that she was convinced the public would like it as well as she does. To this statement we give our hearty assent, and we venture the prediction that her conviction will be found to be well based.

THE AUTHORS

THE story of "The Kaiser's Shadow" was originally written for and it appeared serially in the All Story Weekly, under the title "A Triple Cross," with great success. The authors are Octavus Roy Cohen and J. U. Giesy, two magazine writers of reputation. They have utilized with skill and discretion a war subject in which all patriotic citizens are interested, namely, the German spy operations in this country and the efforts of the United States Secret Service to suppress that menace. The machinations of Teutonic propagandists are exposed cleverly and in the picturization of the story, its various points of interest have been attractively presented.

THE DIRECTOR

EARLY all of the photoplays in which Miss Dalton has thus far appeared, were directed by R. William Neill, under the supervision of Thomas H. Ince. His splendid ability was shown to the highest advantage in Miss Dalton's most recent photoplays, "Tyrant Fear" and "The Mating of Marcella." Under his careful direction, "The Kaiser's Shadow" is a screen masterpiece whose beauties as a distinct work of art will not be lost upon those who love and appreciate excellence in cinema achievement such as this picture evinces in every scene.

SUPPORTING PLAYERS

MISS DALTON is quite adequately supported in this photoplay by the most talented players of the Ince staff of screen artists. Thurston Hall, a particularly handsome and well-equipped actor who has supported her in numerous productions, again appears as her leading man. Edward Cecil has a strong role, as also have Charles French and Otto Hoffman, both motion picture actors of talent. Leota Lorraine, a charming actress, will be seen in a strong portrayal. The minor roles are in capable hands. This is a detail of direction which Thomas H. Ince never neglects, as the splendid work of all players in Mr. Ince's productions indicates.

THE PHOTOGRAPHER

ONE of the most competent cameramen on the Ince staff is John Stumar, whose photography in "Love Me," "Tyrant Fear" and "The Mating of Marcella," all Dorothy Dalton vehicles, was greatly admired. In "The Kaiser's Shadow," it is amply shown that figuratively his hand has not lost its cunning, the result being a picture which from the standpoint of photography is unsurpassed.

A STRONG TIMELY STORY

THE story of "The Kaiser's Shadow" deals with the German spy propaganda in this country and the efforts of the United States Secret Service to suppress Hun agents wherever they may be lurking. Clement Boyd invents a "ray rifle" which the United States Government has accepted and the plans for which are sought by William Kremlin, chief of the German spies in this country, and his ruthless agents. Boyd takes the plans with him on his honeymoon tour to insure their safety, as he believes, but this involves him in serious trouble. Fortunately for him, however, two of Kremlin's trusted agents are, in fact, United States Secret Service operatives, and through their agency, the German spy system headed by Kremlin is severely jolted and he is not only double-crossed but triple-crossed as events prove. Naturally, the plans are saved and the spies dispersed after their leader has been slain. The mystery of the story is not revealed until the final scene.

PERTINENT REMARKS

EXHIBITORS can well afford to play up this fine picture as an attraction of the highest class. It is in every respect worthy of individual exploitation of wide range, and every dollar expended in advertising it will be well invested.
SPECIAL FEATURE ARTICLE

For Use of Exhibitors in House Organs or of Editors Who Desire Original and Exclusive Matter Regarding Dorothy Dalton or “The Kaiser’s Shadow.”

DOROTHY DALTON, FAMOUS MOTION PICTURE STAR ADORES DEEP MYSTERIES

That is Why, She Affirms, She is so Delighted with Her Role in New Photoplay of German Spy Intrigue, “The Kaiser’s Shadow.”

MYSTERY photopays are relished by everybody. The deeper the mystery, the greater the thrill, and the more impenetrable it seems, the greater its power to attract. This is the view expressed by Dorothy Dalton, the famous Thomas H. Ince-Paramount star, and her opinion was given after she had completed her work in her newest photoplay, “The Kaiser’s Shadow,” in which she will be seen at the . . . . . . . . . theatre next . . . . .

This is said to be an absorbingly interesting photoplay, the story of which deals with the plottings of Hun agents in this country, and the efforts of United States Secret Service operatives to stamp out the menace of German propaganda. In this respect the play teaches patriotic lessons of value to American citizenship, while at the same time it presents a story as captivating in its development as it will prove interesting to all who love red-blooded and real Americanism in motion picture drama.

“I love mystery stories,” said Miss Dalton in a recent interview, “and I know of no part I ever have played in motion pictures which interested me more than my role in ‘The Kaiser’s Shadow,’ Mr. Ince’s latest photoplay produced for Paramount. There are few persons who do not like mysteries, and the more impenetrable they are, the greater the attraction. And ‘The Kaiser’s Shadow’ is a mystery picture with all the features that appeal to the imagination and render a story of this sort enthralling.

“I liked the character of Paula Harris for several reasons, one of which was that it gave me an opportunity to be virtually two different individuals—in fact, Paula is the pivotal point of the mystery. Around her elusive personality there is a halo of uncertainty. You never know until the end just what she is going to do or why. And at last she is justified in all her actions.

“The story is a good one. I think it is one of the best I have done under Mr. Ince’s supervision for Paramount. It is red-blooded, up to the minute and so absolutely and absorbingly entertaining that it can not fail to please. I must speak, too, of the wonderful support accorded me by the cast and the direction of R. William Neil, who has given to the many startling situations a most skillful portrayal.

“Yes, I can recommend ‘The Kaiser’s Shadow.’ I know my friends will like it—and that is what I wish most to do, to please my friends who know me only through my screen work.”

The story of “The Kaiser’s Shadow” deals with the German spy propaganda in this country and efforts of the United States Secret Service to suppress Hun agents wherever they may be lurking. Clement Boyd invents a “ray rifle,” which the United States Government has accepted and the plans for which are sought by William Kremelin, chief of the German spies, and his agents. Boyd takes the plans with him on his honeymoon tour to insure their safety, as he believes, but this involves him in serious trouble.

Fortunately for him, however, two of Kremelin’s trusted agents are in fact United States Secret Service operatives, and through their agency, the German spy system headed by Kremelin is severely jolted and he not only double-crossed, but triple-crossed as events prove. The plans are saved with difficulty and the spies dispersed after their leader has been slain. The mystery of the story is not revealed until the final scene and its interest therefore never lapses for an instant.

Miss Dalton’s talents are not limited to any particular line of screen endeavor; she is delightfully naïve and fascinating in comedy episodes, while she fairly revels in those scenes that make a demand upon the actress for big, powerful, dramatic moments. She screens admirably—and a Thomas H. Ince photoplay with charming Dorothy Dalton in the chief role is sure to prove a popular as well as a decided artistic success. That “The Kaiser’s Shadow” will prove this statement all patrons of the . . . . . . . . . . . . theatre are ready to testify.
CAST AND STORY OF "THE KAISER’S SHADOW"

To be Used by Exhibitors in their House Organ or for General Publicity.
A Paramount Picture

"THE KAISER’S SHADOW" IS DOROTHY DALTON’S NEWEST PHOTOSTORY

Story Deals with Machinations of German Spies in this Country and Every Scene is Filled With Mystery and Suspense.

"THE KAISER’S SHADOW"

CAST

Paula Harris, a French Secret Service Agent, posing as a maid . . . Dorothy Dalton

Hugo Wagner, a Secret Service Agent, posing as a German Spy . . . Thurston Hall

Clement Boyd, an American inventor, Edward Cecil

Dorothy (Robinson) Boyd, his wife, Leota Lorraine

Frederick Fischer, a German chemist, Otto Hoffman

William Kremlin, a German spy . . . Charles French

Produced by Thomas H. Ince

THE STORY

The scenes of "The Kaiser’s Shadow" are located in a large American city, and the story deals with an American inventor, Clement Boyd, who has invented a “ray rifle,” which has been accepted by the Ordnance Department of the United States Government, and the secret of which is desired by William Kremlin, chief of the German spy system in that city. In the opening scenes, Clement Boyd and Dorothy Robinson are wedded, and the nuptials are made an elaborate social function. The plans of the rifle, invented by Boyd, are not yet completed, and he decides to take them away with him on his honeymoon. When the couple escape their friends, who chase them to the street, Boyd is for an instant separated from his bride. Believing her to be in his limousine, he vaults into the vehicle, which is rapidly driven away.

Seeing that the car is on the wrong road, Boyd picks up the speaking-tube to question the chauffeur, when he feels the pressure of a revolver against his cheek. He turns in astonishment to find the revolver in the hands of his veiled bride, who whispers to the chauffeur and tells him, "It’s all right, Hugo, go ahead." The machine stops, the chauffeur opens the door, and covers Boyd with a revolver. The girl at his side removes her veil and instead of his bride, Boyd recognizes Paula Harris, his wife’s maid.

Boyd is ordered to enter the home of Frederick Fischer, who demands that he turn over to him the plans for his rifle. Boyd is searched but the plans are not found. Fischer is furious at this and denounces both Paula and Hugo for blundering. Boyd announces that the plans had been sent to Washington, and demands that he be released. This Fischer refuses to do, and he orders Boyd to be confined until William Kremlin, the chief of the German spies, decides upon his ultimate fate.

He is led into a handsomely furnished apartment, with a door that evidently opens upon his bedroom. When he opens this he is confronted by Dorothy, his bride. The two discuss their situation and Dorothy tells how a man jumped into her car and ordered the driver to fetch her to Fischer’s house. Dorothy is convinced that Paula, the maid, is in possession of the plans.

Meanwhile, Fischer leaves Paula and Hugo to themselves and it is apparent that the two are very much in love with each other. Paula returns to her room, rips the underlining from her skirt and drawing therefrom the missing plans of the rifle, she hides them in the roller shade of the curtain. Later, Paula sees Boyd and informs him that she is in possession of his plans. He accompanies her to the apartment in which they are hidden, but when Paula pulls down the shade, both are mystified at the discovery that the plans have once more disappeared.

Paula confesses to Boyd that she took the plans from him, intending to hand them over to Kremlin herself. She refuses to disclose her reasons for this act, but promises to do so within twenty-four hours. Kremlin now appears upon the scene and Boyd is given another opportunity to disclose the hiding-place of his plans, but the young American inventor refuses to make any concession, whereupon Kremlin threatens to bring him to a frightful death through an injection of tetanus germs.

Boyd persists in his refusal, even though his wife pleads with him to save his life for her sake, if for no other reason. At this instant Paula confesses to Dorothy that she is not a woman’s maid, but in reality is Celeste Rantoul, of the French Intelligence Department. Dorothy is stunned by the news that Paula is an ally, and not an enemy. Paula finds herself in a peculiar position because she loves Hugo, a German Secret Service official, and he loves her, believing that she, of course, is a Pro-German.
It develops that Paula has arranged for the raiding of the Fischer house at 11 o'clock that night by American Secret Service operatives and she whispers to Boyd to be of good cheer. The raid takes place just as Kremlin is making a final threat to kill Boyd and when the Secret Service men appear, Kremlin orders Hugo to fire upon them, but instead of doing so, Hugo turns the gun upon Kremlin, and in the ensuing struggle Kremlin is shot to death.

It now transpires that Hugo is no more a German than is Paula, or Celeste, but that he is at the head of the department of the United States Secret Service, charged with the mission to rid the country of a band of energetic German spies. The mystery of the missing plans is solved when Hugo hands them over to Boyd, with the explanation that he had known from the first that Paula had them and that he had restolen them so that he might frustrate the German plotters.

This remarkable picture of love and German espionage will be shown at the theatre next with unusual accessories.

TRADE MARK

 Paramount Pictures
PRESS REVIEW

To be Sent to the Newspapers Immediately After the First Display of “The Kaiser’s Shadow,” a Paramount Picture.

DOROTHY DALTON SCORES
IN “THE KAISER’S SHADOW,”
BIG MYSTERY PHOTOPLAY

Strong Story Deals with German Spy Plots and
the Operations of United States Secret
Service Agents.

Appearing in a delightful characterization
which, by her artistry, rises to the heights
of a distinct achievement, Dorothy Dalton, the
popular Thomas H. Ince Star in Paramount
pictures, was seen to splendid advantage in her latest
photoplay, “The Kaiser’s Shadow,” at the... theatre yesterday. The photoplay, filled
as it is with mystery, suspense, human interest
and heart appeal, demonstrated its popularity with
marked emphasis as was evidenced by the
generous applause that greeted it.

In this superb photoplay, Miss Dalton is seen
as a Secret Service agent who poses as a woman’s
maid, to the end that her efforts to bring several
Hun plotters to justice may be expedited. The
scenes of the photoplay are located in a large
American city, and the story has to do with an
American inventor, Clement Boyd, who has in-
vented a “ray rifle,” which has been accepted by
the Ordnance Department of the United States
Government, and the secret of which is desired
by William Kremlin, chief of the German spy
system in that city. In the opening scenes, Clem-
ent Boyd and Dorothy Robinson are wedded.
The plans of the rifle, invented by Boyd, are not
yet completed, and he decides to take them away
with him on his honeymoon. In order to escape
the members of the wedding party who chase
them to the street, Boyd is for an instant separ-
ated from his bride. Believing her to be in his
limousine, he enters the vehicle, which is rapidly
driven away.

Observing that the car is on the wrong road,
Boyd tries to warn the chauffeur, and he picks
up the speaking tube for that purpose, when he
feels the pressure of a revolver against his cheek.
He turns in astonishment to find the weapon in
the hands of his bride. The machine stops, the
chauffeur opens the door, and with his revolver
covers Boyd. The girl at his side removes her
veil and instead of his bride, he recognizes Paula
Harris, his wife’s maid.

Boyd is ordered to enter the home of Frederick
Fischer, a German chemist, who demands that
he turn over to him the plans for his rifle. Boyd
is searched but the plans are not found. Boyd
announces that the plans had been sent to Wash-
ington, and demands that he be released. This
Fischer refuses to do, and he orders Boyd to be
confined until William Kremlin, the chief of the
German spies, decides upon his ultimate fate.
He is led into a handsomely furnished apartment,
where he is confronted by Dorothy, his bride.
Dorothy tells how a man jumped into her car and
ordered the driver to fetch her to Fischer’s house.
Dorothy is convinced that Paula, the maid, is in
possession of the plans.

From this point on, the action becomes exceed-
ingly brisk, and the interest becomes more acute
with every scene that is flashed. The thrills come
when the identity of the various characters is re-
vealed and the German spies are brought to book
and the plans finally recovered. The puzzle which
mystifies every spectator is not unravelled until
the final scene and this denouement was artistic-
ally contrived by R. William Neill, the director.

Miss Dalton gave a highly artistic portrayal
and her support was adequate in every respect.
Thurston Hall was excellent as Hugo Wagner, a
Secret Service operative parading as a German
spy, while Edward Cecil, Leota Lorraine, Otto
Hoffman and Charles French vested their respec-
tive portrayals with realism born of experience
and sound judgment. The photoplay will add
to Miss Dalton’s screen fame and from every
angle it is well worth seeing.
ADVANCE PRESS STORIES
To be Sent to the Newspapers Daily for one Week Prior to the Display of
"The Kaiser's Shadow."

DOROTHY DALTON'S
NEWEST PICTURE IS
MYSTERY PHOTOPLAY

In "The Kaiser's Shadow" Star
Has Strong Role Dealing With
Love and German Spies.

DOROTHY DALTON, the
beautiful and accomplished
young Thomas H. Ince star, will
appear in a mystery play, "The
Kaiser's Shadow," at the......
Theatre next ............ It is a
production that, because of its
timeliness and the genuinely
thrilling plot, is certain to appeal
to every variety of audience.

Miss Dalton in the role of a
French secret service operative
has a part that fits her person-
ality, as well as her histrionic
qualities, to a marked degree.
She is ably supported by Thur-
ston Hall, Edward Cecil, Leota
Lorraine, Otto Hoffman and
Charles French.

The story was originally writ-
ten for the All Story Weekly by
Octavus Ray Cohen and J. U.
Giesy as a serial under the name
of "The Triple Cross." As a
screen offering, directed by R.
William Neil, under Mr. Ince's
supervision, it gains weight and
interest, depicting the manner in
which the plans for a secret "ray
rifle" are stolen, hidden and final-
ly recovered, after many remark-
able and exciting adventures.

It would be unfair to those
who have not seen the picture to
expose the final solution of the
puzzle. The story has all the
elements of a first-class mystery—
trap doors, secret panels, and the
like. The denouement is effective
and surprising. The machina-
tions of German plotters are ex-
posed cleverly and the picture
can be honestly recommended as
a most pleasurable entertainment.

BIG NEW PICTURE
DEALS WITH GERMAN
SPIES IN AMERICA

Dorothy Dalton's Photoplay, "The
Kaiser's Shadow," Filled with
Mystery and Thrills.

WEN an American inventor
of a "ray rifle," which his
government has accepted, dis-
covers that his plans have been
stolen by German spies when he
is on his honeymoon, something
is bound to happen, as is abun-
dantly proved by Dorothy Dal-
ton, the popular Thomas H. Ince
star, in her latest Paramount pic-
ture, "The Kaiser's Shadow,"
which will be displayed for the
first time in this city at the......
Theatre next .........

The story of this thrilling
photoplay deals with the opera-
tions of German spies in a large
American city and with United
States Secret Service agents who
are committed to the arduous
task of stamping out the menace
of German propaganda in this
country. The picture is based
upon the story by Octavus Roy
Cohen and J. U. Giesy which was
published as a serial in All Story
Weekly some time ago. The pic-
ture was directed by R. William
Neil, under the supervision of
Thomas H. Ince.

The photoplay is deeply mys-
terious in its development and
the puzzle is not unravelled until
the final scene. It is because of
this that only a fragment of the
plot should in justice be divulged,
as a full knowledge of the denou-
ement of the story might tend to
lessen interest in the subject. It
is sufficient to say that the vari-
os situations are thrilling and
that the final solution of the prob-
lem they present, comes as a
complete surprise.

Miss Dalton is splendidly sup-
ported in this photoplay by such
artists as Thurston Hall, Edward
Cecil, Leota Lorraine, Otto Hoff-
man and Charles French.

SECRET SERVICE MEN
FOIL GERMAN SPIES
IN SUPERB PICTURE

Dorothy Dalton's Latest Phot-
play, "The Kaiser's Shadow,"
Teaches Valuable Lesson.

MORE often than we know,
the German spics and plot-
ters in our own land are handed
the double-cross by clever and astute
Secret Service operatives. In the
new Dorothy Dalton picture,
"The Kaiser's Shadow," produced
by Thomas H. Ince, and released
by Paramount, which is to be the
attraction at the .......... Theatre
next ........., they are handed
the triple-cross.

How the Hun plotters are out-
witted is graphically depicted in
this new photoplay—a story by
Octavus Roy Cohen and J. U.
Giesy, which was published in the
All Story Weekly. The Germans
are after the plans of a new "ray
rifle"—the invention of an Ameri-
can. He is about to depart on
his honeymoon when he is in-
volved in a series of adventures
that are hair-raising in their
nature and which result in the
final discomfort of the spies
and the saving of the secret of the
powerful weapon.

This is a captivating photoplay,
filled with numerous thrills and
distinct heart appeal. Its theme
is a patriotic one and all who see
it will rejoice when the Hun plot-
ters are run to earth. The mys-
tery of the story is not revealed
until the final scene and the solu-
tion will be a veritable surprise to
every spectator.

Miss Dalton is admirably sup-
ported in this photoplay by such
screen artists as Thurston Hall,
Edward Cecil, Otto Hoffman,
Charles French and Leota Lor-
raine.
BRIDE WITH PISTOL!
HUSBAND IS AMAZED
Interesting Situation in Dorothy Dalton’s Picture, “The Kaiser’s Shadow.”

SUPPOSE you were escaping your friends with your bride in a closed carriage and suddenly found a revolver in your face and discovered that the woman beside you was not the one you had married—how would you feel?

This is one of the sensational moments in “The Kaiser’s Shadow,” Dorothy Dalton’s new Paramount picture, which is to be shown at . . . . Theatre on . . . . . . . . . Thomas H. Ince personally supervised the picture, and from all reports it forms the most exciting story of German spy plotting in America that has as yet been offered by the screen.

The story is by Octavus Roy Cohen and J. U. Giesy and appeared serially in All Story Weekly. There is a succession of thrills, surprises and a denouement that is startling, to say the least. Miss Dalton is splendidly supported in this charming photoplay, her leading man being Thurston Hall, who will be seen as a Secret Service agent posing as a German spy.

NEW PARAMOUNT PICTURE IS TIMELY
Interest in Armament Inventions Disclosed in “The Kaiser’s Shadow.”

THE interest at present attaching to the various inventions in armament on both sides of the world conflict renders the new Dorothy Dalton picture, which is being presented this week at the . . . . . . . . . Theatre exceptionally timely. A “Ray Rifle”—more powerful than any other weapon of its character, is the central element in a mystery tale that is perhaps the most thrilling that has been seen here in a long time. Miss Dalton, the lovely Thomas H. Ince star, has a splendid role to which she does full justice. It is a Paramount picture.

HUN PLOTS EXPOSED IN BIG PHOTOPLAY
Efforts of Spies to Steal Invention Shown in “The Kaiser’s Shadow.”

IN these days of war you never know but that your next-door neighbor, your servant, or even your friend, may be a spy in the employ of Germany. In “The Kaiser’s Shadow,” the new Dorothy Dalton Paramount picture, which is to be shown at the . . . . . . . . . Theatre next . . . . . . . . . . . , the operations of the Hun plotters beneath our very noses are depicted—and also the alert methods of the United States Secret Service which is most active when least in sight.

Thomas H. Ince has placed his beautiful young star in a play that will thrill the spectators and entertain them to a degree. She makes the most of every opportunity and the splendid supporting cast is an example of his care in production. The story was a serial in All Story Weekly, by two famous fictionists—Octavus Roy Cohen and J. U. Giesy. R. William Neil directed the picture.

FINE SETTINGS IN THIS NEW PICTURE
Mystery Galore in Dorothy Dalton’s New Film, “The Kaiser’s Shadow.”

INTRICATE stage settings for the production of the new Thomas H. Ince-Paramount picture, “The Kaiser’s Shadow,” starring Dorothy Dalton, are a feature of the film, which is being offered at the . . . . . . . . . Theatre this week to crowded houses. Trap doors, sliding panels, all the elaborate mechanism that goes with a mystery story, are utilized effectively. It is one of the best Paramount pictures in which Miss Dalton has appeared so far and deserves the widespread interest shown by the photoplay public in the production.

“RAY RIFLE” BIG FEATURE OF STORY
Invention Sought by German Spies Basis of “The Kaiser’s Shadow.”

NOVELISTS and scientists—the former from a romantic and the latter from a practical standpoint—have sought long for various means of utilizing the strange forces of light rays—such as the X-ray or the ultra violet rays. In time of war, this investigative work turns to the application of such forces to weapons of destruction.

It is such an invention—the “ray rifle,” that forms the pivotal point of the new Paramount picture, “The Kaiser’s Shadow,” which will be seen at the . . . . . . . . . theatre on . . . . . . . . . Dorothy Dalton is the star and the picture was produced with the skill for which Thomas H. Ince is noted. The mystery of the story is of the most thrilling character and it affords a distinctly new role for Miss Dalton. She is well supported by picked players attached to the Ince production force.

Thurston Hall’s New Role

THURSTON HALL once more appears as the leading man for beautiful Dorothy Dalton, the Thomas H. Ince star, in the new Paramount picture, to be shown at . . . . . . . . . Theatre on . . . . . . . . . entitled “The Kaiser’s Shadow.” Mr. Hall is a particularly handsome and well-equipped actor, and has been seen in support of Miss Dalton in numerous productions. In the present mystery picture he has a difficult role which he interprets with great skill.
German Spies in Picture

WAR is in the air and any picture or play or book dealing with the conflict and situations arising therefrom is certain to appeal to the public. This week at the Theatre, Thomas H. Ince is presenting his beautiful star, Dorothy Dalton, in a Paramount photoplay, "The Kaiser's Shadow"—a story of German plots in America. Miss Dalton has the role of a French Secret Service operative and gives a wonderful performance.

Fine New Photoplay

DOROTHY DALTON's new feature, "The Kaiser's Shadow," scheduled for the Theatre on, is based on the efforts of German plotters to steal the plans of a new ray rifle. The Germans are handed not only a double, but a triple, cross and are completely foiled by Secret Service operatives. It is a Paramount picture, produced by Thomas H. Ince.

Ince Product—Nuf Said

IF you like a thrill, love mystery, and seek relaxation—see "The Kaiser's Shadow," which is being shown at the Theatre this week. It is a Paramount picture, with Dorothy Dalton as the star, produced by Thomas H. Ince. That's enough to insure its quality—the rest you will see for yourself.
DEAR MADAM:

Few motion picture stars have a larger or more enthusiastic following than has Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, and when it is announced that she is to appear in a new picture, popular interest is on the qui vive instantly.

Miss Dalton will appear as a Secret Service agent in her newest photoplay, "The Kaiser's Shadow," which is to be displayed at our theatre next ....... This is a superb mystery drama which affords this star abundant opportunities for the display of her remarkable histrionic gifts.

As a French girl who becomes involved in German spy plots, Miss Dalton has a role that is full of subtleties and shades of deep emotion. From every standpoint, this is a photoplay of the highest merit and it should interest you greatly.

It will afford us pleasure to welcome you and your friends at our theatre at any time during the display of this picture. Thanking you for past favors, we remain,

Yours sincerely,

----------------------------------------
Manager.
MAIL CAMPAIGN
For the Exploitation of "The Kaiser's Shadow"
Mail at least one of these Post-Cards to your Patrons.

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

DATE ________

DEAR MADAM:

It gives us pleasure to announce that Dorothy Dalton, the beautiful Thomas H. Ince Star in Paramount pictures, will be seen at our theatre in her newest and best photoplay, "The Kaiser's Shadow," on ......... next.

This is a mystery picture in which every admirer of Miss Dalton will be interested.

Yours sincerely,
Manager ____________

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

DATE ________

DEAR MADAM:

The forthcoming presentation at our theatre next ......... of Dorothy Dalton's latest Thomas H. Ince-Paramount photoplay, "The Kaiser's Shadow," is attracting widespread attention among our clientele.

We feel sure that this fine picture will interest you and we welcome you to our theatre during its display.

Yours sincerely,
Manager ____________

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

DATE ________

DEAR MADAM:

This is to remind you that beautiful Dorothy Dalton will be seen in her newest Ince-Paramount photoplay, "The Kaiser's Shadow," at our theatre today (...........). This is a thrilling picture in which Miss Dalton portrays the role of a French Secret Service agent. Your attendance is requested.

Yours sincerely,
Manager ____________
FRANCE had sent her to do the most dangerous thing in the world. In spite of every obstacle the German Secret Service could put in her way, she would do it!

For France!
Beginning Sunday—Continuing All Week

Thomas H. Ince presents

Dorothy Dalton

in "The Kaiser's Shadow"

France had sent her to do this thing. Grimly determined, she crept upon the roof—She would get them for France!

A Paramount Picture

by OCTAVUS ROY COHEN and J. U. GIESY
Directed by R. William Neill
Photographed by John Stumar
Supervised by Thomas H. Ince.

PARAMOUNT THEATRE

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyar. 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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THOMAS H. INCE presents

Dorothy Dalton

in "The Kaiser's Shadow"

By Octavius Ray Cohen and J. U. Giesy. Directed by D. William Neill
Photographed by John Stumar. Supervised by Thomas H. Ince
A Paramount Picture

HER heart jumped at the sight of the silent, grim old sentinel but—Her mission was for FRANCE, and come what would, it must be fulfilled!

PARAMOUNT THEATRE — NOW
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"THE KAISER'S SHADOW"
A Paramount Picture

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Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet

Photos
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8 11x14 sepia
1 22x28 sepia
8x10 photos of star
24 Sheet Stand

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

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

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Cover your Town with this Paper and you will Fill Every Seat at Every Performance
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
CECIL B. DE MILLE'S .................. "OLD WIVES FOR NEW"
ELSLIE FERGUSON .................. "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .................. "SAY, YOUNG FELLOW"
GEORGE M. COHAN .................. "HIT THE TRAIL HOLLIDAY"
Sandy

Scheduled Release Date: 1 Jul 1918
Press Book and Exhibitor’s Aids
(Charles Kenmore Ulrich, Editor)

“SANDY”

Starring JACK PICKFORD & LOUISE HUFF

98 SHORT CUTS TO BIGGER PROFITS
PRODUCTION CUTS AND MATS

JACK PICKFORD IN "SANDY"

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
Some Pertinent Facts about “Sandy”, a Paramount Picture

Two Notable Stars

THERE are two notable players in this picture—Jack Pickford, a Paramount star of conspicuous ability and wide popularity, and dainty Louise Huff, whose charming personality, coupled with talents of a high order, have served to make her a prime favorite with a large following of motion picture fans. “Sandy” is notable because of the fact that it is the last picture in which Mr. Pickford will be seen until the end of the war, he having joined the United States Naval Reserve immediately after the last scene of “Sandy” was filmed. Mr. Pickford has an excellent role in this photoplay, and as his vis-a-vis, Miss Huff presents a most congenial characterization. Both have lived up to their reputation for artistry in this production and their portrayals will make this photoplay one of the best of the series in which they have co-starred with such brilliant success.

The Director

GEORGE MELFORD, a competent, intelligent, resourceful master of his art, directed “Sandy” with highly gratifying results. Mr. Melford has been identified with motion picture work for ten years and in that period he directed scores of picture productions, all of which achieved great artistic success. His more recent pictures include “Hidden Pearls,” “Wild Youth,” “Nan of Music Mountain” and others, but it is safe to say that in “Sandy” his genius has found expression no less adequate than was evidenced in his previous successes.

Alice Hegan Rice, Author

THE author of “Sandy” is Alice Hegan Rice, a novelist of prominence in this country. Several of her novels have been dramatised with great success, and they have served as admirable vehicles for motion picture stars. Aside from “Mrs. Wiggs of the Cabbage Patch,” “Loven Mary,” and “Mr. Opp,” she is author of “Calvary Alley” which was picturized for Paramount release under the name of “Sunshine Nan,” and which scored a big success. Her excellent craftsmanship is exhibited in “Sandy,” which was picturized by Edith M. Kennedy, a highly capable scenarist, with artistic results.

A Delightful Story

THE story of “Sandy” is clean as a hound’s tooth and from a literary standpoint, delightful. It is a tale of Kentucky, blue grass belles of grace and beauty, thoroughbred horses and gentlemen of the old school of Southern chivalry which is fast dying away. The heart interest centers about a young Scotch lad, a stowaway who is befriended by a Kentucky maid when he is hailed from his place of concealment aboard a liner, and whose kindly sympathy and solicitude awakens an abiding love for her in his heart. This girl has a brother whose dissipation and rascality casts a blight upon her life, but the little Scotch lad, by his love, brings happiness into her life. The story is a charming one and the multitudinous details are skillfully presented, the result being a picturization of most unusual excellence.

The Support

THE supporting players in this photoplay are well known artists in their respective fields, and all have been afforded splendid opportunities for the display of their respective talents. The principals include James Neill, Eddythe Chapman, C. H. Geldart, Julia Faye, Louise Hutchinson, and Raymond Hatton, all screen players of ability and talent.

The Scenarist

EXCELLENT work has been done in the picturization of “Sandy” by Edith M. Kennedy, a scenarist of taste and skill. She is responsible for many picture successes and her artistry is evidenced in the splendid continuity which characterizes her picturization of this attractive subject.

General Remarks

THIS picture subject is one that should commend itself to every exhibitor. The photography by Paul Perry, and the settings by Wilfred Buckland are exceptionally artistic. Exhibitors will find this picture an excellent one for exploitation, in which their efforts will be reinforced by the popularity of the co-stars and the attractiveness of the photoplay in which they appear.

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SPECIAL FEATURE ARTICLE
For the Use of Exhibitors for their House Organs or of Editors who Desire Exclusive Matters on Jack Pickford, Louise Huff or “Sandy”

JACK PICKFORD HAS EXCELLENT PHOTOPLAY OF LIFE IN KENTUCKY
In His Paramount Picture “Sandy” He Makes His Last Appearance Throughout the Remainder of the War

IT is officially announced that “Sandy” probably will be the last picture in which Jack Pickford will be seen during the remainder of the world war, he having joined the United States Naval Reserve immediately after the last scene of this excellent photoplay was “shot” in California. Aside from the excellence of “Sandy” as a picture, this fact should add to its attractiveness and drawing power.

Although a Canadian by birth and under draft age, Mr. Pickford long has had his eye upon the American Naval service and when he completed “Sandy,” he joined the colors, and immediately began training for Uncle Sam. In all probability when “Sandy” is exhibited at the . . . . . . . . theatre in this city, he will be in navy blue on the firing line “Somewhere on the Atlantic.” His removal from filmdom for the time being, will be a source of regret to thousands of admirers.

Mr. Pickford, who by the way, achieved prominence as a motion picture star by the exercise of his native talents, rather than by standing in the reflected light of his more famous sister Mary, was born in Toronto, Can., and when he was eight years old, he played child parts in a stock company. After some years of this work, he became associated with Chauncy Olcott in “Peg Robin” and “The Three of Us.” He attended school “between engagements” at various places, and for a period he attended St. Francis Military Academy in New York City.

His motion picture career began in 1909 with the old Biograph Company with which his sister, Mary, was at that time identified. With this company he played some minor parts, among them the juvenile in “Liberty Belles.” Later he worked with other companies for a short while, but most of his work has been done with the Famous Players Company. He appeared with that concern in such notable photoplays as “Wildflower,” “The Pretty Sister of Jose,” “The Love Route,” “The Girl of Yesterday” and “Poor Little Peppina,” in support of his sister Mary.

After this came the two which brought him greater popularity than any of his previous work— “Seventeen” and “Great Expectations,” in both of which he co-starred with the dainty little Louise Huff.

So great was the reputation he built for himself in these two productions that he was chosen to star individually in “The Dummy,” which has proven extremely popular. Upon the completion of “The Dummy,” he was transferred to the Lasky studios at Hollywood, California, where he played in “The Girl at Home” with Vivian Martin.

Mr. Pickford’s latest Paramount successes are: “The Varmint,” by Owen Johnson; “The Ghost House,” “Jack and Jill,” “Tom Sawyer” from Mark Twain’s masterpiece; “The Spirit of ’17,” “Huck and Toni” or “The Further Adventures of Tom Sawyer,” and “Mile-a-Minute Kendall.” His latest picture “Sandy” will be shown at the . . . . . . . . Theatre next . . . . . . . .

Mr. Pickford’s vis-a-vis in “Sandy” is dainty Louise Huff. Born in Columbus, Ga., and a graduate of the Horace Mann School of New York City, Louise Huff began her professional career as a member of a “Graustark” company several years ago. She later was identified with stock companies as leading woman and played in several notable stage productions.

In 1914, Miss Huff entered the motion picture field and after demonstrating her ability as leading woman in several productions, she became a member of the Famous Players-Lasky organization and supported Jack Pickford in “Seventeen,” “Great Expectations,” “The Spirit of ’17” and many other notable photoplays. Miss Huff is a brilliant actress, with a personality and charm that have won her an enormous following of delighted picture fans.
Cast and Story of "Sandy"
For Use of Exhibitors in House Organ or for General Press Publicity
A Paramount Picture

JACK PICKFORD IS SEE" AS SCOTCH LAD IN NEWEST PHOTOPLAY

Sterling Young Paramount Star Has Excellent Role in "Sandy," a Picturization of Alice Hegan Rice's Novel

"SANDY"

THE CAST

Sandy Kilday ............ Jack Pickford
Ruth Nelson ............ Louise Huff
Judge Hollis ......... James Neill
Mrs. Hollis ........... Edythe Chapman
Dr. Fenton ............ C. H. Geldart
Annette Fenton ......... Julia Faye
Aunt Nelson .......... Louise Hutchinson
Carter Nelson ......... George Beranger
Ricks Wilson .............. Raymond Hatton
Aunt Melvy ............ Jennie Lee
Jimmy Reed ............ Parkes Jones
Sid Gray .............. Don Lykes

THE STORY

Hoping to make his fortune in America, Sandy Kilday, a bright-eyed Scotch youth stows himself away on an ocean liner and steams abroad. He is discovered and hailed before the indignant Captain. Among the passengers who witnessed his disgrace, is pretty Ruth Nelson, a wealthy Kentucky girl. She smiles encouragingly at him and throws him an orange. With Ricks Wilson, a doubtful character, Sandy leaves the ship on her arrival in port, gets a fleeting glimpse of the girl who has so unaccountably stirred his heart strings, and begins his career peddling soap and microscopes with Ricks.

One day, Ricks suggests that they go to Kentucky where some races in which Ricks is interested are to be pulled off. Always dreaming of Ruth, Sandy readily consents and on their arrival in the Blue Grass state, Sandy begins his search for the girl. He becomes a protege of old Judge Hollis and at the end of three years, discovers Ruth at a County Fair. She has just returned home from school and at once recognizes the former stowaway. They are conversing when Ricks arrives at the race course to drive a blooded colt belonging to Carter Nelson, a brother of Ruth's and who is madly in love with coquettish Annette Fenton. Carter is dissipated and of a bellicose nature.

At the race, Ricks messes things up by crashing into the sulky of another contestant, whereupon Judge Hollis causes his arrest. Ricks threatens to kill the Judge, who pays no attention to the circumstance. Meanwhile, Sandy has poured out his heart to Ruth, but she is too proud to admit that he is more to her than a mere acquaintance. Judge Hollis announces his intention to adopt Sandy and send him to school. Sandy starts for the junction to take a train, and he observes a carriage in which Annette and Carter are eloping. Annette rules her bargain and Sandy, who had crept up behind the carriage, intervenes. He takes Annette back to town in the carriage and Carter disappears.

On the road, Sandy and Annette meet Ricks and they later learn that he had broken jail and that Judge Hollis had been shot. When Aunt Melvy shows Sandy a revolver she had found at the scene of the shooting, he recognizes it as the property of Carter. Investigation proves that Ricks could not have committed the crime, and torn by the desire to bring the criminal to justice, and to shield him on account of his love for Carter's sister, he is in a quandary. He later finds Carter unconscious in the roadway, bears him home and joins a posse in search of Ricks.

The posse traps Ricks in a barn and the mob is about to set fire to it, when Sandy proclaims the man's innocence. Ricks escapes in the excitement, whereupon Sandy is arrested for resisting officers in the discharge of their duty. Ruth comes to him in jail with the news that her brother is dead. His release follows and Ruth smilingly intimates to him that she is prepared to hear once again the avowal he had made, and which at the time she had failed to hear in its entirety. Aunt Melvy reads astutely the language of the tea leaves which tell her that there will be a wedding soon in the Nelson mansion and all ends happily.
PRESS REVIEW
To be Sent to the Newspapers Immediately After First Showing of "Sandy"
A Paramount Picture

JACK PICKFORD MAKES HIT IN "SANDY," HIS LATEST PHOTOPLAY

Delightful Story of Scotch Lad Who Goes to Kentucky, Becomes Rich Man's Protege and Wins Girl's Love

ACCORDED a most cordial reception by an audience that taxed the capacity of the playhouse, the Paramount picture "Sandy," starring Jack Pickford and Louise Huff, had its premier in..... at the Theatre yesterday. The play, based upon the successful novel by Alice Hegan Rice, was one of the most artistic seen this season, and the popular endorsement of both picture and stars was most emphatic.

But three years elapse before Sandy meets the lassie who has his heart in her keeping. While she is finishing her studies, Sandy is attending strictly to business and he becomes the adopted son of a Judge. Ruth has a dissipated brother who causes her much anxiety and his escapades are the means of introducing numerous dramatic thrills in the story, in which, of course, Sandy and Ruth are the central figures. Sandy is arrested for resisting the officers of the law when an attempt is made to burn alive a man accused of murder and whom Sandy knows is innocent, but finally order comes out of chaos and all ends happily.

The picture has been well directed and photographed and the various roles are interpreted by players who appreciate their art and who pains-takingly contribute their best efforts to making the picture an artistic treat. "Sandy" is a photoplay of those absorbing qualities which make it essentially one which can be viewed again and again with increasing delight.

Jack Pickford and Louise Huff may truthfully be said to be the leading exponents in films of the youthful characters of our best American novelists. They have made recent successes in more modern books than "Sandy," particularly in novels by Gene Stratton Porter, Owen Johnson and Booth Tarkington. But Alice Hegan Rice's "Sandy" will always live in the hearts of American readers. No more fortunate vehicle could have been selected for the final appearance of Mr. Pickford during the remaining period of the war, he having enlisted in the United States Naval Service.

Supporting them is a "typical Lasky cast," an expression which has already stood for something worthy in the cinema world. Among them are Raymond Hatton, James Neill, C. H. Geldart, George Beranger, Julia Faye, Edythe Chapman and Jennie Lee.

Of course, he meets a rascally chap who wins his good graces and on their arrival in New York, Sandy and his pal begin peddling microscopes and sundry toilette articles, while Ruth, whom Sandy ardently loves, returns to her home in Kentucky. Naturally, Sandy's thoughts stray toward the Blue Grass state and when his friend resolves to go to Kentucky to play the races, Sandy gleefully accompanies him.
ALICE HEGAN RICE’S NOVEL “SANDY” PROVES EXCELLENT PHOTOPLAY

Jack Pickford and Louise Huff Have Charming Roles in this Splendid Picture Depicting Life in Old Kentucky

A LICE HEGAN RICE, among prominent American novelists, probably stands as one of the foremost of those who have delineated in fascinating stories that particular type of American life which centers intimately about families in small communities. She has written five books which are particularly known by the public, these being “Mrs. Wiggs of the Cabbage Patch,” “Lovey Mary,” “Sandy,” “Captain June” and “Mr. Opp,” most of which were serialized by the Century Company.

“Sandy,” which was published in 1905, has now been adapted for the films and will be shown at the Theatre next. It should prove, as many film productions have already demonstrated, that artistic and successful screen productions can be made from thoroughly clean and delightful stories of American life. “Sandy” has a particularly charming group of characters and a location loved at the outset. It is Kentucky, and the people of the story are the most charming of Kentuckians.

Ruth Nelson and Annette Fenton are charming young Southern girls. Sandy drifts into the community—a Scotch immigrant. Judge Hollis, Dr. Fenton and the others are likable characters, artistically painted by Alice Hegan Rice.

Jack Pickford will be seen in the film version as Sandy and Louise Huff will portray Ruth Nelson. These two stars of the Paramount have already offered some of the best co-starring productions taken from successful novels of American youthful life. It goes without saying that the combination of one of Mrs. Rice’s best books and these popular young film players has been especially well chosen. The picture was produced by the Lasky company under the direction of George Melford. The fine book suffers not at all through Miss Edith Kennedy’s scenario.

JACK PICKFORD IS SCOTCH LAD IN NEW PHOTOPLAY “SANDY”

Talented Paramount Star Has Congenial Role in His Newest Screen Vehicle Based on Popular Novel

SUPPORTED by dainty Louise Huff, Jack Pickford, the popular screen star, will be seen in his new Paramount photoplay “Sandy,” which is to be presented at the Theatre, next. The production is said to be one of the best in which young Pickford ever has appeared and Manager is arranging to make this an epochal event at his house.

The story is based upon the novel by Alice Hegan Rice which was one of the “best sellers” several seasons ago. It has to do with the fortunes of a young Scotch emigrant who stows himself away in the hold of a steamship and comes to this country. He meets a dainty blue grass belle on shipboard and later follows her to Kentucky. She has a dissipated brother who causes a lot of trouble and Sandy, cast into a new and loftier environment, develops many traits which enable him to fight his own battles successfully and ultimately to win the girl his heart has chosen for his mate.

The photoplay is filled with thrills and abundant comedy, and on the whole maintains a high standard of artistic excellence. The cast is a notable one and conspicuous among the support other than Louise Huff, are Raymond Hatton and James Neill, both screen players of the highest repute. Those who have seen Jack Pickford in “Tom Sawyer,” “Huck and Tom” and “The Spirit of ’76” will be more than anxious to see him in this, his latest and perhaps most effective photoplay.

NEW JACK PICKFORD PHOTOPLAY IS BASED ON POPULAR NOVEL

Story Based Upon Alice Hegan Rice’s Fine Book Published in 1905 and Which Won Instant Success

T HE new Paramount photoplay “Sandy,” starring Jack Pickford and Louise Huff, which is to be presented by Manager at the...

(Continued on Page 11)
Theatre next, is a picturization of Alice Hegan Rice's book of the same name which was published in 1905 and which attained a popularity little inferior to that achieved by "Mrs. Wiggs of the Cabbage Patch" by the same author.

In the picturization of the story, none of its beauty or interest has been sacrificed. With Kentucky for their background, the scenes of "Sandy" have unusual charm. Sandy is a Scotch boy who comes to this country as a stowaway and when he meets Ruth Nelson and loses his heart to her through her kindness and sympathy. He follows her to Kentucky where he meets with exciting adventures, and without revealing the denouement of the story, it is sufficient to say that Sandy wins Ruth after a series of exciting incidents that thrill and hold the interest to the last scene. The support is exceptionally fine throughout.

**WITH JACK PICKFORD**

**"SANDY" IS A CHARMING PHOTOPLAY OF KENTUCKY**

Picturization of Alice Hegan Rice's Popular Novel Affords Talented Paramount Star With Fine Acting Opportunities

Jack Pickford's newest Paramount picture, "Sandy," will be presented at the Theatre next. This is a story of life in Kentucky and it has to do with the fortunes of Sandy, a young Scotch immigrant and Ruth Nelson, a charming Blue Grass belle. The picture is based upon the successful novel of the same name by Alice Hegan Rice, the scenario having been written by Miss Edith M. Kennedy and the production directed by George Melford.

Few pictures in which Jack Pickford and Louise Huff have appeared, have afforded either with more abundant opportunities in which to display their diversified talents. The action is dramatic and the scenes have that tense quality which thrills old and young alike. The quaint roles needed to unfold the story are interpreted by clever screen players and under the direction of George Melford the portrayals are distinctly individual and artistic.

---

**JACK PICKFORD AND LOUISE HUFF IN "SANDY"**

Both Are Well Cast in This Powerful Picture of Life in Kentucky

**Appearing** in their latest Paramount picture, "Sandy," Jack Pickford and charming Louise Huff will be highly popular attractions at the Theatre. This is a splendid story of life in Kentucky and every scene is redolent of the aroma of fresh cut blue grass in days reminiscent of those when chivalry ruled. Sandy is a cheerful, brave Scotch lad, who follows the girl of his dreams to her ancestral home where, after a series of thrilling adventures he makes her his bride. How this is accomplished, is a matter that will interest the old and young alike, and curiosity is satisfied only by seeing the picture. Manager makes the assurance that there is not a dull moment in the picture and he has made arrangements to handle record-breaking crowds.

**Noted Aviator In "Sandy"**

George Beranger, who was formerly a D. W. Griffith player, and who was recently discharged from the Canadian Royal Flying Corps at Toronto on account of severe illness, recuperated in California before attempting to re-enter the air service and he will be seen in the Jack Pickford and Louise Huff production of "Sandy," which is to be shown at the Theatre next. Mr. Beranger was secured to play the role of Carter Nelson in the picture, which has been adapted for the screen by Miss Edith Kennedy, and which the Lasky company produced under the direction of George H. Melford.

**"Sandy" a Superb Picture**

The Paramount picturization of Alice Hegan Rice's delightful story of Kentucky life, "Sandy," featuring Jack Pickford and Louise Huff, will be the principal attraction at the Theatre tomorrow, and the interest already manifested in the presentation seems to insure enormous business at Manager house. The story has to do with Sandy, a Scotch boy who comes to this country as a stowaway in search of his for-
tune and which he succeeds in finding after many strenuous adventures in Kentucky. An exceptionally fine cast of players was provided for the production by Director George Melford.

**Two Notable Players**

*JAMES NEILL* and *Edythe Chapman*, two versatile members of the Lasky Stock Company, who are in real life, husband and wife, will be seen as husband and wife in the forthcoming Paramount production of “Sandy,” which stars Jack Pickford and Louise Huff, at the............. Theatre next ............. Mr. and Mrs. Neill, who are greatly loved and admired by their associates of the stage and screen, will appear in the delightful roles of Judge and Mrs. Hollis, two charming people of a little Kentucky town where the main action of “Sandy” takes place.

**Two Stars in “Sandy”**

*THOSE* popular cinema favorites, Jack Pickford and Louise Huff, will be seen in “Sandy,” the latest Paramount photoplay, at the ............. Theatre, next............. This is a charming story of life in Kentucky, with Sandy, a Scotch lad, as the hero, and Ruth Nelson, a dainty Blue Grass heiress, as his vis-a-vis. The action is filled with thrills and delightful comedy, of which, it need not be said, either Jack Pickford or Miss Huff have failed to take the fullest advantage. The play is based upon the famous novel of the same name by Alice Hegan Rice, which achieved great success on its publication some twelve years ago. The scenario was written by Miss Edith M. Kennedy and the production was directed by George Melford.
ADVERTISING CAMPAIGN
Suggested for the Exploitation of "SANDY"
A Paramount Picture

LOBBY DISPLAY
"Sandy" being the story of a boy who leaves his home in Scotland to win his fortune in America and who finally drifts to Kentucky where he has much to do with thoroughbred horses, the cut-out figure of a jockey might be used, or a horse or sulky employed, with a sign lettered as follows:

"SANDY" KILDAY, A STOWAWAY, WENT TO KENTUCKY AND WON A WIFE AND FORTUNE. "SANDY" WILL TELL ALL ABOUT IT AT THE................ THEATRE NEXT.............

WINDOW DISPLAY
As "Sandy" is a picturization of Alice Hegan Rice's popular novel, arrangements may be made with local book dealers to make special displays of Alice Hegan Rice's books, displaying at the same time cut outs of Jack Pickford and Louise Huff. The following card might be used in connection with the book display:

"SANDY" IS THE ABSORBING STORY OF A GRITTY BOY WHO WINS LOVE AND FORTUNE BY THE SHEER FORCE OF PERSISTANCE INHERITED FROM HIS SCOTCH ANCESTORS. READ THE BOOK, THEN SEE THE PICTURE AT THE.............THEATRE NEXT .................Don't miss it!"

CAR CARDS
Have your lobby display photographed and place the photographs in cars or other public conveyances, linking up with the theatre by attaching thereto a card reading as follows:

"GRIT AND ENERGY GO FOR SUCCESS IN LIFE. HOW THESE QUALITIES SERVED SANDY KILDAY WILL BE SHOWN AT THE ................ THEATRE, NEXT ............."

NEWSPAPER ADVERTISING
By a reproduction of photographs of your lobby display, or of a Scotch bag-piper, and the judicious use of the production cuts shown elsewhere herein, attractive advertising displays may be secured. The reproduction of the window display of the leading book merchant, not forgetting to give him due credit, also may be effectively employed. Emphasize the following points in display advertising:

"HOW SANDY KILDAY SAVED THE LIFE OF A FRIEND AT THE RISK OF HIS OWN, IS SHOWN AT THE.............THEATRE ON............."

"IF YOU WANT TO SEE PRETTY BLUE GRASS BELLES AND GET A WHIFF OF KENTUCKY PEACH BLOSSOMS, SEE "SANDY" AT.........THEATRE ON........."

STREET ADVERTISING
Have two or three boys dressed as jockeys, or a bag-piper in full Scotch costume parade the streets with signs reading:

"SANDY'S A BONNY LAD, AND HE'LL BE GLAD TO SEE YOU AT THE ........ THEATRE, NEXT............, AN' SHOW YE HOW HE WON THE FAIR LASS OF HIS HEART."
Dear Madam:

World famed for its beautiful women, its thoroughbred horses, and real Southern chivalrous men and women, not to speak of the inimitable amber-colored liquor which the gentlemen of that state prefer to drink undiluted, Kentucky is the scene of the newest Paramount picture, "Sandy", starring Jack Pickford and Louise Huff, which is to be displayed at the ............. Theatre, next .............

Sandy is a fair-haired Scotch youth who goes to Kentucky in search of fortune and after his inborn grit and persistency have been severely tested, finds it, and very much to his liking. The scenario, prepared by Miss Edith M. Kennedy, is based upon the popular novel by Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch" and other famous stories. The dramatic incidents of the narrative, its wholesome good humor and inexpressible charm, have been faithfully translated to the screen in this production.

We sincerely believe that the presentation of this picture will afford our clientele unalloyed pleasure, and that you will avail yourself of this opportunity to see one of the most artistic productions of the season.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
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<tr>
<th>ADVANCE POST CARD</th>
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<td>TO BE SENT 9 DAYS BEFORE SHOWING</td>
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<td>DEAR MADAM:</td>
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<td>Starring Jack Pickford, the popular Paramount actor and featuring Louise Huff, &quot;Sandy&quot;, a charming story of Kentucky, will be presented at the __________ Theatre, on __________ next.</td>
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<td>The picture is a delightful one and is in every respect worthy of your favorable regard.</td>
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<td>Yours sincerely,</td>
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<td>Manager__________</td>
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<td>DEAR MADAM:</td>
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<td>The superb Paramount picture, &quot;Sandy&quot;, starring Jack Pickford and dainty Louise Huff, and presenting a notable list of supporting players, will be shown at the __________ Theatre, today __________. It will be a source of pleasure to us to see you there and to be afforded the opportunity of extending to you every courtesy at our command.</td>
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<td>Yours sincerely,</td>
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<td>TO BE SENT TO ARRIVE ON DATE OF SHOWING</td>
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<tr>
<td>DEAR MADAM:</td>
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<tr>
<td>We are pleased to announce that Jack Pickford and Louise Huff will be the principals in the new Paramount picture, &quot;Sandy&quot;, which will be the leading feature of an excellent bill at the __________ Theatre, next __________.</td>
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<tr>
<td>It is safe to predict that the forthcoming presentation will be one that will rouse great public interest.</td>
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<tr>
<td>Yours sincerely,</td>
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<td>Manager__________</td>
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Exhibitors will be wise to mail at least one of these Postals to their patron.
Ad Cuts and Mats That Can Build Business for You

"FOREMOST STARS IN CLEAN PICTURES"

PARAMOUNT THEATRE
MONDAY, TUESDAY AND WEDNESDAY

Enjoy the Sport of Kings

"They're off!"
What a magic thrill there is in the words!
You can almost hear the clang of the
starter's bell and the thunder of thoroughbreds' hoofs in

The Home of Fair Women and Fast Horses
when you see this picture.
You will like this romantic story of the Sunny South. Its swiftly moving events
and its smart love theme will make you wish it would last forever.

Don't Foreget—Mon., Tues. and Wed.

THIS is bull's-eye advertising. It
gives all the information that your people want to know and it gives it
without wasting their time or your space.
It gives the name of the stars, the
name of the picture, the name of your theatre, the date of showing, a brief out-
line of the story, and it tells your people that it is "A Paramount Picture."
That means a lot to them. They
are being taught in all the great maga-
zines of national circulation that "A Paramount Picture" means a really
great picture and they are responding to the-teaching by liberally patronizing
those exhibitors who advertise that they show "A Paramount Picture."

"AT YOUR SERVICE"

Paramount Theatre
Monday Tuesday & Wednesday

COME! Take a trip
to the land of Blue Grass. The home of fair women and fast horses is
calling you to come.
Let "Sandy" show you
the paddock, the ring, and
the thoroughbreds of "Old Kentuck."
Surroundings fit for a king
—and a love story that'll bring joy to your heart.
"Foremost stars, superbly directed, in clean motion pictures"

PARAMOUNT THEATRE
Monday, Tuesday and Wednesday

Jesse L. Lasky presents
JACK PICKFORD
and LOUISE HUFF
in "Sandy"
A Paramount Picture

You Can Almost Smell the Blue Grass of Kentucky

Oh, come! Let's make it vacation time! The tang of new-mown hay and the thrill that comes at the sight of a thoroughbred straining at the bit are yours for a short trip—just around the corner.

It'll do your heart good to see this wonderful picture. A horse-race, a smash-up, a lively "scrap" to save a girl—Why! There's everything in this picture to make you glad you came.

Don't Forget—Monday, Tuesday & Wednesday
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"SANDY"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
EXHIBITORS' SERVICE DEPARTMENT
487 FIFTH AVENUE, NEW YORK
PAPER FOR "SANDY"
Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your Exchange
Pauline Frederick...“Mrs. Dane's Defense”
George Beban...“Jules of the Strong Heart”
Jack Pickford and Louise Huff,...“The Spirit of '17”
Wallace Reid...“Rimrock Jones”
Blackton’s...“The World for Sale”
Julian Eltinge...“The Widow’s Might”
Charles Ray...“The Hired Man”
Charles Ray...“The Family Skeleton”
Dorothy Dalton...“Tyrant Fear”
Wallace Reid...“The House of Silence”
Marguerite Clark...“Rich Man, Poor Man”
Vivian Martin...“Unclaimed Goods”
Charles Ray...“Playing the Game”
Billie Burke...“Let's Get a Divorce”
Sessue Hayakawa...“The White Man’s Law”
Enid Bennett...“The Biggest Show on Earth”

Elise Ferguson...“Rose of the World”
William S. Hart...“Wolves of the Rail”
Mary Pickford...“Stella Maris”
Douglas Fairbanks...“Headin’ South”

SPECIAL FEATURE RELEASES
MAETZELINCK'S “THE BLUE BIRD”
CECIL B. DeMILLE'S “THE WHISPERING CHORUS”

ONE AND TWO REEL PICTURES AT ALL PARAMOUNT AND ARTCRAFT EXCHANGES—SHOW THEM WITH THE BIG FEATURES

Paramount-Bray Pictographs

B6047—The Diary of a Dog Chauffeur
Making Cord to Bind Uncle Sam’s Harvests
Goodrich Dirt and the $1000 Reward

B6048—War Dogs
Knit Your Bit
Cartons—Bobby Bumps’ “Tank”

B6049—The Destructive Power of T. N. T.
The New Art of Dress
Cartoon—Goodrich Dirt and the Duke of Watanob

B6050—Evolution of the Dance.
Flour from Potatoes
The Panama Canal (Diagram)

Paramount-Mack Sennett Comedy
An International Sneak
That Night
Taming Target Center
The Kitchen Lady
His Hidden Purpose
Watch Your Neighbor
Sheriff Nell’s Tussle

Klever Komedies
Faint Heart and Fair Lady
Knotty Knittters
Toothaches and Heartaches
The Installment Plan
O. U. Boat
Meatless Days and Sleepless Nights
He Got His

Paramount-Burton Holmes Travelogues

T1143—Sydney, the Antipodean Metropolis
T1144—A Trip to the Jenolan Caves of Australia
T1145—Melbourne the Magnificent
T1146—Round About Melbourne
T1147—Adelaide, Capital of South Australia
T1148—Round About Adelaide
T1149—Hunting Kangaroos from Motor Cars
T1150—Tasmania the Garden of Australia

Paramount-Arbuckle Comedies
The Butcher Boy
The Reckless Romeo
The Rough House
His Wedding Night
Oh, Doctor
Patty in Coney Island
A Country Hero
Out West

Paramount Serials and Series

Who Is Number One? (15 2-reel serial)
Episode 10—Wires of Wrath
Episode 11—The Rail Riders
Episode 12—The Show Down
Episode 13—Cornered
Episode 14—No Surrender
Episode 15—The Round Up

Son of Democracy—Featuring BENJAMIN CHAPIN (10 2-reel episodes)
Shark Monroe

Scheduled Release Date: 8 Jul 1918
“Shark Monroe”
An ARTCRAFT Picture
Starring WILLIAM S. HART

There are 40 peaks in Colorado higher than Pike's Peak. It pays to advertise!

Press Book & Exhibitor's Aids
Charles Kenmore Ulrich, Editor
Your music cues are waiting at the Exchange
ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above  Always Obtainable at Your Exchange
Facts Exhibitors Should Know About Wm. S. Hart’s "Shark Monroe"

WILLIAM S. HART VERSATILE

THE versatility of William S. Hart is well known, but his army of admirers who have seen him in his Western portrayals and marvelled at his skill, will find him in an entirely new environment in "Shark Monroe." He is the master of a sealing schooner, whose reputation for ferocity is a by-word along the Pacific Coast. Mr. Hart plays this arduous part with the same artistry he displayed in his portrayals of the stellar roles of "Selfish Yates," "The Narrow Trail," "The Tiger Man," and other notable photoplays, and as the human Shark in this picture, he is the embodiment of savage cruelty until a refining influence in the form of a beautiful brave girl enters into his life and transforms his nature. Mr. Hart is essentially a true artist and no matter what role he essays, it is artistically a finished production, and in his latest photoplay, his native talents as an actor of the first class, find most adequate and satisfying expression.

THE DIRECTOR

THIS picture was directed by Mr. Hart himself under the supervision of Thomas H. Ince. Mr. Hart displayed ability of a high order in his direction of "Selfish Yates" and he is rapidly forging to the front as a director of keen judgment and discernment. His skill in this field is evidenced in no uncertain degree by his direction of "Shark Monroe," and which is said to be his masterpiece.

THE AUTHOR

THE author of "Shark Monroe" is C. Gardner Sullivan, one of the most capable members of Mr. Ince’s scenario staff. Mr. Sullivan is the highest priced scenarist in the film world and this is not to be wondered at when his long list of screen successes is studied. In the character of "Shark Monroe" he has created one more fictional figure that seems destined to become popular with all lovers of the screen drama and add to his fame as a writer for the screen.

THE PHOTOGRAPHER

THEY exceptionally fine photography which distinguishes "Shark Monroe" is the work of Joe August, whose achievements in "Selfish Yates" stamped him as one of the best cameramen identified with motion-picture production. The storm scenes in this photoplay have been photographed by him with the greatest skill and they add immensely to the attractiveness of this splendid picture subject.

A CAPABLE SUPPORT

MR. HART is finely supported in this photoplay by such capable players as Katherine McDonald, a well known and greatly admired leading woman on Mr. Ince’s staff; Joe Singleton, Berthold Sprotte, George McDaniel and others. All of these screen players are artists of universal merit and their various portrayals in this sterling picture serve to render it the piece de resistance of Mr. Hart’s fine repertoire.

A SPLENDID STORY

THE story of "Shark Monroe" deals with the notorious skipper of a sealing schooner in Alaskan waters who is widely known for his cruelty and primitive savagery. In a water-front saloon in Seattle he meets Marjorie Hilton, a girl from the East, and her dissipated brother, Webster, who are on their way to Alaska, but whose trip is stayed when Webster wastes their money in drunken carouses. Shark consents to carry the two to Skagway when they agree to work their passage, and on the voyage, after saving Hilton’s life at the risk of his own, Monroe cuffed the young man for dereliction of duty. Marjorie strikes Monroe with a rope’s end and this act inspires love for her in his breast. When Marjorie and her brother fall into the hands of "Big" Baxter, a disreputable trafficker in women, Monroe comes to their rescue and by an artifice assumes the place of Baxter in a marriage ceremony with Marjorie, his sole purpose being to save her honor and to constitute himself her protector. He later permits young Hilton to defeat him in a fistic combat and when he learns of Baxter’s perfidy in poisoning the mind of Marjorie against him, he kills Baxter in a desperate hand-to-hand encounter. Marjorie learns of Monroe’s noble conduct and when he is about to disappear, she goes to him, avows her love, and both are happy in their new existence which is to be sealed by the parson’s blessing.

GENERAL REMARKS

EXHIBITORS who know the value of the Ince-Hart photoplays, will find this picture a box-office attraction of supreme merit. They should exploit it freely as one of the best in which Mr. Hart ever has been seen and to that end the free use of the specially written publicity stories and accessories noted elsewhere herein, is recommended.
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Stories of William S. Hart or “Shark Monroe.”

An Artcraft Picture.

WILLIAM S. HART, FAMOUS PORTRAYER OF WESTERN ROLES, IN FINE PHOTOPLAY

Admirers of Celebrated Artcraft Star Will See Him As Skipper of Sealing Schooner in New Picture, “Shark Monroe.”

FANCY William S. Hart, he of “Selfish Yates,” “The Tiger Man,” “The Narrow Trail” and other vigorous photoplays with which his fame is indelibly associated, as the most virile portrayer of Western roles, as a sea rover—the ferocious skipper of a sealing schooner plying between Seattle and Alaskan ports! These characterizations are antipodal, but the genius of “Big Bill” remains unbound as will be evidenced when his latest Artcraft picture, “Shark Monroe,” is shown at the . . . . . . . . . Theatre next . . . .

It was during the filming of the ocean scenes of “Shark Monroe” that Mr. Hart and his company were caught in a severe storm at sea and for two days the little schooner was tossed about by gigantic waves, causing the supporting company no little terror and annoyance. Many of the players suffered from seasickness, but Mr. Hart found the storm period one of much needed rest, and he later admitted that while he sympathized heartily with his people, he himself enjoyed the experience greatly.

In his new picture Mr. Hart performs a thrilling feat when he saves a young man from death by climbing out to the end of the bowsprit which is submerged in giant seas time and again. A less vigorous man than Mr. Hart might have found this feat a terrifying one, but to him it was only “part of the game” and interesting rather than alarming, on that account.

Shark Monroe is a remarkable character, and will in all probability go down in the history of the screen as one of Mr. Hart’s greatest dramatic portraits. It is an extraordinarily vivid and human story that C. Gardner Sullivan has evolved in this epic of the seas and northern snows, and Mr. Hart realizes completely the possibilities of the story. He plays the part of “Shark” Monroe, master of the sealing schooner, “The Gull.” Hard tales had been told of the daring and cruelty of this human Shark, but when a beautiful, wistful-faced girl comes into his life, his cruelty changes to courage and the Shark fights hard to win her love. The first part of the story takes place in Seattle and aboard The Gull, while the succeeding scenes show the Great White Gold Trail of Alaska.

Monroe happens to enter the Water Front saloon in Seattle just before his ship leaves for Skagway. There he meets Marjorie Hilton, a beautiful girl from the east, and her drunken brother. They are on their way to Alaska, but the brother has squandered his money. Shark takes them on his ship, and the brother agrees to work to defray the expense of their passage. The brother comes to hate Shark for his stern ways, though Shark is really trying to rouse the dormant manhood in the lad. Shark is gradually falling in love with Marjorie.

In Alaska Marjorie and her brother leave the ship, and Shark follows them later, fearing harm will come to Marjorie. He finds them in the little frontier town of Balsam, where they have both fallen into the hands of “Big” Baxter, a “buzzard of the north.” In a dramatic scene Shark rescues Marjorie, although she does not thank him for it, because she does not know he is doing it for her own welfare. Dramatic events follow swiftly and finally the girl from the east comes to love the man of the sea, and they are united.

The story is unfolded skillfully, and Mr. Hart, who also directed the picture, has given us some charming sea scenes, as well as some extraordinary scenes in the Great White North. The storm scene on the schooner, where Shark Monroe rescues Webster Monroe from a perilous position, is a wonderful piece of dramatic photography.

The beautiful Katherine MacDonald does some unforgettable bits of acting as Marjorie Hilton, and Joe Singleton as “Big” Baxter, handles his role skillfully. George McDaniel appears as Webster Hilton and Bertholde Sprotte is excellent as Onion McNab. The photography is by Joe August.

ARTCRAFT PICTURES
CAST AND STORY OF "SHARK MONROE"
For Use of Exhibitors in Their House Organs or for General Publicity.
An Artcraft Picture.

"SHARK MONROE" FINE NEW PHOTOPLAY FOR
MR. WILLIAM S. HART

Famous Artcraft Star Portrays Role of Skipper
of Sealing Schooner Whose Reputation for
Cruelty Is Widespread.

THE CAST
"Shark" Monroe, master of "The Gull"
William S. Hart
Marjorie Hilton .......... Katherine MacDonald
"Big" Baxter, a hotel keeper .... Joe Singleton
"Onion" McNab ............ Bertholde Sprotte
Webster Hilton, Marjorie's brother
George McDaniell

THE STORY

K
OWN far and wide, from Puget Sound to
Lynn Channel, from Nome to the Aleutian
Islands, as the most ferocious man in that section
of the Pacific, "Shark" Monroe, is master of the
sealing schooner, "The Gull." He lives in a land
of tough men and many fearful tales are told of
him and his strange feats.

Hampered by her besotted brother, Webster,
Marjorie Hilton, on their way to the Klondike,
drives into a waterfront saloon in Seattle, just
before "The Gull" leaves for Skagway. Webster
had squandered his money and is intoxicated
when "Shark" appears upon the scene. Marjorie
smothers his pride and seeks passage from Mon-
roe for herself and brother to the North. Monroe,
after surveying Marjorie for an instant, readily
consents, but he treats her dissipated brother
with ill-concealed contempt. Monroe subjects
Webster to rigid discipline on board the schooner,
but in Marjorie he recognizes a woman different
from those he had ever known, and he is kind
and attentive.

One day, in a storm, Monroe rescues Webster
from a perilous position on the bowsprit, much to
the amazement of all hands who had never here-
tofore seen him exhibit any tender human senti-
ment. When Webster later remonstrates with
Monroe because he has all the dirty work to do,
Monroe culls him and is about to strike again,
when a stinging blow from a rope, full in his
face, makes him turn quickly to find Marjorie
gazing at him with indignation and scorn. She
threatens him with the rope and at that instant
love for her wells up in his breast and he tells
her admiringly that she is fit to mate with a god.

Webster announces that he will yet give Mon-
roe a sound beating and the skipper assures him
that on the day he administrates a beating to him,
he will be a real man indeed. In Balsam City,
"Big" Baxter, a trafficker in women, keeps a
hotel and on the arrival of Marjorie and Webster
at that place, he seeks to further his evil design
relative to Marjorie by pretending to befriend
her brother, who is drinking again.

Monroe understands the man thoroughly, but
Marjorie believes him to be sincere. "Onion"
McNab, a frequenter of Baxter's place, informs
Monroe that Marjorie is to marry Baxter that
night and he is greatly distressed. He resolves
upon an expedient to save the girl from this beast
and just as the wedding is to take place he inter-
poses himself as a bridegroom; and after the cere-
mony he leaves for the next camp with his sup-
posed bride. It is very lonely for the girl here,
her only friend being "Onion," who came with them.
He tells her of Baxter's real character and
how Monroe did this to save her honor. Mar-
jorie is disappointed, but way down in her heart
she wishes Monroe were more human and less ice.

Meanwhile, Webster, hearing of the trick
played upon his sister, straightens up and with
determination, strengthened by the malicious
counsel of Baxter, he decides to kill Monroe.
Monroe confesses that the marriage ceremony was
a fake, and Marjorie is ready to return to her
brother, when he and Baxter appear. Webster
tells Monroe that he has come to administer him
a beating. Monroe, tall, powerful and a scien-
tific boxer, decides to let the boy, who he is
convinced has at last found himself, whip him.

The fight appears to be the real thing until the
final blow and when Monroe rises to his feet he
takes Webster's hands and gratifies him by saying
"I am glad to shake hands with a real man, a
better man than I am." Baxter repeatedly insults
Monroe, but the latter believing the rumor that
Marjorie is still to marry the man, ignores him.
Learning later, however, from "Onion" that this
report is a lie, Monroe, on meeting Baxter, hurls
him against a wall and breaks his neck. Believing
Marjorie will never forgive him he prepares to
leave. Marjorie, however, follows him, avows
her love and he takes her in his arms with the
promise that when they call a minister the next
time he will be a real preacher.

This remarkable photoplay will be shown at
the , , , , , , Theatre next , , , , , , , and
it is safe to predict that the display will attract
record-breaking crowds to that playhouse.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Showing of "Shark Monroe."
An Artcraft Picture.

WILLIAM S. HART SCORES
TRIUMPH IN HIS FINE NEW
PICTURE, "SHARK MONROE"

Versatile Artcraft Star Seen to Splendid Advantage in Role of Savage Sealing Skipper
Who Is Tamed by a Girl.

A PPEARING in what may safely be said to be the finest photoplay shown here in many months, William S. Hart, the Thomas H. Ince-Artcraft star, was a prime attraction in his newest photoplay, "Shark Monroe," at the .......... Theatre yesterday. In this picture, Mr. Hart portrays the role of "Shark" Monroe, the savage master of a sealing schooner, "The Gull," which sailed along the northwest coast.

It was a new character, as far as Mr. Hart was concerned, but he developed its various phases with splendid artistry, and the play achieved an instantaneous triumph. "Shark" Monroe is a remarkable character and the story by C. Gardiner Sullivan, is a remarkably vivid and human document of the western seas. It is an epic of the ocean and the northern snows and Mr. Hart realizes completely the popularity of this attractive theme.

Monroe happens to wander into a waterfront saloon in Seattle, just before his ship is about to sail for Skagway, and he meets Marjorie Hilton, a beautiful girl from the east, and her drunken brother, Webster. They are on their way to Alaska where Webster hopes to engage in mining, but meeting some congenial friends he had squandered all his money and they were left practically penniless. He enters the saloon to drown his sorrow in drink and Marjorie follows him there pleading with him to leave the place. When Monroe enters and catches sight of Marjorie, a deep-seated interest in her is suddenly awakened in his heart. This is increased later when she pleads with him to take herself and brother to Skagway where she hoped to be able later to repay him for his trouble.

Monroe consents to the arrangement and permits Webster to work his passage while Marjorie devotes her time and attention to the cuddy. Webster, irritated by the nature of his duty, revolts and defies Monroe's strict discipline, with the result that he is severely cuffed. Marjorie witnesses this affair and picking up a rope she rushes to her brother's rescue, and beats Monroe about the face and head. This punishment awakens in Monroe's heart fervent love for Marjorie, to whom he turns admiringly and says that "she is fit to mate with a god." Webster threatens to beat Monroe one day, and Monroe tells him curtly that when he is able to do this he will indeed be a man. On their arrival at Skagway, Marjorie and Webster proceed to Balsam City, where they come into contact with "Big" Baxter, keeper of a disreputable hotel and who immediately conceives a plan to make Marjorie his prey.

Monroe secretly follows the pair and determines to frustrate "Big" Baxter's designs. He is informed that Marjorie is to marry Baxter and on the evening of the proposed wedding he astutely takes Baxter's place, in order to save the girl's honor. They then leave for another camp where the truth is revealed and it later develops that the wedding was a fake. Webster, in revenge, announces his intention to administer the beating he had promised to Monroe, and the latter on seeing that Webster had reclaimed himself, permits himself to be manhandled and beaten and at the end of a fast and furious battle he compliments Webster upon his restoration to manhood. Events follow swiftly and finally the girl from the east learns to love the man of the sea, after he has proved himself every inch a man among men.

The story is unfolded most skillfully and Mr. Hart, who also directed the picture, has given us some wonderful sea scenes, as well as some extraordinary scenes in the great white north. The storm on the ocean, where Monroe rescues Webster from a perilous position on the bowsprit, is a wonderful piece of dramatic photography. Katherine MacDonald, who is seen as Marjorie Hilton, was splendid, and Joe Singleton, as "Big" Baxter, handled his role most skillfully. The support generally was effective, George McDaniel appearing as Webster, and Bertholde Sprotte was excellent as "Onion" McNab.
ADVANCE PRESS STORIES
To Be Sent to Newspapers Daily for One Week Prior to the First Display of William S. Hart's "Shark Monroe."
An Artcraft Picture.

WILLIAM S. HART HAS FINE ROLE IN "SHARK MONROE"
Popular Artcraft Star Is Seen As Sea Rover in Strong New Photoplay.

T HE admirers of William S. Hart, who have seen him in "Blue Blazes Rawden," "The Tiger Man," "Selfish Yates" and other strong, virile photoplays, will find it rather difficult to imagine him as a sea rover, but in his latest Artcraft picture, produced under the supervision of Thomas H. Ince, he is seen as "Shark" Monroe, master of a sealing schooner. Hard tales have been told of the cruelty and daring of the "Shark," but when a beautiful young woman comes into his life, his nature is changed and he finds courage and will to fight hard to win her affection.

As master of the "Sea Gull," Monroe's reputation for savagery is widespread, but under the influence of this young woman, who, with her dissipated brother, is on her way to Alaska in search of fortune, his soul is transformed. When her brother has squandered their money she appeals to Monroe for passage to the North and he cheerfully consents. The situations are of remarkable interest and hold the attention from beginning to end. How Monroe is tamed through the purifying influence of Marjorie's love, and how Webster himself is reclaimed to manhood, are excellently told.

Mr. Hart, as usual, is splendidly supported by capable players, chief among them being Katherine MacDonald, who does some unforgettable bits of acting as Marjorie Hilton, Joe Singleton, as "Big" Baxter, a disreputable hotel keeper and George McDaniel as Webster Hilton, a dissipated man who regains himself in the snows of Alaska. The picture will be displayed at the . . . . . . . Theatre next . . . . . . . , with every accessory necessary to make this one of the best productions displayed at this theatre this season.

SOME REMARKABLE STORM SCENES IN "SHARK MONROE"
William S. Hart Performs Daring Feat in the Teeth of Big Ocean Tempest.

IN William S. Hart's new photoplay, "Shark Monroe," an Artcraft picture directed by himself under the supervision of Thomas H. Ince, and written by C. Gardner Sullivan, there are some remarkable storm scenes. Mr. Hart plays the part of "Shark" Monroe, a bad man of the seas, and in a wonderfully realistic storm scene he works his way out to the end of the bowsprit and rescues a young man from death. Heavy waves pass over them but Monroe clings grimly and finally brings the unconscious man back to safety.

This is only one scene of many which makes this photoplay a most remarkable production. The story deals with a young woman and her dissipated brother, who find themselves penniless in Seattle, when on their way to the far north, and in response to her plea for passage, Monroe takes them on board his sealing schooner, "The Gull," and they proceed northward. The beauty and purity of the girl stir the latent love in Monroe's heart and when she strikes him with a rope's-end one day after he had cuffed her brother for refusing to perform his duty, he recognizes in her the mate chosen for him by nature. He follows the pair to the frozen north and rescues the girl from the clutches of a trafficker in women and ultimately wins her love.

In "Shark Monroe," which is to be displayed at the . . . . . . . Theatre next . . . . . . . , Mr. Hart evidences his directorial ability in the highest degree. He is admirably supported by excellent screen players, chief among them being Katherine MacDonald, Joe Singleton, George McDaniel and Bertholde Sprotte.

"SHARK MONROE" IS FINE PICTURE FOR WILLIAM S. HART
Artcraft Star Has Splendid Role As Savage Skipper Who Is Purified by Love.

T HERE is little doubt that the popular verdict on William S. Hart's splendid new photoplay, "Shark Monroe," which is to be displayed at the . . . . . . . Theatre next . . . . . . . , will acclaim it one of the finest pictures in which he has as yet been seen. In this production Mr. Hart discards the chaps of the frontiersman and is seen as a typical skipper of a sealing schooner on the Alaskan coast.

Monroe is a savage man whose reputation for cruelty extends far and wide. He meets a beautiful young woman in strange circumstances one night and takes her and her dissipated brother to Alaska. He learns to love her with passionate fervor and when she goes to Balsam City and falls into the hands of a notorious trafficker in women, Monroe follows and saves her in one of the most impressive situations ever disclosed in any motion picture.

Monroe is the centre of many highly interesting scenes of this powerful story. How he wins this girl's love by his bravery, after he had slain the man who sought to dishonor her, is told in scenes that are vibrant with thrills and heart appeal. Mr. Hart directed this photoplay under the supervision of Mr. Ince and his support is highly capable. His leading woman is Katherine MacDonald, one of the most charming of screen actresses, Joe Singleton, Bertholde Sprotte, George McDaniel and others.
GEORGE McDaniel has close call

Narrowly escapes drowning during filming of “Shark Monroe.”

George McDaniel, who plays the part of Webster Hilton in “Shark Monroe,” the latest Artcraft Picture starring William S. Hart, which will be seen at the .......... Theatre next .........., had a thrilling experience when some of the sea scenes aboard the sealing schooner, “The Gull,” were filmed. The scenes were taken during a storm, and McDaniel had to climb out on the bowsprit while huge waves were breaking over it. Then the situation called for “Shark” Monroe, played by Hart, to rescue him, and the two actors had a narrow escape from drowning during a few thrilling moments. But they escaped and the result is a remarkable scene that all lovers of the film drama will watch with breathless interest.

A talented actress.

Katherine MacDonald has been called one of the most beautiful girls on the screen and her work in support of William H. Hart, in “Shark Monroe” proves that she is an actress of unusual ability as well. Miss MacDonald plays the part of Marjorie Hilton, a girl from the east, whom Shark Monroe, the captain of a sealing schooner, falls in love with. Miss MacDonald takes part in some wonderfully interesting scenes that were filmed aboard the sealing schooner and also in the Great White Country of Alaska.

“Shark Monroe” ferocious man

C. Gardner Sullivan, the Author, says sealer was well known.

In describing “Shark” Monroe, the leading character in his latest picture story of the same name, in which William H. Hart is starred in an Artcraft Picture produced under the supervision of Thomas H. Ince, C. Gardner Sullivan, the author, says:

“Shark’ Monroe! The name was known from Puget Sound to the Lynn Channel; from Nome to the Aleutian Islands, and everywhere it was synonymous with the word ‘ferocious.’ In a land of hard men Monroe was a master, and many were the fearful tales told of him and his fleet-heeled sealing schooner, ‘The Gull.’

“It was one of his favorite tricks to run in among the Russian seal preserves, poach brazenly, and then play hide and seek with a puffing little Russian gunboat, finally escaping through an uncanny knowledge of the islands and waterways. A shark is the fiercest inhabitant of the seas and Monroe had been christened ‘Shark’ by men familiar with the sea.”

“But when a beautiful girl from the east came into the Shark’s life he proved himself a man capable of great sacrifice and love, and he went through stirring adventures to prove his love for her.”

“Shark Monroe,” which will be shown at the .......... Theatre next .........., adds one more to the long list of sharply-etched characters that Hart has depicted on the screen. By many critics it is said to be his masterpiece.

William S. Hart is his own director

Artcraft Star Utilizes Talents in Production of “Shark Monroe.”

To play the star role and also direct the picture is a large order, but William S. Hart does both most excellently in “Shark Monroe,” his latest Artcraft Picture to be produced under the supervision of Thomas H. Ince, which will be shown at the .......... Theatre next .......... The stellar role is that of Shark Monroe, the captain of “The Gull,” a sealing schooner, and the story tells how Shark comes to love a beautiful girl from the east, and how he follows her up the Great White Trail, in Alaska, where he rescues her from a “buzzard of the north,” proves his courage and wins her love. It is an unusually thrilling picture, finely produced and has an exceptionally brilliant cast of screen players.

Highest priced scenarioist.

C. Gardner Sullivan, who wrote “Shark Monroe,” the latest Artcraft Picture, starring William S. Hart, which will be displayed at the .......... Theatre next .........., is said to be the highest priced scenario writer in the film world. He is the author of more successful screen stories than any other writer, and in the character of “Shark” Monroe, master of the seas, he has created one more figure of fiction that is sure to become popular with all lovers of the screen drama.
Fine Photographic Effects.

SOME extraordinary effects in outdoor photography were secured by Joe August, who did the camera work for "Shark Monroe," the Artcraft Picture starring William S. Hart, which is now being shown at the Theatre. A number of these scenes show a storm at sea, and Mr. Hart and the other actors participating in the scenes, narrowly escaped drowning during the filming. Other scenes showing snow-clad Alaska are also marvels of artistic photography.

Singleton in Strong Role.

JOE SINGLETON creates an unusual character in the role of "Big" Baxter in "Shark Monroe," the latest Artcraft Picture, starring William S. Hart, which is being shown at the Theatre this week. The character has been called by the author, C. Gardner Sullivan, "a buzzard of the north." Big Baxter ran a saloon and dance hall in Balsam City, and when Marjorie Hilton, a beautiful girl from the east, came within his vision, he at once decided that he'd "get" her. He might have succeeded in his nefarious scheme if "Shark" Monroe, played by Hart, had not spoiled his game. The contest between the two shrewd, masterful men for the hand of Marjorie makes a photoplay of unusual and thrilling situations.

Wonderful Storm Scenes.

THERE are some wonderful storm scenes in "Shark Monroe," the latest Artcraft Picture, starring "Big Bill" Hart, which will be shown at the Theatre today. Hart plays the part of Shark Monroe, bad man of the sea, and during a wonderfully realistic storm scene, Shark works his way out to the bowsprit and rescues a man who is caught there. Huge waves pass over them, but Shark clings on like grim death and finally brings the unconscious man back to safety. The story was written by C. Gardner Sullivan and was directed by Hart under the supervision of Thomas H. Ince.
MAIL CAMPAIGN
For the Exploitation of "Shark Monroe"

Artcraft Theatre
SHERMAN SQUARE
LENOXTOWN M0
TEL LENOX 209

Dear Madam:

The announcement that William S. Hart, the popular Artcraft star, will be seen in his latest photoplay, "Shark Monroe," at our theatre next ...... has attracted widespread attention among our patrons, and the indications are that record-breaking audiences will be the result.

This excellent picture subject was directed by Mr. Hart himself under the supervision of Thomas H. Ince and the story was written by C. Gardner Sullivan, one of the best scenarioists on the Ince staff. The story deals with the fortunes of a primitive skipper of a sealing schooner on the Alaskan coast whose soul is purified through love for a brave girl whom he rescues from a scoundrel.

Many of the scenes transpire on a storm-tossed ocean and Mr. Hart is seen to splendid advantage therein, as well as in the subsequent scenes in snowy Alaska where the story finds its denouement in a highly romantic scene. Viewed from all standpoints, this is positively one of the finest picture subjects with which Mr. Hart's name has been associated thus far this season, and that it will amply repay all who attend the premier display of the photoplay at our theatre, seems to us a certainty.

Thanking you for past favors and assuring you of kindest regards, we beg to remain,

Yours sincerely,

[Signature]
Manager.
MAIL CAMPAIGN  
For the Exploitation of “Shark Monroe”  
Mail at least one of these Post-Cards to your Patrons.

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<th>ADVANCE POST CARD</th>
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<td><strong>DEAR MADAM:</strong></td>
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<td>There is no cinema star more popular with our clientele than William S. Hart, who has achieved fame as a highly artistic portrayer of Western roles. In his new picture, &quot;Shark Monroe,&quot; which will be shown at our theatre next .......... Mr. Hart will be seen as the cruel master of an Alaskan sealing schooner who is regenerated through love.</td>
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<td>Yours sincerely,</td>
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<td>Manager_____________</td>
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<td><strong>DEAR MADAM:</strong></td>
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<td>It may interest you to learn that William S. Hart, the ever popular Thomas H. Ince-Artcraft star and one of the finest character actors in motion pictures, will be seen in his latest photoplay, &quot;Shark Monroe,&quot; at our theatre next .......... This is a splendid picture and we respectfully invite you to see it.</td>
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<td>Yours sincerely,</td>
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<td><strong>DEAR MADAM:</strong></td>
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<td>This is to remind you that &quot;Shark Monroe,&quot; the superb Artcraft picture starring William S. Hart, one of the most popular of screen stars, will be the attraction at our theatre beginning today (..........). We think this is one of the finest pictures in which Mr. Hart has been seen in many months and we hope to see you at the premier presentation.</td>
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<td>Yours sincerely,</td>
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Thoroughbred advertising cuts and mats that

ARTCRAFT THEATRE
Main St.

Thomas H. Ince presents
William S. Hart

in "Shark Monroe"
An ARTCRAFT Picture

By C. Gardner Sullivan
Directed by WILLIAM S. HART
Photographed by JOE AUGUST
Supervised by THOMAS H. INCE

The boy had a streak o' yellow but he made "Big Bill" show the white feather.

"The Battle Royal"
Paramount-Mack Sennett Comedy
"The last word" in theatrical advertising

**ARTCRAFT THEATRE - Main St.**

Thomas H. Ince presents

**WILLIAM S. HART**

Even the icicles of the Frozen North were melted by the warmth of loving hearts.

"The Battle Royal"
Paramount-Mack Sennett Comedy

---

**ARTCRAFT THEATRE - MAIN and MARKET STS.**

All week beginning Monday but please come early.

Thomas H. Ince presents

**Wm. S. Hart**

They called him "Shark" because he was bloodless and cold—a human icicle; but he melted under a woman's smile.

"The Battle Royal"
Paramount-Mack Sennett Comedy

---

These ad-cuts and mats are obtainable at any Paramount-Artcraft Exchange.
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"SHARK MONROE"
An Artcraft Picture
OBTAINABLE
AT YOUR EXCHANGE

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

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
22-28 gelatins of star

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

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

Series of Advertising
layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS
for
"SHARK MONROE"
Always obtainable at your exchange

Cover your town with this paper and you will fill
every seat at every performance
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA ........... "THE HONOR OF HIS HOUSE"
JACK PICKFORD ............ "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ............... "THE HOUSE OF SILENCE"
MARGUERITE CLARK .......... "PRUNELLA"
VIVIAN MARTIN .............. "UNCLAIMED GOODS"
MARGUERITE CLARK .......... "RICH MAN, POOR MAN"
CHARLES RAY ................. "PLAYING THE GAME"
BILLIE BURKE ............... "LET'S GET A DIVORCE"
DOROTHY DALTON ............ "TYRANT FEAR"
WALLACE REID .............. "BELIEVE ME, XANTIPPE"
P A U L I N E F R E D E R I C K .......... "RESURRECTION"
ENID BENNETT ............... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD ............ "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .......... "THE WHITE MAN'S LAW"
DOROTHY DALTON ........... "THE MATING OF MARCELLA"
CHARLES RAY ................. "HIS OWN HOME TOWN"

WM. S. HART ................ "THE TIGER MAN"
ELSIE FERGUSON ........... "THE LIE"
DOUGLAS FAIRBANKS ......... "MR. FIX-IT"
MARY PICKFORD .............. "M'LISS"
WM. S. HART ................ "SELFISH YATES"
CECIL B. DE MILLE'S .......... "OLD WIVES FOR NEW"
The Claws of the Hun

Scheduled Release Date: 8 Jul 1918
Exhibitor’s Press Book 
& Advertising Aids
Charles Kenmore Ulrich
Editor

“The Claws of the Hun”
A Paramount Picture
Starring Charles Ray
STOCK PRODUCTION CUTS AND MATS

Charles Ray in "The Claws of the Hun"

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
Points of Interest Regarding "The Claws of The Hun"

CHARLES RAY, THE STAR

THAT ever popular Paramount star, Charles Ray, who has a most congenial role in "The Claws of the Hun," is one of the most indefatiguable screen players on the Pacific Coast, or anywhere else, for that matter. We have frequently mentioned Mr. Ray's cleverness as was amply evidenced by him in his recent Paramount picture, "His Own Home Town," but, it is a pleasure to state that in none of his recent successes has his art been displayed to finer advantage than in his portrayal of the patriotic son of a rich manufacturer of ammunition in "The Claws of the Hun." He vests this characterization with a certain dash and virility that should, and doubtless will, place it in the front rank of his character portrayals. Mr. Ray is a rising screen player of discriminating taste and his artistry is reinforced by intelligence and experience. Combining these qualities in his work with ever increasing energy, there is no telling where his advancement will cease.

That he has done the best work of his career in his latest starring vehicle, and that his army of admirers will agree with this statement, are mathematical propositions no less obvious than that two and two make four.

THE AUTHOR

THE story of "Claws of the Hun" was written by Ella Stuart Carson, a writer of prominence, who also wrote "A Son of the Snows," in which Mr. Ray is to be seen. This writer's work is characterized by intelligence of construction, strong character delineation, and exceptional dramatic force.

THE SCENARIST

R. CECIL SMITH is the man who wrote the scenario of "The Claws of the Hun," and he performed his work most acceptably. Mr. Smith has written numerous picture successes and in his latest production, his skill is well displayed.

THE SUPPORT

IN the support of Charles Ray in this photoplay appear such well-known screen players as Jane Novak, Robert McKim, Melbourne MacDowell, Dorcas Matthew and Mollie McConnell, all artists of ability and reputation.

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Back Cover
Latest Releases

THE DIRECTOR

VICTOR L. SCHERTZINGER, one of the best known directors on the staff of Thomas H. Ince, directed "The Claws of the Hun," and his ability is amply displayed in every scene of this vigorous photoplay. Mr. Schertzinger has directed many notable pictures and all of them have been unqualified successes. His latest production shows no depreciation in the artistic value of his directorship.

THE PHOTOGRAPHER

THERE are few cameramen in the country who know the photographic game better than Chester Lyons, whose work in "The Claws of the Hun" doubtless will be greatly admired. Mr. Lyons' art in this photoplay is excellent, and he has grasped the production with innumerable "shots" of the highest grade known to the science of photography.

A PATRIOTIC STORY

JOHN STANTON, son of an ammunition manufacturer, is prevented from enlisting by his mother, who is ill and who dreads to see her son go "over there." His father has been entrusted with the secret of a high explosive which he keeps in his safe and which is sought by a German spy who is employed in the Stanton ammunition plant. Mrs. Stanton exacts a promise from her husband to do all in his power to prevent their son from enlisting and to save his wife's life, as he believes, he bribes a physician to tell his son that he has heart disease and can not pass a medical examination. Believing this, John does not answer the call to the colors and he is called a slacker by his acquaintances. He is filled with disgust and one night after dissipating, is put into the room occupied by a German spy and receives a note intended for that individual, telling of an attempt to be made to obtain possession of the secret of the explosive in his father's safe. He frustrates this plot and when he later discovers that the physician's diagnosis of his heart trouble is false, he enlists, his mother giving her consent to this course, she having come to a realization of the danger to this country through the machinations of Hun plotters, and of the necessity of having every citizen "do his bit" in order to circumvent them.
CAST AND STORY OF “THE CLAWS OF THE HUN”

For Use of Exhibitors in Their House Organs or for General Publicity.

A Paramount Picture

“THE CLAWS OF THE HUN”
SPLENDID STORY OF A RED-BLOODED AMERICAN

Charles Ray’s New Paramount Photoplay Teaches Valuable Lesson to Patriots in Stirring Days of War

“THE CLAWS OF THE HUN”
THE CAST

John Stanton, a Young American: ... Charles Ray
Virginia Lee, His Fiancée ............ Jane Novak
Alfred Werner, a German Spy ... Robert McKim
Muriel Charters ................. Dorcas McKim
Godfrey Stanton, a Munitions Contractor, Melbourne MacDowell
Mrs. Godfrey Stanton, His Wife, Mollie McConnell

THE STORY

JOHN STANTON, son of a multi-millionaire munitions manufacturer, has from his childhood been the apple of his mother’s eye, but in spite of her loving care, is far from being a mollycoddle. At America’s entry into the war, Godfrey Stanton, who has been piling up millions furnishing munitions to the Allies of yesterday, now accepts huge contracts for supplying our Allies of today, and is entrusted by the United States Government with the formula of a newly discovered high explosive, which he guards with zeal and care, and deposits in a safe, the combination of which is known only to himself, much to the disgust of Alfred Werner, a German secret service operative, who has secured a position as Stanton’s consulting engineer while posing as an Englishman.

At the outbreak of the war, John, like all young men of red blood, desires to volunteer, and in this wish he is joined by his father, in whose veins flows the blood of fighting ancestors. Mrs. Stanton, for years a semi-invalid, refuses to give her consent, she insisting that the mental agony that she would be forced to undergo while her only son was in the trenches would hasten her own death. She, therefore, succeeds in forcing her husband to promise that he will do all in his power to prevent John’s enlistment.

Between two fires—patriotism and love for his wife—the elder Stanton connives with the family physician to make John believe that he has heart trouble; in fact, they go to the extent of preparing a drug that will produce the very symptoms that the doctor describes, should the young man attempt to go before the examining board. Before this drug can be administered, John is given a second examination by a friend of his, a young medical graduate, who pronounces him fit in every way, and the heart trouble story a fake. Filled with righteous anger, John confronts the family physician, who admits his guilt, but lays the blame on his father’s shoulders. A stormy interview between Godfrey Stanton and his son takes place, in which the latter accuses his father of lack of patriotism, only to be told the truth that for the mother’s sake the subterfuge had been resorted to.

Forced to listen to his mother’s pleadings and fearing that to do otherwise, he would cause her death, John fails to answer the call to the colors when the rest of his friends volunteer. Therefore, he is branded as a slacker, turned down by his friends, and given his congé by the girl he loves. Angered at his family by the ignominy thrust upon him, John leaves home, goes to the club, and indulges in a night of wild dissipation. By chance he is put to bed in the room usually occupied by Alfred Werner.

Through the mistake of a club employee, who also is a German spy, John receives a note intended for Werner, and discovers an attempt is to be made to force his father to give up the formula entrusted to him by the Government. After a series of exciting adventures John succeeds in reaching the munitions factory in time to frustrate the plot and not only save the Government formula, but the life of his father and the munitions work as well, though he is seriously injured, in so doing.

Convalescing, Mrs. Stanton is brought to realize the danger in which her country is involved, the spark of patriotism is fired, and John is given permission to go “over there.”
ADVANCE PRESS STORIES
To Be Sent to the Newspapers Daily For One Week Prior to and During Display of

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<th>CHARLES RAY’S NEW PICTURE CONVEYS PATRIOTIC MORAL</th>
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<tr>
<td>“The Claws of the Hun” Tells Story of Man Whose Enlistment is Opposed by His Mother</td>
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WHEN it becomes necessary for a red-blooded young man to refrain from enlisting because he believes that course will kill his mother, and is called a slacker by his friends, an interesting problem arises. How the riddle is solved by one young man, the son of a wealthy ammunition manufacturer, is revealed in “The Claws of the Hun,” the newest starring vehicle for Charles Ray, in which he will be seen at the theatre next.

It is in this respect that Mr. Ray’s new photoplay teaches splendid lessons in patriotism to the mothers of this country. When John Stanton sought to enlist at the outbreak of the war, his mother, who was seriously ill, opposed that course bitterly, and she finally convinced her son that his enlistment inevitably would kill her. To save her life, as he thought, he refuses to enlist and his friends who did not understand, called him a slacker. But John Stanton was not a slacker as subsequent events proved. It is because of this situation that he is able to frustrate the plotings of secret Hun agents and ultimately by his conduct win the consent of his mother to go “over there.”

The photoplay is filled with strong dramatic action, and many of the situations are exceedingly thrilling. Mr. Ray is excellently supported by capable players chief among them being Jane Novak, leading woman in many of William S. Hart’s photoplays, Robert McKim, an artistic “villain” and Melbourne MacDowell, a veteran actor of skill and wide experience.

<table>
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<th>GERMAN SPY PLOT FOILED BY BRAVE YOUNG AMERICAN</th>
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HOW John Stanton, son of a millionaire—manufacturer of munitions, the role played by Charles Ray in his latest Paramount photoplay, “The Claws of the Hun,” produced under the supervision of Thomas H. Ince, foils the plot of German spies to obtain the secret formula of a high explosive, forms a thrilling episode of that unusually strong picture which will be displayed at the theatre next.

John Stanton long has desired to enlist for duty “somewhere in France,” but his mother who is ill and fearful, exacts a promise from him not to enlist, because she could not survive his departure for the front. He is called a slacker by his friends and when his sweetheart treats him coldly, he is in despair. In his father’s safe reposes the formula of a high explosive entrusted to him by the United States Government, and Stanton learns and frustrates the plot of several German spies to obtain possession of it.

Of course, when Stanton’s mother comes to a full realization of the danger of Hun espionage in this country and of the necessity of combatting enemies abroad as well as at home, Stanton is permitted to refute the charge of being a slacker by enlisting in the American army.

The picture was ably directed by Victor L. Schertzinger under Mr. Ince’s supervision. The story was written by Ella Stuart Carson and the scenario was prepared by R. Cecil Smith. Mr. Ray’s support includes Jane Novak, Robert McKim, Melbourne MacDowell, Dorcas Matthews and Mollie McConnell.

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<tr>
<th>DRAMATIC SCENES IN CHARLES RAY’S FINE PHOTOPLAY</th>
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<tr>
<td>Popular Paramount Star Has Excellent Vehicle in His Latest Picture, “The Claws of the Hun”</td>
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VIBRANT with patriotism and love of country, “The Claws of the Hun,” the latest Paramount photoplay starring Charles Ray, the popular young screen artist, is in many respects one of the finest pictures of the Ray repertoire to date. The picture will be the attraction at the theatre next.

In this picture Mr. Ray appears as the son of a wealthy manufacturer of munitions who has been prevented from enlisting in the army because of the pleas of his mother who is ill and who, he believes, will die if her son goes “over there.” His reasons for not enlisting are misunderstood by his friends who scornfully term him a slacker. Even his sweetheart, who is a patriotic young woman, upbraids him for his apparent cowardice and gives him up.

But the young man’s chance to prove the falsity of the charge against him appears and he takes full advantage of the opportunity when at the risk of his own life, he frustrates the plot of German spies to steal from his father the formula of a high explosive which had been entrusted to him by the United States Government. The young man nearly loses his life in the battle, but he emerges a victor with great honors. He then learns that his father has bribed a physician to assert that his (the son’s) heart is weak, and he promptly enlists with the consent of his mother who now realizes that it is the duty of every mother to give up her son to the task of making the world safe for democracy.
CHARLES RAY IN NEW PHOTOPLAY

Paramount Star Has Strong Role in "The Claws of the Hun"

C H A R L E S R A Y has been seen in many Paramount pictures produced by Thomas H. Ince and in every case he has given screen patrons signal satisfaction. His next appearance will be in "The Claws of the Hun" at the

Theatre which has announced the production for ..................

This is a war picture but it is about the happenings in our own country. The plotters of the autocrat of Berlin try to extend their machinations to a great munitions plant and are thwarted by a youth who has been called a slacker because, to save his mother from death, as he believes, he has not answered the dictates of his conscience and gone to the front.

Lessons to Mothers.

C H A R L E S R A Y'S latest Paramount photoplay, "The Claws of the Hun," which will be shown at the................. theatre next...................... teaches salutary lessons in patriotism to those mothers who are reluctant to see their boys go "over there" in defense of world democracy. It is a picture which should delight every patriotic citizen who has the welfare of his country at heart.

Foils Hun Spy Plots.

I N his new Paramount photo- play, "The Claws of the Hun," Charles Ray foils Hun spies who plot to steal the secret of a high explosive which has been placed in his father's custody by the United States Government. The scenes of the photo- play which will be shown at the.......... theatre next ...................... are extremely dramatic.

VETERAN ACTOR IS MACDOWELL

He Appears in Support of Charles Ray in "The Claws of the Hun"

M E L B O U R N E MACDOWELL, veteran tragedian and actor of the old school, who has "returned" in the films, via the Ince-Paramount route, is appearing in a fine part in "The Claws of the Hun," a new Chas. Ray picture which will be shown at the............. theatre next ........................

Mr. MacDowell is cast as a munition manufacturer and he looks the part. In fact, he is the finest type in the world for millionaires, bank presidents and the like—and then, he can turn about and be the most vindictive villain in the annals of the screen.

Melbourne MacDowell had his greatest stage training with his late wife, Fanny Davenport. He has essayed many of the great tragedy roles and his portrayals were artistic. Today he finds the screen a wonderful medium for his work.

This new Ray picture, by the by, is decidedly timely. It is the sort of picture you can talk about before and after seeing. It deals with today—the greatest period in the history of the world. And it is intelligent, unforced, convincing. Mr. Ray's support is excellent.

Excellent Photography

P H O T O G R A P H Y of the most excellent description is seen in Charles Ray's new Paramount picture, "The Claws of the Hun," produced by Thomas H. Ince and directed by Victor Schertzinger. Chester was the man behind the lens and he has graced the production with innumerable beautiful "shots." The picture will be shown at the............. theatre on ...................... next.

RAY'S PHOTOPLAY HAS FINE THEME

Lessons to Mothers Taught by "The Claws of the Hun"

I N the beginning of America's great stand for democracy when she entered the world girded for the fray, the problem came to many and many a mother's son—the question of enlistment. Some accepted it with that spirit of sacrifice that makes heroes, other rebelled openly, still others accepted, but not graciously, the duty patriotism enforced upon them.

German propaganda in the beginning inspired many arguments against enlistment and conscription. Today it works through innocent channels and prompts some parents to deplore the sending of our boys across the seas. But its day is done—the spirit of the people of America has come into its own and every day sees grander sacrifices, more immolation.

This is the plot of "The Claws of the Hun," in which Charles Ray will be seen at the............. theatre next ...................... It is a story by Ella Stuart Carson and the scenario was written by R. Cecil Smith. The production was made under the supervision of Thos. H. Ince, with Victor Schertzinger as director.

Mr. Ray has a part that is exceptionally interesting, because it presents the mental conflict of a youth torn between love of his mother and duty to his country. The production is excellent and will mark a new step upward in the screen career of Mr. Ince's youthful star. Mr. Ray's support is in every respect wholly adequate.
NEW men and women up to the time America entered the world war realized a tithe of the machinations of the German espionage system in America. They were even slow to recognize it after we were in the struggle, but today they are awakened to it. Just such motion pictures as “The Claws of the Hun,” produced for Paramount by Thomas H. Ince, give an indication of the danger that confronts us at home from alien enemies. It is a splendid picture and will be seen at the theatre next.

Jane Novak in New Role.

JANE NOVAK, who has appeared as Wm. S. Hart’s leading woman in numerous Artcraft pictures, is seen in support of Charles Ray in his newest picture, “The Claws of the Hun,” which will be the attraction at the theatre next. Miss Novak is pretty, talented, and ideally adapted to the requirements of the new role allotted her.

Picture Has Strong Appeal.

NO red-blooded American in these days will be able to resist the appeal of “The Claws of the Hun,” the new Paramount picture from the Ince studios starring Charles Ray. It is a picture with the speed and action of a war play but the scene is located entirely in this country. And while it has to do with Hun plotters it is different from the usual variety of such stories. Mr. Ray has a part that suits him admirably and the supporting company is excellent. It is the attraction this week at the theatre next.

An Able Screen Villain.

THERE are few screen villains with greater ability to make the audience desire their untimely demise than Robert McKim who plays the heavy role in “The Claws of the Hun”. Charles Ray’s new Paramount picture, produced by Thos. H. Ince, which will be shown at the theatre next, Mr. McKim is a bad man from top to toe—in the pictures. Off screen he is one of the most charming of gentlemen.

Schertzinger Directs Ray.

VICTOR L. SCHERTZINGER again returns to the direction of Charles Ray in his newest Paramount picture, “The Claws of the Hun,” a story by Ella Stuart Carson and the scenario by R. Cecil Smith, which will be shown at the theatre next. The leading role of John Stanton, portrayed by Charles Ray, is one calling for the utmost skill and Mr. Ray is fully up to its requirements.

Charles Ray’s New Picture.

AMONG screen stars in this country, Charles Ray has by his talents and hard work advanced to the front rank. Mr. Ray will be seen in “The Claws of the Hun,” his latest Paramount picture, at the theatre next. This is an excellent photoplay which conveys the patriotic message to the mothers of young men in this country, that no sacrifice by them is too great to insure the preservation of world democracy.
Thomas H. Ince presents

Charles RAY

"Unfit for military service!"
He of the "Fighting Faiths" unfit?
He'd show them!
And he set out to fight a war of his own!

in

MOTION PICTURE
DIRECTORY
PICTURES THAT ARE PLAYING TO-DAY

BELOW 14TH
NEW STAND
EAST 14TH
Mrs. Vernon Castle, "Witless Mystery"
"His Old-Fashioned Dad" & Alice
ORPHEUM
126 SECO
FRANK REEDAN in "LOAF"
9th Epis. "THE WOMAN IN...
ST. MARKS
133 SCl
CARLYLE BLACKWELL in "OUT"
"THE MASON...."
WINDSOR THEATRE 41
GAIL KANE in "THE TAR"
Episode 16 "THE MYSTERY..."
added attraction

"Fatty" Arbuckle in "Good Night, Nurse!"

Paramount-Bray Pictograph

PARAMOUNT THEATRE

UP AND DOWN BROADWAY

In and Out of the Film Studio
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 McCann.

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 McCann.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Thomas H. Ince presents

CHARLES RAY

in "The Claws of the Hun"

A Paramount Picture

J.F. Stuart Carson

Directed by Victor Schertzinger

Photographed by Chester Lyons

Supervised by Thomas H. Ince

They wouldn't let him go to France so he started a war of his own at home.

Extra Attraction!!

"LOVE LOOPS THE LOOP"

Paramount-Mack Sennett Comedy

PARAMOUNT THEATRE

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"THE CLAWS OF THE HUN"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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<td>8x10 photos of star</td>
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| Series of Advertising layouts: |
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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
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "The Claws of the Hun"

Paramount Theatre
200 MAINE AVE.
EDGWOOD ILL.
TEL. EDGWOOD 2291

Dear Madam:—

The announcement that Charles Ray, one of the most popular young screen stars in the country, will be seen in his latest Paramount photoplay, "The Claws of the Hun," written by Ella Stuart Carson and produced under the supervision of Thomas H. Ince, at our theatre next ............, has proved a source of pleasure to the army of Mr. Ray's admirers in this city.

Mr. Ray's new photoplay deals with the war situation in this country, German spies and the duty of American mothers in the premises. Mr. Ray plays the part of a young man who promises his mother not to enlist and who is dubbed a slacker in consequence. He frustrates the plot of several German spies and through this his mother's patriotic spirit is awakened and she becomes the proudest woman in the land when she sees her son in his army uniform.

There is a splendid love story and the various incidents of the picture are of the most thrilling description. We think this is a picture which may be seen with profit by all who have the best interests of their country at heart. We urge you to come early if you desire good seats.

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 Claws of the Hun”

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

DATE

DEAR MADAM:

It affords us pleasure to announce that Charles Ray, the popular young Paramount star, will be seen in his latest photoplay, "The Claws of the Hun," at our theatre next .......... This is a delightful picture teaching lessons in patriotism to the mothers of this country, and we think, it will please you greatly.

Yours sincerely,

Manager

ADVANCE POST CARD No. 2
TO BE SENT 5 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

In the new Paramount-Thomas H. Ince photoplay, "The Claws of the Hun," starring Charles Ray, which will be shown at our theatre next .........., the followers of Mr. Ray will find much to admire. This is a red-blooded patriotic photoplay dealing with German spies and every scene is thrilling and heart appealing.

Yours sincerely,

Manager

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

DATE

DEAR MADAM:

This is to remind you that Charles Ray, the ever popular star in Paramount pictures, will be seen in his newest photoplay, "The Claws of the Hun," at our theatre today. This is a picture dealing with the Hun spy menace, and its presentation here is quite timely. Please come early.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors who Desire Original Story on Charles Ray or “The Claws of the Hun.”
A Paramount Picture

CHARLES RAY, FAMOUS
STAR, FINE TYPE OF
AMERICAN MANHOOD


CHARLES RAY is to the youth of this age what the heroes of the better class of stories of young men were to the youth of a decade or more ago. His pictures are more spirited than were the old-time stories, but none less inspiring and have the advantage of being visualized, so that the appeal is so much the greater. Mr. Ray, who owes his large and increasing following in the films to the fact that he is a fine type of young manhood of America and to the able manner in which Thomas H. Ince has handled his productions, is quite youthful, buoyant and enthusiastic. He is an artist in characterization, a conscientious worker, a lover of outdoor sports, and can wear clothes as few men can. Therefore he possesses the requisites to perfection in his work.

Victor Schertzinger, his director, has made a study of Ray. He knows his every mood and just how to direct him to the best possible advantage. The stories chosen for Ray’s Paramount pictures are based upon the assumption that they must appeal to the great general public, yet be sufficiently high class to hold the attention of the most exacting. This is no mean task, but it has been successfully accomplished, as is evidenced in “The Claws of the Hun,” which will be shown at the Theatre next.

Mr. Ray has represented the American youth from the farm in many pictures. The bumpkin is a distortion, but he has presented something with a finer shading, a character that is all American, wholesome, strong, yet simple. And he has done it so well that his work has elicited praise from every source.

There are few screen actors of today with a more brilliant record or a more promising future than Charles Ray. Thomas H. Ince so regards his star and has given him every opportunity, of which he has taken full advantage. Speaking of his newest vehicle, Mr. Ray said recently:

“I regard my latest photoplay as one of the best in which I have appeared. I say this not because it supplies me with those dramatic situations which I like best, but because it teaches a great moral to American men and women in these harrowing days of war. I portray the role of a young man who is anxious to ‘do his bit’ for his country, but who is prevented from enlisting because of the fear of his mother who is convinced that if her son goes ‘over there,’ she will never see him again.

“There are many such mothers in this country. They are not unpatriotic, but they cannot bear to see their sons go to death for their country. They are ready to resort to any subterfuge to keep their sons at home, and in ‘The Claws of the Hun,’ Mrs. Stanton induces her husband to bribe a physician to report that their son has heart disease, and that he would not pass the medical examination necessary to enlistment. When the boy learns of the trick played upon him, he enlists anyway and his mother meanwhile has experienced a change of heart, for she knows that it is the duty of every mother to make any sacrifice to the end that this country may be preserved from its enemies.”

Mr. Ray, who is an athlete, an electrical experimenter of ability and a linguist, is also a red-blooded American and he is enthusiastic over “The Claws of the Hun” and its effect upon the American public in aiding to stimulate patriotism. He says he is convinced that the sermon it teaches will be generally appreciated, namely, to stand by American institutions and to do all anyone can to nullify the efforts of German spies in our midst, and to aid to insure a victory of democracy over autocracy, to the end that the world may be freed from the menace of German militarism.
PRESS REVIEWS

To be Sent out to the Newspapers Immediately After the First Showing of

"The Claws of the Hun."

A Paramount Picture.

"THE CLAWS OF THE HUN,"
CHARLES RAY'S LATEST
PHOTOPLAY, MAKES HIT

Splendidly Produced Paramount Picture Gives
Star Fine Opportunities, of Which He
Makes Intelligent Use

The name of Charles Ray, the sprightly young
star in Paramount pictures, apparently is a
synonym for success. That was demonstrated
when his newest vehicle, "The Claws of the
Hun," was presented at the.............theatre
yesterday. Mr. Ray was seen in a most conge-
nial role and his portrayal of a red-blooded young
American patriot, was as vivid as it was artistic
and satisfying.

In this splendid photoplay, Mr. Ray plays the
part of John Stanton, the son of a manufacturer
of ammunition. His mother is ill and, like nu-
erous mothers, she dreads to see her boy go
"over there." The Government has entrusted
the secret of a high explosive to the boy's father,
which is kept in a safe and which is vainly sought
by a spy in the plant.

To save his wife from death, as he believes, the
father bribes a doctor to tell his son that he is
suffering from heart trouble and could not pass
an examination for the army. But the lad gets
another doctor to examine him and discovers the
truth. He confronts his father with the decep-
tion and the truth is made known.

So, for his mother's sake, the lad does not an-
swer the call to the colors and is dubbed a
slacker. In disgust he seeks solace in the wine
cup and is put to bed in a room formerly occu-
pied by a German spy. He gets a note intended
for the latter and learns of a plot to steal the
formula for the explosive, frustrates it and this
results in his mother realizing the danger of the
spy menace and consenting to his going across.

Mr. Ray gave a forceful portrayal of the young
hero, and, as usual, Robert McKim proved a very
despicable villain as the German spy. Jane
Novak was charming and Melbourne MacDowell
did artistic work.

CHARLES RAY A HIT IN
"THE CLAWS OF THE HUN"

Paramount Photoplay With Patriotic Theme
Favorably Received Here

In these days, when "grim visaged war" has
failed to smooth his wrinkled front and pre-
sents anything but a placid face, "The Claws of
the Hun," a Paramount picture, in which Charles
Ray appeared at the ........ Theatre yesterday,
is certain to find a ready response anywhere in
America. The picture was produced by Thomas
H. Ince and directed by Victor Schertzinger.

The story of the photoplay is a timely one and
a powerful object lesson, if one still be needed,
to those mothers who have not as yet become
imbued with the sense of the real menace of the
Hun and the necessity of personal sacrifice to
repel that danger. Charles Ray's portrayal of
the character of a patriotic young American is
excellent. It is convincing and is a faithful pic-
ture of the youth who is face to face with duty
and later is compelled to choose between it and
filial affection. Jane Novak, as the heroine
of the story, evinces considerable ability as well as
a charm of manner and beauty that render her
ideal in the part.

Robert McKim is a despicable villain and Mel-
bourne MacDowell is admirable as a munition
manufacturer. Other characters are well played
by Dorcas Matthews and Mollie McConnell.
Scenically the picture is effective and the direc-
tion is smooth and consistent. The production
can be recommended to all playgoers who care
for up-to-the-minute action and good character
delineation.
ADVERTISING POSTERS AND SLIDE
FOR
"THE CLAWS OF THE HUN"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU
WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M'LISS"
WM. S. HART ................ "SELFISH YATES"
DOUGLAS FAIRBANKS ........ "MR. FIX-IT"
CECIL B. DE MILLE'S ....... "OLD WIVES FOR NEW"
ELSIE FERGUSON ........ "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS ....... "SAY, YOUNG FELLOW"
GEORGE M. COHAN .......... "HIT THE TRAIL, HOLLIDAY"
Exhibitor's Press Book & Advertising Aids

Charles Kenmore Ulrich
Editor

"THE CITY OF DIM FACES"
A Paramount Picture
Starring

Sessue Hayakawa

There are forty peaks in Colorado higher than Pike's Peak.

It pays to advertise!

Music Cues are at the Exchange
STOCK PRODUCTION CUTS AND MATS

Sessue Hayakawa in "The City of Dim Faces"

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above Always Obtainable at Your Exchange
Facts of Interest Regarding “The City of Dim Faces”

SESSUE HAYAKAWA, THE STAR.

SOMEWHERE, sometime, somebody has designated Sessue Hayakawa, the distinguished Japanese star in Paramount pictures, as the “Edwin Booth of the screen.” There are many who will agree with this statement, for in every new picture in which Mr. Hayakawa appears, his histrionic talents manifest themselves in some “new and strange revelations” as a Nipponese poet of many dynasties, and his admirables expressed his reflections on the phenomena of nature. In “The City of Dim Faces,” Mr. Hayakawa portrays the role of a young man whose father is Chinese and his mother a Caucasian, thereby bringing into strong contrast in his make-up, the intellect and subtlety of the Oriental and the power, strength and physical superiority of the whites. In portrayals of this description, Mr. Hayakawa probably has no peer in the field of the silent drama, and his admirable artistry never manifested itself to better advantage than in this poetical and tragic story of Chinese life in the romantic as well as aromatic Oriental quarter of San Francisco.

THE AUTHOR

THERE are few better known writers for the screen than Frances Marion, author of “The City of Dim Faces.” She is a deep student of Oriental life and manners and her specialty has been the study of Chinese classics and customs. Her knowledge of this subject enabled her to construct not only a story consistent with the native traits of the Orientals, but also one of the dramatic interest and heart appeal makes it a classic in its particular field. She has written numerous successful scenarios, but it is safe to predict that in “The City of Dim Faces,” her genius finds its most artistic expression.

THE DIRECTOR.

IN the direction of Oriental picture subjects, George Melford ranks as among the best. His work is characterized by judgment and taste and his skill, as was evidenced in “The Bravest Way.” Mr. Hayakawa’s recent picture, is the outgrowth of rich and varied experience. He is unusually competent in the direction of children in pictures, and in “The City of Dim Faces,” his groupings of the Celestials who appear therein, are natural and therefore artistic. He was capably assisted by Claude Mitchell.

THE SUPPORT

CHIEF in the support of Mr. Hayakawa in this picture is Doris Pawn, a beautiful screen actress who returns to the screen after an absence of eight months, due to injuries resulting from a fall from a horse. Marin Sais, a screen artist of prominence, has a strong role, while James Cruze and Winter Hall, both well known screen actors, have fine parts. Togo Yama, a capable actor, and James Wang also are in the cast. Many other persons are employed and in every way the support is highly efficient.

THE PHOTOGRAPHER

PAUL PERRY is responsible for the fine photography which distinguishes “The City of Dim Faces.” He “shot” the scenes of “The Bravest Way,” and many other photoplays, but in this latest picture, his art is displayed at its best. Mr. Perry deserves his reputation of being one of the most artistic cameramen on the West Coast.

A TRAGIC STORY

THE story of “The City of Dim Faces” deals with a young Chinese-American, a college graduate, whose father is a Chinese merchant, in San Francisco’s Chinatown and his mother a white woman. He is ignorant of the existence of his mother, who is his husband’s prisoner in an underground den and hopelessly demented. He falls in love with a young woman, and when she breaks their engagement, he imprisons her in the same den in which his mother is confined and thereafter sells her to a marriage broker who in turn places her on an auction block to be sold to the highest bidder. It is when he sees the degradation of the woman he loves, that the white blood in his veins asserts its power and remorse seizes him. He learns that the demented woman is his mother and when he discovers that he is half white, he runs to the aid of his sweetheart and after a battle in which he is mortally wounded, he affects her rescue. His mother’s reason returns for an instant and she recognizes her long lost son, as he dies at her feet.

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Cast and Story of “The City of Dim Faces”
For Use of Exhibitors in Their House Organs or for General Publicity
A Paramount Picture

“THE CITY OF DIM FACES,”
AN ORIENTAL PHOTOPLAY
BEAUTIFUL AND TRAGIC

Pathetic Story of a Chinese-American Who
Loves White Girl and Who Finally
Responds to the Call of Blood

“THE CITY OF DIM FACES”

THE CAST
Jang Lung, a Chinese-American............Sessue Hayakawa
Marcell Mathews, an American Girl........Doris Pawn
Elizabeth Mendall, Jang Lung’s Mother........Marin Sais
Wing Lung, a Silk Merchant..........James Cruze
Brand Mathews, a Wealthy Importer........Winter Hall
Foo Sing, a Marriage Broker..........Togo Yama
Luk Tim Eli, a Rich Mandarin........James Wang
Lee Willie..........................George King

THE STORY
In the heart of San Francisco’s Chinatown lives
Wing Lung, a wealthy Chinese silk importer,
who maintains a large underground establishment
frequented by the Chinese of the quarter. He
buries because he has no heir and his three
advisers counsel him, if he meditates marriage, to
wed a white woman, by whom he should have a
son “born of a white woman, thereby combining in
his son the intellect and cunning of the Oriental
with the strength, physical beauty and power of the
Caucasian.”

Wing Lung agrees that this proposal is a wise
one and he accordingly marries Elizabeth Mendall,
a white woman of thirty-five years who had for
some time been employed in his home. A son is
born to them and Wing Lung sends the child away
after telling his wife that the boy never shall know
his mother was a white woman. The despairing
mother goes insane and in the years that follow, she
nurses a doll in the insane belief that it is her
own son.

Twenty-five years later, the son, known as Jang
Lung, returns from his university in the East to
his paternal home. He believes himself to be a
Chinese and he has no knowledge of the maternal
white blood that courses in his veins. He wears
American clothes and uses American slang. At a

party in the East, he had met Marcell Mathews,
daughter of Brand Mathews, a wealthy silk im-
porter of New York. While Jang Lung loves Mar-
cell, she is merely fascinated by his gentlemanly
qualities and believes she returns his love.

Marcell and her father go to San Francisco on
business of the latter and at a party given in honor
of the Chinese Ambassador, Marcell and Jang Lung meet. Jang declares his love for her and
takes her into his arms. This is observed by Ben
Wilton, cousin of Marcell and he is horrified at
the thought of her marrying with Jang. He takes
the girl through the sordid Chinese quarter in
the hope of destroying her affection for Jang and
in this he is successful. Marcell breaks her engage-
ment with Jang who conceives a violent hatred for
all whites and discarding the white man’s garb and
dons Chinese clothing.

Determined upon revenge, he apparently forgives
Marcell and invites her to an underground tea re-
sort where he imprisons her with Elizabeth, his
mother, but of whose relationship to him he is un-
aware. Then, throwing off his veneer of polite-
ness, he grimly tells Marcell that in time “she will
become like her.” Jang sells Marcell to Foo Sing,
keeper of a marriage market and broker in human
hearts. Foo Sing places Marcell upon the auction
block and announces he will sell her to the highest
bidder.

Luk Tim Eli, a wealthy Chinese mandarin, leads
the bidding which soon becomes brisk. Jang is
seized with remorse and wondering at the soften-
ing of his heart, he tries to outbid the other con-
testants for Marcell, but fails. He learns at this
juncture that Elizabeth is his mother and at once
returns to the marriage market, followed by his
henchmen, to rescue Marcell. He darkens the room,
seizes Marcell in his arms and escapes with her,
but not before he receives a mortal wound in the
encounter with Foo Sing’s adherents.

Jang, despite the severity of his wound, man-
ages to convey Marcell home. She declares she
loves him, but he whispers that love for them is
impossible now, “but that in a thousand years, at
the Flower of Dawn, shall my soul seek yours.”
He staggers home and entices back the memory of
his demented mother. When death is about to seize
him, she recognizes her son and clings to him des-
pairingly as the spark of life prepares to wing its
mysterious flight.

Standing heart-broken over her dying son, her
memory dies away in hysterical laughter, and Jang,
prostrated before the altar of his ancestors, mur-
murs, “even unto Paradise,” as his soul passes
into the beyond.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Display of
“The City of Dim Faces,” a Paramount Picture

SESSUE HAYAKAWA SCORES
TRIUMPH IN HIS NEW ORIENTAL
FILM “THE CITY OF DIM FACES"

Story of Photoplay Vibrant with the Beauty,
Poetry and Romance of Life in the
Chinese Quarter of San Francisco

THESE, beauty and poetry, not to speak of the
tragedy of Chinese life, are admirably sustained
in “The City of Dim Faces,” the latest Paramount
picture starring Sessue Hayakawa, which was pre-
sentated at the ................ Theatre, with highly
successful results, yesterday. This is an absorbing
story written by Frances Marion, the famous screen
author, and directed by George Melford. If a most
hearty reception is any criterion, this is—perhaps, one
of the best vehicles in which this sterling Japanese
star has thus far appeared.

The story deals with Jang Lung, a young Chinese-
American, born of a white mother and a Chinese
father, who is sent to a University to be educated.
When a child he is taken from his mother by his
ambitious father, and under the shock, the mind of
the mother gives way, and in the succeeding years
she nurses a doll under the impression that this is
her own child.

Jang is reared in ignorance of his white blood
and, at a party in the east, he meets Marcell Math-
ews, the daughter of a wealthy silk merchant, and
instantly falls in love with her. She is fascinated
by his Oriental manners, and for a time believes
that she reciprocates his passion. Returning to San
Francisco, Jang attends a ball, given in honor of
the Chinese Ambassador, and here again he meets
Marcell, to whom he now declares his love. He
takes her in his arms and is observed by Marcell’s
cousin, a man who is horrified at the thought of his
cousin wedding a Chinese. He takes her through
the Chinese quarter, and after she has seen it in
all its loathsome aspects, her feelings undergo a
complete change, and she repudiates Jang. In re-
venge for her course, Jang discards his American-
ism, dons Chinese clothes and becomes a thorough
Oriental.

Convincing Marcell that she is forgiven for
breaking off their engagement, he entices her to an
underground den where he makes her his prisoner,
and thrusts her in the same room, in which his
mother, of whose relationship to him he is un-
aware, is confined. He tells her gleefully that in
time she, too, will become as the other, a broken
thing. Jang then seeks a marriage broker and sells
Marcell to him. The broker immediately puts her
up at auction to be sold to the highest bidder.

It is at this juncture when the white blood in
Jang’s veins asserts its supremacy, and remorse
seizes him. He learns that the hag, known as Eliz-
abeth, is his mother and with this knowledge he
returns to the auction room, after summoning se-
veral of his henchmen. A desperate battle ensues
in which he is mortally wounded, but he rescues
Marcell and carries her to her home. She now tells
him that she loves him devotedly, but he whispers
faintly as he thrusts her from him that in a thou-
sand years his soul will seek hers.

Returning to the underground den he embraces
his mother, who, in a lucid interval, recognizes her
long lost boy. She laughs hysterically and as he
sinks to the floor before the altar of his ancestral
gods, he whispers “even unto Paradise” and his soul
wings its flight to the mystic beyond.

As Jang Lung, Mr. Hayakawa is seen in perhaps
the best characterization he has as yet essayed. He
makes the young Chinese a consistently human fig-
ure and shows the remarkable transition, from the
time he returns from an American college, wearing
American clothes and bubbling over with fun, to
the dramatic and tragic scenes that ensue, with re-
markable fidelity to truth.

Marin Sais, who played the role of the mother,
was most pathetic in the scene showing her recog-
nition of her long lost son. It was, in many re-
pects, a triumph in character acting. Doris Pawn,
as Marcell Mathews, the girl upon whom Jang
shower his affections, was excellent. The support,
in every respect, was far above the ordinary and
the characterizations of James Cruze, Winter Hall,
Togo Yami, James Wang, were highly artistic. In
point of direction and photography, this picture is
far above the ordinary and may be seen again and
again with profit and delight.
SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Desiring Original Story
About Sessue Hayakawa or "The City of Dim Faces"
A Paramount Picture.

SESSUE HAYAKAWA IS
FAMOUS AS ATHLETE
AND ACTOR AS WELL

Celebrated Japanese Paramount Star Loves
to Wrestle and He Is Skilled in
Jiu-Jitsu and Judo

All admirers of Sessue Hayakawa in Paramount pictures, have had occasion to observe that he is not only a highly artistic portrayer of subtle dramatic roles, but that he is an athlete of remarkable energy and skill. He is physically a superior man of his race and his well-knit figure indicates that he is a man of extraordinary strength, which he utilizes with telling effect in every picture in which he appears.

In his latest photoplay, "The City of Dim Faces," which will be shown at the .................... Theatre next ..................., Mr. Hayakawa displays his skill in the Japanese judo or wrestling, when he easily vanquishes two trained wrestlers and throws them over his shoulder scarcely without effort. There are few athletes who can accomplish such a feat, but then, as most people identified with the Lasky studios in California are aware, Mr. Hayakawa is no ordinary man.

"I enjoy a good fight in my photodramatic work," said Mr. Hayakawa in a recent interview. "When I learned that I had some wrestling to do in 'The City of Dim Faces,' I looked forward to the scene of the battle in the marriage market with considerable interest. How I acquitted myself, the picture shows.

"In most of my productions, I have had to fight American fashion, something I know very little of, but I have been able to introduce a few jiu-jitsu tricks. However, I have never before had so splendid an opportunity to stage a combat between myself and my own countrymen, who, of course, are all students in this wonderful art of defense, as in this fine picture.

"Jiu-jitsu is unlike any other mode of conflict. Every bit of it is what is called trick work, but the tricks have to be applied at the right moment and in the right place. It is the art of letting the other man hurt himself. Jiu-Jitsu also requires the study of the anatomy of the human body, in order to be able to locate the different joints and nerve centers. One tap in jiu-jitsu can render a man speechless, and with a little jerk, an arm or a leg can be broken.

"It is a sport that does not require strength, but skill, and I have a great deal of fun teaching the art to the members of the Paramount Company."

In "The City of Dim Faces," the latest Paramount picture starring Mr. Hayakawa, he does some splendid Japanese wrestling. It is an absorbing story written by Frances Marion, the famous screen author, after she had made a special study of Chinese life in San Francisco, and it is one of the best vehicles Mr. Hayakawa has ever had.

The story tells how Jang Lung, born of a white mother and a Chinese father, is sent to an American university to be educated. He is taken from his mother by his father when a baby, and the mother's brain snaps under the shock, and she is kept a prisoner in an underground den.

Jang is reared in ignorance of his white blood, and he falls in love with Marcell Mathews, a beautiful American girl. At first she in infatuated with him, but when she sees the sordid side of Chinese life she breaks off their engagement. Jang, embittered, takes off his American clothes, vowing never to wear them again, and dons Chinese robes.

When Marcell, thinking him harmless, visits him at his tea house, he imprisons her and sells her to the keeper of the Marriage Market, where she is put up to be auctioned off to the highest bidder. There his love for her gets the better of him and finding that he cannot buy her back, he rescues her, receiving a mortal wound in the battle that ensues.

He learns of his white blood, and finding his mother, who has lived underground in his father's establishment ever since she lost her mind, he talks to her, and for a brief moment he recognizes him. Then, thinking of his loved one, Marcell, he murmurs "even unto Paradise," and dies in front of the altar dedicated to his ancestors.
MR. HAYAKAWA'S
NEW PHOTOPLAY
HAS TRAGIC THEME

"The City of Dim Faces" Provides Famous Japanese Star with Splendid Role

BEAUTIFUL and tragic is the story of "The City of Dim Faces," the latest starring vehicle for Sessue Hayakawa, in Paramount pictures, which will be displayed at the . . . . . . .

The story was written by Frances Marion and directed by George Melford, and the theme is one of tragic interest. Mr. Hayakawa, as Jang Lung, a young Chinese-American, the son of a Chinese merchant, and of a white woman, has a characterization, which, in subtlety and heart interest, has not been approached by any he has heretofore essayed.

This photoplay is one of rare excellence from the standpoints of production and artistry, and will doubtless rank as one of the best of the Hayakawa-Paramount repertoire. As a young half-caste Chinese, Jang is involved in a love affair with a high-class wealthy young woman, who, when she realizes that the east and west can never meet and be happy, renounces him and he, in revenge, makes her a prisoner, then sells her to a Chinese marriage broker in San Francisco, who, in turn, auctions her off to the highest bidder in a marriage market in the Chinese quarters.

It is when he observes the terror of the girl he loves, that the white blood in him asserts its supremacy, and learning by accident of the existence of his mother, he hastens to the girl's rescue and, after a fierce battle succeeds in carrying her to safety. In the melee he is mortally wounded and when she tells him that she loves him, he thrusts her aside, goes to his mother, who recognizes him in a lucid moment, and dies at her feet.

SESSUE HAYAKAWA
CHINESE HALF-CASTE
IN NEW PHOTOPLAY

Famous Japanese Star Has Strong Role in New Vehicle
"The City of Dim Faces"

TO see Sessue Hayakawa, the distinguished Japanese actor, in Paramount pictures as a Chinese in a photoplay, is indeed a novelty. Mr. Hayakawa has been seen as a Mexican, Arabian and Hawaiian, and even as a Japanese, but until recently, in his screen career, he had not yet portrayed the role of a Chinese.

In his new photoplay, "The City of Dim Faces," which will be shown at the . . . . . . .

he appears as a half-caste American Chinese, the son of a rich Chinese merchant, and of a white woman. He is taken away from his mother, when he is a mere infant, and she becomes demented as a result of the shock. He is educated in a university in the East, and meets a beautiful, intellectual American girl and they fall in love with each other. This girl subsequently breaks their engagement when she sees the reverse side of Chinese life in the Chinese quarters in San Francisco, and in revenge the young Chinese-American makes her a prisoner, then sells her to a marriage broker, who later attempts to auction her off to the highest bidder. The young man learns the secret of his birth and rescues the girl from her shame at the price of his own life.

This is a remarkable photoplay written by Frances Marion, and directed with excellent results by George Melford. Mr. Hayakawa has many excellent screen players in his support, the chief role of the young woman being played by Doris Pawn. The scenes are representative of the Chinese quarters in San Francisco.

CHINESE CUSTOMS
CAPABLY SHOWN IN HAYAKAWA PICTURE

Japanese Star Has Excellent Role in "The City of Dim Faces"

QUAINT Chinese manners and customs, coupled with the beauty, poetry and romance of life in the Oriental quarter of San Francisco, are shown with rare fidelity to truth in "The City of Dim Faces," the new starring vehicle for Sessue Hayakawa, the famous Japanese actor, which will be shown at the . . . . . . .

In this photoplay, Mr. Hayakawa portrays the role of a young half-cast Chinaman, the son of a wealthy silk merchant in the Chinese quarter. He is unaware that his mother is a white woman and that she is kept a prisoner in an underground den by his own father. He is educated in an eastern university, and at a social gathering he comes in contact with a charming young woman, whom he loves devotedly. They plight their troth, she later breaking their engagement, and he, in revenge, sells her to a Chinese marriage broker. When the secret of his birth is revealed, the white blood in his veins prompts him to rescue her from a life of shame, as a slave, at the cost of his own life.

The scenes of this superb photoplay were photographed in the Chinese quarter of San Francisco, and many Orientals take part therein. Mr. Hayakawa has a support of the highest merit, many famous screen players portraying the various characterizations necessary to the development of the theme. The scenario was written by Frances Marion, and the production directed by George Melford. The photography is excellent.
FRANCES MARION AN ORIENTAL STUDENT

Author of "The City of Dim Faces" Discusses New Photoplay

FRANCES MARION, the author of "The City of Dim Faces," knows the Chinese of San Francisco as few writers know it. Several years ago she made a special study of Chinese manners and customs, in order to make sketches for illustrations for the Portola festival. Later she visited the Chinese on numerous occasions to make sketches and also to gather material for short stories.

"As soon as the Chinese found that I was sincere," she said, "they were very kind to me, and I was able to see the beauty of their home life, their poetry, and their delightful sense of humor. It has been my hope for some time to write a real story of the San Francisco Chinese for the screen, and that hope was realized recently. I have tried to give the romance and beauty of Chinese life as well as the other side, which is all too well known."

"The City of Dim Faces," the latest Paramount picture starring Sessue Hayakawa, is being shown at the Theatre this week.

Japanese in Chinese Roles

Sessue Hayakawa and Toga Yama, Japanese actors, both play Chinese roles in "The City of Dim Faces," the new Paramount Picture now being shown at the Theatre, and their acting was so extraordinarily good in several scenes, that Jimmy Cruze, who also appears in the picture, was moved to rise repeatedly and call out, "Good scene, great acting, good stuff." As Cruze, who also appears in the picture, is one of the cleverest character actors on the screen, his praise has distinct weight.

MARIN SAIS HAS CONGENIAL ROLE

New Characterization in Mr. Hayakawa's Photoplay Artistically Notable

MARIN SAIS is an actress who is famous for her delineation of Western types. In "The City of Dim Faces," the latest Paramount picture starring Sessue Hayakawa, which will be shown at the Theatre next, she essays a new kind of part and with highly successful results.

She plays the role of Elizabeth Mendall, a woman who is governess in the home of a Chinaman, and finally marries him. They have a child, a son, and the Chinese father takes it from the mother, telling her she is never to see it again and that it is to be reared in ignorance of its white blood. Then Elizabeth Mendall's brain snaps under the shock and she lives for years in a Chinese underground apartment, hugging a Chinese doll in the belief that it is her baby.

But the plan of the Chinese father goes wrong when the son grows up, for he falls in love with an American girl, and finding out who his mother is, searches for her, and brings back her mind for one swift moment when he tells her who he is. Sessue Hayakawa plays the young Chinese and he and Miss Sais do some unforgettable acting in the final scenes of the picture.

James Cruze, Screen Artist

AMES CRUZE is a character actor who goes beneath the surface when it is necessary to interpret a character effectively. His screen portrayals are modeled after definite people. In the latest Paramount picture starring Sessue Hayakawa, "The City of Dim Faces," which will be displayed at the Theatre next, he plays the part of Wing Lung, an elderly and wealthy Chinaman of the upper classes. With Mr. Hayakawa he does some of the best acting of his cinema career.

CHINESE HOSTS TO STUDIO FOLK

Notables Identified with "The City of Dim Faces" Are Dined

So pleased were the Chinese of Los Angeles with "The City of Dim Faces," the latest Paramount Picture starring Sessue Hayakawa which is being shown at the Theatre, that they gave a special dinner in Chinatown in honor of Miss Frances Marion, the author, George Melford, the director, Sessue Hayakawa, the star, and the other members of the company. About fifty of the Chinese-appeared in the picture, which they voted the only true-to-life story of their countrymen they had ever seen. So, led by Moon Kwan, a young Chinese poet and fiction writer, who acted as interpreter during the filming of the picture, they planned the dinner. The affair was delightful in every respect.

DORIS PAWN IS AGAIN AT WORK IN PICTURES

Delightful Actress Has Congenial Role In "The City of Dim Faces"

DORIS PAWN, who presents an excellent characterization of Marcell Mathews, the American girl who falls in love with the Chinese hero of "The City of Dim Faces," returns to the screen drama to play this part after eight months absence due to injuries resulting from falling from a horse during the taking of a thrilling scene in a film drama.

Miss Pawn is one of the most beautiful girls in motion pictures and has a long list of well played roles to her credit. Her's is the fragile, Dresden China type of beauty, and her acting with Mr. Hayakawa in this his latest and best picture, which will be shown at the Theatre next, she reveals skill in emotional acting as well as the finesse to depict the lighter phases of the role.
Yo'ndirabh (fused it is' (three "aTsirigfe seated machine."

In reply to a question by Senator Nors, the Hibraskan 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. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanns.

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 McCanns. 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.

"Fatty" Arbuckle in "Moonshine".

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 McCanns.
HE tried to sell her to one of his own people rather than lose her to a white man!

Extra!

"FATTY" ARBUCKLE

in

"Moonshine"

NOW!

A story of a man and a girl who were gripped by a bond as firm as the wall of China, itself; but one was white and one was yellow. What a wonderful drama it makes!

NOW!

ARMY DESERTER TELLS OF WORKING AS SPY

Emperor Charles Said to be Making an Appeal to Italy.
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. Meyor. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann.

was finally struck by one of the propellers. One of the propeller blades was found to be broken and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Jesse L. Lasky Presents Sessue Hayakawa in "The City of Dim Faces" A Paramount Picture

They were gripped by a bond as firm as the Wall of China itself, but one was white and one was yellow. What a wonder drama it makes! ~ ~ ~

by
Frances Marion
Directed by George Melford

SPECIAL ATTRACTION Roscoe "Fatty" Arbuckle in "Moonshine"

REPORTS NEW PEACE OFFER. Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY

FRUITS OF CONQUEST HELD UP TO TROOPS
MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The City of Dim Faces"

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

DATE

DEAR MADAM:

All admirers of Sessue Hayakawa, the famous Japanese motion picture actor, will be pleased to learn that he will be seen in his latest Paramount photoplay, "The City of Dim Faces," at our theatre next...

This is a thrilling picture depicting life in the Chinese quarter of San Francisco, and we recommend it highly.

Yours sincerely,
Manager

ADVANCE POST CARD No. 2
TO BE SENT 5 DAYS BEFORE SHOWING

DATE

DEAR MADAM:

San Francisco's Chinatown is the scene of "The City of Dim Faces," the newest starring vehicle for Sessue Hayakawa, the famous Japanese actor in Paramount pictures, which will be displayed at this theatre on... next. It is an admirable photoplay and we assure you that it is well worth your careful consideration.

Yours sincerely,
Manager

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

DATE

DEAR MADAM:

We beg to remind you that Sessue Hayakawa, the distinguished Japanese star, will appear in his newest Paramount photoplay, "The City of Dim Faces," at this theatre today (......). This is an excellent story which depicts life in the Chinese quarter of San Francisco, and we are convinced that it will be of great interest to you.

Yours sincerely,
Manager

Exhibitors will be wise to mail at least one of these Postals to their patron...
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The City of Dim Faces”

Paramount Theatre
200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 2391

Dear Madame:—

Permit us to announce that Sessue Hayakawa, the famous Japanese motion picture star, will be seen in his latest Paramount photoplay, "The City of Dim Faces," at this theatre next.................

This splendid picture is one of supreme excellence and the chief role, that of an educated Chinese-American, offers Mr. Hayakawa many opportunities for the display of his versatile talents, which have been successfully tested in many photoplays now recognized as classics.

The scenes of this photoplay are laid in San Francisco's Chinatown. The hero is a half-caste Chinese who is in love with a beautiful American girl and when she spurns him he sells her to a Chinese trafficker in women, and later his white blood asserts itself with tragic results. The story is beautiful, poetic and filled with that delectable romance so inseparably associated with Oriental subjects of the higher class.

We know of no motion picture play produced in many months which is better calculated to please spectators, and we respectfully recommend it to your careful consideration with the reminder that if you fail to see it, you will be greatly disappointed. We will be glad to welcome you at our theatre at any time during the display of this admirable picture.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
EXHIBITOR’S ACCESSORIES

FOR THE EXPLOITATION OF
“THE CITY OF DIM FACES”

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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

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

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

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

Series of Advertising layouts:
Mats

Slides
Music Cues

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"THE CITY OF DIM FACES"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures
in the Order of Their Release

SESSUE HAYAKAWA ....... "THE HONOR OF HIS HOUSE"
JACK PICKFORD .......... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID ............. "THE HOUSE OF SILENCE"
MARGUERITE CLARK .......... "PRUNELLA"
VIVIAN MARTIN ............... "UNCLAIMED GOODS"
MARGUERITE CLARK .......... "RICH MAN, POOR MAN"
CHARLES RAY ............... "PLAYING THE GAME"
BILLIE BURKE ............... "LET'S GET A DIVORCE"
DOROTHY DALTON .......... "TYRANT FEAR"
WALLACE REID .......... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK .......... "RESURRECTION"
ENID BENNETT .......... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD .......... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA .......... "THE WHITE MAN'S LAW"
DOROTHY DALTON .......... "THE MATING OF MARCELLA"
CHARLES RAY .......... "HIS OWN HOME TOWN"

WM. S. HART .................. "THE TIGER MAN"
ELSIE FERGUSON ............ "THE LIE"
DOUGLAS FAIRBANKS .......... "MR. FIX-IT"
MARY PICKFORD ............ "M'LISS"
WM. S. HART ............. "SELFISH YATES"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
Uncle Tom’s Cabin

Scheduled Release Date: 15 Jul 1918
"UNCLE TOM'S CABIN"

A Paramount Picture

STARRING MARGUERITE CLARK

as "LITTLE EVA" and "TOPSY"

A magnificent production of the
most successful play ever written
STOCK PRODUCTION CUTS AND MATS

Marguerite Clark in "Uncle Tom's Cabin"

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above
Always Obtainable at Your Exchange
Notes of Interest About Historic "Uncle Tom's Cabin"

MARGUERITE CLARK, STAR

WIDELY known as the "sweetest girl in motion pictures," Marguerite Clark has an unusually large following of admirers. Miss Clark's asset is not her sweetness alone, for she is essentially a gifted artist whose genius manifests itself in every portrayal she attempts. Her success in the "Bab" pictures, in the superb spectacle of "The Seven Swans," "Rich man, Poor Man" and "Prunella," is conterminous with the rapid advance made in the motion picture art. In her latest vehicle, "Uncle Tom's Cabin," Miss Clark plays two parts, those of Eva and Topsy, two roles as antipodal in point of conception and treatment as can be found in the range of artistic endeavor. By the aid of multiple exposure photography, Miss Clark will be seen simultaneously in the same scene as Eva and Topsy, the one a dainty bit of Dresden china, the other a mischievous pickaninnny. That she should have succeeded in making both characters stand out clearly, is an artistic achievement of which any actress may be proud, and that this will add to her fame is a foregone conclusion.

THE DIRECTOR

J. SEARLE DAWLEY, a veteran director, whose ability is generally recognized, directed "Uncle Tom's Cabin." Mr. Dawley has numerous picture successes to his credit, but his ability never was taxed to the degree that marked every stage of his direction of this great feature story. That "Uncle Tom's Cabin" will be a shining example of the best directorial talent in the field of the silent drama there is little doubt.

THE AUTHOR

The famous little woman whom Abraham Lincoln said was responsible for bringing on the Civil War, was Mrs. Harriet Elizabeth Beecher Stowe, and her book, whose publication was fraught with so momentous an influence upon American history, was "Uncle Tom's Cabin." In the quiet of a country town, far removed from painful slavery scenes, but on the edge of the whirlwind raised by the Fugitive Slave Bill, her memory and imagination had full scope, and she wrote "Uncle Tom's Cabin" for serial publication in The National Era, an anti-slavery publication in Washington, D. C., in 1851. The story was published in book form on March 20, 1852, and it instantaneously became the talk of the world. Millions of copies were sold and it has been translated into more languages than any other book before or since it was published. It was dramatized with success, but the picture version made by Paramount is based upon the story itself and not upon any of the many stage versions, one or two of which still hold the stage.

AN IMMORTAL STORY

THE story of "Uncle Tom's Cabin" deals with an aged slave named Tom, whose master is George Shelby, living on a plantation in Kentucky. Shelby owes money to a planter named Haley, who obliges him to give him Uncle Tom and the infant child of Eliza Harris, a mulatto, in liquidation of the debt. Eliza makes her escape with her child across the ice-filled Ohio river, but Uncle Tom is carried away to the south by his new master. On the steamboat he saves the life of the little daughter of St. Clair, a planter, whose gratitude for this act, independent of Eva's pleas, prompts him to buy Uncle Tom. The old slave is taken to New Orleans and for a time finds happiness in the St. Clair household with little Eva and Topsy (roles played by Marguerite Clark). Before Eva dies, she exacts a promise from her father to free Uncle Tom, but before this can be accomplished, St. Clair dies and his slaves are sold at auction. Uncle Tom is purchased by Simon Legree, a brutal planter from the Red River country who mistreats the aged negro brutally. Legree is slain by a slave girl and young Shelby who had promised to buy him back when his fortunes were rejuvenated, arrives at the Legree plantation just as Uncle Tom, a victim of atrocious cruelty, breathes his last.

SUPPORTING PLAYERS

An excellent cast of players has been provided for Miss Clark in this great production. The role of Uncle Tom is in the hands of Frank Losee, an actor of wide experience and sound judgment. Florence Carpenter will be seen as Eliza, and J. W. Johnston as Haley. Walter Lewis, a fine screen player, appears as Simon Legree, a brutal planter. Ruby Hoffman, an artistic player, has an important role. Others in the cast are Phil Riley, Harry Lee, Augusta Anderson, Henry Stamford, Susanne Willis, Mrs. Priestly Morrison, and Jere Austin.

GENERAL REMARKS

This is one of the finest motion pictures issued by any producing company in many months and exhibitors will find it well worth their while to exploit it as a feature of extraordinary merit. An unusually fine line of accessories has been provided.

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SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Desiring Special Story
on Marguerite Clark or "Uncle Tom's Cabin."
A Paramount Picture

MRS. STOWE'S FAMOUS EPOCH-MAKING NOVEL VISUALIZED ON SCREEN

Celebrated Author Could not Foresee that Her Great Work "Uncle Tom's Cabin" Was to be Picturized

WHEN Harriet Elizabeth Beecher Stowe's history-making novel, "Uncle Tom's Cabin," was published in book form on March 20, 1852, that famous writer could not have foreseen the furor it was to create, nor did she divine that it was to prove the death knell to slavery in the United States. She had a message to deliver to mankind, and she delivered it most effectively, for it brought on the Civil War and the subsequent emancipation of the negroes in this country.

But when Mrs. Stowe created Uncle Tom, Eva, Topsy and the other characters of her celebrated story, she could not have anticipated that the creations of her brain were one day to be visualized on the motion picture screen. The motion picture art was in an embryotic stage in 1896 when Mrs. Stowe died, and the pleasure of seeing the important characters of her creation on the screen was denied her. What might she not have given for the opportunity simultaneously to see Marguerite Clark as Eva and as Topsy in the same scene? Even for those who have read the book and seen the play of "Uncle Tom's Cabin," the Paramount picture version of the novel which will be shown at the . . . . . . . . . theatre next . . . . . , probably will be in the nature of a revelation.

"For the first time," said Miss Clark, recently, "this great subject has been visualized in a manner befitting its dramatic and historic values. Many of the big scenes of the book which could not be shown on the stage because of their magnitude, have been incorporated in the picture by the Famous Players-Lasky Corporation, and no expense has been spared to secure reproductions of localities mentioned in the book. The company traveled thousands of miles to obtain them. This elaborated picture version of 'Uncle Tom's Cabin,' in my opinion, will be of enormous educational and historical value visualizing, as it does, scenes in the most important epoch of our national life."

Miss Clark expressed delight at being afforded the opportunity to play the parts of Eva and Topsy, one a dainty girl, the other a negro girl, "who wasn't born, but just grewed." By the employment of multiple exposure photography, both Eva and Topsy are enabled to appear in the same scene and it is in these scenes that Miss Clark, who is said to be the "sweetest girl in motion pictures," displays her versatility with the best results.

Born at Avondale, a suburb of Cincinnati, Ohio, Miss Clark was educated in Ursuline Convent, Brown County, Ohio. When a child, she evinced dramatic talent and she became identified with amateur theatricals. Her first professional appearance was with the Aborn Company. She then turned to musical comedy, played a number of successful engagements in drama and straight comedy, appearing in "Jim the Penman" and Baby Mine." Other of her plays were "Lights o' London," and "Affairs of Anatole." Later she created the title role of "Snow White," which has since become one of her best-known photoplays, as has "Prunella," which was her last stage appearance.

The dainty Marguerite owes her screen debut to a fine photograph of herself in "Prunella," which come to the attention of Adolph Zukor, President of the Famous Players-Lasky Corporation. He went straightaway to see the play and having seen, came again and again. Each time he studied the little star more and more carefully and became more and more impressed with her beauty and personality.

The outcome was that she was engaged to play "Wildflower" for the screen and since that time has never gone back to the legitimate stage, having appeared in many Paramount photoplays in which she has scored hits both in this country and abroad. Some of them are: "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "The Fortunes of Fifi," "The Amazons," "The Valentine Girl," and the three "Bab" pictures, "The Seven Swans," "Prunella," "Rich Man, Poor Man," and now "Uncle Tom's Cabin."
CAST AND STORY OF "UNCLE TOM'S CABIN"
For Use of Exhibitors in Their House Organs or for General Publicity
A Paramount Picture

MARGUERITE CLARK'S
"UNCLE TOM'S CABIN"
SUBERB PRODUCTION

Harriet Beecher Stowe's Immortal Story in
Picture Form an Admireable Vehicle for
Dainty Paramount Film Star

UNCLE TOM'S CABIN"

THE CAST

Little Eva ................... Marguerite Clark
Topsy
Haley, Employee of Simon Legree .............................. J. W. Johnston
Eliza, a Slave .................. Florence Carpenter
Uncle Tom, an Aged Slave ............ Frank Losee
Marks, a Lawyer .................... Phil Riley
Jeff, a Poor Negro ....................... Harry Lee
Simon Legree, a Planter .......... Walter Lewis
Mrs. St. Clair ............................... Augusta Anderson
Mr. St. Clair, a Planter ............. Henry Stanford
Cassy, Legree’s Slave ............. Ruby Hoffman
Aunt Chloe, a Housekeeper .......... Susanne Willis
Ophelia, Eva's Aunt. Mrs. Priestley Morrison
George Shelby, Jr., a Planter
Thomas Carnahan, Jr.
George Harris, a Mulatto ............. Jere Austin

THE STORY

On a Kentucky plantation owned by George
Shelby, lives Uncle Tom, an old slave, together
with other slaves, among them being Eliza Harris,
wife of a runaway slave, and her child, Jim Crow.
Shelby is unable to pay his indebtedness to Haley,
and the latter demands that Uncle Tom and Eliza's
child be turned over to him in liquidation of the
debt. Shelby, who loves his slaves, is distressed,
but he finally agrees to make the transfer as de-
manded.

Meanwhile, St. Clair, a planter from New Or-
leans, is visiting the old St. Clair home in a New
England village with his daughter Eva, a child who
is in delicate health. Eva becomes the protegee of
Aunt Ophelia, a neat, prim old maid and the latter
promises Eva to come South with them when they
decide to return home.

When Eliza hears that her child has been sold to
Haley, she decides to make her escape and that
night stops at Uncle Tom’s cabin and tells him of
her design and also, that he too has been sold.
Eliza flees towards the ice-filled river, and Haley
pursues her with bloodhounds. She succeeds in
escaping across the river, and after a tender leave
taking from the Shelbys, Uncle Tom is taken by
Haley down the river.

On the steamboat, Uncle Tom meets Mr. St.
Clair, Aunt Ophelia and Eva. Uncle Tom is reading
his Bible when Eva addresses him. Eva falls
overboard and Uncle Tom jumps after and saves
her. At Eva's request, Mr. St. Clair buys Uncle
Tom and takes him to the St. Clair home in New
Orleans. Eva brings many presents to the colored
children and Uncle Tom is quite happy. Mr. St.
Clair one day rescues Topsy from a cruel master
and buys her. She is placed in Miss Ophelia's
charge and proves to be quite mischievous. Aunt
Ophelia pleads with her in vain, but it is only when
Eva begs her to be good that Topsy's volatile na-
ture undergoes a change.

Eva grows ill and before her death exacts a prom-
ise from her father to free Uncle Tom. But Mr. St.
Clair dies soon thereafter and all his slaves, in-
cluding Uncle Tom, are sold at auction. Tom and
Emelin, a pretty slave girl, are sold to Simon Le-
gree, a cruel planter from the Red River country.
Miss Ophelia returns North, taking Topsy with
her, the latter always cherishing the curl Eva gave
her. Cruelty and hard work soon undermine Uncle
Tom's health, and he is beaten without provocation
by Legree. Cassy and Emelin decide to run away
and they beg Uncle Tom to accompany them, but
this he refuses to do.

Cassy and Emelin hide in a garret when they
learn that Legree’s dogs are on their trail. Legree,
angered at the incident, and unable to find them, is
informed that Uncle Tom can reveal their where-
abouts. Uncle Tom refuses to tell, whereupon Leg-
ree beats him into a state of insensibility. Cassy
witnesses this brutality and after following Legree
to his room, stabs him to death. Young Master
Shelby comes to the plantation to buy Uncle Tom
from Legree, and guided by Cassy, he finds the
aged negro dying in his hut. "You come too late,
Massa Shelby," he gasps, "Good-by, Massa, good-
by—" and breathes his last.
PRESS REVIEWS
To Be Sent to the Newspapers Immediately After the First Display of
"Uncle Tom's Cabin"

MARGUERITE CLARK
SCORES TRIUMPH IN
"UNCLE TOM'S CABIN"

Dainty Paramount Star Gives Excellent Portrayals of the Roles of Eva and Topsy in
Her New Starring Vehicle

THE picturization of Mrs. Harriet Beecher Stowe's famous novel, "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark, attracted capacity audiences to the theatre yesterday. Both the star and photoplay were seen to the finest advantage and both were more than acceptable to the enthusiastic crowds that acclaimed it as one of the most artistic productions seen at that playhouse this season.

There is little variance between the story of "Uncle Tom's Cabin," and the picture, the thread of the narrative being almost unbroken from the opening scene when Shelby and Haley are haggling over the sale of Uncle Tom, until the final scene when the harassed spirit of Uncle Tom, beaten to earth by Simon Legree, wings its flight. While one follows the fortunes of Uncle Tom in the picture as eagerly as one does while reading the narrative by Mrs. Stowe, the main interest of the photoplay, because of the personality of Miss Clark, is centered about Eva and Topsy, both of which roles she plays with equal skill and intelligence.

The death of little Eva is an exceptional bit of fine work, and the transition from this eerie creature to the portrayal of Topsy, "who never was born, but just grewed," was accomplished by Miss Clark without strain. The doubling of Miss Clark in this picture was emphasized in startling fashion when by the aid of multiple exposure photography, both Eva and Topsy appeared opposite each other, the synchrony of action being perfect. The various scenes of the photoplay were splendidly presented, that of the escape of Eliza before the bloodhounds, the rescue of Eva from drowning in the river by Uncle Tom, the plantation scenes and those showing the flight of the slaves pursued by hounds, being especially praiseworthy.

Miss Clark was finely supported by competent screen players, chief among whom were Frank Losee, as Uncle Tom, Walter Lewis, as Simon Legree, Ruby Hoffman, as Cassy, Henry Stanford as St. Clair, Florence Carpenter, as Eliza, Jere Austin as Harris, Augusta Anderson, Susanne Willis and others.

"UNCLE TOM'S CABIN"
Pleases Big Audiences

Marguerite Clark Makes Hit in Picturization of Mrs. Stowe's Famous Novel

APPEARING simultaneously in two roles, Marguerite Clark, the famous Paramount star, was seen with signal success in "Uncle Tom's Cabin," her latest starring vehicle, at the theatre yesterday. The picture, directed by J. Searle Dawley, which is based upon Mrs. Harriet Beecher Stowe's immortal story, proved satisfactory in every respect, a credit to all who appeared therein and a delight to the audience that witnessed it.

The picturization of the famous novel was extremely faithful and it will serve as an educational factor to the masses in that it depicts faithfully conditions existing in the South just before the Civil War when the shackles of slavery were removed from the black race in this country. In this respect, "Uncle Tom's Cabin" as a picture, is even more satisfying than the novel. To repeat the story of "Uncle Tom's Cabin" would be much like carrying coals to Newcastle, but it is perhaps necessary to say that none of the beauties or heart appeal of the story have been lost in this sterling screen adaptation.

Miss Clark was at her best in the portrayal of Eva, and as Topsy, she supplied an antipodal characterization which was artistic and delightfully refreshing. Frank Losee, as Uncle Tom was excellent, and much might be said of J. W. Johnston as Haley. Of the women in the support, favorable mention should be made of the portrayals of Florence Carpenter as Eliza, Ruby Hoffman as Cassy and Mrs. Priestley Morrison as Ophelia. The photography displayed in the picture was of the usual high standard maintained by Paramount in all its picture productions.
**ADVANCE PRESS STORIES**

To be Sent to the Newspapers Daily For One Week Prior to the First Display of "Uncle Tom's Cabin" A Paramount Picture.

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### FAMOUS NOVEL IN PHOTOPLAY FORM FINE PRODUCTION

**Marguerite Clark Portrays Two Roles in New Paramount Picture, "Uncle Tom's Cabin"**

IN her new starring vehicle, "Uncle Tom's Cabin," which will be shown at the theatre next, Marguerite Clark, celebrated as the "sweetest girl in motion pictures," portrays the roles of Eva and Topsy, two widely dissimilar characters, but which she handles with the skill of the true artist.

This is a splendid picturization of Mrs. Harriet Beecher Stowe's famous novel, the publication of which did much to bring on the Civil War and resulted in the emancipation of the slaves in this country. The novel was translated in many languages and in point of numbers the sales of the book exceeded that of any story ever published. The principal incidents of the story are embraced in the photoplay and collectively they form one of the finest picture productions ever made by any motion picture corporation.

Uncle Tom is a Kentucky slave who is sold and sent to the South. When on a steamboat on the Mississippi river he saves the life of Eva St. Clair, whose father purchases him as a reward for his bravery. St. Clair purposes to set him free, but his death, which occurs soon after Eva's demise, prevents this and Uncle Tom is sold to Simon Legree, a brutal planter, who maltreats him so severely that he dies from his injuries just as the son of his former owner arrives to repurchase him and to give him a comfortable home for the rest of his days.

Miss Clark portrays the roles of Eva and Topsy, a slave girl, two parts that stand out distinctly above all others. She is admirably supported by well known screen players of recognized ability.

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### MARGUERITE CLARK FALLS OVERBOARD IN NEW PHOTOPLAY

**Paramount Star Has Thrilling Experience in "Uncle Tom's Cabin," Soon to be Displayed Here**

FOR the sake of art Marguerite Clark tumbled into the murky waters of the Mississippi River for the scene in "Uncle Tom's Cabin," in which little Eva is rescued from death by Uncle Tom. Frank Losee plays this role in the Paramount picture which will be shown at the theatre next and as he brought the tiny star safely to the shore she gasped: "That's the nastiest tasting water I ever drank!"

The scene was photographed near the mouth of the river opposite New Orleans, and notwithstanding that Mr. Losee is an expert swimmer, Director J. Searle Dawley had some anxious moments until Miss Clark was safe on land again. The incident results in the purchase of Tom by Mr. St. Claire, the father of Eva, who gives the old slave a good home.

The trip down the Mississippi River was made on the steamboat "America," which was chartered by the Famous Players-Lasky Corporation for use in this picture. The boat plays an important part in "Uncle Tom's Cabin," for in addition to being the scene of the meeting between Little Eva and Tom, it figures in the "underground railway" by which slaves were helped to escape to free states and Canada.

Capt. Cooley, master of the steamboat, takes part in the picture, he making a rugged and picturesque figure, reminiscent of the stormy adventures he has experienced in days gone by. He has endeavored to retain as far as possible the atmosphere of the period his boat represents in the selection of his crew, and Director Dawley was delighted with the remarkable types who appear in the picture.

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### ARMY OFFICERS PAY MARKED TRIBUTE TO MARGUERITE CLARK

**Permission Given to Paramount Star to Have Historic Buildings Photographed in "Uncle Tom's Cabin"**

A REMARKABLE tribute was paid to Marguerite Clark by army officials while she and her company were engaged in producing "Uncle Tom's Cabin," the Paramount picture which is to be shown at the theatre next and in which she plays the dual roles of little Eva and Topsy, when permission was granted to work inside the Jackson Barracks, in New Orleans. During war times cameras are taboo near fortifications and barracks, but in consideration of the work of the star on behalf of the Liberty Loan and her heavy contributions to war relief organizations, she was accorded the privilege of using some of the buildings as backgrounds for the production.

Many of the structures were erected as far back as 1826, and by reason of the careful maintenance by the government are in a splendid state of preservation. The Colonel's quarters at Jackson Barracks was exactly the type of house desired for the St. Clair mansion in "Uncle Tom's Cabin," and it was quite acceptable to Director J. Searle Dawley who had searched in vain for an old southern mansion of the proper period without modern touches.

The Slave Market was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark and during slavery days was one of the most famous slave auctions in the south. An old relic used in the picture is the auction block upon which thousands of negroes were knocked down to the highest bidder, husbands and wives parted and children torn from the arms of their mothers.
HAS TWO ROLES IN
"UNCLE TOM'S CABIN"

Marguerite Clark to be Seen as Little Eva and Sprightly Topsy

CONSIDERABLE interest in the forthcoming presentation at the theatre next of "Uncle Tom's Cabin" is being manifested here because Marguerite Clark, the dainty Paramount star, will portray two roles, those of little Eva and Topsy, two vastly different characterizations, but in each of which she is seen at her best.

The amusing antics of Topsy provide scenes wherein Miss Clark utilizes the comedy talents which she displayed on the speaking stage, and as Eva she draws upon her dramatic ability. The make-up and rags of "Topsy" completely disguises Miss Clark in this part, which will be found to be in strong contrast to the opposite role, and the illusion is strengthened further by a number of scenes in which the two characters appear simultaneously. This is accomplished by the use of double exposure photography.

The supporting cast includes players who have been prominent in Paramount and Artcraft pictures. J. W. Johnston, who played important parts in "Out of the Drifts," "Destiny's Toy," "Mollie Make Believe," "The Land of Promise," etc., has the role of Haley, the employer of Simon Legree. Florence Carpenter is Eliza, the mulatto who made the sensational escape across the river on the floating ice. Walter Lewis is the brutal overseer, Simon Legree. Frank Losee is Uncle Tom. Phil Ryley is Marks, the unprincipled and obsequious lawyer, Henry Stanford is St. Clair and Harry Lee is Jeff, the poor negro. J. Searle Dawley directed the production, and H. Lyman Broenig was in charge of the photographic work.

BLOODHOUNDS IN NEW PHOToplay

They Take Part in Fugitive Chases in "Uncle Tom's Cabin"

REAL bloodhounds, not to mention several Great Danes, will be important factors in the development of the story of "Uncle Tom's Cabin," the new Paramount photoplay starring Marguerite Clark which will be a super-attraction at the Theatre next.

The dogs are the property of Captain Douglas S. Hertz, who leads them in the exciting slave chases which are features of the photoplay. The dogs were taken to Bath, Me., where the river scenes of "Uncle Tom's Cabin" were photographed, and it was found difficult to secure accommodations for the animals. They were finally lodged in cells at the police station where they remained until the chase scenes were completed.

Miss Clark plays two roles in "Uncle Tom's Cabin," those of Eva and Topsy. She appears simultaneously in the same scenes by the aid of double exposure photography, the effect at times being weird. She is finely supported by capable players chief among whom are J. W. Johnston, Florence Carpenter, Frank Losee, Ruby Hoffman, Susanne Willis and Jere Austin.

MRS. STOWE'S BOOK BROUGHT ON THE WAR

"Uncle Tom's Cabin" Resulted in the Freeing of Slaves in This Country

IT was Abraham Lincoln who expressed the opinion to Mrs. Harriet Beecher Stowe that her book, "Uncle Tom's Cabin," published in 1852, brought on the Civil War. It certainly caused such a commotion as eventually resulted in the abolition of slavery in this country. A picturization of this famous story, with Marguerite Clark in the roles of little Eva and Topsy, will be shown at the Theatre next.

The story as outlined in Mrs. Stowe's book, has been scrupulously followed by J. Searle Dawley, the director, and none of its beauty or interest has been sacrificed. It is needless to tell the story, for who has not read Mrs. Stowe's immortal novel? It is sufficient to say, perhaps, that from the time when Uncle Tom, Eva and Topsy are introduced, until the final scene fades out, there is continuous action, expectancy, thrill and heart appeal of a quality seldom conveyed by any motion picture.

Miss Clark is admirably supported, while the direction of the photoplay, not to speak of the excellent photography, are all that the most exacting taste can demand.

A Thrilling Scene

ONE of the most thrilling scenes of "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark which will be shown at the Theatre next, occurs when Eva falls from a steamboat into the Mississippi River and is saved by Uncle Tom. Numerous other dramatic situations make this one of the most interesting photoplays from every standpoint presented here this season.
Many Thrills in Play

DRAMATIC action, thrills and expectancy are features of "Uncle Tom's Cabin," the new starring vehicle for Marguerite Clark, which will be displayed at the Theatre next. The scenes of the story are laid in the South during slavery days and Miss Clark will be seen in two distinct roles—those of Eva and Topsy, the latter a colored girl. The picture was well directed and the support is excellent.

A Famous Story Picturized

MARGUERITE CLARK'S newest starring vehicle, "Uncle Tom's Cabin," which will be shown at the Theatre next, is a picturization of Mrs. Harriet Beecher Stowe's famous novel of the same name published in 1852 and which not only aided materially in bringing on the Civil War, but brought about the emancipation of slaves in the South. The photoplay is an admirable one and should delight every spectator.

A Notable Photoplay

FEW photoplays produced in recent years approach in beauty and interest, "Uncle Tom's Cabin," the new Paramount picture starring Marguerite Clark, and in which she plays two parts—Eva and Topsy. It will be shown at the Theatre next, and it is safe to predict that large crowds will welcome it. Miss Clark is adequately supported by artistic screen players.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"UNCLE TOM'S CABIN"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
Pertinent Paramount Paragraphs For Programmes

For Use of Exhibitors in Their House Organs or For General Publicity

Patrons of this theatre should not fail to see Marguerite Clark in her new photoplay, “Uncle Tom’s Cabin,” which will be presented here next. It is a delightful story of slavery days in the South, based upon Mrs. Harriet Beecher Stowe’s famous novel which everybody probably has read. If they haven’t they may see its thrilling incidents visualized on the screen in this superb adaptation which shows how slaves were treated by cruel taskmasters.

* * *

The typical young American type of character has been definitely decided to be the style of parts that Charles Ray will play in a number of his future Paramount-Ince pictures. His forte is in characters in which he depicts a youth who under stress of circumstances must fight his way to the front by sheer determination and physical as well as mental prowess.

* * *

Many of the buildings used as settings in “Uncle Tom’s Cabin,” the Paramount picture, in which Marguerite Clark is starred, and which will be shown at this Theatre next, were erected a hundred years ago. The slave market was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark and during slavery days was one of the most famous slave auctions in the South. An old relic used in the picture is the auction block upon which thousands of negroes were knocked down to the highest bidder, husbands and wives parted and children torn from the arms of their mothers.

If the Marquis of Queensberry had seen “The Battle Royal,” the latest Paramount-Mack Sennett comedy, he would have had good reason for writing his famous set of rules which have governed the padded ring for many years, for in the big scene from which the comedy gets its name every means is used by the combatants to dispose of each other, regardless of the politeness of the operation.

* * *

When the fire bell told the 600 employees and officials at the Famous Players-Lasky studio in California that the plant was in flames recently every one according to human nature immediately rushed to rescue their most precious belongings. Directors ran for their prints of future pictures, the office force carried out their documents and records, property men carted out valuable furnishings, and stars took their precious trinkets to places of safety. None of the future picture prints was destroyed in the fire.

* * *

Having demonstrated in her recent Paramount pictures that she is as capable in society roles as in the more virile types of character, Dorothy Dalton will be presented by Thomas H. Ince in a number of society dramas. This is largely in response to requests from exhibitors and patrons who are asking for productions wherein Miss Dalton may wear beautiful gowns and enact emotional roles.

Enid Bennett is no longer in the ingenue class. In future Paramount Ince pictures she will play roles of a more mature character.

* * *

A tribute was paid to Marguerite Clark by army officials when she and her company were engaged in producing “Uncle Tom’s Cabin,” her next Paramount picture, which will be shown at this theatre next, and in which she plays the dual role of Little Eva and Topsy, by granting her permission to work inside the Jackson barracks, in Louisiana. During war times cameras are taboo near fortifications and barracks, but in consideration of the work this popular star did for the government in behalf of the Liberty Loans and her heavy personal contributions to war relief organizations she was given the privilege of using some of the buildings as backgrounds for the production.

* * *

Despite the fact that a clever showman declared that it was the catch phrase of “Believe Me, Xantippe,” that helped to make the stage production a big hit because the title piqued the interest of the people and they went to see the show, the story on the screen is one of the greatest attractions that Paramount has ever released. Wallace Reid is starred in this production. There is a great deal to the psychology of titles, but it takes more than a mere title to make a good picture.
Dear Madam:

There are few more talented stars in the field of the silent drama than dainty Marguerite Clark, who was recently seen here in "Prunella" and who will be the attraction at our playhouse next ............ in her latest Paramount photoplay, "Uncle Tom's Cabin," a superb picturization of Mrs. Harriet Beecher Stowe's famous novel of the same name which not only did much to provoke the Civil War, but resulted in the abolition of slavery in this country.

To all who have read this celebrated story of slavery days, this photoplay will be of the greatest interest. Every scene of value in the story has been visualized in this screen adaptation, and all are replete with deep human interest. The sufferings of Uncle Tom, the brief pleasures of little Eva whose death plunges Uncle Tom into despair, the vivacity of Topsy who "never was born, but just growed," the trials of misused slaves at the hands of brutal masters, the flights into the unknown and pursuits by bloodhounds— all these contribute to make this photoplay one of the most notable screen offerings of the season.

Miss Clark plays two roles, those of Eva and Topsy, and it is safe to say that she never has been seen to greater advantage. This picture is well worth your careful consideration and we heartily invite you to be present at the premier showing at our theatre.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of “Uncle Tom’s Cabin”

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

DATE _______

DEAR MADAM:

We beg to announce that dainty Marguerite Clark, "the sweetest girl in motion pictures" will appear in her newest Paramount photoplay, "Uncle Tom's Cabin" at our theatre next........ This is a splendid picturization of Mrs. Harriet Beecher Stowe's world famous novel and we think it will interest you greatly.

Yours sincerely,

Manager__________________

ADVANCE POST CARD NO. 2
TO BE SENT 5 DAYS BEFORE SHOWING

DATE _______

DEAR MADAM:

To see Marguerite Clark twice in the same scene while portraying two widely separated characters, is a pleasure reserved for all who will view "Uncle Tom's Cabin," her latest starring vehicle, which will be shown at our theatre next................. Miss Clark is admirably supported in this epoch-making photoplay.

Yours sincerely,

Manager__________________

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

DATE _______

DEAR MADAM:

Permit us to remind you that Marguerite Clark will be seen in her latest Paramount photoplay, "Uncle Tom's Cabin," a screen adaptation of Mrs. Harriet Beecher Stowe's famous novel, at our theatre today. This is a remarkable picture and the presentation promises to be the event of the season at our theatre.

Yours sincerely,

Manager__________________

Exhibitors will be wise to mail at least one of these Postals to their patron.
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. Mayor. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

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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.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

The most successful play ever written has been produced as a motion picture, bigger, better, more beautiful than it ever was done on the stage.

**COLISEUM**

**NOW**

**FRUITS OF CONQUEST HELD UP TO TROOPS**

**REPORTS NEW PEACE OFFER**

Emperor Charles Said to be Making an Appeal to Italy.

**ARMY DESERTER TELLS OF WORKING AS SPY**
In reply to a question by Senator Nor-
na, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France, for the
American Army.

The letter and notified Mrs. Malvins. 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 let-
ter left by McCanna.

was finally struck by one of the prop-
ellers. 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.

Now

Adolph Zukor presents

Marguerite CLARK

in

"UNCLE TOM'S CABIN"

By Harriet Beecher Stowe
Directed by J. Searle Dawley

Paramount Pictures

A magnificent pro-
duction of the
most successful play
ever written. Told far
more dramatically on
the screen than it ever
was on the stage.

Bijou HOLLYWOOD
Always obtainable at your Exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................................. "M'LISS"
WM. S. HART .................................. "SELFISH YATES"
DOUGLAS FAIRBANKS .................................. "MR. FIX-IT"
CECIL B. DE MILLE'S .................................. "OLD WIVES FOR NEW"
ELSIE FERGUSON .................................. "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .................................. "SAY, YOUNG FELLOW"
GEORGE M. COHAN .................................. "HIT THE TRAIL, HOLLIDAY"
We Can’t Have Everything

Scheduled Release Date: 8 Jul 1918
"We Can't Have Everything"

Exhibitor's Press Book and Advertising Aids for CECIL B. DE MILLE'S Newest Production

Charles Kenmore Ulrich, Editor

An ARTCRAFT Picture
STOCK PRODUCTION CUTS AND MATS

C. B. DeMille's "We Can't Have Everything"

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above Always Obtainable at Your Exchange
Facts About Cecil B. De Mille’s “We Can’t Have Everything”

THE name of Cecil B. De Mille in connection with a special picture production for Artcraft, is recognized everywhere as a guarantee that in point of artistry and general excellence, it is of the highest attainable value. Mr. De Mille has produced many of the most famous photoplays known in cinema history, including “Joan the Woman,” “The Woman God Forgot,” “The Whispering Chorus,” “Old Wives for New,” and his latest picture, “We Can’t Have Everything,” will not, we fancy, lack any of the elements that made its predecessors so signally successful. Mr. De Mille’s talents as producer manifested themselves years ago when he acted on the stage in child parts in his father’s company and at eighteen years, he wrote his first play. Then came “The Royal Mounted” and “The Return of Peter Grimm,” the latter having been written for David Warfield. The motion picture field offered many opportunities to men of genius and since Mr. De Mille’s connection with the industry as producer, his strides have been upward and onward, the result being not only an enviable reputation for himself, but a distinct advancement of the art of which he is a brilliant representative.

RUPERT HUGHES, AUTHOR

Among contemporary novelists of America, Rupert Hughes, author of “We Can’t Have Everything,” stands in the front rank. He was born at Lancaster, Mo., January 31, 1872, and is a graduate of Western Reserve University. He began to write for the magazines when a young man and after writing several books, he turned his attention to the drama and produced numerous plays, notably “Excuse Me,” which were highly successful. As a novelist he is equally famous, and many of his best known novels have been published serially in leading magazines. All of his stories are studies of contemporaneous life and his keen knowledge of men and affairs, which is manifested to the highest degree in “We Can’t Have Everything,” have made them as authoritative and instructive as they are entertaining and delightful.

WILLIAM C. DE MILLE, AUTHOR OF PHOTOPLAY

The scenario of “We Can’t Have Everything” was written by William C. De Mille, brother of the producer, and one of the most successful playwrights in America. He is author of “Strongheart,” “The Warrens of Virginia,” “The Land of the Free,” “The Machine” and other successful plays. With a profound knowledge of technique and dramatic construction, Mr. De Mille has made of “We Can’t Have Everything” a perfect example of the photoplaywright’s art and craftsmanship.

A REMARKABLE STORY

The story of “We Can’t Have Everything” deals with the vexatious problems of marriage and divorce in high society circles of New York. Charity Coe Cheever is the neglected wife of Peter Cheever, a rich man who becomes enamored of a dainty dancer. Charity is secretly loved by Jim Dyckman, of an aristocratic family and a millionaire, but after he gives up hope as far as Charity is concerned, he is entangled in the meshes of a motion picture actress and weds her just as Charity obtains a divorce from her husband. Jim’s wife becomes infatuated with a young British aviator of noble family and she obtains a divorce from Dyckman to wed him. Jim is compelled to put up a strong fight to save the good name of Charity, which is compromised in the divorce proceeding, but all ends happily for both and after the United States enters the war, Jim becomes a Captain and Charity a nurse. They are married at a base hospital in France. The actress bemoans the return of her new husband to the firing line because it spoils her honeymoon. The main idea of the story is conveyed in the words of the British bridegroom when he tells his bride to be satisfied as “we can’t have everything” in this life. The story is one of great dramatic power, beautifully conceived and executed.

NOTABLE PLAYERS IN CAST

It is seldom that so splendid a cast as that provided by Mr. De Mille for “We Can’t Have Everything,” has been assembled in any other motion picture production. The roster is one of exceptional excellence, every man and woman in the cast being entitled to stellar honors. In this connection the cast might be termed the communist or socialistic idea exemplified in motion pictures. In the cast are startled Kathryn Williams, delectable Wanda Hawley, handsome Elliott Dexter, charming Sylvia Breamer, Thurston Hall, a famous leading man; Raymond Hatton, of “The Whispering Chorus” fame, Tully Marshall, a sterling actor, Theodore Roberts, one of the best all round players in motion pictures; James Neill, Ernest Joy, Billy Elmer, Charles Ogle and Sylvia Ashton. This is a remarkable cast for a remarkable photoplay remarkably produced.

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Cast and Story of “We Can’t Have Everything”
For Use of Exhibitors in Their House Organs or for General Publicity
An Artcraft Picture

MR. RUPERT HUGHES’ NOVEL
“We CAN’T HAVE EVERYTHING” FINE STORY OF MODERN LIFE
Theme Deals With the Restless Spirit of the Times—Picturized for Artcraft by
Cecil B. De Mille

“WE CAN’T HAVE EVERYTHING”

THE CAST
Charity Coe Cheever, a Society Woman, Kathryn Williams
Jim Dyckman, a Millionaire... Elliott Dexter
Kedzie Thropp, an Actress... Wanda Hawley
Zada L’Etoile, a Dancer... Sylvia Breamer
Peter Cheever, Charity’s Husband, Thurston Hall
Marquis of Strathdene, an Aviator, Raymond Hatton
The Director... Tully Marshall
The Sultan... Theodore Roberts
Detective... James Neill
Heavy... Ernest Joy
Props... Billy Elmer
Kedzie’s Father... Charles Ogle
Kedzie’s Mother... Sylvia Ashton

THE STORY
Charity Coe Cheever, formerly a nurse, is the somewhat neglected wife of Peter Cheever, a millionaire who is morally of a type more common than otherwise. She is beautiful, cultured and moves in high social circles. She has observed with growing pain that her husband treats her with indifference and one night, when he keeps her waiting an undue length of time at supper, her suspicions are awakened that there is another woman who claims his attention.

Jim Dyckman, member of one of Manhattan’s most exclusive families and a multi-millionaire, always has loved Charity and he accepted defeat at Cheever’s hands with what grace he could muster. He calls at the Cheever home just as the latter leaves for his “club” and in her loneliness Charity begs him to take her to the Biltmore roof. It happens that instead of going to his club, Cheever has chosen the same place and time for an outing with Zada L’Etoile, a dancer with more beauty than moral character and a scene is narrowly averted when the quartette meet. Peter drags the dancer to her apartment while Dyckman escorts Charity home and tries to console her.

Realizing the impossible situation in which they are placed, Charity advises Dyckman to seek some nice girl and marry her. Dyckman, gloomy and dejected, leaves the Cheever home and in a nearby street perceives what he believes to be the genuine abduction of a beautiful young woman, but which is, in fact, a scene in a photoplay being photographed under the supervision of a director. Dyckman interferes at a critical moment and “rescues” Kedzie Thropp, a course which the director volubly resents, but when he learns the identity of Dyckman his manner changes to one of servility. He advises Kedzie to “get her clamps” on Dyckman and feigning a sprained ankle, she begins her “vamp” tactics with such success that he kisses her and rides away.

The film company is in a bad way and Kedzie works upon Dyckman’s sympathies with such convincing force that in order to save her from impending starvation, he proposes marriage and is promptly accepted. They motor to Jersey and their marriage follows. Meanwhile Charity has placed detectives on her husband’s trail and by the aid of a dictograph placed in Zada’s apartment, proofs of her husband’s dereliction are obtained with the result that they agree to separate preliminary to divorce. When the decree is obtained by Charity there follows a tragic meeting with Dyckman in Sherry’s. Dyckman learning with sorrow that Charity is free while he is bound to a woman he now knows he does not love.

A year later Kedzie realizes that her husband’s friends are too slow for her and she is moving in a fast set. She has met the Marquis of Strathdene, a British aviator, who is on furlough and she sets her cap for him. The Marquis is willing to marry Kedzie provided she is regularly divorced. While Dyckman and Charity are motoring in the country they are overtaken by a storm and are obliged to spend the night at an inn. When Kedzie learns of this she makes it the basis of an action for divorce and obtains a decree, greatly to the relief of Dyckman and the secret delight of Charity. America enters the great war and Charity goes to the front, she as a nurse, Dyckman as an officer, and they are quietly wedded at a base hospital in France.

Kedzie holds a wedding reception at Sherry’s, and her only regret is that her husband, the Marquis, must rejoin his colors. It is a shame to spoil her honeymoon in this way, but the Marquis, who is really not such a bad fellow, reminds her that “we can’t have everything.”
ADVANCE PRESS STORIES
To be Sent to the Newspapers Daily Prior to and During the Display of
Cecil B. De Mille’s “We Can’t Have Everything”

FILM STAR WINS MILLIONAIRE IN THIS PHOTOPLAY.

Interesting Developments in Arctraft Special Picture Production “We Can’t Have Everything”

HOW Anita Adair, a film star whose real name is Kedzie Thropp, and who hails from Nimrim, Mo., won James Dyckman, sion of an old Manhattan family, is one of the most interesting developments of Cecil B. De Mille’s special Arctraft picture production, “We Can’t Have Everything,” which will be displayed at the Theatre next

According to the story, the couple motored to Jersey City and were wedded quietly. Rumor had connected the name of the young multi-millionaire with Charity Coe Cheever, whose husband, Peter Cheever, it was also rumored, had been finding amusement in association with a certain beautiful dancer—and for a time it was supposed that this would end in a divorce and an alliance between Mrs. Cheever and Dyckman, who were childhood lovers. This new announcement, however, puts a different construction on the matter. What will be the result in the Cheever home? Echo answers—what?

There are unusual situations in this photoplay, in addition to the one alluded to and it is certain to create a deep impression. The various roles are in the hands of screen players of reputation, all of whom are of stellar magnitude. The picture is in every respect superb and will add much to Mr. De Mille’s reputation as producer.

SELFISHNESS IS EXPOSED IN NEW DE MILLE PICTURE.

Mental Narrowness of Bride Shown in Photoplay “We Can’t Have Everything” by Rupert Hughes

FANCY a young woman in these parlous days deploping the war because it spoils her fun! Happily there are few such creatures in this country, but one meets them occasionally, but more especially in photoplays, as is shown in Cecil B. De Mille’s superb special production for Arctraft, “We Can’t Have Everything,” which will be displayed at the Theatre next

In the story of this picture, Kedzie Thropp, a motion picture star, a role portrayed by Wanda Hawley, regrets that the war occupues so much of her husband’s attention, because it spoils her pleasures. The thought of the sacrifice of life and everything worth while to win the war for Liberty and Democracy never enters her pretty head. She cares only for herself and walks serenely over the bodies of her friends and victims to attain her end.

A contrasting character is that of Charity, played by Kathlyn Williams, who shows a nobility of character that is hard to excel. The story is by Rupert Hughes, and the photoplay was written by Wm. C. De Mille. Nothing that has been said in praise of the offering can be regarded as over-enthusiastic. It is a masterful work, a contemporary story of metropitan life and one that will set people thinking.

Indeed, the picture is full of the genius of its producer; it has psychology and action combined in good measure. The inner workings of a film studio are shown as well as the doings of the idle rich and the rich who are not idle, but working faithfully for good purposes.

PLAY WITHIN PLAY REVEALS SECRETS OF FILM STUDIOS

How Pictures are Made is Shown in Cecil B. De Mille’s Picture “We Can’t Have Everything”

HOW it is done in some picture studios, is shown in “We Can’t Have Everything,” at the Theatre this week. This is a special Cecil B. De Mille production for Arctraft and is based upon Rupert Hughes’ novel of the same name. The scenario is by his brother, Wm. C. De Mille.

The incidents which show the inner workings of a film studio occur when a photoplay within a photoplay is enacted. The part of Kedzie, a film star, is interpreted by Wanda Hawley and the scenes of the “movie” in the making are located in a “larem” with the accompaniment of beautiful girls, gorgeous costuming, etc.

The story of the picture itself is concerned with the rapid life of the metropolis today and the part of a society woman of blue-blood is interpreted by stately Kathlyn Williams. Included in the cast are Sylvia Breamer, Elliott Dexter, Thurston Hall, Theodore Roberts, Tully Marshall, and other notable players.

The picture is a reflection of contemporary life and is so deftly handled that it is thoroughly convincing. A scene in the Biltmore roof garden is most effective.

Two Famous Players

THE names of Tully Marshall and Theodore Roberts are so well known to film patrons the world over that it hardly seems necessary to mention their remarkable qualities again. Both are seen to advantage in “We Can’t Have Everything,” now showing at the Theatre.

They are gifted character actors, both with enviable reputations as stage stars.
CHEEVER DIVORCE REVEALS SCANDAL

Dancer Causes Trouble in "We Can't Have Everything"

A NOther unfortunate scandal in high life has come to light with the announcement that Peter Cheever and his wife, Charity Coe Cheever, were divorced yesterday. Mrs. Cheever named as corespondent, Sarah Tishler, who waived her right to appear in her own defense. It is rumored that Miss Tishler is a dancer, but no facts regarding the case could be obtained from any one concerned in the affair.

As a matter of fact, the whole thing is just a motion picture story, "We Can't Have Everything," by Rupert Hughes. It is to be shown at the Theatre next week and C. B. De Mille is responsible for the production of this splendid Artcraft film. Wm. C. De Mille wrote the photoplay from the highly popular novel. In the cast are such prominent players as Kathryn Williams, Elliott Dexter, Wanda Hawley, Thurston Hall, Sylvia Breamer, etc.

Acts and Works Camera

ALVIN WYCKOFF, director of photography at the Famous Players Lasky Hollywood studio, not only grinds the crank in most of the scenes for "We Can't Have Everything," which will be shown at the Theatre next, but he plays the role of a cameraman in the "movie" incidents in the picture as well.

This highly entertaining production, made by C. B. De Mille for Artcraft, from the novel by Rupert Hughes, the photoplay by Wm. C. De Mille—has in its cast such famous screen players as Kathryn Williams, Elliott Dexter, Wanda Hawley, Thurston Hall, Sylvia Breamer, Tully Marshall, Theodore Roberts, and others. Alvin Wyckoff was once an actor but for years has been accounted one of the most expert photographers.

WANDA HAWLEY IN DIFFICULT ROLE

Actress Does Fine Work in "We Can't Have Everything"

P RETTY Wanda Hawley, one of the youngest and most pleasing of film players, interprets the difficult role of Kedzie Thropp "Anita Adair," in the picture "We Can't Have Everything," by Rupert Hughes, the screen version by Wm. C. De Mille, and the production staged by Cecil B. De Mille for Artcraft, which will be shown at the Theatre next.

Miss Hawley was seen to advantage in "Old Wives for New," another De Mille picture and also in support of Douglas Fairbanks in "Mr. Fix-it." Her role in the new picture calls for a novel characterization—that of an utterly selfish young person who climbs over others' shoulders to a high place only to be still unsatisfied. Her scenes as a film star in the photoplay within a photoplay are absolutely unique.

Dexter Finished Actor

ELLIOTT DEXTER, who plays Jim Dyckman, a scion of one of the bluest-blooded Manhattan families, in "We Can't Have Everything," which is being shown at the Theatre, possesses that sincere manner in his acting for the screen that makes him at once convincing and an engaging figure in whatever role he essays. He has the address that fits him at once for the drawing room or the haunts of the elite, yet he can at will portray some entirely different character with equal facility. Elliott Dexter has been seen in many Artcraft and Paramount pictures, including "The Whispering Chorus," wherein he played the Governor; as leading man for Lina Cavalieri in "The Eternal Temptress," and other photoplays, notably "Old Wives for New."

Hatton Finished Artist

RAYMOND HATTON, who interprets the role of the Marquis of Strathdene in "We Can't Have Everything," is one of the most talented of the many talented members of the Lasky stock company. His recent portrayal of John Tremble in "The Whispering Chorus" stamped him as an artist of the highest class. He is a character actor with a wide range of subjects; he gives the finest shading to every role and his characterizations savor more of the dignified, conscientious, studied interpretations of the great histrionic masters of the past than of some of the loosely woven portrayals of the present day. The part of the Marquis is a good one and suits Hatton admirably.

MISS WILLIAMS IN STRONG ROLE

Actress an Unhappy Wife in "We Can't Have Everything"

B EAUTIFUL Kathryn Williams, stately and polished, with that aristocratic bearing that so amply fits her for roles of patrician character, is admirably adapted to the role of Charity Coe Cheever in "We Can't Have Everything," which is to be shown at the Theatre next.

As the unhappy wife of a wealthy New Yorker of weak moral character, she portrays the role with a refinement that is compelling in its artistry. Miss Williams recently made a real success in another C. B. De Mille-Artcraft picture, "The Whispering Chorus," and her innumerable characterizations in the past long ago stamped her as an actress of wonderful versatility and magnetic personality. She is said to have triumphed over all her previous roles, however, in this latest characterization.
Real Vampire Role

SYLVIA BREAMER has a real vampire role in the latest C. B. De Mille Artcraft special, “We Can’t Have Everything,” which will be shown at the Theatre next.

Miss Breamer last appeared in the Paramount picture produced by J. Stuart Blackton, “Missing.” She has portrayed leading roles in various notable pictures, but not for some time has she essayed the role of an adventuress which her peculiarly compelling style of beauty amply fits her to portray. Miss Breamer is from Australia and she, with Enid and Marjorie Bennett, and her younger sister, have formed the Kangaroo Club which meets semi-occasionally.

Play Within a Play

ONE of the most amusing features in “We Can’t Have Everything,” the new C. B. De Mille-Artcraft picture now being shown at the Theatre, is the photoplay within a photoplay. In this scene, Tully Marshall plays a director of a “movie” concern and just for fun he imitated all the familiar characteristics of C. B. De Mille. Even the latter had to laugh at the work. Theodore Roberts is a very fierce sultan in the same scenes which take place in a “harem,” furnished according to the idea of a “second rate” film organization. The satire is said to be highly entertaining.

Hall Capable Actor

THURSTON HALL who plays the part of Peter Cheever, a New York millionaire with a penchant for straying, in C. B. De Mille’s “We Can’t Have Everything,” which will be shown at the Theatre next, is not only one of the screen’s most distinguished and handsome leading men, but he has also a fine record of stage triumphs. He has been a favorite leading man in stock as well. He is said to give one of his finest interpretations in this new picture.
Jesse L. Lasky Presents

CECIL B. DeMILLE'S

Production

"We Can’t Have Everything"

By William C. DeMille

Featuring: Kathryn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts, Sylvia Breamer.

An ART CRAFT Picture

No matter what they have, most people want something more.

They all got what they wanted, but how they got it — that’s what makes this such a wonderful comedy-drama.

Food Conservation Lecture

Illustrated with

Paramount-Burton Holmes Travel Picture

"Her Screen Idol"

Paramount-Mack Sennett Comedy

PARAMOUNT THEATRE All Week
Single seated machine. In reply to a question by Senator Nord, 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. Malvina. The child was placed in care of Mr. Healy. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McGann, 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.

Jesse L. Lasky Presents

CECIL B. DE MILLE'S

Production

"We Can't Have Everything"

By William C. De Mille, from the Popular Novel by Rupert Hughes, featuring Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts, Sylvia Breamer

The Motion Picture makes fun of itself! It's a daring thing to do, but Cecil B. De Mille gives you many a laugh and makes you like motion pictures even better than ever in this story of the little girl who wanted to become a star

An ARTCRAFT Picture

and a bill of big-calibre short reel features including:

"LOVE LOOPS THE LOOP" Paramount-Mack Sennett Comedy

"THE DESTRUCTIVE POWER OF T. N. T." Paramount-Bray Pictograph

Paramount Theatre All Week

YOU can always tell the extent of an exhibitor's business success by the extent of his advertising appropriation. Make yours big!

Jesse L. Lasky Presents

CECIL B. DE MILLE'S

Production

"We Can't Have Everything"

By William C. De Mille

Use the popular novel by Rupert Hughes

Starring Kathlyn Williams, Elliott Dexter, Wanda Hawley, Theodore Roberts, Sylvia Breamer

An ARTCRAFT Picture

Paramount Theatre

All Week

Paramount-Burton Holmes Travel Picture

Sunday & All Week

FRUITS OF CONQUEST HELD UP TO TROOPS

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"WE CAN'T HAVE EVERYTHING"
An ARTCRAFT Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
Twenty four-sheet stand

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

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

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

Series of Advertising
layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
Dear Madam:--

The announcement that Cecil B. De Mille's special Artcraft production, "We Can't Have Everything," based upon Rupert Hughes' famous novel, is to be presented at our theatre next ........ has caused a sensation among our clientele.

This is practically an all-star production, all of the players appearing therein being entitled to stellar honors. These include such distinguished players as Kathryn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Raymond Hatton, Tully Marshall, Sylvia Ashton, Charles Ogle and Theodore Roberts.

The theme of the picture deals with the problems of marriage and divorce in modern society and its development is prolific of unusually captivating situations which are of compelling interest. The entire production is one of great power, exceeding in point of merit even "The Whispering Chorus" and Mr. De Mille's recent production "Old Wives for New," both of which created veritable sensations when they were presented here some time ago.

We believe this picture is one that our patrons will be delighted with and we unhesitatingly recommend it to your family and yourself.

Yours sincerely,

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "We Can't Have Everything"

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

DATE ____________

DEAR MADAM:

We are pleased to announce that "We Can't Have Everything," a new Cecil B. De Mille special Artcraft picture production, based upon the popular novel of Rupert Hughes, will be displayed at our theatre next........ This is said to be an exceptionally fine picture and we heartily recommend it to your favorable attention.

Yours sincerely,

Manager _______________

ADVANCE POST CARD
No. 2
TO BE SENT 9 DAYS BEFORE SHOWING

DATE ____________

DEAR MADAM:

Any production bearing the name of Cecil B. De Mille as director is bound to be recognized as the best the motion picture industry has to offer. Hence when we announce "We Can't Have Everything," Mr. De Mille's latest Artcraft production which is to be shown at our theatre next........our patrons are to be congratulated.

Yours sincerely,

Manager _______________

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

DATE ____________

DEAR MADAM:

This is to remind you that Cecil B. De Mille's special Artcraft picture production, "We Can't Have Everything," will be displayed at our theatre today. This is said to be one of the finest productions made by Mr. De Mille in many months, and aside from the interest of the story, the production itself is monumental.

Yours sincerely,

Manager _______________

Exhibitors will be wise to mail at least one of these Postals to their patron
NAME OF CECIL B. DE MILLE
SIGNIFIES CLASS IN GREAT FIELD OF THE SILENT DRAMA

Celebrated Artcraft Producer Discusses Latest High Grade Picture “We Can’t Have Everything” with All-Star Cast

W
HEN the name of Cecil B. De Mille is coupled with a production it insures above all artistry. The man who produced “Joan the Woman,” “The Woman God Forgot,” “The Whispering Chorus,” “Old Wives for New,” etc., scarcely needs an introduction to film patrons. And at the Theatre, next, his latest effort will be shown.

It is “We Can’t Have Everything,” based upon Rupert Hughes’ famous novel, while the photoplay was written by Wm. C. De Mille, one of the greatest dramatists for stage or screen of the present day. Cecil De Mille has given to the story color, atmosphere, detailed portrayal of highly effective incidents and withal a masterful touch, a finesse that can scarcely be overestimated. No one who sees this picture, it is said, will leave the theatre without the conviction that they have seen a masterpiece of screen production. The cast is a notable one and the offering will undoubtedly create a sensation.

“I’m having an opportunity,” said Mr. De Mille, to an interviewer, “in this new Artcraft picture, ‘We Can’t Have Everything,’ to depict some of the troubles the motion picture director has to face every day of his life. There is a play within a play in this film—and while the effort has been made to stimulate a ‘movie’ concern of the second rate class—there is practically no exaggeration in the difficulties the director runs up against.

“Everything spells trouble. It’s in the very air—if a temperamental star doesn’t start it, something else will. Perhaps it’s the weather—but that we can’t change. More often it’s the fault of someone having left something for someone else to do—the ancient custom of ‘passing the buck’ is one of the finest little things that is done about a studio. Everybody gets the habit in time.

“We Can’t Have Everything” goes on with attendance that is so satisfactory that the policy of it is to continue. The cast is a notable one, including Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall, Theodore Roberts and others.

The story deals with the social life of New York and with the motion picture industry. The incidents are of a type familiar enough to those who read the papers, but have been woven into one of the most fascinating narratives that could be imagined.

W. C. De Mille, brother of the famous director, wrote the photoplay from Mr. Hughes’ novel and he has done a remarkable piece of work. The cast is a notable one, including Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall, Theodore Roberts and others. The skill of Cecil B. De Mille is evidenced in every scene. The incidents that occur on the Biltmore roofgarden, in Sherry’s and in a film studio are most convincingly portrayed with a scenic investiture that is remarkable. It is said to be a picture well worth anyone’s time or money.
PRESS REVIEWS
To be Sent to the Newspapers Immediately After the First Showing of “We Can’t Have Everything,” An Artcraft Picture

SUPERB ARTCRAFT PICTURE
“WE CAN’T HAVE EVERYTHING” MAKES PROFOUND IMPRESSION

Rupert Hughes’ Famous Novel Splendidly Adapted to the Screen Under Able Direction of Cecil B. De Mille

THE contention of pessimists and cynics in these “lonesome latter days” that we are living too fast, that we never are satisfied with what we have and continually cry for the sun or moon, or something else that is unattainable, is exemplified in “We Can’t Have Everything,” the new Cecil B. De Mille photoplay production for Artcraft based upon Rupert Hughes’ celebrated novel, which was presented at the..................Theatre with unqualified success yesterday.

This new picture is a special Cecil B. De Mille production of the highest standard, and the various roles are portrayed by a practically all-star cast of screen players. It is seldom that so many notable players as Kathryn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall and Theodore Roberts, are seen in a single photoplay, for all are of stellar magnitude. That their efforts were appreciated and that they contributed much to make Mr. De Mille’s production one of the most notable of the many cinema successes with which his name is associated, was amply manifested by the delighted audience that witnessed the premier of the photoplay at Manager ..................’s popular playhouse.

The story of “We Can’t Have Everything” deals with the modern marriage and divorce problem in New York. Charity Cheever is a wealthy and winsome woman of the upper social set in the metropolis. Her husband, Peter Cheever, becomes enamored of a famous dancer, Zada, and finally this results in a divorce. Jim Dyckman, of the oldest Manhattan lineage, long has loved Charity, but he has contracted an unfortunate alliance with a film star, Anita Adair, nee Kedzie Thropp, of Ninirrim, Mo.

She in turn falls in love with the title of a young British aviator, invalided home and recuperating at Newport. She is never satisfied and even the Dyckman millions are insufficient. As she reaches each upward rung in the social ladder she wants something higher. Finally, she secures a divorce from Dyckman and in the end Charity and Jim are united. His efforts to shield Charity’s good name result in many desperate situations but all ends well, the couple going to France, he as a soldier of America, she as a nurse, where they are wedded at a base hospital. The inner workings of a film studio are shown and the social functions at the Biltmore and Sherry’s are most graphically portrayed. It is a production unrivaled for magnificence of investiture and costuming, but back of it all is the tense human note of happiness in mismated couples and the final triumph of love.

Above all, the restlessness of the times is portrayed effectively—it is a contemporaneous picture of today—a record that does credit to the efforts of the producers and the author. The care of Cecil B. De Mille in production is evidenced in the many compelling scenes and delicate touches. The story is convincing and has a powerful moral and deserved all the applause that greeted it at its presentation.

Kathlyn Williams plays the role of Charity, charmingly; Elliott Dexter is artistic as Jim Dyckman and Thurston Hall capably enacts the part of Cheever. Miss Hawley makes an alluring Kedzie. Tully Marshall is the film director. The vampirish Zada is finely portrayed by Sylvia Breamer, while Theodore Roberts is highly effective in the striking role of a “film Sultan.”
ADVERTISING POSTERS AND SLIDE
FOR
CECIL B. De MILLE'S "WE CAN'T HAVE EVERYTHING"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M'LISS"
WM. S. HART ................ "SELFISH YATES"
DOUGLAS FAIRBANKS ........ "MR. FIX-IT"
CECIL B. DE MILLE'S .... "OLD WIVES FOR NEW"
ELSIE FERGUSON .......... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ...... "HIT THE TRAIL, HOLLIDAY"
The Vamp

Scheduled Release Date: 22 Jul 1918
Press Book and Advertising Aids
Charles Kenmore Ulrich, Editor

"THE VAMP"
A Paramount Picture
STARRING ENID BENNETT
ENID BENNETT in "THE VAMP"

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 Enid Bennett’s “The Vamp”

ENID BENNETT, STAR

As a Paramount motion picture star, Enid Bennett has won a following that is enviable among screen patrons and her ability has been displayed over and over again in such pictures as “The Keys of the Righteous”, “Naughty, Naughty”, The Biggest Show on Earth”, “A Desert Wooing” and others. Miss Bennett who, in private life is Mrs. Fred Niblo, came from Australia a few years ago and engaged in dramatic work with Otis Skinner. When Thomas H. Ince saw her on the stage, he recognized her worth as a screen actress and her demure charm and girlish beauty, independent of her great talents, prompted him to engage her. That his judgment of her capabilities as an actress, and drawing power as star in his picture productions was amply justified results have proved. Miss Bennett has a novel role in “The Vamp”, and it is needless to add that she does it ample justice.

THOMAS H. INCE, THE PRODUCER

Graduating from office boy in a theatrical agent’s office, and a song and dance artist in a satire, to the position of one of the foremost motion picture producer in the country. Thomas H. Ince fills an enviable position in the field of the silent drama. He controls a staff of world-famed stars and his productions are in a class of their own. He is a man of dynamic force and he pays careful attention to every production he makes, the result being that all of his pictures bear the imprint of his artistry, excellence and charm.

JEROME STORM, DIRECTOR

Among the directors identified with the Thomas H. Ince producing staff, none is better known than Jerome Storm. He has directed many notable picture successes, but in “The Vamp” he has done the finest work of his career. Mr. Storm is a painstaking man whose knowledge of his craft is most extensive and whose genius is ripening with each production he essays.

C. GARDNER SULLIVAN, AUTHOR

One of the best known scenarists in the country is C. Gardner Sullivan. He is one of the highest salaried, most prolific and skillful of celluloid drama-tists. He has done innumerable successful scenarios for Paramount and Artcraft, bringing to each a fund of original thought, excellence of construction and an imagination that is exceptional. “The Vamp” of which he is author, represents one of his most effective conceptions and its success is a foregone conclusion.

THE PHOTOGRAPHY

Recognized as a wizard with the lens, John S. Stumar is the artist who photographed “The Vamp”. He knows every trick of light, color and reflection, and his work is always successful because he carefully studies each scene before “shooting” it. In this photoplay he has obtained some unusually fine shots and the film as a whole reflects great credit upon his skill of craftsmanship.

SPLENDID SUPPORT

In support of Miss Bennett in “The Vamp” appear such well known players as Douglas MacLean, a fine leading man, Charles French, a virile actor, Robert McKim, said to be one of the “best heavies” in the movies, Melbourne MacDowell, the famous interpreter of Sardou roles, and John P. Lockney, a celebrated character actor.

A GREAT STORY

Nancy Lyons is a wardrobe girl with a musical show and she has heard the chorus girls talk much about “vamps” and their success in life. She loves Robert Walsham, a Settlement worker and when he fails to propose, she dons the gorgeous dress of a chorus girl and practices her vampish arts upon him with the result that they are wedded and two days later go to Ore Junction, Pa., where Walsham is to take charge of a Community House. Mr. Fleming, a German spy and Phil Weil, his agent, seek to foment a strike among the miners, but the plot fails after Nancy has wrung the secret of the proposed strike from Weil, by playing her vamp tactics upon him. Both Fleming and Weil are arrested by Secret Service operatives and Nancy is hailed as the preserver of the community. There are numerous dramatic situations in the development of the story, the whole being relieved by much wholesome comedy.
CAST AND STORY OF "THE VAMP"
For Use of Exhibitors in Their House Organs or for General Publicity.
A Paramount Picture

"THE VAMP" DELIGHTFUL PHOTOPLAY FOR DAINTY MISS ENID BENNETT

Story Deals with Young Wardrobe Girl who by Her "Vamping" Tactics Frustrates Big German Spy Plot.

"THE VAMP"
The Cast
Nancy Lyons, a Wardrobe Girl . . . . Enid Bennett
Robert Walsham, a Settlement Worker . . . . Douglas MacLean
James Walsham, his Uncle . . . . Charles French
Phil Weil, a Labor Agitator . . . . Robert McKim
Mr. Fleming, a German Spy . . . . Melbourne MacDowell
Manus Mulligan, a Miner . . . . John P. Lockney

THE STORY
Nancy Lyons, eighteen years old, sweet and lovable, is assistant to the mistress of the wardrobe of Musical Comedy company, and is utterly unlike the chorus girls with whom she associates and who are decidedly vampirish in their manner. Nancy loves Robert Walsham, a settlement worker, who is to leave within a few days for Ore Junction, Pa., where he is to take charge of a Community House for Miners.

Walsham had paid some attention to Nancy, but she has not quite succeeded in bringing him to the point of popping the question. In desperation, she resolves to utilize the "vamp" tactics which she had heard the chorus girls discuss so learnedly, and one night arrays herself in the gorgeous evening gown of Mazie Evans, an actress, and when Walsham appears, she practices her vampirish arts on him with signal success. Before he leaves he has asked Nancy to become his wife, and repenting somewhat of her method, she fiercely resolves to prove herself worthy of the man she is engaged to wed.

The couple are married and in due course reach Ore Junction, where they are met by James Walsham, Bob's uncle, who conducts them to the Community House where the principal citizens of Ore Junction are gathered to bid them welcome. Among these are Phil Weil, an evil influence among the miners, Mr. Fleming, a mysterious man who secretly is a German spy and Manus Mulligan, a miner philosopher in overalls, who observes Nancy with unashamed admiration.

During the progress of a benefit for the suffering Belgians at the Community House, Weil harangues a mob of miners at a nearby saloon and incites them to strike. In the Community House, Nancy dresses as a "vamp" in celebration of the second anniversary—two weeks—of their marriage. Nancy and Bob are having a good time, and they are observed by Weil, who uses the incident as an argument with the miners against the mine owners, he declaring that Bob and Nancy are wasting their money in fast living. Attracted by the excitement, Bob's uncle joins the miners and they descend upon Nancy and Bob just as the former is singing a popular melody to her husband. Nancy is scolded for flirting with her husband, and she meekly promises to be good in the future.

A few days later, Bob leaves Ore Junction with a detachment of Boy Scouts whom he secretly has been training, and Weil takes advantage of his absence to annoy Nancy with his attentions. Nancy realizes that Weil is playing some secret game and she encourages him in order to wrest his secret from him. She confides her plan to Manus Mulligan and hides him in a room where she is to receive Weil. The latter brings with him a flask of liquor and she prevails upon him to drink and under the influence of the liquor he tells her of the impending miners' strike which is to be called that night.

Nancy holds the attention of Weil until he is drunk, and through the window she sees the miners who are in search of him. She pulls up the shade and as the miners approach, she quietly sits beside Weil on a couch. The men are infuriated at the spectacle and they rush into the house. Nancy informs them that Weil has confessed that he was paid to foment a strike and he is corroborated by Mulligan. They are about to deal roughly with Weil when two Secret Service operatives enter with Fleming between them. It transpires that Fleming is a German spy and Weil his paid tool. When asked by Uncle Walsham to tell how she wrung so important a confession from Weil, Nancy explained that she "vamped" him. He mutters, "Thank the Lord!" and turns his back as Bob takes her into his arms and congratulates himself that he has the fairest "vamp" that ever vamped anybody anywhere.
PRESS REVIEWS
To Be Sent to the Newspapers Immediately After the First Display of “The Vamp”

ENID BENNETT’S NEW PICTURE “THE VAMP” PROVES DELIGHTFUL

Dainty Thomas H. Ince-Paramount Star Presents Charming Characterization in New Photoplay

PROVING itself a delight in every way, “The Vamp” the latest starring vehicle for dainty Enid Bennett, the famous. Thomas H. Ince Paramount star, was presented with great success at the. theatre yesterday. The photoplay made a pronounced hit with the audience and its success did much to accentuate the popularity of the star.

The story of the “The Vamp”, written by C. Gardner Sullivan, is an interesting one. Nancy Lyons is a wardrobe girl with a musical show and she has heard the chorus girls talk much about “vamps” and their success in life. She loves Robert Walsham, a Settlement worker and when he fails to propose, she dons the gorgeous dress of a chorus girl and practices her vampirish arts upon him with the result that they are wedded and two days later go to Ore Junction, Pa., where Walsham is to take charge of a Community House.

Mr. Fleming, a German spy and Phil Weil, his agent seek to foment a strike among the miners, but the plot fails after Nancy has wrung the secret of the proposed strike from Weil, by playing her vamp tactics upon him. Both Fleming and Weil are arrested by Secret Service operatives and Nancy is hailed as the preserver of the community. There are numerous dramatic situations in the development of the story, the whole being relieved by much wholesome comedy.

Miss Bennett’s portrayal was a delightful one in every respect. She was admirably supported by Douglas MacLean, Charles French, Robert McKim, Melbourne MacDowell and John P. Lockney, all screen players of ability. Other features on Manager’s bill included.

“THE VAMP” A COMEDY PICTURE IN NEW VEIN

Enid Bennett in Charming Photoplay at Theatre This Week.

A COMEDY drama in a new vein is offered this week at the Theatre with Enid Bennett in the star part. It is “The Vamp” from a scenario by C. Gardner Sullivan, and was produced under the supervision of Thomas H. Ince. It scored a decisive hit at its premier showing here.

Those who have seen the dainty little Australian actress in Thos. H. Ince pictures recall her naivete and sweetness in girlish roles. To see her, then, still girlish, but endeavoring to assume a worldly air, even to the extent of “vamping” a man to such an extent that he engages to marry her, is a novelty indeed.

Such is the keynote which lends the title to the story, but there is much more to it. The action carries the players to Ore Junction, Pa., where the newly weds take charge of a community house for the miners. Then ensues a series of situations wherein there is a hint of Hun plotting and some clever work on the part of the hero in which she again utilizes her newly acquired “vamping” powers to make an arch traitor divulge his secret. In the end she justifies her siren tactics and proves that she is as loyal a soul as ever lived.

Miss Bennett does the finest piece of acting she has done in many months in this role. She is ably supported by Douglas MacLean and others, including Charles French, Robert McKim Melbourne MacDowell, Jno. P. Lockney and others. The picture will repay a visit to the Theatre, because it is original, full of comedy, wholesome and highly entertaining.
ENID BENNETT’S NEW PHOTOPLAY “THE VAMP” ATTRACTS ATTENTION

What is a Vamp, Anyway? That is the Question Generally Asked, but in this Picture This Vamp does Good.

The title of Enid Bennett’s newest Thomas H. Ince-Paramount picture, “The Vamp” is arousing no little interest among screen patrons. Of course, nearly everybody knows what a vamp really is, for the reason that the word has become synonymous with “siren”, “adventuress”, and so on, in our language, through its use in connection with the films.

The “vamp” is the woman who lures the man. That is it in a nutshell. It is the abbreviation of “Vampire”. And vampire means something that, in common parlance, drains the very life blood of its victim. Further back, a vampire was and still is in some parts of the world a hideous creature from the tomb, who comes forth at night to devour defenseless creatures.

This evil spirit is supposed to inhabit the bodies of the departed who in their lifetime were bitten by other vampires. They are of the great ‘undead’. This superstition is analogous to the were-wolf or the loup-garou of mythical history. It is prevalent in Hungary and Germany and other European countries, among the lower classes.

Nowadays, the term is less noxious, generally. The screen actress who plays the role of a siren is called a “vamp”. A picture of this type is a “vamp” film. When she makes love for evil reasons she is said to “vamp” the victim of her viles. She is a modern Circe—a wicked and beautiful creature with all the skill of sirens of the Sicilian coast.

In Miss Bennett’s new picture, however, the term is used in a more or less satirical sense. A little girl in a musical show, assistant to the wardrobe mistress, wants to make a man she loves devotedly, propose to her. So she borrows the gown of a friendly siren of the show and donning it proceeds to “vamp” her admirer till he finally makes the plunge. The rest of the story shows how she succeeds by this same ability to “vamp” in frustrating a German plot and saving a situation in the coal mining districts of Pennsylvania.

“I love my part in ‘The Vamp’,” declared pretty Enid Bennett the other day, while discussing that picture which will be shown at the . . . . . . . . . . . . . Theatre next . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

“Somehow it appealed to me, the idea of turning the weapons of the so-called siren against herself, using them to a good instead of an evil purpose. Then, too, I liked the theatrical atmosphere of the first part of the story, wherein, as assistant to the wardrobe mistress, I borrow the clothes of a real little siren of the stage and vamp a man I’m in love with, just to make him propose. Later I use the same means to make a villain confess his iniquitous plot at a coal mining community. The story is full of novelty—as might be expected when you consider that it was written by C. Gardner Sullivan, who is undoubtedly one of the most gifted photoplaywrights in the country. Mr. Storm directed the picture with great skill, I thought. Of course, Mr. Ince supervises all our pictures, released by Paramount, and he knows films from A to Z.

“The entire company seemed to me one of the best I have ever had for a picture. And the scenes were both amusing and thrilling. I liked it myself, all the way through, which is a good sign, for usually a player gets rather tired of a story before it is finished.”

Miss Bennett is Mrs. Fred Niblo in private life—the bride of only a few months. She is from Australia and is one of the prettiest and most talented of the younger screen stars. It is announced that her husband will soon appear in her support in Paramount pictures.
MAIL CAMPAIGN
For the Exploitation of "The Vamp"

Paramount Theatre
200 MAINE AVE.
EDGECWOOD ILL.
TELE: EDGECWOOD 3291

DEAR MADAM:

Beginning next..........., "The Vamp", a superb Paramount photoplay starring charming Enid Bennett, produced under the supervision of Thomas H. Ince, will be the feature of our programme.

This picture tells the story of a patriotic young woman who exercises her vampirish talents to frustrate the plot of German spies to foment a strike, with eminent success. This is one of the most captivating roles Miss Bennett ever has essayed.

The photoplay is a beautiful one and there are many tense situations which hold the interest to the last scene. It is filled with life and animation and will prove intensely interesting to old and young alike. Miss Bennett is supported by fine screen players, chief among whom is Melbourne MacDowell, the famous interpreter of Sardou roles, Robert McKim, Douglas MacLean, Charles French and others.

We believe this picture will please our patrons and we urgently request your attendance. Thanking you for past favors, we beg to remain,

Yours sincerely,

Manager.

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "The Vamp"
Mail at least one of these Post-Cards to your Patrons.

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

DEAR MADAM:

It affords us pleasure to announce that dainty Enid Bennett, the popular Thomas H. Ince star, will be seen in her newest Paramount photoplay, "The Vamp", at our theatre next.................

This is a splendid new vehicle in which Miss Bennett appears to the greatest advantage and, we believe, you will find it interesting.

Yours sincerely,

Manager

DATE

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

DEAR MADAM:

Our clientele is greatly interested in the forthcoming display at our theatre next.............. of Enid Bennett's latest starring vehicle, "The Vamp".

We are advising you that the demand for seats for this superb picture is increasing and you will be wise to come early.

Yours sincerely,

Manager

DATE

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

DEAR MADAM:

We beg to remind you that "The Vamp", starring dainty Enid Bennett, a charming photoplay, will have its premier presentation in this city at our theatre today (.............). This is an excellent vehicle for Miss Bennett and her characterization therein is a notable one.

Yours sincerely,

Manager

DATE

Manager

9
Thomas H. Ince presents

Enid Bennett

in "The Vamp"

"If I only wore a vampire! Then he'd love me! And she was right!"

By C. Gardner Sullivan
Directed by Jerome Storm
Photographed by John S. Stumbar
Supervised by Thomas H. Ince

A Paramount Picture

A story that every "plain" girl can draw a lesson from.

Illustrated Food Conservation Lecture with
Paramount-Burton Holmes Travel Picture

Paramount-Bray Pictograph

Paramount Theatre
Thurs., Fri., Sat. and Sun.
ADVERTISING is the premium that shrewd showmen pay to insure continued prosperity.

Thomas H. Ince presents
Enid Bennett

in "The Vamp"
By C. Gardner Sullivan, Directed by Jerome Storm
Photographed by John S. Stummit, Supervised by Thomas H. Ince

A Paramount Picture

HE story of the "plain" girl who captured her heart's desire by "doling up"

"HINTS FOR HOUSEWIVES"
Paramount-Bray Pictograph

Paramount THEATRE
Thursday to Sunday

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
ADVANCE PRESS STORIES

To be Sent to the Newspapers for one Week Prior to and During the showing of “The Vamp,”
A Paramount Picture.

FINE ROLE FOR ENID BENNETT IN NEW PICTURE

Wins Husband by Vampirish Methods in Her Latest Starring Vehicle “The Vamp”

In her new Paramount photoplay, “The Vamp”, dainty Enid Bennett has one of the best roles she ever has essayed on the screen. How she won her husband (in the reel story, not in real life) is excellently told in this great photoplay produced by Thomas H. Ince, which will be displayed at the . . . . theatre next . . . . .

Nancy Lyons is a wardrobe girl connected with a musical comedy show and is deeply in love with Robert Walsham, a settlement worker. He fails to propose speedily and it occurs to her that she may facilitate matters by playing “the vamp” to him. She dresses in the abbreviated gown of a chorus girl and becomes a siren which not only charms Walsham but wrings from him a proposal of marriage.

After their wedding, the Walshams go to Pennsylvania where they take charge of a Community House for coal miners. It is Nancy’s privilege to play the vamp the second time in exciting circumstances and thereby frustrate the plot of German spies to provoke a disastrous strike of miners. The situations in which Nancy is involved throughout the development of the story are dramatic and thrilling to a degree.

Miss Bennett is splendidly supported in this photoplay, chief among the players being Douglas MacLean, Charles French, Robert McKim, Melbourne MacDowell and John P. Lockney.

ENID BENNETT MAKES VAMPING A DISTINCT ART

Popular Paramount Star Frustrates Plots of German Spies in “The Vamp”

To be able to make a distinct art of “vamping” and sub- serve a patriotic purpose thereby, is an honor reserved for new screen artists. In her latest Paramount photoplay, “The Vamp”, written by C. Gardner Sullivan and produced by Jerome Storm under the direction of Thomas H. Ince, which is to be displayed at the . . . . theatre next . . . . . Miss Bennett voluntarily becomes a siren and by “vamping” the paid agent of a German spy prevents a disastrous strike of coal miners.

Miss Bennett seldom has appeared in a more congenial role than that of Nancy Lyons, a wardrobe girl attached to a musical comedy show. She learns the vampirish ways of the chorus girls and when her sweetheart proves a little slow in proposing marriage, she helps matters along by doing a little “vamping” act of her own with him, the result being that he is entranced and their marriage follows.

When she goes with her husband to a coal mining town in Pennsylvania, Nancy learns that German spies are operating there with the view of fomenting a strike of the coal miners. She immediately gets busy and in a series of highly attractive scenes, she “vamps” the paid agent of the German spy chief with such success that the plot is frustrated. Of course, her motives are misconstrued and her happiness is for a time imperilled, but it all ends well and Nancy becomes a real heroine.

Miss Bennett’s role in this picture is in every way a delightful one and it doubtless will add greatly to her popularity. She is admirably supported by the best players of the Ince studio.

WHEN VAMPS GO VAMPING THEN THINGS HAPPEN

This is Amply Shown By Enid Bennett in Her New Photoplay “The Vamp”

When dainty Enid Bennett goes vamping in “The Vamp”, her latest Paramount photoplay which is to be displayed at the . . . . . . theatre next . . . . . then there happens one thing after another. Miss Bennett is a capable screen actress and she has proved this in numerous photoplays in which she has starred, but it is certain that her art never was displayed to finer advantage than in this her latest starring vehicle.

Nancy Lyons is a wardrobe girl attached to a musical comedy show, and in this occupation, she meets many worldly wise chorus girls, some of whom are authorities on the subject of vampires. She imbibes knowledge of this entertaining subject from day to day and it later is to prove quite serviceable to her as subsequent events prove. By playing the siren to her slow-going sweetheart, she induces him to propose and after their marriage they go to a coal mining town in Pennsylvania where Nancy’s husband assumes charge of a Community House for miners.

Nancy plays smash with the plans of German spies to foment a miner strike in this place, and she accomplishes the seemingly impossible by the exercise of her vampirish tactics. This threatens to involve her in trouble, but when her motives are understood, she becomes the heroine of the hour. There are numerous thrilling situations in the development of the story. Miss Bennett’s support is all that the most exacting taste could demand.
Do you know Enid Bennett, the dainty Thomas H. Ince-Paramount star who will be seen in her latest photoplay, "The Vamp" at the...........theatre next......? If you do not, then this superb comedy will serve as a fitting introduction to this delightful screen star whose recent picture, "The Desert Wooing" made so pronounced a success here a few days ago.

It is only a few years ago when she came from the Antipodes to do dramatic work with Otis Skinner. Then Thomas H.-Ince saw her, marveled at her demure charm and girlish beauty and sought an interview. The result was that she became an Ince star and has since proved that the producer's judgment was correct in every detail.

As a Paramount star she has achieved a following that is enviable among screen patrons and her real ability has been displayed over and over again in such pictures as "The Keys of the Righteous"; "Naught y, Naughty"; "The Biggest Show on Earth"; "A Desert Wooing"; etc. Miss Bennett recently sent for her mother, brother and younger sister who came from Australia to join her. Marjorie Bennett, another sister, also works in pictures. Miss Bennett recently became the wife of Fred Niblo, legitimate star, who has since entered the films and who will be seen in the near future in a picture with his bride.

Lockney's Specialty.

CHARACTERS are John P. Lockney's specialty. He can play any thing that is required in that direction. In "The V a m p", which will be shown at the.......theatre next....... he is a sort of philosopher in overalls, a queer conception and one that gives him scope for his genius in character delineation.

WANT TO LAUGH? GO SEE "THE VAMP"

There is Plenty of Good Stuff in Enid Bennett's New Picture, "The Vamp." If you wish to laugh, be entertained royally, and incidentally learn something of the methods familiarly ascribed to those members of the feminine sex who deliberately set out to fascinate the opposite sex, you should not fail to see "The Vamp", Enid Bennett's new photoplay which will be shown at the.......theatre on....... It is a Paramount feature, and was produced by Thomas H. Ince.

There is a well sustained plot by a master-craftman, C. Gardner Sullivan, involving a labor mix up in a coal mining district and a Hun scheme to foment trouble. The vamp wins her husband and also exerts her talents in this gentle art to win the secrets of a vile schemer employed by the Germans. Enid Bennett has a wonderful role, it is said, to which she does full justice. She is splendidly supported.

A Veteran Tragedian.

A VETERAN among tragedians of the spoken drama, interpreter of such famous roles as Virginius, Macc Anthony, etc., Melbourne MacDowell has "come back" in the motion pictures. He got out of step for a time when tragedy on the boards lost its great attraction for the public, but in the films the actor has found a new avenue for his remarkable talents. In Ince pictures for Paramount, MacDowell has done some of his best work and in "The Vamp" starring Enid Bennett, which will be displayed at.......theatre next....... he has a heavy role that requires careful handling and which he does to perfection.

KNOW SULLIVAN? WHAT FAN DOESN'T?

Author of Enid Bennett's Comedy "The Vamp" Famous Writer.

Who in these days of the screen drama, doesn't know C. Gardner Sullivan, author of "The Vamp", the latest photoplay for Enid Bennett, the famous Ince-Paramount star, which is to be shown at the.......theatre next........? If there is a film fan who doesn't know Mr. Sullivan by reputation, then we have another guess coming.

Mr. Sullivan is one of the highest salaried, most prolific and skillful of celluloid dramatists. He has done unnumerable successful scenarios for Paramount and Artcraft pictures, bringing to each one a fund of original thought, excellence of construction and an imagination that is exceptional. C. Gardner Sullivan wrote "The Vamp" in which Enid Bennett is starring and which represents one of the most effective conceptions of the famous photoplaywright. It is an Ince production, and Miss Bennett is splendidly supported by fine screen players.

Storm Famous Director.

JEROME STORM has directed all of Enid Bennett's Paramount pictures to date. Under the supervision of the producer, Thomas H. Ince, Mr. Storm has turned out some of the finest photoplays in the whole category of modern screen attractions. He possesses the subtle touch, the vivid imagination, the appreciation of human character, the comedy idea—all the things that are so essential to good work, with a company of actors. He is an artist, in brief, and in "The Vamp", Enid Bennett's newest Paramount picture which will be shown at the.......theatre next........, he has caught and translated to the screen the full meaning of the author's whimsical story.
MacLean is Favored.

DOUGLAS MacLEAN, the handsome young leading man for Enid Bennett in "The Vamp" which is to be shown at the theatre next is one of the most favored of the younger screen players, both in talent and looks. He was former-ly a popular member of a local legitimate stock company in Los Angeles. He has supported Vivian Martin and is to be seen with Mary Pickford in a new Artcraft picture. He has a splendid role in the new Enid Bennett picture and can be depended on at all times to give a sterling performance.

French Fine Actor.

AMONG the best character actors of the screen world is Charles French, who is versatile to a degree and who can do a "heavy" role or a fatherly old man with equal facility. He has been seen in many Paramount pictures from the Ince studios and will appear in "The Vamp" a new offering with Enid Bennett as the star which will be shown at the theatre on next.

An Apt Title.

BEFORE "The Vamp" was decided on as the title of Enid Bennett's new Paramount picture, it was submitted to popular vote at the studio. It is really an apt title and one that is likewise indicative of the spirit of the story, whereby the gentle art of "vamping" is turned to good account by a sweet girl. It will repay a visit to the Theatre this week, where it is being shown.

Great Screen Villain.

THE screen villain per excellence is Robert McKim, whose screen deeds of evil in Paramount pictures produced by Thos. H. Ince have won for him the "hatred" of screen patrons from one end of the country to the other. Personally he is a fine chap, with a pleasant disposition. But he leaves all that behind when he enters upon a character-

ization for the pictures. He looks, acts and feels, presumably, like a villain. In "The Vamp", a new Paramount picture with Enid Bennett as star, which is on view at the theatre. Mr. McKim has an evil role to which he brings all his talent for the depiction of vicious characters.

Splendid Photoplay.

JOHN S. STUMAR was the cameraman for "The Vamp", the new Ince picture for Paramount in which dainty Enid Bennett is being seen at the theatre. Stumar is an artist, yes, a wizard with the lens. He knows every trick of light and color and reflection. He is invariably successful because he studies each scene before "shooting" it. In this picture he got some unusually fine shots and the film as a whole reflects credit on the man behind the camera.
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"THE VAMP"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
24 Sheet Stand

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

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

Series of Advertising layouts:
Mats
Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS AND SLIDE
for
"THE VAMP"
Always obtainable at your exchange

Cover your Town with this Paper and you will Fill Every Seat at Every Performance
Current Paramount and Artcraft Pictures
in the Order of Their Release

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

MARY PICKFORD.......................... "M'LISS"
WM. S. HART.......................... "SELFISH YATES"
CECIL B. DE MILLE'S.............. "OLD WIVES FOR NEW"
ELSIE FERGUSON..................... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS............. "SAY, YOUNG FELLOW"
GEORGE M. COHAN.................. "HIT THE TRAIL HOLLIDAY"
Less Than Kin

Scheduled Release Date: 29 Jul 1918
"LESS THAN KIN"
A Paramount Picture
Starring
WALLACE REID
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
Several Facts of Interest Regarding "LESS THAN KIN"

WALLACE REID, THE STAR

To say that Wallace Reid is one of the most popular screen stars in the field of the silent drama, is to state a perfectly obvious proposition. If one seeks a synonym for Reid, one unhesitatingly adopts the term "class." Mr. Reid is this and much more—he is one of the most capable actors in motion pictures today. He has proved this by his fine support of Geraldine Farrar in her great Artcraft successes, and he has attested it by his splendid work as star in such recent pictures as "The House of Silence," "Believe Me, Xantippe" and "The Firefly of France." Coupled with his talents as actor, Mr. Reid has an engaging personality and he possesses in abundance those many qualities which all who love motion pictures of the highest class admire in their screen heroes and which, in his case, have served to gain for him a great clientele of admirers which many may aspire to, but which few have been able to win.

THE AUTHOR

The author of "Less Than Kin" is Alice Duer Miller, a well-known novelist, whose books have gained wide circulation. This is a charming story of New York and Latin America and the hero provides an ideal characterization for Mr. Reid. Alice Duer Miller is famous as a playwright and is author of "Come Out of the Kitchen," which proved quite successful on the stage.

THE SCENAROIST

Marion Fairfax, who wrote the scenario of "Less Than Kin" is one of the most talented scenarists in the country and she has written many notable pictures. She is, likewise, a successful playwright, many of her dramatic works having scored big hits. Her skill as an adapter has been evidenced in its highest form in her latest picture.

THE DIRECTOR

Recognized as an exceptionally capable director, Donald Crisp is the man who directed "Less Than Kin." It is needless to remind anyone who recalls Mr. Crisp’s superior work in "The House of Silence" and "The Firefly of France," in both of which photoplays Mr. Reid starred, that his direction of "Less Than Kin" is in every respect fully up to the high standard of direction set and consistently maintained by him in all of his productions.

THE PHOTOGRAPHER

Henry Kotani, a clever little Japanese cameraman, is responsible for the excellent photography in "Less than Kin." The scenes showing the Central American country are excellently done and throughout the photography in this photoplay is artistic.

SUPPORTING PLAYERS

Chief in support of Mr. Reid in this exceptional photoplay, is dainty Ann Little, his co-star in several picture successes. Raymond Hatton, a sterling actor, has an excellent role, while Gustav Seyffertitz, a highly talented player, is well cast. In fact, many of the names in the cast are of stellar magnitude, the principals including James Cruze, Charles Ogle, Noah Beery, James Neill Guy Oliver, Calvert Carter, J. Herbert and Jane Wolff. Supported by a cast such as this, the admirers of Mr. Reid will find in this picture little cause for complaint.

A GREAT STORY

Lewis Vickers, a young New Yorker, accidentally kills a man to protect a woman, flees to Central America, where he becomes involved in an over-night revolution. He meets Robert Lee, a ne’er-do-well, also from New York, who is dying. Lee asks Vickers to write to his father in his behalf. The resemblance between Lee and Vickers is startling and after Lee’s death, Vickers resolves to return to New York and assume Lee’s place and station. With the aid of Lee’s papers, he succeeds in foisting himself upon Lee’s relatives, including Nellie Lee, an adopted cousin, with whom he falls in love. He soon learns that Lee’s past has been most reprehensible and he is treated with scorn by all, even Nellie. A woman with several children claims him as her husband and he is forced to admit his identity when a convict, who had been his cell-mate at the time he was held on a charge of murder, and who had trailed him, appears on the scene. He jumps into an automobile and speeds for the Canadian line, pursued by a sheriff. He pauses in front of a church where a wedding is in progress, and Nellie, who has hidden herself beneath a seat in the tonneau, shows herself and announces that she loves him. They enter the church and are married as the sheriff appears. It then develops that Vickers has been pardoned and all ends happily.
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors who Desire Special Story on
Wallace Reid or “Less Than Kin.”

WALLACE REID, FAMOUS SCREEN STAR, IS MAN OF UNIQUE PERSONALITY
Celebrated Paramount Player is Magnetic Man of Many Accomplishments—Discusses New Picture, “Less Than Kin”

A THOROUGH artist, possessing a magnetic personality and splendid presence, Wallace Reid, the Paramount star, is one of the foremost screen players in the country. Mr. Reid, who will soon be seen in this city in “Less Than Kin,” his latest starring vehicle, is distinguished in manner and appearance, not only in motion pictures, but in actual life. He is a gentleman in all his portrayals, because he is a gentleman by birth, breeding and instinct.

In his new photoplay, Mr. Reid plays two parts—that of a ne’er-do-well, who seeks refuge in Central America after being disowned by his family, and that of Lewis Vickers, a young New Yorker, who becomes a refugee after he has accidentally killed a man while defending the man’s wife. The resemblance between the two men is so startling that one is mistaken for the other, and this results in the execution of a daring design of Vicker’s after Lee’s death, to assume the name and station of the dead man, and to substitute himself for him in New York. This situation leads to many surprising developments, it appearing that Lee’s past was highly unsavory and that Vickers is compelled to reap the harvest that the sowing of the other man’s wild oats had insured.

“I regard these characterizations in this play as among the best I have ever essayed,” said Mr. Reid, in a recent interview.” The story of the photoplay is one of absorbing interest and affords splendid opportunities to a highly capable cast of players. The character of Robert Lee, a scoundrelly young American with a reprehensible past, is antipodal to that of Lewis Vickers, a brave young American, who accidentally kills a man and is compelled to flee the country to escape conviction.

“The contrasting elements of the two characterizations are sufficiently strong to place both in bold relief and they afforded many opportunities of which I naturally made the most. I think all of my friends will like this picture no less warmly than “The Firefly of France,” in which I recently appeared.

“The production is one of the highest standard and reflects great credit upon Donald Crisp, the director, Henry Kotani, the photographer, as well as upon the excellent people who are associated with me in the cast. Miss Ann Little has a charming role which will add greatly to her list of admirers throughout the country, and taking it all in all I will vouch for the statement that few better photoplays than ‘Less Than Kin’ have been produced within the last twelve months.”

Mr. Reid is a man of varied accomplishments and an all-round athlete, all in one. He won his spurs by playing leading man to Geraldine Farrar in her famous Artcraft pictures. He is more than six feet tall and weighs 185 pounds. He has an attractive bungalow in Hollywood, California, which is a rendezvous for all literary and screen folk in the west coast studio. He is an expert cook, a fine musician, and an all-round, thorough young American gentleman.

Mr. Reid will be seen in “Less Than Kin” at the theatre next . . . . . . . and it is safe to predict that he will be greeted by capacity audiences.
CAST AND STORY OF "LESS THAN KIN"
For Use of Exhibitors in their House Organs or for General Publicity.
A Paramount Picture.

WALLACE REID HAS
SPLENDID PHOTOPLAY
IN "LESS THAN KIN"

Popular Paramount Star Portrays Two Roles in
Exciting Story of Alice Duer Miller

"LESS THAN KIN"

THE CAST

Robert Lee, a Ne'er-Do-Well, | Wallace Reid
Lewis Vickers, a Refugee,  | Raymond Hatton
Nellie Reid, a Society Girl | Ann Little
James Emmons, a Bank Official,

Endicott Lee, a Capitalist | Gustav Seyffertitz
Senor Cortez, a Revolutionist | Noah Beery
Dr. Nunez, a Surgeon | James Neill
Overton | Charles Ogle
Maria | Jane Wolff
Jinx | James Cruze
Peters, a Criminal | Guy Oliver
Plimpton | Calvert Carter
Sheriff | J. Herbert

THE STORY

OBERT LEE, the ne'er-do-well son of a wealthy New Yorker, goes to Central America to forget home and all other ties. Lewis Vickers, another young New Yorker, goes to the same country because he is wanted in New York for the murder of a man whom he accidentally killed while defending the man's wife.

The resemblance between Lee and Vickers is noticed by the natives. Vickers is homesick for New York, and while away his time teaching the motley Central American army how to drill.

Lee, worn out by dissipation, is dying and when Vickers visits him, his request is, "Write to my father." After Lee's death, Vickers prepares to write the letter. He finds some pictures among Lee's belongings of a pretty girl with the name "Nellie" written under them. Vickers wants to get back to New York and he conceives the idea of taking Lee's credentials and passing himself off as Lee.

He carries out his plan, returns to New York, and presents himself at the home of old Endicott Lee, an aristocratic and elderly New Yorker. The deception works, and everybody in the Lee household is deceived, including Nellie Lee, a beautiful girl who was adopted into the Lee household when she was a mere tot.

But Vickers finds that he has jumped from the frying pan into the fire by passing himself off as Lee, for Lee was an all-around bad performer and had left an unsavory trail behind him. Nellie is haughty and shows plainly that she dislikes him. She informs him coldly that "Mr. Emmons has promised to put him to work at once." It develops that Mr. Emmons is Nellie's fiance, and that he is also an official in a bank where Bob Lee was formerly employed.

Vickers goes to work at the bank, where an elderly clerk approaches timidly and begs him to return the "hundred" he borrowed years ago. When Vickers arrives at the Lee home that evening, he is told that his wife and children have come to visit him. Then a disreputable looking woman and two long-legged, gangrelly girls enter. They had read of "Robert Lee's return" in the newspapers.

The next day Vickers decides to take a chance on his past rather than risk any more of Bob's. He tells Nellie that he is not Lee, but she refuses to believe him. Mr. Lee becomes ill and Vickers has not the heart to reveal his identity to the invalid. Nellie comes to like Vickers in spite of herself, and as for Vickers, he falls in love with Nell. Emmons arrives at the country home of the Lees, and a near-by barn catches fire. When Nell asks Emmons to rescue some puppies imprisoned in the blazing building, he refuses. Thereupon she dashes in herself, and is rescued by Vickers. Mr. Lee dies and when his will is read, it is found that all his money is left to Robert.

Vickers concludes to reveal his identity when Peters, a man who had been his cell-mate when he was accused of murder, appears. He is arrested, but escapes in a motor car which he thinks is empty. He crosses the line into Canada and stops in front of a country church, where a wedding is taking place. As he does so, Nellie rises from the back seat of the car, where she has been concealed. She and Vickers decide that it is a good time and place to be married, and they carry out that idea. Just as they are again dashing off the sheriff's car comes up. It develops that Vickers has been pardoned through the efforts of the Lee family attorney, and he and Nellie embrace in the realization of their happiness.
PRESS REVIEWS
To be Sent to the Newspapers Immediately After the First Showing of “Less Than Kin,”
A Paramount Picture.

ROMANCE AND MYSTERY
IN “LESS THAN KIN,” NEW WALLACE REID PICTURE

Popular Paramount Actor Plays Two Roles in
Unusually Attractive Story by Alice Duer Miller

ROMANCE, fun, mystery, and the lure of a Central American Revolution are happily mingled in “Less than Kin,” the new Paramount Picture which was presented at the . . . . . . . Theatre yesterday. The ever-popular Wallace Reid is starred, with Ann Little as his leading woman and both were well received. The screen version was written by Marion Fairfax from the famous novel by Alice Duer Miller.

All of you who love fascinating stories of soldiers of fortune—and that includes everybody—will like this colorful new picture, for it certainly gives Wallace Reid one of the best acting parts of his career in the role of the buoyant, daredevil Lewis Vickers, who gets into bushels of trouble in both the United States and Central America and then gets out of it through his own nerve and resource.

Vickers first of all jumps to Central America when he is accused of the murder of a man whom he killed while defending the man’s wife. In Central America he amuses himself by drilling the motley comic opera army and in planning a revolution with some Spanish friends. Another man, Robert Lee, a ne’er-do-well young American, who is also living in Central America, dies, and his dying request is that Vickers write to his father. Vickers promises, and after Lee’s death suddenly hits on a plan of returning to New York, that of substituting himself for Lee, whom he resembles. The subterfuge succeeds and Vickers goes to New York, only to find that he has let himself in for several bushels of trouble in assuming another man’s past. He also meets a pretty girl, Lee’s adopted cousin, but in the end he conquers the troubles and wins the girl.

Wallace Reid and his smile and care-free manner fit in admirably with the character of Lewis Vickers, and he literally breezes through the part, carrying everything before him, handling the whimsical love scenes and the comic situations with a sure, deft touch. He also plays the dual role of Robert Lee in the earlier scenes. Ann Little is the spirited Nellie Lee, who is partly responsible for drawing Vickers back to the States, and who provides such a charming denouement when Vickers escapes in the automobile.

There is a strong supporting cast, including Raymond Hatton, Gustav Seyffertitz, Noah Beery, James Neill, Charles Ogle, Jane Wolff, James Cruze, Guy Oliver and Calvert Carter. The story value of the picture is heightened to a great extent by the splendid direction of Donald Crisp and his assistant, Nat Deverich. Henry Kotani has contributed some excellent camera work, the scenes of Central America being admirable examples of photographic art.

WALLACE REID MAKES BIG HIT IN “LESS THAN KIN”

New Paramount Starring Vehicle is Well Received by Large Audience.

WALLACE REID, one of the most popular screen stars in the country, was seen in two fine portrayals in “Less Than Kin,” his latest Paramount starring vehicle, which was displayed at the . . . . . . . theatre yesterday. The photoplay made an instantaneous hit and was voted one of the finest seen in this city in many months.

In this photoplay, which was written by Marion Fairfax from the story by Alice Duer Miller, and directed by Donald Crisp, Mr. Reid appears as Robert Lee, the disreputable son of a capitalist, and Lewis Vickers, a young American refugee, who has fled to Central America after killing a man in defence of a woman. He takes part in a revolution and is compelled to leave the country with other revolutionists after the death of Lee. Vickers and Lee were alike as two peas and Vickers assumes Lee’s name and foists himself upon the dead man’s relatives who accept him as genuine.

Trouble follows speedily, for Lee was a scoundrel and Vickers is obliged to suffer for his sins. It all ends happily, however, and Vickers is pardoned and finds love. The cast is an excellent one, the portrayal by Ann Little, who is Mr. Reid’s co-star, being highly artistic. Others in the cast whose work is deserving of mention are Raymond Hatton, Gustav Seyffertitz, Noah Beery, James Neill, Charles Ogle, Jane Wolff, James Cruze and Guy Oliver.
ADVANCE PRESS STORIES
For Use of Exhibitors in Their House Organs or for General Publicity.
A Paramount Picture.

ROMANCE AND FUN ARE EVER PRESENT IN "LESS THAN KIN"
Delightful Situations Features of Wallace Reid's Newest Photoplay

THE romance and fun of the average Central American revolution are admirably brought out in "Less Than Kin," the new Paramount photoplay, starring Wallace Reid and featuring dainty Ann Little, which will be shown at the theatre next.

In this excellent picture Mr. Reid plays two roles—that of a ne'er-do-well, who is disowned by his family, and the other that of a man who has accidentally killed a man in defense of a woman, and who escapes from jail and finds refuge in Central America, where he drills a motley army of revolutionists. The resemblance between these two men is so startling that on the death of the ne'er-do-well, the refugee decides to assume his name and station and returns to New York, where his imposture brings about many highly diverting situations. In the end, however, he is pardoned and finds happiness and love in a charming girl.

The photography in this photoplay is of exceptional merit and lends much to the attractiveness of the subject. The story was written by Alice Duer Miller and the screen adaptation was made by Marion Fairfax. Mr. Reid and Miss Little are admirably supported by fine screen players, chief among whom are Raymond Hatton, Gustav Seyffertitz, Charles Ogle, James Cruze and Jane Wolff.

DUAL ROLE FOR WALLACE REID IN "LESS THAN KIN"

Popular Paramount Star Portrays Two Strong Characters in His Newest Photoplay

I T is not often that the admirers of Wallace Reid, the sterling Paramount star, are fortunate enough to see him in dual roles in the same picture, but this is the case in "Less Than Kin," the new Paramount photoplay with Mr. Reid as star and dainty Ann Little as his leading woman, which will be displayed for the first time in this city at the theatre next.

In a Latin American republic, which is a hot-bed for revolutions, Lewis Vickers, a young American wanted for murder, finds refuge. He attaches himself to an overnight revolutionary army and teaches the recruits drilling tactics. In this capacity he meets a disowned son of a New York financier, who has been disowned because of his rascally character. The two men are so alike in appearance, that they might be deemed twins. Vickers, who yearns to return to New York, is present at the death of Robert Lee, the ne'er-do-well, and when the dying man asks him to communicate the news of his death to his father, Vickers decides to impersonate him and assume his station in life.

This forms the basis of a highly interesting story with unusual developments that attend the imposture. Vickers finds that Lee has been a bad performer and rather than assume the burden of his crimes, he confesses his identity. There are many dramatic situations in the development of this highly interesting theme. How Vickers finds love and freedom and comes into possession of a vast fortune, is told in a series of unusually thrilling scenes. Mr. Reid is splendidly supported by a fine cast of capable players.

"LESS THAN KIN" FINE PLAY FOR WALLACE REID

New Photoplay Happy Mixture of Thrills, Mystery and Laughs Aplenty

O F the numerous meritorious photoplays in which Wallace Reid has starred in the last year, none presents a happier mixture of thrills, mystery and laughs, than "Less Than Kin," the latest Paramount starring vehicle for Mr. Reid, which will be shown at the theatre next.

This is especially true as regards laughs. The first laugh comes when Mr. Reid, as Lewis Vickers, a dare-devil young American, who is temporarily sojourning in Central America because he is "wanted" in the United States for murder, tries to drill a motley Central American army, which is mounted on mules, burros and horses. The difficulties of getting this "worst army in the world," as Mr. Reid calls them during rehearsal, in shape, provides some screamingly funny situations, which will be heartily appreciated by all who see the picture.

The thrills and mystery come when Vickers, in his desire to return home, assumes the name of a young ne'er-do-well, whom he resembles amazingly, and whose death he had witnessed. The imposture provokes many situations that hold the interest as by a spell. Vickers eventually finds love, fortune and happiness, and the development of the story throughout is one of unusual charm. Mr. Reid's viz-a-viz is dainty Ann Little, who has been seen to fine advantage with Mr. Reid in many of his photoplays. The supporting players include the best procurable in the field of the silent drama.
ANN LITTLE HAS CHARMING ROLE

She is a Modern Girl with Modern Ideas in “Less Than Kin”

ANN LITTLE is a pretty young woman with modern ideas. In “Less Than Kin,” the latest Paramount Picture in which Wallace Reid is starred, she plays the leading feminine role of Nellie Lee, and Nellie also is a modern and pretty young woman. When she realizes that she loves Lewis Vickers, the dare-devil young hero of “Less Than Kin,” she acts promptly.

Vickers proposes to her before she realizes that she loves him and Nellie refuses him scornfully. But finally when he flies from the arm of the law in a motor car, and he goes across the line to Canada, she hides in the back of his car, and goes along with him.

He draws up in front of a small Canadian church, where a wedding is taking place, and when he looks in the back of the car he sees Nellie emerge from her hiding place.

“When, what are you doing here?” he asks in astonishment. Nellie, assuming a haughty look, replies, “I saw the church and the minister and thought that—it was a good time to get married.”

And they were married. This alluring picture will be shown at the theatre next . . . . The players supporting Mr. Reid are of the best.

Many Fine Players

T HE famous Lasky stock company, the finest organization of its kind in filmdom, is splendidly represented in “Less Than Kin,” the latest Paramount Picture in which Wallace Reid is starred with Ann Little as his leading woman, which will be presented at the theatre next . . . . Among the important players appearing in support are Raymond Hatton, Noah Beery, James Neill, Gustav Seyffertitz, Charles Ogle, Jane Wolf, James Cruze, Guy Oliver and Calvert Carter.

REID’S YOUTHFUL DREAM REALIZED

Popular Paramount Star Soldier of Fortune in “Less Than Kin”

In his younger days Wallace Reid’s dream was to be a soldier of fortune. His chief mental food in those days was furnished by the excellent romances of Richard Harding Davis and other writers dealing with adventurers in mythical Central American republics.

But, alas, he entered picture work instead of going to Central America to become a general in an over-night army, and not until recently has he had a chance to portray his favorite type of hero. In “Less Than Kin,” the colorful and swiftly moving romance by Alice Duer Miller, which has been pictured by Marion Fairfax, and which will be shown at the theatre next . . . .

he has a chance to revel in Central American atmosphere and intrigue. The part of Lewis Vickers in his latest Paramount starring vehicle, affords him a splendid chance to enact the dare-devil type of hero he admired in his kid days. He is splendidly supported by Ann Little and other fine players.

Fine Character Actor

RAYMOND HATTON, famed as perhaps the foremost character actor on the screen, contributes an excellent character study in “Less Than Kin,” the latest Paramount picture starring Wallace Reid, which will be displayed at the theatre next . . . . He plays the part of James Emmons, a pompous young bank official, who falls in love with a pretty and spirited young New York girl. But the course of his true love does not run smoothly when a rival in the person of Lewis Vickers, portrayed by Wallace Reid, appears.

Hatton does some excellent acting throughout the picture.

REID’S NECKTIE ANGERS PARROT

Miss Polly Objects to Purple Adornment in “Less Than Kin”

O NE of the scenes in “Less Than Kin,” the latest Paramount picture starring Wallace Reid, with Ann Little as his leading woman, which will be shown at the theatre next . . . ., shows a dancing party in progress in Central America. To add a touch of atmosphere a large and gorgeous parrot was imported and the business of the scene called for Wallace Reid, as Lewis Vickers, the host at the party, to stroke the parrot’s head and give other indications that he and Polly were little pals together.

But Polly seemed to resent the attention, for she suddenly leaped at Wallace’s gorgeous purple necktie and held it tenaciously in her beak. Then the owner of the bird, who had loaned it for the occasion, hurried up and explained that Polly was very fond of bright colors and that if Mr. Reid would kindly change his necktie and wear one of some drab hue, she would not prove so excitable.

Mr. Reid complied with the request and, sure enough, Polly permitted herself to be stroked and played her part splendidly. Mr. Reid has a splendid role in this picture and he is adequately supported by charming Ann Little and other competent players.

Crisp Picks Beauties

ALTHOUGH he’s a Scotchman, Donald Crisp, the clever director of “Less Than Kin,” the latest Paramount picture starring Wallace Reid, which is to be shown at the theatre next . . . ., is also an expert in choosing pretty Spanish types of senoritas. When he was planning the cast of “Less Than Kin” he searched far and wide through Southern California, and finally emerged with a bevy of Spanish beauties fit to deck the early scenes of the fascinating story by Alice Duer Miller, which are located in a mythical Central American republic.
Risky Business

CHANGING your own rather perilous past for another man’s may seem all right at first blush, but when the other man’s past turns out to be even more annoying than your own, then you are in a fix. This is what happens to Lewis Vickers, portrayed by Wallace Reid in “Less Than Kin,” the latest Paramount picture which is being shown at the ....... It is a picture of laughs, thrills and mystery, with scenes set in a mythical Central American republic and in New York.

A Clever Photographer

THE work of Henry Kotani, the clever little Japanese cameraman, has never shown up better than in “Less Than Kin,” the latest Paramount picture, which he photographed under the direction of Donald Crisp, and which is being shown at the......... theatre this week. The scenes showing the Central American country are most artistically done.

Reid Praises Picture

WALLACE REID says “Less Than Kin,” the latest Paramount picture in which he is starred, is his best ever. And that is considerable praise when you consider the splendid screen vehicles in which this young film favorite has appeared. His leading woman is Ann Little, and the new picture is being shown at the .......... theatre this week.

Filled with Thrills

THE latest Paramount picture starring Wallace Reid, with Ann Little as his leading woman, entitled “Less Than Kin,” is a happy mixture of thrills, mystery and laughs. Especially laughs. The first laugh comes when Reid as Lewis Vickers, a dare-devil young American, who is sojourning in Central America, because he is “wanted” in the United States, tries to drill a motley Central American army, which is mounted on mules, burros and horses. The difficulties of getting this “worst army in the world”—as Wallace called them during rehearsals—in shape provide some screamingly funny situations.

Two Famous Authors

THE names of Alice Duer Miller and Marion Fairfax are both famous in the fields of dramatic and novel writing, Marion Fairfax being the author of several successful plays, while Alice Duer Miller created the unusually successful “Come Out of the Kitchen,” which was produced on the speaking stage last year. Alice Duer Miller was responsible for the novel “Less Than Kin,” which has been made into a successful Paramount picture by Marion Fairfax and is used as a starring vehicle for Wallace Reid. It will be shown at the .......... theatre next .......... The skill of both famous writers has contributed to the picture’s great success.
MAIL CAMPAIGN
For the Exploitation of "Less Than Kin"

Paramount Theatre
200 Maine Ave.
Edgewood Ill.
Tel. Edgewood 5291

DEAR MADAM:

We are pleased to announce that Wallace Reid, one of the most popular screen stars in the country, will appear in his latest Paramount photoplay, "Less Than Kin," at our theatre next............

This is an exceptional photoplay, a picturization by Marion Fairfax of Alice Duer Miller's famous novel. It was directed by Donald Crisp, which is a guarantee of its excellence.

The story deals with a young American who becomes a refugee in Central America, where he assumes the name and station of a dead man and later finds he has jumped out of the frying pan into the fire, as the man whom he impersonates has been a bad performer all his life. He gets out of the trouble in which he is involved and finds happiness and love. The photoplay is filled with romance, thrills and much enjoyable comedy.

We assure you that this picture is one of superior merit and that our patrons will find it delightful. We will be pleased to show you every courtesy at our command, should you find it convenient to attend its display at our theatre.

Yours sincerely,

Manager.

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Less Than Kin"
Mail at least one of these Post-Cards to your Patrons.

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

DATE ________

DEAR MADAM:

We beg to announce that "Less than Kin," the new Paramount picture starring Wallace Reid with Ann Little, will be shown at our theatre next ...... This is an admirable photoplay and it is exceptionally heart appealing. We think you will find this one of the most notable pictures of the season.

Yours sincerely,
Manager ____________

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

DATE ________

DEAR MADAM:

There are few screen stars who enjoy the popularity of Wallace Reid, whose latest Paramount photoplay, "Less Than Kin," featuring dainty Ann Little, will be displayed at our theater on ...... next. This is a picture of the highest merit and will please all our patrons.

Yours sincerely,
Manager ____________

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

DATE ________

DEAR MADAM:

We beg to remind you that "Less Than Kin," a splendid Paramount picture starring Wallace Reid and Ann Little, will be presented at our theatre today. The story of this picture is filled with romance, love, thrills and laughter. We will be pleased to welcome you at any time during its display at our playhouse.

Yours sincerely,
Manager ____________
The letter notified Mrs. Malvin. The child was placed in care o' 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.

In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

A child was placed in care o' Mrs. Meyer.

Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

One of the propeller blades was found to be marked and slightly bent.

A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

Jesse L. Lasky Presents

Wallace Reid

in "Less Than Kin"
A Paramount Picture

HE changed his mind about living another man's life when the other man's wife and children appeared!

Paramount Theatre
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.

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Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann.

Living another man's life was a lot of fun for Robert Lee until the friends, the wife and the children of the real Lewis Vickers appeared.

What a wife! What friends! He could accept the lot of them or go to jail! So he went to jail.

PARAMOUNT
All Week
THEATRE
All Week
FRUITS OF CONQUEST
HELD UP TO TROOPS
REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making an Appeal to Italy.
ARMY DESERTER TELLS OF WORKING AS SPY

Jesse L. Lasky presents
Wallace Reid in "Less Than Kin"
A Paramount Picture

by Alice Duer Miller
Scenario by Marion Fairfax
Directed by Donald Crisp

EXTRA FEATURE
Illustrated Food Conservative Lecture

PARAMOUNT
All Week
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 McCanns.

The letter informed Mrs. Meyer. The 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.

They killed the fatted calf!

LIVING another man's life was a lot of fun for Robert Lee until the friends, the wife and the children of the real Lewis Vickers appeared.

What a wife! What friends! He could accept the lot of them or go to jail! So he went to jail....
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"LESS THAN KIN"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

<table>
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<th>Paper</th>
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<td>Cuts and Mats on Production</td>
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<td>Series of Advertising Layouts:</td>
<td>Mats</td>
<td>Slides</td>
<td>Music Cues</td>
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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
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485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS AND SLIDE
for
"LESS THAN KIN"
Always obtainable at your exchange.

Cover your town with this paper and you will fill every seat at every performance.
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD ......................... "M'LISS"
WM. S. HART ...................... "SELFISH YATES"
CECIL B. DE MILEE'S ........ "OLD WIVES FOR NEW"
ELSIE FERGUSON .................... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .......... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ............. "HIT-THE-TRAIL-HOLLIDAY"
The Danger Mark

Scheduled Release Date: 29 Jul 1918
"THE DANGER MARK"
An Artcraft Picture

Starring ELSIE FERGUSON

EXHIBITOR'S PRESS BOOK
&
ADVERTISING AIDS
Charle Kenmore Ulrich, Editor

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STOCK PRODUCTION CUTS AND MATS

ELsie Ferguson in "THE DANGER MARK"

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 “The Danger Mark”

ELSIE FERGUSON, THE STAR

THAT Elsie Ferguson, the beautiful and gifted Artcraft star, should have been selected to portray the role of Geraldine Seagrave in a notable picturization of Robert W. Chambers’ celebrated novel, “The Danger Mark,” is a tribute to her genius as an emotional actress of signal distinction. It is doubtful if in the range of modern fiction a more powerful creation than Geraldine Seagrave, a young woman obsessed by the nameless horror of an inherited taste for liquor, is to be found. The character offers opportunities for substantial psychological effort to the manifold requirements of which Miss Ferguson responds with the ability and skill of the true artist. Her success in “The Doll’s House,” her recent play, was most emphatic, but we venture the prediction that her characterization in this, her newest vehicle, will be one of even more finished artistry than was its immediate predecessor.

HUGH FORD, DIRECTOR

WITH a record of twenty years’ connection with the directing and producing activities of the stage, Hugh Ford, director of “The Danger Mark” for Artcraft, is one of the best known directors in the country. He entered the field of the silent drama several years ago and produced for Paramount such cinema successes as “The Slave Market,” “The Crucible,” “Niobe,” “The Prince and Pauper,” “Sapho,” “Lydia Gilmore” and “Mrs. Dane’s Defense.” All of his picture productions are characterized by that taste and discernment which experience, judgment and skill invariably insure.

ROBERT W. CHAMBERS, AUTHOR

IN the field of contemporary literature, no name is better known than that of Robert W. Chambers, the prolific author of a score of “best sellers,” not the least of which is his “The Danger Mark,” which for several years has engaged the attention of the reading public with ever increasing delight. Mr. Chambers is a novelist of international fame, and as a builder of subtle plots and delineator of psychological characters, he stands in the first rank of American novelists.

A REMARKABLE STORY

THE story of “The Danger Mark,” dealing as it does with the theory of heredity as a potential factor in shaping the destinies of men and women, is one of unusual interest. Geraldine Seagrave is the daughter and grand-daughter of drunkards, if not the descendant of a line of tippers, and she unquestionably has inherited from her ancestors a craving for intoxicants. She indulges her taste in secret by eating sugar steeped in confection one day when Duane Mallett, who loves her, calls upon her, she plainly shows the effects of intoxication. She confides her shocking secret to him and he gives her a ring which she is to wear as a sort of talisman in her struggle to overcome the demon of drink implanted in her by the inexorable law of heredity. In a moment of weakness, she consents to elope with Jack Dysart, a designing fortune-hunter, and Duane overtures his implied acceptance of the proposal. She fails to wed Dysart, however, after she has learned that he has wronged Duane’s sister and she induces him to wed the girl who loves him.

Duane writes that all is over between Geraldine and himself and when she receives this letter, the desire to drink seizes her irresistibly. She is about to drink when the sparkle of Duane’s diamond ring catches her glance and she reclaims herself. He finds her in tears, but happy at the thought of her victory which love for Duane inspired and they find happiness in their mutual love.

THE SCENARIOIST

CHARLES MAIGNE, a scenarist of reputation, who has many picture successes to his credit, picturized Mr. Chambers’ novel for Artcraft. Mr. Maigne adapted “The Blue Bird” with signal ability and his constructive talents are shown to the finest advantage in his latest picture subject.

SUPPORTING PLAYERS

THERE are many capable players who appear in Miss Ferguson’s support in this admirable play. These include Mahlon Hamilton, a popular leading man, Gertrude McCoy, Crawford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlston.

GENERAL REMARKS

IT is perhaps unnecessary to impress upon exhibitors the obvious fact that Elsie Ferguson is a box office attraction of superior merit, but however great her drawing power in a motion picture, it is equally obvious that judicious exploitation is imperative if the best results are to be attained. To that end, therefore, the use of the various accessories provided for this picture, the special press stories and the various suggestions offered elsewhere in this Press Book, should not be neglected.
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
“THE DANGER MARK”

An Artcraft Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet

Photos
8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star
24 Sheet Stand

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
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Desiring Orginal Story Regarding Elsie Ferguson or "The Danger Mark."
An Artcraft Picture.

ELsie FERGUSON SAYS
"THE DANGER MARK" IS PICTURE WITH A MORAL
Famous Artcraft Actress Asserts Photoplay Proves That Inherited Taste for Liquor May be Conquered if Persisted in

I is there such a thing as an inherited taste for liquor? If so, is it possible for one to conquer an insistent craving for drink? Miss Elsie Ferguson, the charming Artcraft star, who will be seen in her latest photoplay, "The Danger Mark," at the . . . . . . . theatre next . . . . . . . asserts positively that while there is such a things as an inherited taste for intoxicants, it is quite possible for all such victims to overcome their craving for stimulants, if they exert adequate will power and persist in their efforts to win in the struggle.

"I base my conclusions upon the story of 'The Danger Mark,' written by Robert W. Chambers," said the actress in a recent interview. "This is a remarkable story and when I portrayed the role of Geraldine Seagrave in its picturization, I realized its tremendous possibilities for good. This is a photoplay that teaches a great moral, namely, the efficiency of will power in overcoming nearly all human weaknesses. After studying this role intently, I have come to the conclusion that will power is everything and that if it is exercised rigidly, no human weakness can withstand it.

"In 'The Danger Mark,' Geraldine Seagrave is a young woman of wealth and culture, who seemingly has inherited from a dissipated grandfather a craving for drink which she secretly indulges by eating sugar dipped in cologne. She does not like this concoction, however, but she yields readily to her craving because she lacks sufficient will power to resist successfully. In fact, she never has exercised any will power in her material affairs, so that when she comes to the realization that it is necessary for her to vanquish the demon drink that is beginning to possess her, or be disgraced forever, she begins to struggle fiercely with herself. Despite her efforts, however, she yields to her desire and one night at a party drinks to excess and makes a spectacle of herself. Fortunately, it is only the man who loves her that witnesses her mishap and he protects her with rare devotion.

"It is through the agency of a diamond ring which he gives her that Geraldine finally saves herself and casts out the demon that is threatening her life and happiness. She is about to drink when the flash of the diamond reminds her of her promise to her sweetheart and when she throws the liquor away, her craving for intoxicants vanishes as by magic. Her will power asserts its sway and she is freed from her inherited desire for stimulants. I think the photoplay will prove a revelation to many people and that its influence for good will be generally recognized."

Miss Ferguson spent several weeks in Florida where many of the scenes of "The Danger Mark" were photographed. She paid a tribute to Hugh Ford, her director, who, she said, had directed the picture with remarkable skill and brought out all that was good in the way of artistic endeavor on the part of the supporting players.

"Mr. Ford has maintained a strong element of suspense throughout the production," said Miss Ferguson, "and it is not until the end of the picture that the identity of the future husband of Geraldine is disclosed. There are many things about this splendid photoplay I should like to discuss, but if it pleases the public half as much as it did me when I worked in it, I shall be greatly pleased."

Miss Ferguson's recent photoplay, "A Doll's House," was well received when it was presented here several weeks ago, and it added much to her popularity as a star of unusual talent and attractiveness. Since she entered the field of the silent drama less than a year ago, Miss Ferguson's advancement has been most rapid and she is acclaimed today as one of the brightest ornaments of the cinema art in this country.
ARTCRAFT ARTICLES ABBREVIATED
For Use of Exhibitors in their House Programmes or for General Publicity.

Immediately after finishing his transcontinental tour of the country for the government selling millions of dollars' worth of Liberty Bonds, Douglas Fairbanks; the Artcraft star, took a week's vacation and went to Montana to shoot big game, prior to starting on his next picture. "Doug" was "all in" when he arrived in California after crossing the country twice in three weeks.

Elsie Ferguson will be seen at this theatre soon in her new Artcraft photoplay, "The Danger Mark," a picturization of Robert W. Chambers' celebrated novel. The story deals with a young woman of wealth and high social station who has inherited a craving for intoxicants and who vanquishes the drink demon through the aid of will-power and love. The story is a highly attractive one and the scenes of the picture are models of their kind.

It will be a long time before Mary Pickford forgets the riding she was called upon to do in "M'liss," her latest Artcraft picture, for she was compelled to ride bareback in the mountains of the San Jacinto range for a whole day, riding wildly down steep mountain trails.

Theodore Roberts has been working under difficulties these days. Toothache is cutting in on his happy hours mercilessly. Recently he was all made-up for his role as the Sultan in "We Can't Have Everything." Cecil B. DeMille's latest Artcraft picture, when the pains began to shoot and became so bad that Theodore climbed out of his costume and his long black beard in haste and paid a hurry call to the dentist.

According to Max Fischer in a recent letter from American Lake training camp, "it is raining almost every day" up at Camp Lewis. Max is the young violinist, a protege of Cecil B. DeMille and Jesse L. Lasky, who left the studio recently for the North.

That marriage to be permanent must be sustained by equal effort on the part of both parties to the contract is the big idea behind "Old Wives for New," the new Cecil B. De Mille production for Artcraft.

All the stars in Paramount and Artcraft pictures took part in the great Red Cross drive, which began recently. Some took short tours, while others appeared in theatres and in other public places in behalf of the organization.

The sin of selfishness is exposed in all its nakedness by William S. Hart in his newest Artcraft picture, "Selfish Yates."

C. Gardner Sullivan is responsible for the story of "Selfish Yates," which has behind it one of the greatest lessons on the evils of selfishness that has ever been presented on the screen. William S. Hart is starred in this picture.

In connection with the present advertising campaign of the Famous Players-Lasky Corporation, which carries coupons for folders containing photos of the stars in Paramount and Artcraft pictures, it has been found that these players are popular all over the globe wherever the big national publications go. Among the countries from which many requests for these folders have come are France, England, Ireland, Sweden, China, Japan, Australia, New South Wales, New Zealand, Alaska, Philippine Islands, Hawaii, British Guiana, Chile, Brazil, Argentine and Malacca, South Seas.
CAST AND STORY OF "THE DANGER MARK"
For Use of Exhibitors in their House Organs or for General Publicity.
AN ARTCRAFT PICTURE

HEREDITARY TASTE FOR LIQUOR BASIS OF STORY OF "THE DANGER MARK"
Struggle of Young Woman to Free Herself of the Taint in Her Blood Makes Elsie Ferguson’s Newest Paramount Picture Notable.

"THE DANGER MARK"

THE CAST
Geraldine Seagrave, an Heiress . . . Elsie Ferguson
Duane Mallett, a Society Man . . Mahlon Hamilton
Sylvia Mallett, Duane’s Sister . . Gertrude McCoy
Jack Dysart, a Fortune Hunter . . Crawford Kent
Kathleen Severn, Geraldine’s Guardian,
Maud Turner Gordon
Scott Seagrave, Geraldine’s Brother,
Edward Burns
Col. Mallett ....................... W. T. Carlson

THE STORY
BEAUTIFUL, intellectual, rich and courted by society, Geraldine Seagrave lives with her brother, Scott Seagrave, in a luxurious mansion, inherited from her grandfather, Anthony Seagrave, who had died a drunkard some years previously. The guardian of Geraldine and Scott is Kathleen Severn, a distant relative, whose chief care is the welfare of her wards, for whom she has provided private tutors and whom she watches sedulously for evidences of an inherited craving for liquor which, she fears, may have been transmitted by Seagrave to his grandchildren.

For sometime past, Geraldine had been yielding to a desire to eat sugar dipped in cognac, and when her guardian discovers this, she gravely warns the young woman of her danger. Geraldine laughs carelessly and gives little heed to the warning. Geraldine is loved by Jack Dysart, a young man of high social position, but of indifferent morals, who seeks her for her fortune. Duane Mallett, a fine young man, whose sister, Sylvia, is her warm friend, also loves her from afar.

Duane calls upon her on one occasion, and to his astonishment finds her under the influence of liquor, the effects of several glasses of wine which she had drunk. She excuses herself and starts to go to her room upstairs, but crumbles up and falls to the bottom of the stairs before he is able to come to her assistance. Unnoticed by the other guests Duane picks her up and carries her to her room, where she is taken in charge by Miss Severn and a maid.

Fearful of her strength to overcome her desire to drink, Geraldine declines the offer of marriage made her by Duane, but she consents to accept his ring which she is to surrender only when she realizes that she cannot vanquish the drink evil that lurks in her being. Meanwhile, Dysart pursues Geraldine with his intentions, despite the fact that Sylvia Mallett has for a long time loved him not wisely but too well. Sylvia pleads with him to wed her, but he spurns her with the declaration that he is on the verge of bankruptcy and that his marriage with Geraldine is imperative so that his financial prospect might be improved.

Sylvia reveals her secret to Geraldine, who is greatly shocked. At a garden fete, Dysart makes his vows to Geraldine and she weakly accepts them. She accompanies him to the home of the County Clerk late at night and a marriage license is procured. The couple proceed to the house of a minister where Dysart is amazed to find Sylvia. Geraldine is awakened to a full sense of her duty and she refuses to wed Dysart. Under the persuasive pleas of Geraldine and the minister, Dysart consents to wed Sylvia, and after the ceremony Geraldine returns to her home.

It chances that Duane has witnessed the conference of Geraldine and Dysart and believing that he has lost her love, he sends a letter to Miss Severn, informing her of the supposed elopement of Geraldine and Dysart and leaves in his automobile. He learns the truth on the road when Dysart and Sylvia pass him, and he instantly returns to the Seagrave home. Meanwhile, Geraldine, on reading Duane’s letter handed to her by Miss Severn, is filled with an overwhelming desire to drink to excess and she picks up a decanter and fills a glass. She seems visions of her father and grandfather, who urge her to drink, but her eyes, catching the flash of Duane’s diamond ring, her promise to Duane occurs to her and she throws the liquor away. In a sort of madness, provoked by the distraught condition of her mind, she sinks her teeth in her forearm, and instantly regains mastery over herself and the evil influence that heretofore had guided her, vanishes as by magic.

Sinking upon a couch, weak and trembling, she weeps. It is thus that Duane finds her, and obtains from her the assurance that she no longer craves for drink and that she will become his wife when he chooses to espouse her. This photoplay will be shown at the . . . . . . . theatre on . . . . . . . next.
PRESS REVIEW
To be Sent to the Newspapers Immediately After the First Showing of “The Danger Mark.” AN ARTCRAFT PICTURE.

ELSIE FERGUSON PROVES DELIGHTFUL IN HER NEW PICTURE “THE DANGER MARK”

Superb Picturization of Robert W. Chambers’ Famous Novel Affords Beautiful Artcraft Star Many Excellent Opportunities.

The beauty and talent of Elsie Ferguson evidenced themselves most agreeably in her newest Artcraft play, “The Danger Mark," which was presented for the first time in this city at the theatre, with highly gratifying results yesterday. The interest of the story, which deals with the craving for drink inherited by a society woman from her paternal grandfather, and which was written by Robert W. Chambers, author of many “best sellers," impressed itself upon the audience in no uncertain form, as was proved by the applause that greeted both the picture and star.

The fidelity of this picturization of Mr. Chambers’ famous story is evident to all who have read the novel. As Geraldine Seagrave, the young society woman and heiress, who struggles desperately to vanquish the drink demon that lurks in her physical make-up, Miss Ferguson presents a portrayal of rare artistic force and one that will rank high in her gallery of screen portraits. Miss Ferguson is essentially an emotional actress of such power as to entitle her to the distinction of being perhaps the foremost artist in this particular field in the country. Her portrayal was in every respect the most artistic of her screen career.

Geraldine Seagrave, rich, young and beautiful, carefully watched by her legal guardian, is the granddaughter of a man of wealth who had died a drunkard. This fact is kept a secret from her. Geraldine has a craving for stimulants which she gratifies by steeping sugar in cologne and eating it. One night, at a party, she drinks champagne until she becomes intoxicated. Believing herself ill, she excuses herself to Duane Mallett, a young man who loves her, and narrowly escapes serious injury when she stumbles and falls on the stairs. Mallett carries her to her room and while he realizes that Geraldine is intoxicated, the incident is kept a secret from all, except the girl’s guardian.

Mallett gives her a ring which she is to wear and which it is hoped will remind her of her peril every time temptation to drink overcomes her. Jack Dysart, an unscrupulous fortune hunter of attractive manners, pays court to Geraldine and one night induces her to elope with him—or rather, to begin an elopement. They go to the home of a minister where Dysart finds Sylvia Mallett, whom he had wronged. Sylvia tells her story to Geraldine, who repudiates Dysart and prevails upon him to right Sylvia’s wrong by wedding her.

Meanwhile, Mallett, learning of the supposed elopement, writes a letter giving up Geraldine and when she reads it the desire to drink to excess seizes her. But as she is about to drink, the flash of Mallett’s diamond ring catches her eye and reminds her of her promise. She throws the liquor away and regains mastery over herself. Mallett learns the truth and hastens to Geraldine’s side. She tells him of her love for him and her victory over herself and they plight their troth.

The picture is one of unusual strength, and the photography is excellent. Hugh Ford directed the production with gratifying results artistically. Miss Ferguson’s support was excellent in every way. The Duane Mallett of Mahlon Hamilton was a splendid characterization. Others in the cast included Gertrude McCoy, whose impersonation of Sylvia, a wronged girl, was excellent. Crawford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlston rendered adequate support. Other features on Manager’s bill include . . . . . . .
Adolph Zukor presents

ELSIE FERGUSON

by ROBERT W. CHAMBERS
Scenario by CHARLES MAGEE
Directed by HUGH FORD

in “The Danger Mark”

An ARTCRAFT Picture

H. E. R. father, her father's father, all those she had held dear, had been conquered by a lust for drink.

Now she too, was facing the danger signal that had been unheeded by those before her.

She too, ignored it. But, just in time, she turned back.

Her dramatic regeneration is what makes this one of the photoplay sensations of the year.

ALACAZAR

Sunday and All Week

BROADWAY

UP AND DOWN

In and Out of the 

Studios
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. Malvina. 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 McCanria.

A detailed examination of the marks on the hull shows they were not made by the vessels striking a submarine.

"The letter and notified Mrs. Malvina."

The letter was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent.

Police were not able to disclose the identity of the "Lennie" mentioned in the letter left by McCanria.

"...by one of the propellers. One of the propeller blades was found to be marked and slightly bent."

"...one of the propellers. One of the propeller blades was found to be marked and slightly bent."
ADVANCE PRESS STORIES

To be Sent to the Newspapers Daily for One Week Prior to and During the Display of "The Danger Mark," an Artcraft Picture.

"THE DANGER MARK" A DEEP STUDY IN LAW OF HEREDITY

Elsie Ferguson, Artcraft Star, In Role of Woman Who is a Slave to Drink.

T HE law of heredity forms the basis of the story of "The Danger Mark," the new Artcraft photoplay in which Elsie Ferguson will be seen at the theatre next. The theme is an unusual one and inasmuch as it deals with the subject of intemperance in its most insidious form, it should be of interest in this day of anti-liquor propaganda.

The heroine of "The Danger Mark," created by Robert W. Chambers, author of many "best sellers," is a young woman who has inherited a taste for liquor from a dissipated ancestor. She indulges this craving for stimulants secretly by eating lumps of sugar steeped in cologne. She drinks champagne at a social gathering and becomes somewhat intoxicated, a condition recognized by the man who loves her, but which escapes the attention of others. He cares for her and gives her a diamond ring through the agency of which she later masters her desire for liquor and regains herself.

There is a interesting love story in which this young woman plays a conspicuous part. She is loved by a fortune hunter who induces her to elope, or rather, to make the attempt, for the affair serves only to bring her to the arms of the man she really loves. The photoplay was directed by Hugh Ford, and the photograpy is excellent from every point of view. The support is far above the ordinary and includes such well known screen players as Mahlon Hamilton, Gertrude McCoy, Crawford Kent, Maud Turner Gordon, Edward Burns and W. T. Carlton.

"THE DANGER MARK" WAS PHOTOGRAPHED IN SUNNY FLORIDA

Elsie Ferguson Journeyed to the South Land Where Scenes of Story Were Filmed.

W HEN the admirers of beautiful Elsie Ferguson, the famous Artcraft star, see her in her newest photoplay, "The Danger Mark," a picturization of Robert W. Chambers' celebrated novel, at the theatre next they will see some charming Florida scenery, nearly every scene in the picture having been photographed in that state.

One of the scenes of "The Danger Mark" is a garden party, and when this was being photographed in the garden of a splendid mansion at Mayport, Fla., scores of society folks prominent in New York society and elsewhere, took part therein. The costumes worn in this picture represent a fortune.

Miss Ferguson will be seen in this picture as Geraldine Seagrave, a charming young society woman who has inherited an inordinate desire to drink from a dissipated ancestor. She is wealthy and much courted, and when her guardian discovers that the girl secretly indulges her craving by eating sugar steeped in cologne, she is shocked and terrified. At a Louis XVI. garden fete, Geraldine drinks champagne to excess, but she escapes consequent disgrace when the man who loves her carries her to her room the other guests being quite unaware of their young host's predicament.

Miss Ferguson portrays this difficult role with discretion, taste and skill. Her emotional scenes are described as being most artistic and they lend much charm and interest to a most captivating story. The love interest is exceptionally strong and this is perhaps the chief charm of the photoplay, Miss Ferguson is capably supported by an excellent company.
THE DANGER MARK
FINE PHOTOPLAY

Elsie Ferguson’s New Arctcraft Vehicle Said to be Best of Her Repertoire.

APPEARING in what is asserted to be the best photoplay in which she has been seen for many months, Elsie Ferguson, the beautiful Arctcraft star, will be presented in a picturization of Robert W. Chambers’ famous novel, “The Danger Mark,” at the theatre next... The story is one of unusual attraction, the theme dealing with a young woman’s struggle to master a craving for drink which she had inherited from a bibulous ancestor.

In “The Danger Mark” Mr. Chambers discusses the subject of heredity from a different angle, and his characters move in high social circles. The man with the unquenchable thirst does not lose the fortune he has amassed, but through the taint of heredity his beautiful daughter has a craving for alcoholic drinks, which through secret indulgence becomes a confirmed habit.

As adapted to motion pictures, the story provides a vehicle wherein Miss Ferguson appears in luxurious surroundings, attired in beautiful gowns, and the role demands the full display of her emotional talent. The climax is attained when she realizes she has reached “the danger mark,” and strives desperately to break her shackles in order to be worthy of the man she loves. Her support is excellent.

A Study in Heredity

As a novel “The Danger Mark” is known to millions of readers, as it was originally published in serial form and later issued as a book. Its picturization with Elsie Ferguson as the star will be shown at the theatre next... The Famous Players-Lasky Corporation bases the drawing value of this production on the happy combination of the names of Arctcraft, Elsie Ferguson, Robert W. Chambers and the title of the play.

SOCIETY WATCHES FILM PRODUCTION


THE filming of “The Danger Mark,” the new Arctcraft picture starring Elsie Ferguson, which will be shown at the theatre next,..., attracted much attention on the part of society folk in Jacksonville, Fla., where many of the scenes were photographed.

Arrangements were made by Director Hugh Ford with George Mason, proprietor of the Mason Hotel, in Jacksonville, for the use of his grounds in South Jacksonville. This estate is one of the most beautiful in the south, and is considered one of the show places of that city. Scenes were also taken at the home of Mrs. E. P. Stark, a splendid mansion located at Mayport, Fla., at which was staged an elaborate Louis XVI. garden fete.

Considerable attention was paid by the residents of Jacksonville to the visit of the noted star and prominent society women expressed a desire to take part in the picture. Their wishes were gratified at the garden party, and many women prominent in the social life of New York and the country generally added atmosphere to the scenes.

ELSIE FERGUSON IN FINE PICTURE

Beautiful Arctcraft Star to be Seen Here in “The Danger Mark.”

AFFORDING her unusual opportunities for the display of her great histrionic talents, “The Danger Mark,” a photoplay starring Elsie Ferguson, the beautiful Arctcraft star, will be shown at the theatre next... This is a notable picturization of Robert W. Chambers’ novel and the theme deals with the trials of a young society woman of wealth who has inherited a taste for intoxicants from her grandfather who has died a drunkard.

Mr. Chambers’ story deals with intemperance in its most insidious and attractive form. This subject has been treated in various forms by scenario writers, but hitherto the “horrible type” of victims have been presented amid revolting scenes, dens of vice and the like. In “The Danger Mark,” however, the victim of an inherited taste for liquor is a beautiful wealthy society young woman who lives amid scenes of splendor seldom shown in any motion picture.

Miss Ferguson has a strong role of which she makes the most. Her support is in every respect fully up to the high standard set by Arctcraft for all Elsie Ferguson pictures.

A Remarkable Photoplay

ELSIE Ferguson’s newest Arctcraft photoplay, “The Danger Mark,” is a remarkable production. The scenes were photographed in Florida; the picture is based upon the celebrated novel of the same name by Robert W. Chambers and the players appearing therein are of stellar merit. “The Danger Mark,” which will be displayed at the theatre next,..., deals with the subject of heredity most attractively, the result being a picture of pristine merit.
DEAR MADAM:

To see Elsie Ferguson, the famous Artcraft star, in any photoplay is a delight, but to see her in her latest picture, "The Danger Mark," is both delightful and educational. This splendid photoplay will be displayed at our theatre next ..........

This picture is based upon the celebrated novel of Robert W. Chambers, the famous American author of many "best sellers," and the theme deals with the trials of a young society woman of wealth who has inherited a craving for drink from a dissipated ancestor. How she overcomes this desire to drink to excess is told in a series of tense dramatic situations all of which, aside from their interest, exert a strong heart appeal.

Miss Ferguson is unquestionably an actress of genius and her characterization of Geraldine Seagrave in this great picture is one of the most notable of her screen career. We are convinced that you will enjoy this remarkable photoplay and that you will admit it to be one of the finest ever displayed at our theatre.

Trusting you will attend the opening presentation, and thanking you heartily for past favors, we beg to remain,

Yours sincerely,

[Signature]

Manager.
MAIL CAMPAIGN
or the Exploitation of "The Danger Mark"
Mail at least one of these Post-Cards to your Patrons.

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

DEAR MADAM:

It will interest you perhaps, to learn that Miss Elsie Ferguson, the beautiful Artcraft star, will be seen in her newest photoplay, "The Danger Mark," at this theatre on...next.

This is a splendid picture, magnificently produced and in every respect fully up to the high Artcraft standard. It will prove an artistic treat to our clientele.

Yours sincerely,

Manager

DATE_____

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

DEAR MADAM:

Permit us to remind you that the latest photoplay, "The Danger Mark," starring the famous stage star, Elsie Ferguson, will be the feature of the bill at this theatre today.

We assure you that this superb picture production is in every respect most artistic and that if you fail to see it, you will miss a delightful treat.

Yours sincerely,

Manager

DATE_____

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

DEAR MADAM:

It affords us pleasure to announce that "The Danger Mark," the latest Artcraft photoplay starring beautiful Elsie Ferguson, will be the attraction at our theatre next.......

We assure you that this display will be one of the most notable of the season at our theatre, and we cordially invite you and your family to attend the premier presentation.

Yours sincerely,

Manager

DATE_____

DATE_____

DATE_____

15
ADVERTISING POSTERS AND SLIDE

for

"THE DANGER MARK"

Always obtainable at your exchange

Cover your Town with this Paper and you will Fill Every Seat at Every Performance
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................... "SELFISH YATES"
CECIL B. DE MILLE'S .......... "OLD WIVES FOR NEW"
ELsie FERGUSON .................. "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS ........ "SAY, YOUNG FELLOW"
GEORGE M. COHAN ............ "HIT THE TRAIL HOLLIDAY"
A Nine O'Clock Town

Scheduled Release Date: 5 Aug 1918
Charles Ray
in "A Nine O'Clock Town"
A Paramount Picture

Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECEL B. DE MILLE Director General
NEW YORK
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
Valuable Pointers for Exhibitors on "A Nine O’Clock Town"

Charles Ray, the Star

We have had occasion frequently to comment upon the cleverness of Charles Ray as a motion picture star, but at no time was praise of this sterling screen actor better deserved than in connection with his impersonation in "A Nine O’Clock Town." Mr. Ray appears as the manager of a dry goods "Emporium" in a small city—that is to say, after he has had more or less depressing adventures in a metropolitan city, chief among which is his dismissal for being late at his tie counter one morning after the night before. So he returns home to the girl—but what’s the use to reveal the story here? It is sufficient to say that Mr. Ray has a capital vehicle in this photoplay, different in many respects from its immediate predecessors, such as "His Own Home Town," "Playing the Game," or "The Claws of the Hun," but none the less effective and pleasing to his army of admirers everywhere, as results doubtless will demonstrate.

Author and Director

Victor L. Schertzinger is both author and director of "A Nine O’Clock Town," and from every standpoint, he has done his double task exceedingly well. Mr. Schertzinger has been identified as director with Mr. Ray for many months and most of that star’s picture successes have been produced under his direction. He understands his art thoroughly, the result being productions of the highest merit. His latest picture, conceived and turned out by himself, is in a class by itself and a work that will rank as one of the best of his career.

The Photographer

When it is known that a motion picture has been photographed by Chester Lyons, then it is certain that little or nothing is lacking in the way of photographic effects so essential to the success of a photoplay. That Mr. Lyons knows the photographic game intimately has been repeatedly evidenced, notably in "Playing the Game," "His Own Home Town" and "The Claws of the Hun." It is conceded that his work in "A Nine O’Clock Town" ranks among his finest achievements.

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Capable Support

Mr. Ray is splendidly supported in this photoplay. Chief among the players is Jane Novak, one of the most charming leading women in motion pictures. Then there are Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Matthews, all screen players of skill and reputation.

An Unusual Story

David Clary is the son of a merchant in a country town and on the day prior to that fixed for the opening of the "Emporium," the elder Clary decides that his son’s ideas are too extravagant for Littletown and David quits his job in disgust and goes to New York leaving Katherine, who loves him, much downcast. David gets a job as tie salesman in a department store and one night he falls into the hands of a vampirish woman who relieves him of his watch and money. He appears for duty quite late on the following morning and is discharged. Meanwhile, the elder Clary’s management of the "Emporium" has been more or less disastrous and he decides to send for David who gladly returns home. He starts in as manager with a vim, employs a corset model and arranges a big sale which is heralded by a big band. Then appears the vampirish woman who recognizes David and tells him that if he will come to her hotel that night she will return his watch. He goes there, meets the woman and incidentally, her husband crops up and demands $5,000 from David with the threat of exposure if he does not pay that sum. But it happens that the corset model recognizes the man as her husband and David is saved from disgrace and left to marry Katherine, not however, before he has sold the "Emporium" for $75,000, got a position as manager thereof, and hired his father as his assistant.
SPECIAL FEATURE STORY
For use of Exhibitors in Their House Organs or of Editors who Desire Original Article on Charles Ray or "A Nine O'Clock Town"
A Paramount Picture

CHARLES RAY'S NEWEST PARAMOUNT PICTURE IS SURE CURE FOR THE BLUES

Popular Star Finds Much in New Starring Vehicle to Admire and He Discusses The Story and Role

THAT his latest Paramount playboy, "A Nine O'Clock Town," is a sure cure for the blues, is the opinion expressed by Charles Ray, the popular star who portrays the leading role therein, that of a young man with progressive ideas who runs a dry goods "Emporium" in an inland city and who has some thrilling adventures before the close of his experiences.

This is said to be one of the best roles ever essayed by Mr. Ray, whose repertoire, by the way, is filled with characterizations which for virility and clean-cut artistry are bound to live in screen history. Mr. Ray incidentally, is a philosopher as is evidenced by his discussion of the story of "A Nine O'Clock Town" recently.

"I like to portray roles of young chaps from the country," he said, "After all, it is in the smaller cities and the villages that the finest types of American youth are developed. Since 'a prophet is never without honor save in his own country,' they sometimes have to go to the cities—the larger ones—to expand. It is not infrequently the splendid qualities of character and honesty imbued from their bucolic birth that stands them in such good stead later on.

"Think how many of our great men first saw the light in some 'nine o'clock town'—spent their early days doing chores and dreaming of new worlds to conquer when they should at last shake the dust of the high road from their feet and walk the pavements of the metropolis.

"So, I find it interesting to think just what such young fellows would do, handicapped often by narrow mindedness on the part of their families and friends. And I like to think also of the sweetness and unspoiled character of the girls of the little cross roads villages—the sweethearts of these same youths who come back to them, sometimes, out of the reek of the cities, to claim them as wives.

"And I like to dream of the beauty of a moonlight night and the old garden gate; of the jolly 'parties,' the church socials, of a kiss stolen under a friendly moon and a sad little parting—when the lights are low. It is like the music of an old song—with the whisper of the trees and the kiss of the soft winds.

"And then—the city! Struggle and change and hope alternating with despair. Sometimes a triumphant homecoming to the old folks and the little country sweetheart—sometimes a returning prodigal. Sometimes—no returning. But it is all part of our great, complicated American life—and I feel the characters of these boys I am creating on the screen, try to think as they would then, act as they would act, love as they would love, work as they would work. It is distinctly worth while. Don't you think so?"

Possessing a variety of talents aside from the histrionic, Mr. Ray excels in all forms of athletics, takes a keen interest in electrical experiments, is an apt student of French and Spanish, and, for his own amusement, writes stories whenever inspired by a particularly good idea.

He came under the direction of Thomas H. Ince four years ago, following two years' experience with repertory companies on the road. He flashed into stardom over night in the titular role of "The Coward." Critics at once proclaimed him a remarkable "find" for the screen. Their opinions were strongly substantiated by his splendid work in his succeeding pictures.

Totally unlike the weakling characters which he has played, Mr. Ray as a boy showed determination and dogged perseverance to accomplish which he desired most in the world—to be a successful actor. His father was a formidable opponent of this aspiration. His first stage appearance was so good that his father, who had been sitting down front, decided to give the boy not only encouragement, but financial backing.

The investment was a shrewd one, for now Mr. Ray commands a higher salary than many a bank president, and enjoys an enviable popularity wherever pictures are shown. He is six feet tall, has dark brown hair and eyes and is possessed of a winning personality. As he is but twenty-seven years old, his greatest successes are undoubtedly yet to come.
David now sends word to his father that he has resigned his job and is willing to return home provided his management of “The Emporium” be unrestricted. Mr. Clary, realizing that his store is about to go under, gladly wires David to come home and the latter as cheerfully responds. David urges his father to turn the store over to him for six months, and he promises that if the venture fails, he will scrub the floors of the store every day until the crash comes.

David arranges for a “Cyclone Sale,” and the corset model whom he has brought from New York creates a sensation at the sale, even the members of the brass band ceasing to play when she appears. Meanwhile, a burlesque show, among the members of which is “The Dame,” arrives in Littletown and attracted by the crowd, the woman enters the store and recognizing David, she tells him that if he will call at her hotel that night, she will return to him the watch which he had “intrusted to her care” the night of their last meeting at the café in New York.

Katherine overhears this and feeling rather an ownership of David, her jealousy is aroused. David keeps the appointment, and while he is talking to the woman, her male working partner enters and demands $5,000 from him on the following night, failing to pay which sum he will suffer exposure as a dirty cur who sought to rob another man of his wife’s affection. In great distress, David goes to the bank to raise the money, only to discover that his father has mortgaged everything he owned to the hilt. Katherine seeks to win his confidence, and he assures her that no matter what may happen, she shall not lose her faith in him.

The confederate of “The Dame” strolls into the store the next day and is recognized by the model as her husband. She creates a scene and David is delighted to learn that he is not obliged to pay the money demanded by the blackmailers. At this juncture, a Mr. Adler, representing the Eureka Department Store, offers David $50,000 for “The Emporium.” Before David can recover from his surprise, Adler increases his offer to $75,000, and promises in addition, to appoint David as manager of his chain of stores. The deal is closed and David appoints his father his assistant. David explains a few things to Katherine and all ends happily.
PRESS REVIEW

To be Sent to the Newspapers Immediately After the first Display of
“A Nine O’Clock Town”
A Paramount Picture

CHARLES RAY HAS FINE
ROLE IN NEW PHOTOPLAY
“A NINE O’CLOCK TOWN”

Popular Paramount Star is Cordially Welcomed
in New Vehicle Which Scores Great
Popular Success

FOR genuine wholesome comedy, pep and
vinegar, “A Nine o’Clock Town,” starring
Charles Ray, which was presented at the —
theatre yesterday, proved itself one of the best
photoplays shown at that popular playhouse in
many months. While in a sense it is a burlesque
on the business methods of the small town mer-
chant, it shows what may happen when new
life, and city ideas are infused into the business
organization.

Victor L. Schertzinger, who directs nearly all of
Ray’s Paramount pictures, which are produced
by Thomas H. Ince, wrote the photoplay him-
self and if it is his first attempt he has assuredly
covered himself with glory. The audience
laughed till the tears rolled down its collective
cheeks and applauded the characters as if they
had actually been present instead of being merely
there, as it were, in spirit.

Pretty Jane Novak is the leading woman. She
is “all to the good.” Dorcas Matthews is a
beautiful corset model and Catherine Young a
wicked vampire. Otto Hoffman, and Gertrude
Claire are excellent in elderly roles. Here’s the
story in a nutshell:

David Clary has a row with his father just
before the opening of the “Emporium” in the
home town and goes to the city for a job, leaving
Katherine, who loves him, much downcast. The
“Emporium” doesn’t thrive as it should as Pa
Clary isn’t much shucks as a business man.
Finally he asks his son to come back and run the
thing—if only into the ground.

David has been working, but has lost his job
and also his watch, which has been stolen by a
vampire with whom he has spent a most unpleas-
ant evening, a lamb among wolves. So he wel-
comes the chance, but pretends that he doesn’t.
He starts things with a bang and all goes well
till the model arrives. She is the cynosure of all
eyes.

Then the vampire—the dame—appears on the
scene and tells David if he will come to her room
she will return his watch, which she says she has
been keeping for him. He goes and the old
badger game is worked by the woman and her
male confederate. David must raise $5,000 or the
world shall learn of his perfidy.

At the last moment the model recognizes the
man in the game as her own rescally husband
and David is rescued and left to marry his Kath-
erine in peace, not, however, till he has sold the
business for $75,000, got a job as manager and
hired his father as his assistant.

The comedy element is amazingly funny. The
types of small town characters, occasionally ex-
aggerated, always well acted, are a joy forever.
Ray is thoroughly at home in his role. It is a
great picture for these days heavy with the
weight of the world tragedy—a picture to make
one forget sorrow and laugh with genuine satis-
faction.
EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"A NINE O'CLOCK TOWN"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper
- Two one-sheets
- Two Three-Sheets
- One Six-sheets
- 1 Star Stock, 24 sheet

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

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
Now! Thos. H. Ince presents

Charles Ray
in "A Nine O'Clock Town"
A Paramount Picture

HIS a midnight devil in a nine o'clock town. He tries to "sell" his folks the ideas he formed in "the big town." He'll have you wishing him luck when he tried to resurrect the local "Emporium;" he'll thrill you to the marrow when he wiggles out of the blackmailer's frame-up and he'll have you rocking with joy when he puts over the "big wallop." It's SOME PICTURE.

PARAMOUNT THEATRE

UP AND DOWN
BROADWAY

In and Out of the Film Studios
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. Malvih. 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 McCann.

One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull showed they were not made by the vessel striking a submarine.

In "A Nine O'Clock Town"

Story and direction by Victor L. Schertzinger, photographed by Chester Lyon, supervised by Thomas H. Ince.

Paramount Picture

He was only a ribbon clerk but he told them he had managed Ginbel Brother's store in New York. They believed him and told him to "go to it" at the local "Emporium" He did—but the boy was GOOD. When he got through he made them wish they were all "midnight devils in a nine o'clock town."

You'll get right up on your hind legs and root for Charles Ray through each foot of this film. He brings "big-city ideas" to a "one horse town," lays low the plans of the scheming "vampire" and—as the Englishman would say, "My word! He's a corker!"

Paramount Theatre
SPARKLING HUMOR IN CHARLES RAY’S NEW PHOTOPLAY

World Laughs With You When You Follow Story of “A Nine O’Clock Town”

LAUGH and the world laughs with you. This is a saying old as the hills, but it is applicable to “A Nine O’Clock Town,” the latest Paramount picture starring Charles Ray, which is to be shown at the ——— theatre next ———. This is a comedy drama of unusual merit and is said to be one of the finest turned out by the Thomas H. Ince producing staff in many months.

The story deals with a young man who is the son of a merchant in an inland city. He has advanced ideas regarding the management of the “Emporium” which do not meet with the approval of his father, and the result is a disagreement. The young man goes to New York, meets with sundry adventures and loses his position just as his father wires him to come home and look after the store.

He readily complies with this command and the “Emporium” is transformed. He employs a corset model and things really happen after that. He is threatened by a woman and her alleged husband who seek to blackmail him and is providentially saved from disgrace, though innocent of wrongdoing. There is comedy in every foot of the picture ——comedy that will make you scream with laughter and thrill with anticipation as each new scene is unfolded on the screen.

Mr. Ray is finely supported, his leading woman being Jane Novak, dainty and charming. Dorcas Matthews appears as the corset model. Others in the support are Otto Hoffman, Gertrude Claire, and Catherine Young. The photography and direction are unusually fine.

CHARLES RAY IS MORE THAN MERE INCE “WONDER BOY”

Star of “A Nine O’Clock Town” is One of Most Capable of Screen Actors

CHARLES RAY, popular screen star in Paramount pictures, is widely known as Thomas H. Ince’s “Wonder boy,” but he is this and much more. Mr. Ray started his career from humble beginnings with a musical comedy show and under the masterly direction of Thomas H. Ince he became a screen star with startling rapidity.

Mr. Ray, who will be seen in his latest Paramount photoplay, “A Nine O’Clock Town,” at the ——— theatre next ———, has interpreted young Americans in many Paramount pictures, with perfectly convincing naturalness. He vests all scenes, in which he appears, with reality and he is so conscientious that he loses himself in every character he portrays and for the time being he is the person he is representing upon the screen.

In “A Nine O’Clock Town” Mr. Ray is the young manager of a large store in a little country town, who applies modern business methods to the management of this concern, with remarkable success. He has his troubles for a time, and leaves home to seek his fortune elsewhere, and soon makes the discovery that his little own home town is after all the place for him.

The picture is filled with comedy and each scene as it is unfolded awakens thrills of anticipation in this picture. He is finely supported by Jane Novak, a prominent leading woman of the Ince staff, who has a strong characterization. Others in the cast include Otto Hoffman and Dorcas Matthews, two highly capable players.

The picture was written and directed by Victor L. Schertzinger, and the supporting players, chief among whom are Janie Novak, Otto Hoffman, Dorcas Matthews, Gertrude Claire and Catherine Young, rank among the best of the Thomas H. Ince players.

The photography of “A Nine O’Clock Town” is one of its greatest charms, this being the work of Chester Lyons, one of the most capable photographers in the country. From every other standpoint also, the photoplay is one of exceptional merit and can be seen over and over again with profit and satisfaction.

HERE’S A PICTURE FOR THOSE REARED IN COUNTRY TOWNS

Charles Ray’s New Vehicle “A Nine O’Clock Town” Has Many Laughs and Thrills

TO all city folk who were reared in country towns, “A Nine O’Clock Town,” the new photoplay starring Mr. Ray, which will be seen at the ——— theatre next ———, will have an exceptional appeal. There are many men and women of prominence throughout the country moving in exclusive social and big business circles of the larger cities, whose minds go back to the little town in which they were born, and who, amid the excitement of social and business life in the big cities of the country, think of the 9 o’clock villages where they were reared, and where curfew rang at sundown. Many business men throughout the country gained the rudimentary knowledge of their business affairs in their own home town, and they have been the better and more successful for it.

In his latest photoplay, Charles Ray is pictured as a manager of an “emporium,” who meets with many interesting adventures, and who, after suffering failure in the face, finally achieves brilliant success. While the photoplay is essentially a comedy, it has an interesting love story, and all the thrills that attend the development of an appealing story. The picture was written and directed by Victor L. Schertzinger, and the supporting players, chief among whom are Janie Novak, Otto Hoffman, Dorcas Matthews, Gertrude Claire and Catherine Young, rank among the best of the Thomas H. Ince players.

The photography of “A Nine O’Clock Town” is one of its greatest charms, this being the work of Chester Lyons, one of the most capable photographers in the country. From every other standpoint also, the photoplay is one of exceptional merit and can be seen over and over again with profit and satisfaction.
EVER LIVE IN A
NINE O’CLOCK TOWN?
Then You will Appreciate Humor
in New Ray Photoplay

HAVE you ever lived in a town
where curfew rang at nine
o’clock and called you to the hay,
however unwilling you were? Have
you ever lived in Littletown when
the streets were deserted and shades
drawn as night fell? If you have,you
will appreciate “A Nine O’Clock Town,” the latest starring
vehicle for Charles Ray, which will
be shown at the _______ theatre
next _______.

In this capital photoplay,filled
with laughs and thrills, Mr. Ray
appears as the manager of a Littletown
dry goods “Emporium” into the
management of which he is seeking to interject metropolitan
ideas, and thereby causes a com-
motion. He employs a corset model
and then the trouble begins. Just
what happened after that, it would
be unfair to reveal in advance of the
presentation of the picture.

Mr. Ray is finely supported by
many competent screen players,
chief among them being Jane
Novak, Otto Hoffman and Dorcas
Matthews. The story was written
by Victor L. Schertzinger and he
also directed the picture.

A Capable Actor

OTTO HOFFMAN, who plays
an elderly part in Charles
Ray’s new Ince picture, “A Nine
O’Clock Town,” which will be
shown at the _______ theatre next
_______, is a sterling character man
with a long list of screen creations
to his credit. His role in this pic-
ture is that of a crusty old merchant
in a small town and he gets a lot
out of it.

IS CORSET MODEL
IN COUNTRY STORE

Dorcas Matthews has Fine Role
in “A Nine O’Clock Town”

DORCAS MATTHEWS, a
charming Thomas H. Ince actress,
who has been seen in many
picture successes, appears as a cor-
set model in support of Charles Ray
in “A Nine O’Clock Town,” his latest
Paramount starring vehicle, which
will be presented at the _______ theatre
next _______. The role is an excellent one of which Miss
Matthews makes the most, and it pro-
vides many laughs for the spec-
tators.

David Clary, the part assumed
by Mr. Ray, is manager of the “Em-
porium,” at Littletown and in an
effort to revive business, he em-
loys a corset model from New
York. When Miss Matthews ap-
ppears, she creates a sensation and
even the members of the brass band
cease playing in their efforts to get
a glimpse of the model. What hap-
pened after that is revealed in a
series of thrilling scenes.

The picture was written and di-
rected by Victor L. Schertzinger
and Mr. Ray’s support is the best
that the Thomas H. Ince producing
staff affords.

Jane Novak is Popular

JANE NOVAK, pretty, sweet,
dainty and demure—is the lead-
ing woman for Charles Ray in “A
Nine O’Clock Town,” his latest
Paramount picture from the Ince
studio, which will be shown at the
_______ theatre next _______. Miss
Novak is ideal in girlish roles, for
she has youth, beauty and talent.
She has been leading woman for
William S. Hart as well as Mr.
Ray, and has invariably proved her
ability to be genuine. She sup-
ported Mr. Ray in “The Claws of
the Hun” and Mr. Hart in “Selfish
Yates,” and other photoplays.

SHOWS HOW TO RUN
TOWN “EMPORIUM”

Charles Ray Has Unusual Role in
“A Nine O’Clock Town”

METHODS in a small town
store and a city emporium
may be consolidated satisfactorily
if you know how to do it. At least
that’s the idea one forms after wit-
tnessing “A Nine O’Clock Town” at
the _______ Theatre this week.

Charles Ray is star; it is a Para-
mount picture and was produced by
Thomas H. Ince, all of which
vouches for its excellence.

The manner in which Mr. Ray,
in the character of a young man
who has ideas of his own, instills
new life into the big store of the
small town is one of the funniest
ideas that has been introduced into
a motion picture in many months.

Victor L. Schertzinger wrote and
directed the production. Jane No-
vak is the leading woman. It is
said to be a sure cure for the blues.

Odd Characters Here

EVERY small town has its odd
characters and it would seem
that at least a dozen such villages
had been combed to obtain the extra
people who appear in “A Nine
O’Clock Town,” Charles Ray’s new
Paramount starring vehicle which
comes to the _______ Theatre on
_______.

This is a Thomas H.
Ince picture and it is said to be a
laugh from beginning to end. The
doings in a village emporium and
what happens when city methods
are introduced, including a corset
model, are said to be most humor-
ous.
A Picture with "Pep"

One thing is certain—it has been many moons since a picture with more "pep" and genuine wholesome comedy has been seen in —— than "A Nine O'Clock Town," now being shown at the —— Theatre with Charles Ray in the star part.

An Enjoyable Picture

Laughter is a desirable thing in these days and that is what will be inspired by a visit to the —— Theatre next —— when Charles Ray appears in "A Nine O'Clock Town." This Paramount picture, from the Ince studios, is said to be the funniest offering that has been issued in weeks.

Splendid Photography

Chester Lyons, is responsible for the splendid photography in "A Nine O'Clock Town," in which Charles Ray is appearing at the —— Theatre this week. It is an Ince production, written and directed by Victor L. Schertzinger.
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "A Nine O'clock Town"

Paramount Theatre
200 Maine Ave.
Edgewater, Ill.
Tel. Edgewood 521

Dear Madam:--

The countless admirers of Charles Ray, the popular Thomas H. Ince star in Paramount pictures, will be pleased to learn that he is to appear in "A Nine O'Clock Town," his latest starring vehicle, at our theatre on....next.

Mr. Ray is one of the most talented and popular screen stars in this country and any photoplay in which he is starred, is bound to have immense value as an attraction. In "A Nine O'Clock Town," he has one of the finest pictures of his repertoire to date and this is saying a great deal.

The story of this splendid photoplay deals with the trials of the manager of a large store in an inland town, and it is filled with wholesome comedy, thrills and exceptional heart appeal. The picture is an excellent one in every respect and affords Mr. Ray ample opportunities for the display of those talents which have placed him in the foremost rank of American cinema stars.

We cannot recommend this photoplay too highly to our patrons, and we are sure that you and the members of your family will find it to be all we predict it will be. We advise you to come early if you desire the best seats, as the demand is constantly on the increase.

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 “A Nine O’Clock Town”

DATE

DEAR MADAM:

We beg to announce that Charles Ray, the popular Thomas H. Ince star in Paramount pictures, will be seen in his newest photoplay, "A Nine O’Clock Town" at our theatre next.... This is an excellent picture, filled with laughs, thrills and heart appeal and will interest you greatly.

Yours sincerely,

Manager

DATE

DEAR MADAM:

Charles Ray, the popular Ince-Paramount star, one of the foremost of American screen players, will appear in his latest Paramount photoplay, "A Nine O’Clock Town" at our playhouse on....next. This is in many respects one of the best pictures of the Ray repertoire and you should not miss it.

Yours sincerely,

Manager

DATE

DEAR MADAM:

This is to remind you that "A Nine O’Clock Town," the newest Ince-Paramount photoplay starring the ever popular Charles Ray, will be displayed at our theatre today. The popularity of Mr. Ray and the excellence of this photoplay are factors which will make this attraction one of unusual interest to our clientele.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
ADVERTISING POSTERS AND SLIDE
FOR
"A NINE O’CLOCK TOWN"

Always obtainable at your Exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA.......................... "THE HONOR OF HIS HOUSE"
JACK PICKFORD.......................... "HIS MAJESTY, BUNKER BEAN"
WALLACE REID.......................... "THE HOUSE OF SILENCE"
MARGUERITE CLARK.......................... "PRUNELLA"
VIVIAN MARTIN.......................... "UNCLAIMED GOODS"
MARGUERITE CLARK.......................... "RICH MAN, POOR MAN"
CHARLES RAY.......................... "PLAYING THE GAME"
BILLIE BURKE.......................... "LET'S GET A DIVORCE"
DOROTHY DALTON.......................... "TYRANT FEAR"
WALLACE REID.......................... "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK.......................... "RESURRECTION"
ENID BENNETT.......................... "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD.......................... "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA.......................... "THE WHITE MAN'S LAW"
DOROTHY DALTON.......................... "THE MATING OF MARCELLA"
CHARLES RAY.......................... "HIS OWN HOME TOWN"

WM. S. HART.......................... "THE TIGER MAN"
ELSIE FERGUSON.......................... "THE LIE"
DOUGLAS FAIRBANKS.......................... "MR. FIX-IT"
MARY PICKFORD.......................... "M'LISS"
WM. S. HART.......................... "SELFISH YATES"
CECIL B. DE MILLE'S.......................... "OLD WIVES FOR NEW"
Bound in Morocco

Scheduled Release Date: 5 Aug 1918
Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

DOUGLAS FAIRBANKS
in Bound in Morocco

Story and direction by ALLAN DWAN
Photographed by HUGH MCLUNG
An ARTCRAFT Picture

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
STOCK PRODUCTION CUTS AND MATS

DOUGLAS FAIRBANKS in "BOUND IN MOROCCO"

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
Some Interesting Facts Regarding “Bound in Morocco”

DOUGLAS FAIRBANKS, STAR

Known wherever motion pictures are shown as the smiling, athletic, optimistic comedian, Douglas Fairbanks, the ever popular Artcraft star, is one of the very best known actors in the silent drama. Unapproachable by any other screen actor in the expression of those delectable qualities which have placed the Fairbanksian pictures in a class by themselves, genial “Doug,” as he is popularly called by his friends and admirers, is a distinct force for good in the cinema world. His broad smile has become a powerful stimulus to jollity in others; his optimism as displayed in his character portrayals, is contagious; his athletics amaze and delight old and young alike and his youthfulness and buoyancy of spirits refresh his audiences as wine refreshes the parched palate of a wayfarer on the arid desert. All of these qualities are in evidence in every scene of his latest photoplay, “Bound in Morocco” in which picture he will be seen as an American boy on the Sahara Desert, whose wit, ingenuity and athletics get him out of numerous serious scrapes, filled with the menace of death. How he accomplishes the seemingly impossible forms a story of unusual richness, fully in keeping with the high standard set and maintained by Mr. Fairbanks in all of his Artcraft pictures.

AUTHOR AND DIRECTOR

The author and director of “Bound in Morocco” is Allan Dwan, one of the foremost directors attached to the Fairbanks producing organization. Mr. Dwan directed Mr. Fairbanks in “A Modern Musketeer” and “Mr. Fix-It” and both of these photoplays were extraordinarily successful. It is a safe prediction that “Bound in Morocco,” will be no less worthy the admiration of Mr. Fairbanks’ clientele.

THE PHOTOGRAPHER

Hugh McClung, the cameraman who is responsible for the beautiful photography displayed in “Bound in Morocco” is a photographer whose reputation for skill and efficiency extends from coast to coast. Mr. McClung has done the photography in most of Mr. Fairbanks’ photoplays but his genius at “shooting” desert scenes never was displayed to finer advantage than in this picture subject.

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THE SUPPORT

Mr. Fairbanks has surrounded himself by capable artists, all of whom have excellent roles in “Bound in Morocco.” His leading women is Pauline Curley, a beautiful and talented actress, who makes her debut in a Fairbanks picture. Frank Campeau, the finest “heavy” on the screen; Tully Marshall, a famous actor, and Jay Dwiggins, Edythe Chapman and Fred Burns, all players of note, are included in the cast.

THE STORY

The scenes of “Bound in Morocco” are, as its title indicates, located in Africa. The picturesque country of Algiers is the locale. A boy who hails from America, is motoring through the desert toward El Harib, the governor of which is a cruel despot and who seeks to thrust into his harem a beautiful girl, in liquidation of a debt her dead father owed him and which she is unable to pay. The boy has a thrilling fight with bandits en route to the city and he succeeds in escaping their clutches. On his arrival at El Harib he resolves to rescue the girl and this involves him in serious trouble, filled with perils and the menace of death. He manages after prodigious effort to get the girl out of the governor’s harem and when he drives away with her, followed by the police and townspeople, he encounters the bandits who are eager to avenge their fallen comrades. The boy employs a novel ruse by which he pits the bandits against his followers in a fierce battle during the progress of which he and the girl make their escape. There are many thrilling situations in the photoplay, abundant comedy and a plethora of Fairbanksian stunts which make this offering one long to be remembered.

PERTINENT REMARKS

The prominence of Mr. Fairbanks as a screen favorite, coupled with the novel theme and delightful photographic effects of this picture, make “Bound in Morocco,” an exceptional subject for exploitation. Exhibitors will be wise to play up these features and to make free use of the specially written press stories and the accessories appearing elsewhere in this Press Book.
CAST AND STORY OF “BOUND IN MOROCCO”

For Use of Exhibitors in Their House Organs or for General Publicity.
An Artcraft Picture

DOUGLAS FAIRBANKS’ NEW
FILM “BOUND IN MOROCCO”
DELIGHTFUL PHOTOPLAY

Athletic Artcraft Star Has Unique Role in
This Astounding Creation and The
Plot is a Surprising One

“BOUND IN MOROCCO”

THE CAST

The Boy ..................... Douglas Fairbanks
The Girl ..................... Pauline Curley
Her Mother .................. Edythe Chapman
Ali Pah Shush, their Faithful Servant  Tully Marshall
Basha El Harib, Governor of the
Province of Harib ........ Frank Campeau
Kaid Mahedi el Menebhi, Lord High
Ambassador to the Court of
El Harib ..................... Jay Dwiggins
Chief of the Bandits .......... Fred Burns

THE STORY

Across the burning sands of the Sahara Desert a boy is motoring towards the “Country of the Setting Sun,” as the Moors call their picturesque country. Far to his rear a sand cloud rears its heights into the brassy sky and scudding along beneath it is an Arabian policeman driving a motor car in swift pursuit. But the fact that he is pursued concerns the boy little, for his shibboleth is the “pursuit of happiness.” Why should a soldier of fortune stop and argue the right of way with an Arabian motor cop? Perish the thought!

And as the boy proceeds, he justifies his neglect of his swarthy pursuer by reflecting that he does not speak the man’s language anyhow. So he drives blithely on, and smiles more benignantly than ever when a tribe of fierce bandits seek to stop him. The boy is a wonder at the trigger and although they nearly get him, he laughs gleefully as he gets them by the dozen, and he cavorts in delight as he motors out of the melee, leaving the bandits swearing vengeance upon him for those of their companions whom he has ruthlessly slain and wounded.

He reaches the city of El Harib and while viewing his surroundings critically, he learns that a beautiful girl is about to be sold into bondage to the cruel Basha El Harib, Governor of the Province of Harib, because of her inability to pay a debt her dead father owed the Basha. Her mother seeks in vain to prevent her cherished daughter’s sale, and she is dragged into the Basha’s harem, screaming in terror.

And now the boy is involved in a net of intrigue, mystery and peril. How he foils the callous Basha, rides away with the girl, and generally makes his presence felt in the sleepy languorous little El Harib, and how he smiles his tortuous way through the dangers that tax his American ingenuity and wit to their utmost, is a story that would spoil in the telling.

The climax comes when, just as the boy is about to escape from the city, pursued by a mob of townspeople and police, he is confronted by the bandits who owe him a deep and inveterate grudge which only his heart’s blood can satisfy. It would be unfair to expose the methods he employs to bring the opposing forces together in deadly combat, during the progress of which he motors away in safety, his happy girl by his side.

This photoplay, which will be shown at the ......... theatre next ......... is filled with many novelties and surprises which doubtless will be acclaimed the most entertaining ever embraced in any Fairbanks picture. Mr. Fairbanks’ athletics are constantly in evidence in this photoplay, with this difference perhaps—that they excel all his previous efforts.
PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Display of
“Bound in Morocco,” An Artcraft Picture.

DOUGLAS FAIRBANKS MAKES
IMMENSE HIT IN HIS FINE NEW
PICTURE “BOUND IN MOROCCO”

Optimistic Athletic Artcraft Star Has Startling
Experiences With Arabian Bandits and
Big Audience is Delighted

A DELIGHTED audience of film fans greeted Douglas Fairbanks with hearty manifestations of approval when his new Artcraft photoplay, “Bound in Morocco” was presented at the theatre is shown at Manager . . . . . . .’s popular gone to the theatre to be amused and it is safe to say that they got their money’s worth, as they usually do whenever one of Mr. Fairbanks’ picture is shown at Manager . . . . . .’s popular playhouse.

All the unique methods which have made Mr. Fairbanks so popular, were amply in evidence in this new production. His smile, good, nature and optimism never were more genially displayed. In “Bound in Morocco” Mr. Fairbanks portrays the role of a young American soldier of fortune who is motoring on the edge of the Sahara Desert towards the “Country of the Setting Sun” as the Moors call their picturesque land. The fact that he is pursued by an Arabian motor cop does not worry him. Why stop and argue with an Arabian Motor Cop? Besides, he does not speak the language. So he drives blithely on, despite the efforts of a tribe of fierce bandits to stop him. After a strenuous battle he escapes the bandits, leaving them swearing vengeance, for their dead and wounded.

Arriving in the city of El Harib, one adventure after another awaits him. A beautiful young girl is, by reason of her father’s indebtedness doomed to be sold into bondage—to be the mock bride of the cruel Basha, and to take a place in his harem.

The young American is plunged into a net of intrigue, mystery and danger. How he foils the villain, and rides away with the girl, and generally makes his presence known and keenly felt in the sleepy, languorous little Far Eastern town is the story and to explain how he smiled his way through the dangers which taxed all his wit and ingenuity, would be to spoil the story.

The story reaches a grand climax when, just as he is making his final escape from the city, pursued by the police and a mob of townspeople, he is confronted by the bandits and their fierce chief who have sworn to take his life. The clever ruse by which he manages to bring the two opposing forces together, matching them one against the other, is perhaps the most interesting and exciting point in the photoplay.

Mr. Fairbanks was admirably supported. His leading woman, Pauline Curley, was excellent as the girl, while Edythe Chapman gave a charming portrayal of the role of the girl’s mother. Frank Campeau, who is conceded to be the finest rascal on the screen, did not belie his reputation for artistry. Tully Marshall, Jay Dwiggins and Fred Burns were more than adequate in their support. The picture which was directed by Allan Dwan and photographed by Hugh McClung, is well worth seeing, not once, but many times.
FINDING HAREM BEAUTIES FOR FAIRBANKS' PICTURES

NOT AS EASY AS IT SEEMS

Famous Artcraft Star and Director Spend a Month in Selection of Girls Who Appear in New Photoplay, "Bound in Morocco"

Did you ever try to pose as a harem beauty in one of Douglas Fairbanks' photoplays? If you think it is an easy task to meet all the requirements for such a job, you have another guess coming. That opinion is based upon the experience of Mr. Fairbanks and Allan Dwan, his director, who spent four weeks at the task of selecting thirty young women who appear in the harem scenes of "Bound in Morocco," the latest Fairbanks photoplay which will be the attraction at the . . . . . . . theatre next . . . . . .

An entire month was spent by Mr. Fairbanks and his director Allan Dwan in the selection of the thirty girls who appear in the harem scenes mentioned. More than four hundred girls were interviewed during these four weeks and tests were made of half the number who looked promising. These tests were then projected and the most attractive of the applicants selected.

It's a difficult thing, that of selecting people for screen work. Women who seem to be just right, often prove disappointing on the screen. Douglas Fairbanks, in commenting on the subject, said:

"Screen requirements principally consists of one's adaptability to emotional work, and the necessity of feeling more intensely, what you are doing on the screen, in comparison, if you are portraying the same part on the stage. In film work, one is denied the use of dialogue. You must register your particular thoughts through the mediumship of distinctive emotions.

"This does not necessarily mean that persons should exaggerate their emotions, but, by adapting themselves to the spirit of the scene, they are bound to register their thoughts.

"In my experience, I have been often deceived by the personal appearance of people. That is, as far as screen possibilities were concerned. In many cases, those who I thought would be excellent photographic subjects, proved to be just the reverse. Yet again, some, who seemed to lack screen requirements, have been most successful on the screen.

"Of course, personality counts for a great deal. Although there is much difference between the personality of players on and off the screen, and if the camera is a good friend of yours, success is not far distant, providing always that you have the talent necessary to render your personality effective and satisfying."

The scenes of "Bound in Morocco," a snappy twentieth century photoplay filled with comedy, and which travels at high speed throughout, are, as the title indicates, located in Africa. The picturesque country of Algiers, which has been the scene of numerous great paintings, novels and photoplays, is the home of Mr. Fairbanks' latest picture.

It would be unfair to the admirers of Mr. Fairbanks, to reveal the story of "Bound in Morocco" in detail. It is sufficient to say that the action has to do with Arabians, hordes of bandits, beauties of the harem, and that Mr. Fairbanks portrays a character quite different from any he has hitherto essayed.

In addition to the features named, great traveling caravans are shown with their tawdry moth-eaten camels, goats and other animals. There are battles and chases on the Arabian desert, in which hundreds take part and in which Mr. Fairbanks does his customary dare-devil stunts, one of these, which is especially worthy of mention, being the dive Mr. Fairbanks makes from the top of a high sand-dune upon the shoulders of an Arabian rider, who is passing by on a swiftly speeding horse beneath. This is followed by an exciting hand to hand fight, from which, of course, Mr. Fairbanks emerges as the victor.

There are numerous situations in this story, in addition to the Fairbanksian methods, which make this story unusually interesting and which it is certain will be greatly admired by this famous Artcraft star's clientele throughout the country.
ADVANCE PRESS STORIES
To Be sent to the Newspapers Prior to and During the Display of
"Bound in Morocco," An Artcraft Picture.

ALGIERS IS SCENE OF MR. FAIRBANKS' NEWEST PICTURE

Athletic Artcraft Star Does Several New Stunts in "Bound in Morocco"

DOUGLAS FAIRBANKS is distinguished for the colorful locations he uses as backgrounds for his pictures. The picturesque country of Algiers, where the desert and its natives have often been the subject of masterpieces of great artists, is the home of his latest picture "Bound in Morocco," which will be shown at the theatre next.

Accompanied by one hundred and fifty cowboys, with specially designed Arabian costumes and thirty hand-picked beauties to supply color in the harem scenes, Mr. Fairbanks, Allan Dwan and the latter's photographic staff headed by Hugh McLung, spent two weeks in the vicinity of Oxnard, Calif., where the desert scenes of "Bound in Morocco" were rehearsed and produced.

Owing to the fact that the desert is located forty miles from the town of Oxnard, it was necessary to live in tents. Food was prepared by a former chef of the Ritz-Carlton Hotel, in New York and his six assistants. Breakfast was served at 6:30, lunch at 12:00 and dinner at 7:30 o'clock. Despite the primitive surroundings, the menus were quite elaborate, oftentimes evoking enthusiastic comment from the patrons of this outdoor hotel.

Because of the peculiar lighting conditions, the Artcraft company worked from seven in the morning until noon and then rested until four o'clock, at which time work was again resumed until late evening. The cowboys spent their available time playing games, while the ladies knitted sweaters for the Sammy's.

DESSERT LIFE HAS INTENSE APPEAL FOR MR. FAIRBANKS

Star of "Bound in Morocco" Has Interesting Experiences on Location

DESSERT life always has appealed to Douglas Fairbanks and he therefore enjoyed the making of the outdoor scenes of "Bound in Morocco," his latest Artcraft production, which presumably are laid on the Sahara desert. When he returned from two weeks of location work he was tanned and told many stories of his interesting experiences during that time.

One day, while some of the spectacular scenes, in which over two hundred people took part, were being produced. Mr. Fairbanks ascertained that there were nearly five thousand spectators in Camp watching his company at work. He conceived the idea of charging the visitors an admission fee, which was the purchase of one Smileage stamp. Of course, they all came across. Who wouldn't pay to see Douglas Fairbanks in action?

"Bound in Morocco" will be presented at the theatre next. It is a charming photoplay filled with many surprises and the famous Fairbanks athletics are constantly in evidence.

Two Prize Winners

HELEN JESMER, who has captured several prizes in aesthetic dancing, is seen in the new Douglas Fairbanks production "Bound in Morocco," a thrilling story of Algiers, which will be shown at the theatre next.

Miss Jesmer is one of the harem girls who interprets a famous Arabian dance. Another interesting girl in the same cast is Mildred Lee, who won the Beauty and Brains contest recently conducted by the Photoplay Magazine.

MR. FAIRBANKS' PATH NOT ALWAYS A BED OF ROSES

Star of "Bound in Morocco" Has Irritating Moments Like Other Mortals

DOUGLAS FAIRBANKS was one day just about to do his most important scene of "Bound in Morocco," his new Artcraft photoplay which will be shown at the theatre next, when a message was given him that a man was waiting to see him on a most important mission and demanded an immediate interview. Mr. Fairbanks asked that he be shown into the studio. Greetings were exchanged, after which the visitor said:

"I have come to see you about three important things. One is that you don't want stories! Second, you don't pay for stories! And third, you steal stories! I have just written a play—"

But Mr. Fairbanks didn't allow him to finish. He ordered the man out of the studio with a suggestion that he employ more tact in the future. So, after all Mr. Fairbanks' pathway through life is not always strewn with roses.

A Snappy Photoplay

THE new Fairbanks picture "Bound in Morocco" is described as a snappy twentieth century high-gear, romantic comedy-drama, traveling at high speed all the time. The story by Allan Dwan makes it possible for Mr. Fairbanks to present several new stunts that he created especially for his new picture, which will be shown at the theatre next.

One stunt, worthy of mention, is a dive that Mr. Fairbanks makes from the top of a high sand dune to the shoulders of Fred Burns, who is passing by on a speeding horse. This is followed by an exciting hand to hand fight on the desert sands, which is said to be an exceedingly thrilling affair.
DEEP MYSTERY IN "BOUND IN MOROCCO"

New Fairbanks Desert Picture Will Make You Gasp

Baffling mystery, the kind that will make you grasp the edge of your seat and gasp, is one of the many interesting features of Douglas Fairbanks' new Artcraft photoplay, "Bound in Morocco," which will be shown at the . . . . . . . theatre next . . . .

The picture opens with Mr. Fairbanks bound hand and feet with chains. The scenes that follow assist in clearing the mystery and these are provocative of thrill after thrill, while the unexpected happens almost every minute. Due to the numerous new stunts, which are employed by Mr. Fairbanks in his escape from an angry mob of Arabs, who are mounted on camels, three cameras were used throughout the filming of the picture, and in this way one of the three photographing machines was sure to record the stunt. It was only when Mr. Fairbanks had outvailed his vaulting record, that one of his photographers reported that his camera was out of order.

Mr. Fairbanks is capably assisted in "Bound in Morocco" by a capable staff of players, chief among whom are Pauline Curley, Tully Marshall and Frank Campeau.

Miss Curley Some Knitter

Pauline Curley, who plays opposite to Douglas Fairbanks in his new Artcraft picture, "Bound in Morocco," which is to be displayed at the . . . . . . . theatre next . . . . . . . , is an actress of unusual ability and a skilled knitter. Miss Curley devotes her leisure moments to knitting for the American troops and it is a remarkable fact that since the war began, and knitting became the fashion, she has made a dozen sweaters, one each for a dozen American soldiers.

FRANK CAMPEAU

HAS NOVEL ROLE

Will Be Seen as Desert Denizen in "Bound in Morocco"

Frank Campeau, who is widely known as the most artistic villain on the screen, and who has appeared with Douglas Fairbanks in nearly all of his recent successes, has an important role that of the governor of El Harib, in Mr. Fairbanks' new Artcraft photoplay, "Bound in Morocco," which will be shown at the . . . . . . . theatre next . . . .

Mr. Campeau, aside from being a villain in pictures, is extremely fond of children and he recently adopted a three-year old French baby, through correspondence with the military authorities. Mr. Campeau is a favorite with all the juvenile visitors to the Hollywood, Calif., studio, and whenever he is on location during the filming of a Fairbanks picture, he contrives to find congenial juvenile company wherever he may be found.

Fairbanks' New Picture

Douglas Fairbanks will be seen at the . . . . . . . theatre next . . . . . . . in a picturesque African desert photoplay, "Bound in Morocco," directed by Allan Dwan who is also responsible for the scenario. It is said to be the speediest and most attractive of all Mr. Fairbanks pictures. This marks Mr. Dwan's third Douglas Fairbanks production, starting with "The Modern Musketeer" and which was followed by "Mr. Fix-It."

Notable Cast of Players

Tully Marshall, who has gained fame by his startling film characterizations, has an excellent part in the support of Douglas Fairbanks production "Bound in Morocco," which will be shown at the . . . . . . . theatre next . . . . . . . Frank Campeau, Jay Duggins, Marjorie Daw, Helen Jesmer, Al McQuarrie and Charlie Stevens make up the balance of the supporting cast, which is headed by Pauline Curley, who plays the leading girl part.

“BOUND IN MOROCCO" SNAPPY PHOTOPLAY

Scenes of New Fairbanks Picture Laid in Sahara Desert

The scenes of "Bound in Morocco" are laid in Algiers and it is a snappy twentieth century photoplay filled with comedy which travels at high speed throughout. The picturesque country of Algiers, which has been the scene of numerous great paintings, novels and photoplays, is the home of Douglas Fairbanks' latest picture produced under Artcraft auspices. The action has to do with Arabinians, beauties of the harems, fights with bandits, etc. in which Mr. Fairbanks portrays a character quite different from any he has hitherto essayed.

In addition to the features named, great traveling caravans, with their tawdry camels, goats and other animals are shown. There are battles and chases on the Arabian desert, in which hundreds take part and in which Mr. Fairbanks does his customary dare-devil stunts, one of these being a dive Mr. Fairbanks makes from the top of a high sand-dune upon the neck of an Arabian rider, who is passing by on a swiftly speeding horse beneath. This is followed by an exciting hand to hand fight, in which, of course, Mr. Fairbanks emerges as the victor.

There are numerous situations in this story, in addition to the Fairbanksken methods, which makes this story unusually interesting. The photoplay will be shown at the . . . . . . . theatre or . . . . . . . next.

An Exceptional Feature

A feature of special interest in connection with the latest Douglas Fairbanks picture "Bound in Morocco," which is on view at the . . . . . . . theatre this week is the spectacular hippodrome riding of Bob Hall, Claud Elliot and Mike Brahm, the well known Standing Roman riders, in the scenes portraying battles and chases on the Arabian desert.
ADVERTISING CUTS AND MATS

In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyers. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCann. 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.

DOUGLAS FAIRBANKS

"in Bound in Morocco"

Story and direction by ALLAN DROWN
Photographed by HUGH MCCLUNG
An ARTCRAFT Picture

THE lid was off in Basha El Harib's harem. Our loose-fisted American friend, Douglas Fairbanks, sees that it is restored to its proper position and security. It's the restoring part that'll make you glad you came to the

ARTCRAFT THEATRE

All Week of Course Special Show 10 a. m.

FRUITS OF CONQUEST HELD UP TO TROOPS
REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making an Appeal to It, y.

ARMY DESERTER TELLS OF WORKING AS SPY
He's In a Harem, Now!

The Queen of the Harem needed help. Could she get it? Could she! Who could give it better than our loose-fisted American friend!

DOUGLAS FAIRBANKS

in

“Bound In Morocco”

Story and direction by Allan Dwan. Photographed by Hugh McClung. An ARTCRAFT Picture

BASHA El Harib, Governor of the Province of Harib, was reckoned a tough guy in his home town.

There were two world’s champion scrappers in Yankeetown where “the Boy” came from and he was both of them.

The tough guy of Morocco and “the Boy” mix things up every day at the

ARTCRAFT THEATRE BROADWAY at MARKET

All Week Beginning Sunday

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER. Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
All Week Beginning Sunday

DOUGLAS Fairbanks

"Bound in Morocco"

Story and Direction by ALLAN Dwan
Photographed by HUGH MCCLELLAN

An ARTCRAFT Picture

Basha El Harib thought he was the Grand Past Master of the Order of Harem Owners, but our old friend, Douglas Fairbanks, demonstrates to him, clearly and forcibly, that he, Douglas Fairbanks, is that exalted office-holder.

Artcraft Theatre
MAIL CAMPAIGN
For the Exploitation of "Bound in Morocco"

Artcraft Theatre
SHERMAN SQUARE
LENOXTOWN, MO
TEL LENOX 209

DEAR MADAM:

It affords us pleasure to announce that Douglas Fairbanks' newest photoplay, "Bound in Morocco," one of the most novel pictures in which he ever has appeared will be displayed at our theatre beginning on.............next.

The admirers of Mr. Fairbanks will find this photoplay one of the most delightful of the Fairbanks series. It is a novel theme handled with the greatest artistry, and splendidly directed, it is in every respect, an extraordinary picture attraction.

In this photoplay, Mr. Fairbanks portrays the role of an optimistic smiling and brave young American who has remarkable adventures in El Harib, a town on the edge of the Sahara Desert. He battles against big odds to save a girl from the clutches of a cruel despot and plays some wonderful pranks, all of which are bound to be of interest to even the most blase theatregoer.

The support provided for Mr. Fairbanks is of the highest class. The players include Pauline Curley, Frank Campeau, Edythe Chapman, Tully Marshall and others. We believe we are safe in predicting that this photoplay will be acclaimed as one of the best ever shown at our theatre and we recommend it to your favorable attention.

Thanking you for your past support, we remain,

Yours sincerely,

Manager.

If this Letter will not Serve mail all or one of the Post-Cards appearing on next Page.
MAIL CAMPAIGN
For the Exploitation of "Bound in Morocco"
Mail at least one of these Post-Cards to your Patrons.

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

DATE

DEAR MADAM:

We beg to inform you that Douglas Fairbanks' latest Artcraft photoplay, "Bound in Morocco," will be displayed at our theatre, on..................next.

This is an exceptionally clever vehicle for Mr. Fairbanks, whose athletics and smile are constantly in evidence.

Yours sincerely,

Manager________________

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

DATE

DEAR MADAM:

Douglas Fairbanks, one of the most prominent motion picture stars in the world, will be seen in "Bound in Morocco," his latest photoplay, at our theatre next.......... Mr. Fairbanks portrays an unusual role in this picture and his smile and athletics are ever present. Do not miss it.

Yours sincerely,

Manager________________

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

DATE

DEAR MADAM:

We respectfully remind you that "Bound in Morocco," the latest Artcraft picture, starring Douglas Fairbanks, will be shown at our theatre today (..........). This is a highly entertaining picture and you should come early if you desire a good seat.

Yours sincerely,

Manager________________
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"BOUND IN MOROCCO"
An Artcraft Picture
OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS

for

"BOUND IN MOROCCO"

Always obtainable at your exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD ................................. "M'LISS"
WM. S. HART ........................ "SELFISH YATES"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
ELsie FERGUSON ........ "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ........ "HIT-THE-TRAIL-HOLLIDAY"
The Great Love

Scheduled Release Date: 12 Aug 1918
Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

D.W. GRIFFITH
Presents
"The Great Love"
An ARTCRAFT Picture

With practically the same cast that you saw in
'The Birth of a Nation' and 'Hearts of the World'
Including:

Lillian Gish    Henry Walthall
George Fawcett Maxfield Stanley
Robert Harron Rosemary Theby
George Siegmann Gloria Hope

FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
STOCK PRODUCTION CUTS AND MATS

D. W. GRIFFITH'S "THE GREAT LOVE"

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
D. W. GRiffith

Presents

"The Great Love"

An ARTCRAFT Picture

With practically the same cast that you saw in: The Birth of a Nation and Hearts of the World

Including: Lillian Gish, George Hawcett, Robert Harron, George Siegmann, Henry Walthall, Maxfield Stanley, Rosemary Theby, Gloria Hope.

A mighty story of woman's regeneration by war

ARTCRAFT THEATRE -- All Week

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER. Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
SPECIAL FEATURE STORY
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on David Wark Griffith, or "The Great Love," An Artcraft Picture.

DAVID WARK GRIFFITH FAMOUS AS PRODUCER OF STUPENDOUS MOTION PICTURE SPECTACLES
Man Who Created "The Birth of a Nation" and "Intolerance" has Produced Another Great Picture, "The Great Love"

INTERNATIONALLY famous as the world's greatest exponent of the cinema art, David Wark Griffith is the creator of the screen's most remarkable triumphs. That his genius has accomplished more to elevate the motion picture to its present high standard than any other agency, is apparent to everyone. His sensational departures in photoplay productions are film history and the mention of his name in connection with a screen offering always excites anticipation for something new in the way of advanced cinema technique.

Mr. Griffith spent many months in England and France during the past year and on his return to this country, he produced "Hearts of the World" which was presented with enormous success in New York. His latest offering, which deals with the great social transformation effected in England by the war, is "The Great Love", and this will be presented at the...... theatre next...... The photoplay is said to be a remarkable one and that it will attract great interest here is undoubted.

While the entire story has not been revealed by Mr. Griffith, enough of it is known to enable readers to get a fairly accurate idea of the theme. It deals with a young American who enlists in the Canadian army when he reads of the German atrocities in Belgium and goes to England. While training near London, he meets and loves a charming Australian girl who reciprocates his passion.

When this girl falls heir to a vast fortune, an unscrupulous English baronet seeks to force her into a marriage with him, and this affair is interrupted by international complications and the operations of German spies. The girl later finds "the great love" in unremitting service for country and the cause of world's democracy. Many famous English society women assist in the development of the story as workers in hospitals and munitions factories, and in this respect the photoplay is said to 'be one of the most remarkable ever produced.

Born at La Grange, near Louisville, Ky., Mr. Griffith is the son of the late Brigadier General Jacob Wark Griffith, C. S. A. As an actor he first became connected with the stage, which vocation he followed for some two years. After gaining wide experience on the speaking stage Mr. Griffith, appeared in Biograph pictures. His unusual creative ability soon attracted the attention of the studio executives and it was not long before he was made a director.

In this capacity, Mr. Griffith introduced innovations which changed the whole course of the motion picture art, such as the use of "close-ups," "cut backs," etc. Many of the players whom he trained for the screen in those days are now among the most prominent artists in the film world. Chief among these is Mary Pickford. Some of Mr. Griffith's early triumphs are "Judith of Bethulia," "The Escape," "The Avenging Conscience" and "The Battle."

When "The Birth of a Nation" was released it created the greatest sensation and carried the name of D. W. Griffith, its producer, into the homes of the people of many nations. Its success was in keeping with its great merit. Following this triumph came "Intolerance," another spectacle exceeding in magnitude anything ever staged.

Mr. Griffith recently entered into an engagement with the Famous Players—Lasky Corporation to release his new productions through that organization. Under this arrangement the famous director will stage his own productions and distribute them through that corporation, which supplies the biggest attractions to the best theatres in the country.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Display of "The Great Love"
An Artcraft Picture

DAVID W. GRIFFITH'S NEW
PICTURE "THE GREAT LOVE"
A REMARKABLE PRODUCTION

Many Members of High Society of Britain are
Pictured and Theme of Photoplay
Deals with War and Sacrifice

PRESENTING what may be termed, perhaps,
his most ambitious screen offering, David
Wark Griffith displayed his splendid photoplay,
"The Great Love," which deals specifically with
the great awakening of the wealthy and exclusive
classes of England to the tremendous needs of
the war, with great success at the......theatre
yesterday.

For the first time in the history of motion
pictures, Mr. Griffith portrays, in this photoplay,
the activities of the leisure classes of Great
Britain, during the world war; their splendid and
unselfish labor in caring for convalescent soldiers
and their innumerable sacrifices. It shows not
merely actors made up to represent these people,
but the people themselves, the very flower of
England's finest womanhood engaged in the noble
task of succoring the brave sons of Britain, France
and the allies of all the loyal nations, in their
time of great suffering and sacrifice.

In his tremendously difficult task, Mr. Griff-
ith had the assistance and encouragement of such
distinguished people as Sir Frederick Treeves,
head of the British Red Cross; Baroness Roths-
child, owner of the railroad from Havre to Paris;
Sir Henry Stanley, whose brother is the Earl of
Derby and head of the War Council; and Queen
Alexandra, who personally supervised the scenes
taken in Lady Diana Manner's convalescent hos-
pital at her country estate. The Queen appears
in several scenes and it is the first time such
notables have actually taken part in motion pic-
tures for the general public.

The story of the play deals largely with the
fortunes of a young American, who, enraged by
the German atrocities in Belgium, enlists in a
Canadian regiment and is sent to the front from
England. While training near London, he meets
and loves a charming girl, who later falls heir to
a vast fortune and then becomes the object of
the strenuous attentions of a disreputable British
baronet. This love affair is interrupted by inter-
national complications and the machinations of
German spies, the whole combining to form a
most interesting series of situations, which,
coupled with the magnificent photography, makes
this picture subject one of the most attractive ever
produced by Mr. Griffith.

The chief roles are in the hands of capable
screen players, many of whom appear for the first
time under the Artcraft trademark. These in-
clude Henry Walthall, Lillian Gish, Robert Har-
ron and others, all of whose portrayals are
essentially artistic and lend much to the veris-
imility of the scenes. That "The Great Love,"
as a superb picture spectacle, is destined to rank
among his best productions, in no sense inferior
to his great picture, "Hearts of the World," now
being successfully presented in New York, seems
a certainty.

TRADE MARK
ARTCRAFT PICTURES
The fact that talent for the scenario branch of motion picture production is drafted from almost every walk of life, recently was proved by Douglas Fairbanks when he closed a long time contract with Ted Reed, who was at the head of an automobile machine shop in Detroit.

The meeting came about during Fairbanks’ recent Liberty Loan tour. While speaking in Detroit Reed was in charge of arrangements, acting as cheer leader and guide. At lunch that day he suggested some new ideas for pictures that appealed to Fairbanks. Douglas asked the government to allow him to carry Reed for the balance of his trip. The unexpected happened, for Ted closed up his machine shop and journeyed westward with the actor-producer.

Elsie Ferguson is more than doing her bit these days. In front of the New York Public Library the other day she posed for James Montgomery Flagg, the famous artist, and then the portrait was auctioned off, the final bid bringing $3,000, for the Red Cross. Every day Miss Ferguson, in addition to her work before the camera for Artcraft, devotes several hours to patriotic work—selling Thrift stamps, making speeches in public places, appearing and acting as program girl at benefits, etc. Her latest Artcraft picture, “Heart of the Wilds,” will be released soon.

Practically all the stars in Artcraft pictures lost their voices recently because of the strain of the Third Liberty Loan, and it was a mighty good thing that they were working in the silent drama or else there would have been no show.

Mary Pickford has received letters of congratulation on her Liberty Bond achievements from Charles F. Horner, director general of the Speakers’ Bureau in Washington, and Allen L. Chickering, chairman of the Speakers’ Bureau for the Twelfth Federal Reserve District, father of the plan to enlist screen and stage workers in the bond campaign. Both credited Miss Pickford with having accomplished entirely unexpected results in stimulating bond sales in the cities she visited as well as in the sales which she actually made.

William S. Hart’s newest Artcraft picture is “Shark Monroe,” in which he appears for the first time as a mariner. “Big Bill” has decided against any more sea voyages for awhile. His experience in making the picture was most unpleasant in some respects, seasickness being the chief trouble. The photoplay is so different from anything in which Hart has yet appeared, however, that it is expected to score a notable success for the famous “bad man.” For his next Artcraft picture Hart will go either to Arizona or Nevada. Katherine MacDonald will again appear as his leading woman.

William S. Hart recently met with an accident at Truckee, Cal., when a snowslide buried the players, including the star. Katherine MacDonald, the leading lady, was not located until an hour afterward, when she was unconscious, by Mr. Hart. E. A. Allen, Mr. Hart’s business manager, suffered a dislocation of the arm, caused by a piece of timber which struck him as he went down under the avalanche.

Mary Pickford’s latest act of patriotism following her Liberty Loan tour is the donation of 15 Victrolas to the soldiers at Camp Kearny. The talking machines were distributed among the Y. M. C. A. and Knights of Columbus huts. In addition to this, the Artcraft star has sent out a general appeal for old records, which she will keep the camp supplied with as fast as they come in.

George M. Cohan returned to the screen after a long absence on June 16. “Hit-the-Trail Holliday,” is his new film vehicle, which met with much success on the stage. George M. himself plays the part of Billy Holliday, the bartender, who is won over to the prohibition cause. Fred Niblo interpreted the role on the stage. Marshall Neilan directed the picture.

Wanda Hawley, who has met with unusual success in Douglas Fairbanks’ pictures, was selected by Cecil De Mille to portray an important part in “We Can’t Have Everything,” a picturization of Hughes’ popular novel.

Ibsen’s famous drama, “A Doll’s House,” recently was seen on Broadway in two forms. Elsie Ferguson appeared in the new Artcraft film, while Nazimova appeared a few blocks away on the stage presentation of the story.

Douglas Fairbanks promises his many newspaper friends a treat in his new Artcraft picture, “Say, Young Fellow,” in which he plays the part of an unusually entertaining reporter. Marjorie Daw appears opposite the acrobatic Douglas in this film, which has just been released.
D.W. GRIFFITH

Presents

"The Great Love"

Practically the same cast as "The Birth of a Nation" and "Hearts of the World."

An ARTCRAFT Picture
GRIFFITH TALKS OF "THE GREAT LOVE"
He Says Title of Picture Means Many Things

Referring to the title of his picture, "The Great Love," David Wark Griffith, the famous picture producer said in a recent interview that it meant many things. "It may mean the love of country, then again it may mean the love of individuals," he said. "At any rate I hope to show in this picture the remarkable transition of the butterfly life of British society, with that of the stern, sincere hard-workers in the great cause of winning the war."

Mr. Griffith said when Queen Alexandra heard of his project, that of commemorating many of the historic war scenes in England in motion pictures, she was gracious enough to come to Lady Diana Manners' hospital and devote nearly an entire day in arranging the hospital scenes shown in the picture and appearing in them herself. This remarkable photoplay has a deeply interesting love story with numerous war situations and tense dramatic moments. The story has been admirably handled and the players are of stellar celebrity. It will be shown at the theatre next . . . .

BRITISH WOMEN ARE PATRIOTIC
Halt at No Sacrifice as Shown in "The Great Love"

The noble sacrifices made by the most distinguished women in the higher circles in England, are adequately shown in David Wark Griffith's remarkable photoplay, "The Great Love," which will be shown at the theatre next . . . .

Since the beginning of the great war, England has sent the flower of its nobility to the front and untold thousands have laid down their lives upon the ensanguined battlefields of France and Belgium. At home the women and men have united in the great work of caring for the wounded and in prosecuting the relief activities so essential to the successful conduct of the war.

This is the awakening that is portrayed with startling fidelity in "The Great Love." Among those who for the first time appear in the photoplay are such well-known distinguished personages as Queen Alexandra, Lady Diana Manners, Countess Massereene, Elizabeth Asquith, Lady Lavery and others. In the cast of players are Lillian Gish, Robert Harron, Henry B. Walthall, George Fawcett, George Seigmann, Gloria Hope and others.
MAIL CAMPAIGN
For the Exploitation of "The Great Love"

DEAR MADAM:

The announcement that David W. Griffith's first picture production for Arctraft, "The Great Love," a remarkable photoplay in which Queen Alexandra and many women of the British nobility are pictured, is to be presented at our playhouse next............... has caused a profound sensation among our clientele.

This is the first time that the great productions of Mr. Griffith, the man who created "The Birth of a Nation," "Intolerance," "Hearts of the World" and other screen triumphs, are available to the general public at regular prices, and for the first time also, Mr. Griffith's famous stars, including Lillian Gish, Henry B. Walthall, Robert Herron, George Fawcett and others, are seen in Arctraft pictures.

"The Great Love" is in every respect a splendid photoplay of love, war and national devotion to the service of country and world democracy. It is a production fully up to the high standard of artistry for which the name of Griffith stands and for which he has become famous in the field of the silent drama.

We know of no cinema production that surpasses in beauty and popular interest those bearing the Griffith-Arctraft trade mark and we recommend "The Great Love" to you with the firm conviction that you will acclaim it one of the very best spectacles ever displayed at our theatre.

Hoping to see you at the premier, we beg to remain,

Yours sincerely,

Manager.
MAIL CAMPAIGN
For the Exploitation of "The Great Love"
Mail at least one of these Post-Cards to your Patrons.

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

DATE______

DEAR MADAM:

We beg leave to announce that David Wark Griffith's first picture production for Artcraft, "The Great Love," a superb spectacle showing noble women of England in war activities, will be shown at our theatre next................. This is one of the biggest photoplays ever produced and should be of great interest to our patrons.

Yours sincerely,
Manager

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

DATE______

DEAR MADAM:

Beginning next................., "The Great Love," David W. Griffith's first Artcraft production, a splendid photoplay in which Queen Alexandra and many women of the British nobility appear, will be the attraction at our theatre. Many famous players interpret the chief roles.

Yours sincerely,
Manager

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

DATE______

DEAR MADAM:

This is to inform you that "The Great Love," a superb David W. Griffith picture showing the ungrudging sacrifices made by noble women of England to win the war and introducing many notable players for the first time under Artcraft auspices, will be the attraction at our theatre beginning today. This is a most notable production.

Yours sincerely,
Manager
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"THE GREAT LOVE"
An Artcraft Picture
OBTAINABLE
AT YOUR EXCHANGE

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<td>Paper</td>
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<td>Photos</td>
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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS AND SLIDE
for
"THE GREAT LOVE"

SLIDE

D.W. GRIFFITH
PRESENTS
"THE GREAT LOVE"
CAST INCLUDES:
LILLIAN GISH
ROBERT HARRON
HENRY WALTHALL
ROSEMARY THEBY
AN ARTCRAFT PICTURE

D.W. GRIFFITH
PRESENTS
"THE GREAT LOVE"
CAST INCLUDES:
LILLIAN GISH
ROBERT HARRON
HENRY WALTHALL
ROSEMARY THEBY
AN ARTCRAFT PICTURE

D.W. GRIFFITH
PRESENTS
"THE GREAT LOVE"
CAST INCLUDES:
LILLIAN GISH
ROBERT HARRON
HENRY WALTHALL
MANSFIELD STANLEY
ROSEMARY THEBY
GLORIA HOPE
AN ARTCRAFT PICTURE

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD ...................... "M'LlSS"
WM. S. HART ......................... "SELFISH YATES"
CECIL B. DE MILLE'S ............... "OLD WIVES FOR NEW"
ELSIE FERGUSON ..................... "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS ................. "SAY, YOUNG FELLOW"
GEORGE M. COHAN ................... "HIT-THE-TRAIL-HOLLIDAY"
Fedora

Scheduled Release Date: 4 Aug 1918
"FEDORA"

A Paramount Picture

Starring PAULINE FREDERICK

Press Book and Exhibitor’s Aids
Charles Kenmore Ulrich, Editor

There are forty mountains in Colorado higher than Pike’s Peak. Does it pay to advertise?
PRODUCTION CUTS AND MATS

PAULINE FREDERICK in “FEDORA”

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above

Always Obtainable at Your Exchange
Notes of Interest Regarding “Fedora” a Paramount Picture

PAULINE FREDERICK, THE STAR

There are few more talented or better known actresses in the silent drama than Pauline Frederick. As an interpreter of subtle Sardou roles, she is speedily attaining a reputation that must inevitably place her artistry in favorable comparison with the best work of the late Fanny Davenport, for many years the brilliant exponent of the Sardou drama on the legitimate stage in this country. Miss Frederick achieved a distinct triumph by her artistry in her recent photoplay of “La Tosca,” and quite recently, she scored heavily in Tolstoy’s “Resurrection.” As Princess Fedora in her latest starring vehicle, she will be seen to fine advantage in a role which affords her abundant opportunities for the display of her superb talents as a dramatic actress of signal merit and fine achievement.

“FEDORA,” FAMOUS PLAY

Miss Frederick’s newest starring vehicle is a picturization of the famous play, “Fedora,” written by Victorien Sardou for Sarah Bernhardt, and produced by her in Paris in 1882. The American rights were purchased by the late Fanny Davenport, and she produced the play with enormous success at the Fourteenth Street Theatre, New York City, on October 1, 1883. This served as her starring vehicle for four years and was the most successful of the Sardou-Davenport repertoire. It was later produced at the American Theatre in New York on December 7, 1896, when her husband, Melbourne MacDowell, now with the Thomas H. Ince-Paramount film forces, played the leading role in her support. The opera of “Fedora,” with Lina Cavalieri, also a Paramount star, in the stellar role, was produced at the Metropolitan Opera House in New York, on December 5, 1906. The play was the piece de resistance of Fanny Davenport’s repertoire periodically until her death in September, 1898.

THE DIRECTOR

The man who directed the production of “Fedora” is Edouard Jose, a veteran actor and stage director, who produced nearly all of Miss Frederick’s picture successes. He is reputed to be one of the most talented directors identified with motion pictures, and it is affirmed that his talents have found adequate and satisfying expression in his latest screen effort.

THE SCENARIOIST

Charles E. Whittaker, who adapted “La Tosca” for the screen, also picturized “Fedora.” Mr. Whittaker spent many years in Russia where many of the scenes of the photoplay are laid, and his adaptation presents conditions as they actually existed in the period in which the various scenes transpire.

A POWERFUL STORY

In this photoplay Miss Frederick appears as Princess Fedora, a Russian woman of wealth and beauty. She is betrothed to Count Vladimir Androvitch, a dissolute nobleman who is slain by Loris Ipanoff when the latter discovers a love intrigue between Vladimir and Mme. Ipanoff. Fedora swears vengeance upon Ipanoff, whom she follows to Paris and whose avowals of love she encourages in the hope of obtaining from him a confession of his crime, and then turning him over to the police. When she learns the truth, she realizes that Vladimir has been justifiably slain and that she loves Ipanoff. She had previously caused Ipanoff’s brother to be arrested and after she weds Ipanoff, this brother is drowned in his dungeon, a catastrophe which kills the mother of the brothers. Ipanoff now swears vengeance upon the woman responsible for the death of his brother and mother and when he learns that this woman is his wife, he attempts to strangle her. She eludes him however, and swallowing some poison, dies at his feet, just as the police agent who was to identify her as the woman in the case, enters the room.

PERTINENT REMARKS

This is a strong photoplay which exhibitors should advertise to the fullest extent, because of its heart appeal and its superior qualities. They are urged to make free use of the various accessories and special press stories which appear elsewhere in this Press Book, all of which have been carefully prepared especially for this great feature production.

POSTCARDS AND LETTER

EXHIBITORS having mailing lists will find the letter and three post cards appearing on pages No. 16 and 17 respectively, exceptionally timely in their exploitation of this fine picture subject. While it may not be deemed expedient by many exhibitors to go to this expense, at least one of the post cards should be mailed to patrons, while the letter might be used to advantage in the form of a circular and distributed by boys in homes and other places where the force of its argument will be appreciated with the result that attendance will be materially increased.
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Matter on
Pauline Frederick or "Fedora"
A Paramount Picture.

PAULINE FREDERICK
HAS SUBTLE ROLE IN
SARDOU'S "FEDORA"

Famous Paramount Picture Star Discusses Her Role in New Photoplay and Says She Really Feels the Part

THE admirers of Pauline Frederick, the beautiful and talented cinema star appearing in Paramount pictures, few of whom neglected the opportunity recently presented to them to see her in "La Tosca" and "Resurrection," when those excellent photoplays were displayed at the . . . . . . . . . . Theatre, will be delighted to learn that she will be seen at the same playhouse on . . . . . . . . . . next in a picturization of another of Sarrou's great plays, "Fedora," which was for years the starring vehicle for Sarah Bernhardt and the late Fanny Davenport.

Miss Frederick is essentially a dramatic actress with beauty and physique in exquisite harmony with the tragic roles she portrays. In a recent interview Miss Frederick stated that she invariably seeks to feel the character she portrays, because, in her judgment, no characterization is artistic unless its subtlety has been probed to its depth, and the various emotions it should evoke, have been thoroughly mastered by the player.

"The various shades of human emotion which the story of 'Fedora' discloses," said Miss Frederick, "are of an extremely subtle nature, and their proper expression can be psychologically insured only after they have been deeply studied. These dark and light shades are especially conspicuous in the character of this Russian Princess, whose hopes for a happy marriage are wrecked when her fiancé is murdered, as she believes, by anarchists, in revenge for the acts of his father, who is a Chief of Police. She swears to bring the assassin to justice and begins a relentless search for the murderer.

"She traces this man to Paris and by the exercise of her blandishments wins his love, her sole purpose being to obtain a confession from him and thereafter turn him over to the police. But when she learns the truth—that the man she loved had been justifiably slain because of an ignoble intrigue with the wife of his slayer, and that he had been false to her—Fedora's nature undergoes a complete transformation. Instead of hating her intended victim, she now loves him with all the force of her volatile nature and it is only natural that she should save him from arrest in order that she may wed him and retain his love for herself.

"But unfortunately for her hopes, the brother of her husband, whose arrest she had caused, is drowned in his dungeon and the shock to the unfortunate man's mother proves fatal. Her husband now seeks revenge upon the woman who indirectly had caused the death of his brother and mother, and when he learns that his wife is that woman, he seeks to strangle her. Preferring to die a suicide rather than that her husband's soul should be stained with her blood, she swallows poison and dies at his feet. This is an unusually dramatic characterization, but it stimulates extra effort on the part of the actress portraying it, and as I love to work, I naturally find myself in my element in such a role."

The Russian scenes, all of which have been splendidly photographed, were "shot" at Lake Saranac, N. Y., whither Miss Frederick and her supporting company went last winter. During the taking of the studio scenes, many prominent actors and actresses applied for permission to see Miss Frederick at work, but these became so numerous, that it was deemed best to refuse them all. The role of "Fedora" is considered one of the most difficult in the range of the drama, in that it runs the gamut of the human emotions, but in the capable hands of Miss Frederick, according to her director, none of its force has been sacrificed even to the minutest degree.
Cast and Story of "Fedora"

For Use of Exhibitors in Their House Organ or for General Publicity

A Paramount Picture.

"FEDORA" TRAGIC STORY IS NEW PHOTOPLAY FOR MISS PAULINE FREDERICK

Distinguished Paramount Star Appears in One of the Best of the Famous Plays by Victoriën Sardou

"FEDORA"

THE CAST

Princess Fedora .............. Pauline Frederick
Gretch, a Police Official .... Alfred Hickman
Loris Ipanoff ............... Jere Austin
Gen. Zariskene, Chief of Police. W. L. Abingdon
Count Vladimir Androvitch ... Wilmuth Merkyll

THE STORY

The Princess Fedora is a reigning Russian beauty who is engaged to wed Count Vladimir Androvitch, a dissipated nobleman of Petrograd, whose financial necessities prompt him to covet the vast fortune of Princess Fedora. On the eve of their wedding, Count Vladimir fails to keep a theatre appointment made with Fedora and after the performance she hastens to his home to ascertain the cause, half convinced that Nihilists have avenged themselves upon Vladimir in retaliation of the activities of his father, General Zariskene, Chief of Police.

Vladimir has not returned when Fedora arrives, and she waits until one o'clock when the unconscious form of her sweetheart is brought home by police officials. He dies in Fedora's arms without having regained consciousness and the police inform Fedora that Vladimir had been shot in a certain shooting gallery where Vladimir spent much of his leisure time.

It transpires that a strange woman had delivered a letter to Vladimir in the afternoon and that a man was later observed to leave the house. As the letter had disappeared, it was surmised that this man had stolen it for some purpose of his own. Suspicion is directed toward Loris Ipanoff, a neighbor of Vladimir's, as the man in question, but when the police go to his house to question him, he has disappeared.

Fedora vows to bring the murderer of her affianced husband to justice, and she traces and follows Ipanoff to Paris, where she poses as a political exile and devotes her time to Countess Olga Soukarec, her friend and a liberal in politics. Here she meets Ipanoff, who instantly falls in love with her. His charm and refinement impress her visibly and she soon begins to doubt his guilt. She determines, however, if he is guilty, to force a confession from him and henceforth employs all her subtle arts to that end.

Ipanoff proposes marriage to Fedora, who assures him that this is impossible until after her return to Russia. Ipanoff admits that he is suspected of having murdered Vladimir, but declares his innocence of homicide. Fedora asks him to come to her house that night and tell her the story of the tragedy, assuring him that she will obtain immunity for him. To this he agrees, unconscious of her purpose to cause his arrest as soon as he leaves her presence.

Fedora summons the police and they are hidden in her house when Ipanoff arrives and tells her his strange story. This is to the effect that Count Vladimir had for some time carried on a secret intrigue with Mme. Ipanoff and that when Ipanoff discovered it, he ordered Vladimir to desist. One day he intercepted a letter from Vladimir to Mme. Ipanoff making an appointment for the same evening at a shooting gallery. Ipanoff conceals himself there and finding Vladimir and his (Ipanoff's) wife in a private room, he shoots Vladimir, who falls unconscious. The shock of the tragedy proves fatal to the woman, who dies a few days later.

Ipanoff produces many documents in support of his statements, and convinced that Vladimir's death was deserved, she resolves to save him from the police, who are awaiting her signal in their hiding place. She now realizes that she loves Ipanoff, and by a ruse she throws the police off his track and herself escapes with him to Russia, where their marriage follows. Meanwhile, Ipan-

(Continued on Page 7)
off has been pardoned. His brother, who had been arrested, through the agency of Fedora, as an accomplice in the murder, is accidentally drowned in his prison dungeon, and the news of this catastrophe proves fatal to Ipanoff's mother.

Ipanoff now swears vengeance upon the person who had caused the death of his brother and mother. He learns that his brother had been arrested through the connivance of an unidentified woman, who was, in fact, Fedora herself. She pleads with him to forego his revenge, and avows her absorbing passion for him. He realizes the truth suddenly and attempts to strangle her. She wrests herself from his frenzied grasp, draws a vial from her bosom, and drops poison into a cup of tea. She drinks and dies just as Boroff, a police official summoned by Ipanoff to identify the woman in the case, enters the apartment and stands aghast beside her body.
PRESS REVIEW
To Be Sent to the Newspapers Immediately After the First Showing of "Fedora"
A Paramount Picture

PAULINE FREDERICK
ACHIEVES TRIUMPH IN
PHOTOPLAY "FEDORA"

Popular Paramount Star Seen to Excellent Advan-
tage in Her Picturization of Victorien
Sardou's Celebrated Play

BEAUTIFUL, statuesque, and intensely dra-
matic, Miss Pauline Frederick was seen to
fine advantage at the ................. Theatre
yesterday in her portrayal of the stellar role of
"Fedora," a picturization of the famous play
written by Victorien Sardou for Sarah Bernhardt
in 1882. This play served as a starring vehicle
for the late Fanny Davenport for many years, and
in the screen adaptation the artistic work per-
formed by Miss Frederick compares favorably
with that of her predecessor in the same role of
long ago. The picture, though tragic as most of
the Sardou plays are, met with instantaneous ap-
proval, because of its artistry and excellence as a
cinema production.

As Princess Fedora, a Russian beauty, who is
engaged to marry Count Vladimir Androvitch, a
dissipated nobleman of Petrograd, Miss Frederick
was well poised, natural and self-possessed.
Count Vladimir fails to keep a theatre engagement
with her and when she goes to his house after
the performance to ascertain the cause of his ab-
sence, she is horrified when his unconscious form
is carried in by some police officers, and after
he dies in her arms it develops that he had been
shot in a shooting gallery, and, as she believes,
by anarchists in retaliation for the persecution of
General Zariskene, the Chief of Police, who is
Vladimir's father.

Fedora swears to bring the murderer of her
fiancé to justice and when the name of Loris
Ipanoff, a neighbor of Vladimir's, is brought into
connection with the case as the suspected assassin,
she follows him to Paris and there, by the prac-
tice of her subtle feminine arts, she contrives to
meet Ipanoff and, at subsequent meetings, win
his love. Her motive in doing this is to obtain
from Ipanoff a confession and then to turn him
over to the police, but when she learns that the
shooting of Vladimir was justified in consequence
of his intrigue with Ipanoff's wife, all her resent-
ment towards him changes into love and she
screens him from the police and later marries him
in Russia.

Some weeks later the brother of Vladimir, who
had been previously arrested at the instance of
Fedora, is accidentally drowned in his dungeon
by the overflowing of the Neva, and when this
news reaches his mother she dies. Ipanoff learns
that a woman is responsible for his brother's ar-
rest and he swears to bring her to justice, uncon-
scious of the fact that this woman is his own wife.
In a scene of tremendous dramatic power, Ipanoff
learns that his wife is the woman he is seeking,
and when he attempts to strangle her she eludes
him and after swallowing poison dies at his feet.

While the theme of the photoplay necessarily is
sombre, it possesses an intense interest for every
beholder, and this is heightened by the artistic
work performed by the various players in the cast.
Jere Austin, as Loris Ipanoff, appeared to excep-
tional advantage, while W. L. Abingdon, as Gen.
Zariskene, the Chief of Police, was excellent.
Wilmuth Merkyll, as usual, gave a fine portrayal
of the exacting role of Count Vladimir Androv-
itch, while the others in the cast were quite
 capable. Other features on Manager ........
bill include .................
ADVANCE PRESS STORIES
To Be Sent by Exhibitors to the Newspapers Daily for One Week Prior to the Showing of
"Fedora"
A Paramount Picture.

PAULINE FREDERICK
IN SARDOU’S "FEDORA"
HAS ROLE OF GREAT POWER

Notable Paramount Star Will be Seen to Great
Advantage in Picturization of Play
by Famous French Playwright

The famous plays of Victorien Sardou, the
great French playwright, served as starring
vehicles for such talented players as Sarah Bern-
hardt and the late Fanny Davenport for many
years. The picturization of several of the more
notable of these plays by the Famous Players-
Lasky Corporation with Pauline Frederick as the
star, has attracted much attention everywhere, and
chief among these in point of beauty and effec-
tiveness, is "Fedora," which will be shown at the
Theatre, next

This is an unusually strong photoplay, and
the story affords Miss Frederick one of the finest por-
trayals of her career in the silent drama. It is a
story of Russian love and political intrigue, and,
like most of Sardou’s creations, the theme is in-
tensely tragic. The story concerns a Russian
princess whose fiancé, Count Vladimir Androv-
itch, is slain by Loris Ipanoff, a jealous husband,
and she pursues the supposed murderer to Paris,
where she obtains a confession from him, or
rather, a complete justification. She finds her-
self in love with Ipanoff, whom she had sworn to
bring to justice, only after she had placed the
police on his track, and after she had caused the
arrest of his brother in Russia as an accomplice.

She weds Ipanoff, but later he learns of the
part she had taken in the tragedy of his life, and
when his brother is drowned in his dungeon and
his mother dies from the shock, he attempts to
strangle his wife. She eludes him and swallowing
poison, dies at his feet. The picture was pro-
duced by Director Edouard Jose and a highly
capable cast of supporting players was provided.
These include Alfred Hickman, Jere Austin, W.
L. Abingdon, and Wilmuth Merkyl.

PAULINE FREDERICK
RISES TO GREATER
HEIGHTS IN "FEDORA"

Beautiful Paramount Star Has Intensely Dramatic
Role in Superb Picturization of
Sardou’s Famous Play

The success achieved by Pauline Frederick in
her recent Paramount pictures, notably
"Tosca" and "Resurrection," was phenomenal.
Her artistic portrayals of the exacting roles in
these two great photoplays raised her upon a high
pedestal in the estimation of her admirers, and
in "Fedora," her forthcoming photoplay, based
upon the masterpiece of Victorien Sardou, which
will be displayed at the Theatre next, she rises to greater heights
than ever. Miss Frederick gives an extremely
vivid portrayal of the arduous role of "Fedora,
"a Russian princess of beauty and wealth, whose
fiancé, Count Vladimir Androvitch, is mysteriously
slain on the eve of their wedding, and whose
murder she firmly resolves to avenge.

She traces the supposed assassin to Paris, where
she poses as a Russian exile seeking a pardon from
the Czar, and there meets Loris Ipanoff, whom
she suspects as the murderer of her fiancé, and
by the practice of her wiles, induces him to fall
madly in love with her, her purpose being to
wring a confession from him and then turn him
over to the Russian police.

Ipanoff goes to Fedora’s house and reveals to
her the truth of her fiancé’s death. He informs
her that he had discovered Vladimir in a shoot-
ing gallery with Mme. Ipanoff, his wife, and that
on the discovery of the intrigue he had shot and
fatally wounded him. When Fedora learns the
full story of her fiancé’s perfidy, her hatred for
his slayer is transformed into a consuming pas-
sion of love, and screening him from the police
she assists him to escape to Russia, where after
Ipanoff’s pardon had been signed by the Czar,
they are finally married.

(Continued on Page 13)
It now develops that Ipanoff is seeking to revenge himself upon a mysterious woman who had caused the arrest of his brother as an accomplice in the murder of Count Vladimir and when that brother is accidentally drowned by a freshet, which inundates the dungeon in which he is confined, his rage renders him frantic. He learns to his horror that his own wife is the woman and he seeks to strangle her, but she eludes him, and, taking poison, dies at his feet. This is an unusually dramatic photoplay with many thrilling scenes, all of which tend to render the logical development of the story extremely interesting.

MME. SARAH BERNHARDT IN SARDOU’S “FEDORA” CAPTURES ALL EUROPE

Famous French Actress Triumphs in Role Which Will Be Portrayed by Pauline Frederick in Her New Paramount Picture

WHEN the divine Sarah Bernhardt, returning from a world tour, returned to Paris in 1882, she received the announcement that Victorien Sardou, the foremost French playwright, had written a play especially for her. The production of this masterpiece was made a gala event in Paris. This play, “Fedora,” which runs the gamut of the human emotions, was produced in New York by Fanny Davenport, in the following year, and it has, since that day, thirty-five years ago, been a famous stage attraction. It will be shown in picture form at the Theatre next.

In the picturization of this great play, Pauline Frederick, the famous Paramount star, has a role fully in keeping with her capacity as an actress of the first class. Miss Frederick portrays the character of Fedora, a Russian princess, whose sweetheart, Count Vladimir, is mysteriously shot and killed on the eve of their wedding. Believing him to have been the victim of anarchists, she vows to bring his murderer to justice, and when suspicion falls upon Loris Ipanoff, a friend of the Count’s, and who disappears soon after the shooting, she follows him to Paris, where she poses as a Russian exile.

At the house of a friend she meets Ipanoff and determined to force a confession from him, she leads him to believe that she reciprocates his love. He then reveals the secret of the Count’s murder, which, it appears, was due to an intrigue between the Count and Madame Ipanoff. On learning the truth, Fedora’s sentiments undergo a complete transformation, and instead of hating Ipanoff, she now sincerely loves him. She screens him from the police, whom she had called to take Ipanoff into custody, and they later return to Russia, where Ipanoff is pardoned by the Czar, and they are married.

It later develops that Ipanoff’s brother, who had been arrested at the instance of Fedora for complicity in Vladimir’s murder, is drowned when the Neva overflows into the dungeon in which he is confined. News of this catastrophe kills the mother of the brothers, and Ipanoff, on learning that his brother had been betrayed by a mysterious woman, vows vengeance upon her. In vain Fedora seeks to dissuade him, but when he sends for the police officer who is to reveal to him the name of the woman in the case, Fedora admits that she is guilty. Ignoring her protestations of love, Ipanoff attempts to destroy her, but she evades him, takes poison, and falls dead at his feet.

This is one of the strongest photoplays of the Sardou series in which Miss Frederick has thus far appeared, and, as in “Tosca,” she is admirably supported. Jere Austin will be seen as Ipanoff, and W. L. Abingdon as the Chief of Police.

GREAT DEATH SCENE IN “FEDORA” MADE FAMOUS BY STAGE CELEBRITIES

Pauline Frederick, Paramount Picture Star, Appears to Excellent Advantage in Sardou’s World Famed Drama

THE famous death scene in “Fedora,” when, to save her husband from the disgrace of murdering the woman he loves, Fedora, his wife, takes poison and dies a suicide, is perhaps one of the most dramatic scenes of the new Paramount photoplay starring Pauline Frederick, which will be displayed at the Theatre next.

This culminating scene of the great Sardou drama, which served as the starring vehicle of Sarah Bernhardt and Fanny Davenport for many years during the last four decades, offers Miss Frederick unusual opportunities for the display of her superb dramatic talents, and it is needless to say that she has availed herself of them to the utmost. All who saw her clever portrayal of the stellar roles in “La Tosca” and “Resurrection,” her two recent picture successes, may be assured of another dramatic portrayal of the highest artistic merit.

Miss Frederick is admirably supported in this picture by such artists as Jere Austin, Alfred Hickman, W. L. Abingdon and Wilmuth Merkilly. The picture was directed by Edouard, and the scenarist was Charles E. Whittaker.
A Remarkable Photoplay

PAULINE FREDERICK'S new Paramount photoplay, "Fedora," a picturization of Victorien Sardou's famous play, which was the starring vehicle of Sarah Bernhardt and Fanny Davenport for many years, will be shown at the Theatre next. It is in every respect a remarkable photoplay, in which the gamut of the human emotions are run and the dramatic construction of which is unrivalled by any other drama ever written. Miss Frederick is admirably supported by such players as Jere Austin, Alfred Hickman, W. L. Abingdon and other capable screen artists.

Miss Frederick's New Photoplay

WHEN Pauline Frederick, the famous Paramount star in motion pictures, appears in her newest vehicle, "Fedora," at the Theatre next, the patrons of that playhouse will see one of the most dramatic pictures ever shown in this city. This is a picturization of Sardou's famous play, which he wrote especially for Sarah Bernhardt in 1882, and in which she starred with enormous success for many years. It is an absorbingly interesting story of love and intrigue in Russia, and the various scenes are filled with thrills and exceptional heart appeal. The various roles are portrayed by unusually clever screen players.

"Fedora" at Theatre Today

PAULINE FREDERICK, one of the most prominent motion picture stars in the country, will be seen at the Theatre today in her newest Paramount photoplay, "Fedora," a picturization of the famous play written by Victorien Sardou for Sarah Bernhardt. The picture is a thrilling one, depicting life, love and intrigue in high society circles in Russia, and the scenes have been photographed with highly artistic effect. The picture doubtless will attract immense crowds to Manager's popular playhouse.
Dear Madam:

The thousands of admirers of Pauline Frederick, the charming and brilliant exponent of the great Sardou roles made famous by the genius of Sarah Bernhardt and the late Fanny Davenport, doubtless will be pleased to learn that this popular Paramount star will be seen at our theatre next......... in her newest photoplay, "Fedora," a picturization of the masterpiece of the great French dramatist.

In this remarkable picture, Miss Frederick portrays the role of a Russian princess whose fiance is slain on the eve of their wedding and who vows to bring his murderer to justice. When she meets the suspected assassin, she contrives to win his love with the sole purpose of wringing a confession from him and then turning him over to the police for punishment. How she later weds this man and when he seeks revenge upon the mysterious woman implicated in the tragedy of his life, she resorts to the supreme sacrifice, is told in a series of situations of such dramatic power, as to hold the interest to the final scene.

Miss Frederick is splendidly supported by capable players, and it is safe to predict that the success of "Fedora" will be no less emphatic than that scored by her previous pictures, "La Tosca," based upon Sardou's great play, and "Resurrection," by Count Tolstoy, both of which were recently shown here.

We assure you that we will be delighted to extend every courtesy to you, should you visit our theatre at any time during the display of this great picture. We beg to remain,

Yours sincerely,

Manager.
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "Fedora"

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

DATE

DEAR MADAM:

We are pleased to announce that Pauline Frederick, the beautiful and talented star in Paramount pictures, will appear in "Fedora," at this theatre next ........... Miss Frederick appears to splendid advantage in this great photoplay and we recommend it to your favorable attention.

Yours sincerely,

Manager

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

DATE

DEAR MADAM:

Beginning next ......., "Fedora," the new starring vehicle for Pauline Frederick, the beautiful and talented Paramount star, will be the big attraction at our theatre. We assure you that this photoplay, a picturization of Victorien Sardou's famous play is a most attractive subject and will please you greatly.

Yours sincerely,

Manager

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

DATE

DEAR MADAM:

We beg to remind you that "Fedora," the newest Paramount picture starring Pauline Frederick, the famous interpreter of arduous Sardou roles in motion pictures, will be seen at our theatre today. (........) This is a photoplay of tremendous power and beauty, and we respectfully urge your attendance.

Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
Ad Cuts and Mats That Can Make You

“AT YOUR SERVICE”
PARAMOUNT
THEATRE
Monday
Tuesday
Wednesday
Adolph Zukor Presents
Pauline Frederick

“He Shall Pay!”
By the most extraordinary twist of fate the hatred of Fedora for the man who loves her, but who she believes caused her intended husband’s death, turns to the hottest love, while his love for her becomes the bitterest enmity.

Made immortal by Sarah Bernhardt on the stage, Pauline Frederick gives “Fedora” new life on the screen.
Could You Hate the Man You Loved?

"FEDORA" is the strangest of all of the stage's immortal heroines. Her hatred for the man she really loved and his burning love for her have been made the theme of a stage play and an opera.

Mme. Sarah Bernhardt played the part on the spoken stage. Lina Cavalieri was "Fedora" in opera, and now Pauline Frederick will make the part live forever on the silver sheet.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF "FEDORA"
A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

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| Series of Advertising layouts: |
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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
PAPER FOR "FEDORA"
Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your Exchange
Current Paramount and Artcraft Pictures in the Order of Their Release

SESSUE HAYAKAWA . . . . "THE HONOR OF HIS HOUSE"
JACK PICKFORD . . . . . . . "HIS MAJESTY, BUNKER BEAN"
WALLACE REID . . . . . . . . . "THE HOUSE OF SILENCE"
MARGUERITE CLARK . . . . "PRUNELLA"
VIVIAN MARTIN . . . . . . . . "UNCLAIMED GOODS"
MARGUERITE CLARK . . . . . . "RICH MAN, POOR MAN"
CHARLES RAY . . . . . . . . . . "PLAYING THE GAME"
BILLIE BURKE . . . . . . . . . . . . "LET'S GET A DIVORCE"
DOROTHY DALTON . . . . . . . . "TYRANT FEAR"
WALLACE REID . . . . . . . . . . . . "BELIEVE ME, XANTIPPE"
PAULINE FREDERICK . . . "RESURRECTION"
ENID BENNETT . . . . . . . . "THE BIGGEST SHOW ON EARTH"
JACK PICKFORD . . . . . . . . . . "MILE-A-MINUTE KENDALL"
SESSUE HAYAKAWA . . . . . "THE WHITE MAN'S LAW"
DOROTHY DALTON . . . . . . . . "THE MATING OF MARCELLA"
CHARLES RAY . . . . . . . . . . . . "HIS OWN HOME TOWN"

WM. S. HART . . . . . . . . . . . . "THE TIGER MAN"
ELsie FERGUSON . . . . . . . . . . . . "THE LIE"
DOUGLAS FAIRBANKS . . . . . . . . . . . . "MR. FIX-IT"
MARY PICKFORD . . . . . . . . . . . . "M'LISS"
WM. S. HART . . . . . . . . . . . . "SELFISH YATES"
CECIL B. DE MILLE'S . . . . . . "OLD WIVES FOR NEW"
Riddle Gawne

Scheduled Release Date: 19 Aug 1918
Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

Wm. S. Hart in "Riddle Gawne"
An ARTCRAFT Picture
ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats
Centre Row—Three Two-column Cuts and Mats
Bottom Row—Five One-column Cuts and Mats
Notes of Value on William S. Hart’s “Riddle Gawne”

**STAR AND DIRECTOR**

UNIVERSALLY recognized as one of the foremost portrayers of romantic Western characterizations, William S. Hart, actor and director, presents one of the finest screen portraits of his career in his latest photoplay “Riddle Gawne.” The story is one of revenge, bitter, relentless and unswerving of purpose, and in the character of “Riddle Gawne,” Mr. Hart’s genius rises to newer heights of artistry with the result that his characterization is a sentient being, the living embodiment of cold calculating hatred and vengeance, if indeed, such traits are susceptible of physical visualization. Mr. Hart has achieved enduring fame by his superb portrayals in recent Thomas H. Ince-Artcraft picture successes, the more notable of these being “The Narrow Trail,” “Selfish Yates,” “The Tiger Man” and “Shark Monroe.” He is an actor of fine attainments and he combines with this a genius for direction which make his photoplays the most artistic exemplars of the romantic West, now fast passing into history, recorded in cinema history. In “Riddle Gawne” his talents have found their most adequate expression and that his newest characterization will be appreciated by his army of admirers, may be safely assumed.

**THE AUTHOR**

MR. HART’S new photoplay is based upon the story “The Vengeance of Jefferson Gawne,” written by Charles Alden Seltzer and published serially in The Argosy magazine in October—November 1917. The Argosy has been long noted for its stirring tales and this is one of the best narratives ever published in that periodical. Mr. Seltzer is a strong forceful writer with a keen sense of dramatic proprieties as all who follow his story in screen form will be ready to admit.

**THE PHOTOGRAPHER**

THE splendid photography which distinguishes every scene of “Riddle Gawne,” is the work of Joe August, whose artistry displayed in “Selfish Yates” and “Shark Monroe” proved him to be indisputably one of the best cameramen in the country. Mr. August has made some wonderful “shots” of mountain trails and prairies in this new subject, and they add immensely to the attractiveness of this admirable photoplay.

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**THE STORY**

LIVING with his niece on a Western ranch, “Riddle Gawne” has devoted his life to the task of bringing to punishment the man who slew his younger brother, ran away with the faithless wife of the lad and left their daughter behind, leaving her to the tender care of her uncle. He is the deadly enemy of Hame Bozzam, leader of a band of cattle rustlers, and one day he rescues Kathleen Harkless, an Eastern girl of refinement, daughter of one of Bozzam’s henchmen, from two of Bozzam’s rustlers. They fall in love with each other and when Bozzam resolves to make Kathleen his wife, he orders Gawne’s death. Gawne is shot and seriously wounded by one of the rustlers and Blanche Dillon, the playing of Bozzam, nurses him. She contrives by an artifice to poison Kathleen’s mind against Gawne, her purpose being to win him herself. Gawne recovers and begins a crusade to drive Bozzam and his rustling band out of the country. Bozzam mortally wounds Harkless and abducts Kathleen. Gawne starts in pursuit and when he comes up with his quarry, a fierce battle ensues in which Gawne’s leg is broken. Bozzam believing himself the victor gloatingly admits that he killed Gawne’s brother, stole the latter’s wife and broke her heart. Gawne, despite his injury, grapples with Bozzam and strangles him. Kathleen appears and during the subsequent days while she is nursing him back to health, the flame of their love is renewed and both find happiness in the bright promises of their future, filled with mutual contentment and affection. Few stories in which Mr. Hart has been recently seen are more dramatic than “Riddle Gawne” nor have their heart appeal been more convincing.

**THE PLAYERS**

AS usual in all his photoplays, Mr. Hart is splendidly supported in “Riddle Gawne.” His leading woman is Katherine MacDonald, whose excellent support in “Shark Monroe” and other Hart photoplays has stamped her as an artist of unusual power. Lon Chaney, a strong actor, has a fine role, while Milton Ross, a most capable player, is well cast. Others on the list are Gretchen Lederer, Gertrude Short, Leon Kent and E. B. Tilton.
WHO, in this modern world of the motion picture, does not know "Bill" Hart—hero of western drama, depicter of splendid and unusual types of manhood, unregenerate figures in a place and period fraught with unusual and primitive conditions?

In the trenches you will hear of "Bill" Hart from the boys who have been electrified by his splendid acting, inspired by his red-blooded courage; in the drawing rooms, sweet-faced old ladies or young débutantes speak of Mr. Hart, as their ideal of manhood—"with a face, rugged, but full of character and manliness.

That is "Bill" Hart, the actor. To those who know "Bill" Hart, the Man, he has another side to his character as well. He is all that his characterizations upon the screen in Artcraft pictures imply, but he is also as tender as a woman, compassionate as a child—a true friend, and a gentle one, loving children, animals, the trees and flowers—all the beautiful things of nature and life.

Austere, almost excessively reserved, he has nevertheless a splendid sense of humor, and the twinkle in his keen eyes sometimes belies the grim set of his lips or the stern lines of his craggy face.

Wherever he is known, "Bill" Hart is liked; wherever he plays—or his pictures are shown—he is admired. He is a star without a peer. He is an art that is individual, a personality that is unique.

Discussing his latest Artcraft photoplay, "Riddle Gawne," which is to be presented at the . . . . . theatre next . . . . . , Mr. Hart said:

"I like this new picture of mine, 'Riddle Gawne.' I like it because it is human and because it tells a convincing story in a compelling way. Charles A. Seltzer wrote it for The Argosy and you know the Argosy does print some mighty fine yarns. It is a picture that the public will like, I really believe, because there is a novel twist and a fine chance for character development.

"I've done my best to make Gawne a living figure and I hope I've succeeded. I know the others in the company have given fine performances. Miss MacDonald is charming as Kathleen Harkless and Lon Chaney is a great villain as Hame Bozzam. In fact, they are all well cast and I'm sort of proud of the general result.

"I'm always glad to have an opportunity of portraying another western type for the screen, for I feel that, to the best of my ability, I'm perpetuating the memory of those men that lived in the rugged days before the country was as civilized as it is now and the plains were the ranging places for bands of lawless men who took what they could and asked no leave.

"There were also men who loved justice—plenty of them—and they constituted the law and order of the day. There were fights in plenty and generally right triumphed, just as it will today in Europe. But many a good man bit the dust and for a time the sinners used to flourish 'like the green bay tree,' but in the end virtue came out on top.

"I like to have a lesson in my pictures—and 'Riddle Gawne' has one. Besides, it is a good entertainment—at least I think it is and I hope the people who have been so kind to my past productions will agree with me."

During the filming of "Riddle Gawne," Mr. Hart and his company lived for ten days in tents in primitive fashion, but this was in the nature of a picnic experience and it was heartily enjoyed by all.
CAST AND STORY OF "RIDDLE GAWNE"

For Use of Exhibitors in Their House Organs or for General Publicity.

An Artcraft Picture

W. S. HART'S NEW PICTURE
"RIDDLE GAWNE" SUPERB
STORY OF GREAT WEST

Popular Artcraft Star Has Fine Role of
Western Man Whose Life is Devoted
to Vengeance

"RIDDLE GAWNE"

THE CAST

Jefferson (Riddle) Gawne, a Rancher
William S. Hart
Kathleen Harkless, an Eastern Girl
Katherine MacDonlad
Hame Bozzam, a Cattle Rustler...Lon Chaney
Blanche Dillon, Bozzam's Woman
Gretchen Lederer
Jane, Niece of Gawne...........Gertrude Short
Jess Cass, a Rustler.............Leon Kent
Reb Butler, a Sheriff...........Milton Ross
Col. Harkless, Kathleen's Father...E. B. Tilton

THE STORY

Known throughout his section of country as
"Riddle," because of his strange and undying hatred of mankind, Jefferson Gawne is a prosperous rancher, whose life is devoted to the vengeance search of his younger brother Wesley's murderer. The day Wesley is mortally wounded, his faithless wife decamped with the murderer, leaving her daughter, Jane, alone in her cradle, before he dies. Wesley reveals the identity of his assassin to Jefferson, a man known as Watt Hyat. Gawne takes his niece and rears her on the Diamond Bar ranch, patiently awaiting the time when he may leave her alone and continue his search for Hyat.

Gawne lives near Bozzam City, a town ruled by Hame Bozzam, leader of a band of cattle rustlers. Gawne and Bozzam hate each other, and when Kathleen Harkless arrives from the East to live with her father, Colonel Harkless, she is insulted by Cass, a member of Bozzam's gang. Gawne appears in the scene and after wounding two of the rustlers escorts the girl safely to her home. Unknown to Kathleen, her father is a member of Bozzam's rustlers and Bozzam designs to hold this over the Colonel's head to aid him in his plan to make Kathleen his wife.

In revenge for Gawne's rescue of Kathleen, Bozzam orders "Red" Butler, the sheriff, who is his tool, to arrest Gawne, but the next day Butler is found at Bozzam's doorstep neatly tied up and delivered by Gawne. While riding over the hill Gawne is shot from ambush and severely wounded by one of Bozzam's rustlers, and when Blanche Dillon, Bozzam's woman, who is tiring of him, learns of Gawne's injury, she goes to Diamond Bar ranch and nurses him against his will. By a ruse she makes Kathleen, who secretly loves Gawne, believe that Gawne has an affair with her (Blanche) and is not true to Kathleen. Gawne does not know of the trick Blanche played to deceive Kathleen and he is astounded that the girl, who professed to love him, should allow herself to be attracted by his enemy, Bozzam, who now announces that Kathleen is to become his wife.

When Gawne recovers from his wound he plans to clean up the country of the curse of Bozzam and he raids the Bozzam ranch. During the raid, Gawne receives word that Bozzam is at the Harkless home, and that Kathleen is in danger. Leaving his men to watch the ranch, which is in a blaze, he rides off alone to the Harkless home. There he finds Col. Harkless mortally wounded and is informed by him before he dies that Bozzam has abducted Kathleen, and that he is accompanied by one of his men, who has kidnapped Gawne's own niece, Jane, for himself. Gawne rides madly off in pursuit and after an all-night journey he finally overtakes the rustlers and their pursuers.

In a ferocious battle which follows, Gawne kills one of his assailants and his leg is broken in the operation. Apparently safe as far as Gawne is concerned, Bozzam taunts him and reveals the fact that he is Watt Hyat, the man who killed his brother, and he now threatens to exterminate the rest of the family. Gawne is infuriated and regardless of his crippled leg, he springs upon Bozzam and strangles him.

As Gawne falls unconscious to the ground, Kathleen and Jane run up and assist him. It is a happy re-union. Gawne is revenged, the murderer of his brother is dead, and the purpose to which he has devoted his life, is accomplished and now he is free to start another life and a happier one with Kathleen, whose eloquent glance reveals her love for the man of her choice.
NEW W. S. HART PHOTOPLAY
"RIDDLE GAWNE" SCORES AN EMPHATIC TRIUMPH

Strong Virile Story of Brave Western Rancher's Dream of Vengeance Is Finely Presented

WILLIAM S. HART, foremost American screen protraiter of virile Western characterizations, scored another big hit when his latest Artcraft photoplay, "Riddle Gawne," a picturization of Charles Alden Seltzer's story of "The Vengeance of Jefferson Gawne," printed as a serial in the Argosy magazine last fall, was presented at the theatre yesterday. The picture proved itself one of the finest in which Mr. Hart has been seen, and its reception by a large audience was flattering to that genial exponent of strong Western characters as star and director.

"Riddle Gawne" is a superb story of unrelenting revenge and masterful purpose. Gawne is a Western rancher who has devoted his life to finding the slayer of his younger brother, who took away the faithless wife of the lad, leaving a little daughter behind, who is cared for by her Uncle. A Western town is the scene of the story and there Gawne engages in a desperate struggle against cattle rustlers among whom he finally finds the man he has been seeking, learns to love a woman, and has his revenge. The finale is a happy one after a series of thrilling situations.

The story is full of surprise and complication, but it is so wonderfully acted, staged and photographed that it unfolds like a scroll in splendid continuity. There has never been a more forceful characterization than that of Gawne and Miss Katherine MacDonald, the leading woman, is extremely beautiful and amazingly talented. The entire company is good and the direction by Mr. Hart discloses his unfailing study of character and direction.

It is not difficult to account for Mr. Hart's popularity. He possesses the magnetism of a definite personality. There are so many ordinary people in the world, colorless, like one another. Mr. Hart stands out like a beacon light. His craggy features, his lips like those of an image carved in stone, set and implacable, yet when they smile display a fund of kindliness; his deep set, penetrating eyes, his splendid stature and physique, his abrupt gestures, his superb riding, his familiarity with the West and its people, and his innate powers as an actor—these are the things that make "Bill" Hart the great favorite that he is.

"Riddle Gawne" is a fine satisfying picture, with a moral that is genuine and unforced. It is a picture to make people laugh and yet hold them tensely. It will bring tears and yet never depress. Indeed, at a time when uplifting themes are desirable, it has that inspiring quality and offers abundant and excellent entertainment for the public generally.

Mr. Hart's support was most praiseworthy. Katherine MacDonald, his leading woman, impressed all by her beautiful presence and exquisite artistry in a role that taxed her skill to the utmost. Lon Chaney was a typical cattle rustler, and he handled his role with the brilliancy of the true artist. Milton Ross was as usual excellent as a rascally sheriff, while Gretchen Lederer as a scheming woman was more than acceptable. The support rendered by Gertrude Short, Leon Kent and E. B. Tilton was excellent. The photography by Joe August was as usual, of the highest class.
ARTCRAFT NOTES FOR HOUSE PROGRAMME

WILLIAM S. HART spent several weeks on the Southern California desert working on the exterior scenes of his new picture, "Riddle Gawne," adapted from the story "The Vengeance of Jefferson Gawne," which appeared in the Argosy Magazine and which will be shown at this theatre next . . . . . In this strong Western play—a typical Bill Hart play, by the way—the leading feminine role is again taken by beautiful Katherine MacDonald, while an exceptional supporting cast has been provided.

S. HART recently sold soft drinks at his own Western bar at the Lasky studios at Hollywood, when the entire West Coast organization of the Famous Players-Lasky Corporation joined forces in a dance and fair for the benefit of the Folks at Home Fund, which was started for the dependent families of the men from the studios who have gone to the front or are in camp. All the luminaries were there, including Mary Pickford, Wallace Reid, Ann Little, Douglas Fairbanks, Theodore Roberts, Fred Stone, Ethel Clayton and dozens and dozens of others, and Roscoe Arbuckle threw the entire weight of his personality into the balance to insure the success of the season's biggest event in Hollywood.

TO direct a picture and play the chief role in it as well is no small undertaking, but that is what William S. Hart has done in "Riddle Gawne" his newest Artcraft photodrama, which will be shown at this theatre next . . . . Mr. Hart studies his character and his play, and he knows virtually all about it before he starts. Thus he can go on acting and watching the work of his actors with a comprehensive view. The playphoto is from the story by Charles Alden Seltzer, published in "The Argosy" and when it was published it attracted much attention because of the strength of its plot and the thrilling character of the story.

IN his recent Artcraft picture, "We Can't Have Everything," Cecil DeMille gives emphatic proof of his versatility as a producer of screen drama, for, unlike most of his recent pictures, this production, from the novel by Rupert Hughes, is conspicuous for its comedy element. One of the outstanding features of the picture is Tully Marshall's interpretation of a temperamental director. It is said that he calmly appropriated some of Mr. DeMille's own mannerisms to give the part realism.

MARCHING at the head of her adopted regiment in uniform of her rank, Mary Pickford, honorary colonel of the One Hundred and Forty-third Field Artillery of the Fortieth or Sun- shine Division, was a conspicuous figure in a big military parade held at Los Angeles recently. During the stay of the regiment at Exposition Park, Miss Pickford provided special entertainment for her godchildren.

DOUGLAS FAIRBANKS has done almost everything on the stage and screen, that fact being one of the reasons for his long-standing tremendous popularity. One of his greatest hits on the stage was made in the role of a newspaper reporter, in which he surmounted difficulties seemingly impossible to overcome, his great tasks being accomplished in his usual smiling manners, which added to the humor of the situation and the discomfiture of those who opposed him. In his new Artcraft picture, "Say, Young Fellow," shown here on . . . . Doug has much the same kind of a role, although it is quite new to the followers of his screen career. No half-way measures have been adopted by either the star or the producers of this picture, and the result is a production sumptuous in setting and perfect in every detail.

WILLIAM S. HART, better known to the film world and to the public by which he is so greatly admired as "Bill" Hart, has again developed a character of unusual type in "Riddle Gawne," his new Artcraft picture which will be shown at the . . . . . . . . . . . next. As the man with an unflagging hatred of the world and mankind, but who finally is redeemed to a sensible view of life, through strange circumstances, he presents a character that is said to be one of the most striking of his whole series of graphic portraits of Western and other figures. Mr. Hart directed the picture himself.

MARY PICKFORD always was a lucky girl. Nor is all her luck this year confined to the pleasant duty of paying her Uncle Sam an income tax of several hundred thousand dollars. There are more trifling things than that which are continually happening to make little Mary happy. Now come the producers of her new Artcraft picture, "How Could You, Jean?" shown here on . . . . , and hand her about the niftiest supporting cast that ever furnished background for a moving picture star. There's Casson Ferguson to play the juvenile lead, Herbert Standing and Spottswood Aitken to excel their previous sterling efforts in old man characterizations, a Swedish hired man with his accustomed faultless artistry, Fanny Midgely to add new laurels to her reputation as "the best mother in the films," etc., etc. One might almost say that a play with a cast like that could worry along without Mary—if one didn't know Mary.
Thomas H. Ince presents

Wm. S. Hart

in

"Riddle Gawne"

An ARTCRAFT Picture

"The Man" had murdered his brother; had sought to defame the only woman that he had ever loved. For twenty years or more "Riddle" was a rumbling volcano. Now, as he faced his man, the volcano burst out and it was as if the Inferno had come to earth. See that fight! At the

ARTCRAFT THEATRE  BROADWAY  at MAIN ST.
William S. Hart’s Company Have Delightful Time on Location in California.

William S. Hart believed he would be obliged to go to Nevada or Arizona to get the exterior scenes for his new Artcraft picture, “Riddle Gawne” which is to be exhibited at the . . . . . . . . theatre next . . . . . . . . But luckily he found just what he needed nearer at hand about fifty miles from Hollywood, Calif., to be exact. There he found an ideal location, a wonderful stretch of country; and there the company lived for ten days or so, just as the characters in the play would have lived; eating and sleeping in the open.

They had a camp cook who baked layer cake in an improvised oven. The lived like kings, happy and contented and working hard all day, sleeping late at night. They were all sorry when their work was finished and they returned to the studio. They had enjoyed it as a vacation and all felt the better for the trip. The story of the picture is by Charles Alden Seltzer. It is a thrilling narrative of the West and of a man’s revenge.

Catherine MacDonald, one of the screen’s loveliest women, is the leading woman, with a fine cast supporting. Lon Chaney has the heavy role and does it full justice. Mr. Hart directed the picture and Joe August did the photographic work which excels in beautiful “shots” of the rugged Western scenery.

Have You Read It?

One of the most vital photo-plays seen here in many months is “Riddle Gawne,” William S. Hart’s latest Artcraft picture, now on view at the . . . . . . . . theatre. It is a Western story, filled with thrills and laughter and the supporting players are excellent.

MISS MacDonald Becomes Star In Spite of Herself

Talented Leading Woman for W. S. Hart Has Remarkable Rise to Fame

LOVELY KATHERINE MACDONALD, William S. Hart’s leading woman in “Riddle Gawne,” his new Artcraft picture which will be seen at . . . . theatre next . . . . , is one of the few leading actresses who did not have to struggle for a top place on the ladder to fame. In fact, she was almost made a star in spite of herself. She has the beauty of Aphrodite with the cleverness of a Rejane. She is statuesque and stately, but she can be winsome and demure. She has classic features, but they ripple in to soft curves when she smiles. As leading woman for the famous “Bill” Hart, she holds a coveted place in screen circles. Each benefit from her presence. Both are talented and of their types, representative. A manly man and a lovely woman.

“Riddle Gawne” is a strange story and a striking picture. It depicts the struggle of a man against a hatred he holds for all mankind and his final redemption.

Cattle Rustlers Busy

Do you read The Argosy? If so, you know the stories of Charles Alden Seltzer, and you must remember “The Vengeance of Jefferson Gawne.” Well, it has been put into screen form as a vehicle for William S. Hart and it will be the attraction at the . . . . . . . . theatre on . . . . . . . . . . . It is called “Riddle Gawne” and all the thrills of the story will be found in the screen version. The Argosy has been long noted for its stirring tales and this is one of the best ever published in that periodical.
STRANGE STORY
“RIDDLE GAWNE”
New Photoplay for W. S. Hart
Has Strong Heart Appeal

In the wide range of fiction perhaps, no stranger story than "Riddle Gawne," the new photoplay in which William S. Hart, the famous Thomas H. Ince star in Artcraft pictures which will be shown at the . . . . . theatre next . . . . . , could have been chosen as a vehicle for the display of his remarkable talents in Western portrayals.

The story was adapted from a serial by Charles Alden Seltzer which was published in Argosy magazine last fall. It details the experiences of a man seeking the slayer of his brother and who finds him at last as the boss of a bad town in the West. Gawne proceeds to clean up the town and at the end of a life and death struggle with his enemy learns that he is really the murderer he is seeking and his vengeance is complete.

How Gawne meets and loves a pure woman and regains his veneration of the good things of life of which he had been robbed when his brother was slain, are told in a series of unusual scenes all of which are filled with thrills and deep heart appeal. In the supporting cast are Katherine MacDonald, his leading woman, who filled the same position in "Shark Monroe," and Lon Chaney, who is the "heavy." Mr. Hart himself directed the picture with excellent results.

A Play With a Purpose

WILLIAM S. HART'S new photoplay of the West, "Riddle Gawne," which is to be the main attraction at the . . . . . theatre next . . . . . , is a strong photoplay with a purpose—that of proving that hatred and revenge are after all, subservient to love and honor. Gawne is a powerful character creation which is destined to rank as one of Mr. Hart's finest screen portraits. He is finely supported by a picked company of players.

HISTORIC STAGE
COACH IN PICTURE
Vehicle of Days of '49 Seen in "Riddle Gawne"

A RICKETY old stage—a relic of the gold rush days of 1849, and which has a romantic history, is employed by William S. Hart in his new photoplay, "Riddle Gawne," which is to be shown for the first time in this city at the . . . . . theatre next . . . . .

In the stirring days of the gold rush to California, the coach frequently was held up by road agents and many of these scenes are recalled by the presence of bullet holes in the frame work of the vehicle. It was picked up by Mr. Hart as a trophy sometime ago and has been active service in several of his photoplays. When it was found necessary to employ the aged vehicle in "Riddle Gawne," Mr. Hart attached six horses to it and it was driven into the mountains, the total distance covered being two hundred miles. At the completion of the picture, it was returned to the studio and carefully tucked away for future use.

The coach attracted considerable attention on the journey, and by way of contrast Mr. Hart and his company traveled in automobiles. The story of "Riddle Gawne" is a strong one and the support given the star is the best. Katherine MacDonald is the leading woman, and others in the cast are Lon Chaney, Gretchen Lederer, Gertrude Short, Leon Kent, Milton Ross and E. B. Tilton.

W. S. Hart’s New Photoplay

GENERALLY conceded to be one of the strongest photoplays in which he has been seen here in a long time, William S. Hart's new starring vehicle, "Riddle Gawne," now on view at the . . . . . theatre, is attracting large audiences to manager . . . . . 's popular playhouse at every presentation. The story is strong, the support unusually excellent and the photography is of the highest class.

FINE PLAYERS IN
“RIDDLE GAWNE”
William S. Hart Well Supported in New Photoplay

A FINE cast will be seen in William S. Hart's new Artcraft picture, "Riddle Gawne," which will be shown at the . . . . . theatre next . . . . . Besides the splendid personality of Mr. Hart and the beautiful presence of Katherine MacDonald, his leading woman, there are in the list of players such well known actors as Lon Chaney, Gretchen Lederer, Gertrude Short, Leon Kent, Milton Ross and E. B. Tilton.

The photography is by Joe August, who gets all those wonderful "shots" of mountain trails and prairies that abound in the Hart pictures. Mr. Hart directed the production himself. It was taken from a story published in The Argosy magazine, by Charles A. Seltzer.

A Picture of Merit

A PICTURE of merit, like a beautiful painting, is a joy forever. That is the sentiment expressed by all who have seen William S. Hart's latest photoplay of the West, "Riddle Gawne" which is being shown at the . . . . . theatre this week. It is a splendid story, splendidly produced, finely acted, and may be seen with profit several times.

A Remarkable Cast

A REMARKABLE cast of players appears in support of William S. Hart in his new Thomas H. Ince-Artcraft photoplay, "Riddle Gawne," which will be shown at the . . . . . theatre next . . . . . Katherine MacDonald, who was seen to fine advantage with Mr. Hart in "Shark Monroe," plays the leading feminine role. Others in the cast are Lon Chaney, Gretchen Lederer, Gertrude Short and Milton Ross. The story was written by Charles Alden Seltzer and the photography was the work of Joe August.
MAIL CAMPAIGN
For the Exploitation of “Riddle Gawne”

Artcraft Theatre
SHERMAN SQUARE,
LENOXTOWN MQ TEL LENOX 209

DEAR MADAM:

We are pleased to announce that William S. Hart, the popular Artcraft star, will be seen in his latest photoplay, "Riddle Gawne," at our theatre next............ This will attract widespread attention among our patrons, and the indications are that record-breaking audiences will be the result.

This excellent picture was directed by Mr. Hart himself under the supervision of Thomas H. Ince and the story was written by Charles Alden Seltzer, a well known magazine writer. The story deals with a man who hates mankind because of the murder of his brother by a scoundrel whom he seeks for years and later finds in tragic circumstances and upon whom he wreaks his long delayed vengeance.

There is a strong love element in the picture which, viewed from every standpoint, is one of the finest photoplays with which Mr. Hart's name has been associated thus far this season. That it will amply repay all who attend the premier display of the photoplay at our theatre, seems to us a certainty.

Thanking you for past favors, we beg to remain,

Yours sincerely,

Manager.
MAIL CAMPAIGN
For the Exploitation of "Riddle Gawne"
Mail at least one of these Post-Cards to your Patrons.

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

DATE_______

DEAR MADAM:

It may interest you to know that Wm. S. Hart's new Artcraft photoplay, "Riddle Gawne," will be shown at our theatre next.........

Mr. Hart is one of the most popular motion picture stars in the world, and any picture in which he appears is distinctly worth seeing.

Hoping you may find it convenient to attend the opening display, we are,

Yours sincerely,

Manager__________

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

DATE_______

DEAR MADAM:

Unusual interest has been aroused here by the announcement that Wm. S. Hart, the famous portrayer of Western characters, is to be seen in "Riddle Gawne," his latest Artcraft photoplay at our theatre next.........

We respectfully recommend this splendid picture to your careful attention, and hope you will find time to see it.

Yours sincerely,

Manager__________

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

DATE_______

DEAR MADAM:

We beg to remind you that Wm. S. Hart's splendid Artcraft photoplay, "Riddle Gawne," will be displayed at our theatre today. (....)

The public demand for this picture will be enormous, and we respectfully warn you to come early in order that you may secure a good seat.

Thanking you heartily for past favors, we remain,

Yours sincerely,

Manager__________
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF

“RIDDLE GAWNE”

An Artcraft Picture

OBTAINABLE
AT YOUR EXCHANGE

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FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
Department of Advertising and Publicity Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK
ADVERTISING POSTERS for
"RIDDLE GAWNE"

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M'LISS"
WM. S. HART .................. "SELFISH YATES"
CECIL B. DE MILLE'S ........ "OLD WIVES FOR NEW"
ELSIE FERGUSON ........ "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS .......... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ........ "HIT THE TRAIL HOLLIDAY"
In Pursuit of Polly

Scheduled Release Date: 19 Aug 1918
Billie Burke
in
“In Pursuit of Polly”
A Paramount Picture
STOCK PRODUCTION CUTS AND MATS

BILLIE BURKE in "IN PURSUIT OF POLLY"

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above  Always Obtainable at Your Exchange
Facts Of Interest About Billie Burke’s “In Pursuit Of Polly”

BILLIE BURKE, THE STAR

Recognized throughout the country as a comedienne of exceptional ability, Billie Burke is one of the most prominent motion picture stars in the country. She has gathered an immense clientele of admirers everywhere by her magnetism, artistry and charm. Her portrayals in many successful Paramount pictures have accentuated the reputation she made on the legitimate stage and added immeasurably to her popularity as a star of the silent drama of the highest quality. In her latest photoplay, “In Pursuit of Polly,” she has a delightful role and one, doubtless, that will add greatly to her reputation for delicate characterization and splendid grasp of the requirements of the most difficult roles in the portrayal of which she excels.

THE AUTHORS

The story of “In Pursuit of Polly” was written jointly by Izola Forrester and Mann Page, two writers of signal ability, who have presented in splendid sequence a story of absorbing interest. Their creation, as far as “In Pursuit of Polly” is concerned, is one that will establish them firmly as screen writers of skill and discretion.

EVE UNSELL, SCENARIST

Recognized as one of the foremost scenarists in the country, Eve Unsell, who picturized “In Pursuit of Polly,” is a screen writer of exceptional ability. Miss Unsell has written many prominent picture successes, notably, “The Dawn of a Tomorrow,” for Mary Pickford; “Wildflower,” for Marguerite Clark; “The Dummy,” for Jack Pickford, and many other great picture successes. Her work “In Pursuit of Polly” is exceptionally fine, the result being a picture of unbroken continuity and sustained dramatic interest.

CHESTER WITHEY, DIRECTOR

Chester Withey, who directed “In Pursuit of Polly,” is famous as a director of the first class. Mr. Withey is an experienced actor and screen writer, and with these qualifications brought into play, all of his pictures are individualized by exceptional massiveness and pretentiousness of production. Mr. Withey is an artist whose ability is distinguished by every production with which his name is associated. That he has surpassed himself in his latest production is a certainty.

A BEAUTIFUL STORY

Polly Marsden is the beautiful daughter of “Buck” Marsden, a cotton broker, who is loved by two men—Larry O’Malley, a poet, and Talbot Sturgis, a dignified broker. Compelled by her father to make a choice between the two, she announces that she will start on the following day in her racing car for parts unknown with an hour’s start, and the man who catches her first may claim her as his bride. On reaching a secluded point on Long Island, Polly changes clothes with her maid, obtains a motorboat and starts back home. She leaves it at a village, hires a taxicab and goes to the nearest railway station and en route meets Colby Mason, a millionaire Secret Service agent with whom she strikes up an acquaintance. On the train, Polly attracts the attention of a stranger, whom Mason recognizes as a German spy, and concluding that Polly is in league with this man he keeps her in his eye. Sturgis and O’Malley, meanwhile, are searching for Polly and finally locate her in a hotel in New York where complications swiftly ensue. Polly is watched by Colby and when she is told by the spy, who believes her to be a confederate, to meet him at Mountain View, a wireless station, he follows her. Polly exposes the Hun spy plot, but is arrested by Mason just as Sturgis and O’Malley reach the scene, each eager to claim her as his bride. She refers them to Mason, who has captured her, because under their agreement she was to wed the first man who captures her. Nothing loath, Mason takes her into his arms and he is gratified to find that she is quite delighted to be his captive for life.

THE SUPPORT

Miss Burke’s support in this photoplay is of the highest merit. It includes Thomas Meighan, one of the best known leading men on the screen who plays opposite to the star; Frank Losee, a talented and popular actor whose versatility is widely recognized, A. J. Herbert, William Davidson, Alfred Hickman and others, all players of exceptional ability.
BILLIE BURKE WINSOME PARAMOUNT STAR IS FILM ARTIST OF ACHIEVEMENT

Will be Seen Here in New Picture “In Pursuit of Polly”—Story of Her Stage Career

In the stellar ranks of the screen world, the name of Billie Burke stands among the foremost. A highly capable actress, a woman of great personal charm and magnetism, it is no wonder that her admirers are to be found in every city, village of hamlet in which motion pictures are shown.

Miss Burke is exceptionally popular in this city, and whenever a picture featuring her is shown at any of the local theatres, it goes without saying that big business rules throughout that engagement. Perhaps that is why Manager...is smiling so broadly just now, inasmuch as he has announced as the big attraction at his playhouse for next......., Miss Burke’s latest Paramount play, “In Pursuit of Polly.”

In this splendid photoplay, Miss Burke portrays the role of a young society woman of wealth who has a plethora of sweethearts and who finds it difficult to select one of them to be her husband.

Polly Marsden is the beautiful daughter of “Buck” Marsden, a cotton broker, who is loved by two men—Harry O’Malley, a poet, and Talbot Sturgis, a dignified broker. Compelled by her father to make a choice between the two, she announces that she will start on the following day in her racing car for parts unknown with an hour’s start, and the man who catches her first may claim her as his bride.

On reaching a secluded spot on Long Island, Polly changes clothes with her maid, obtains a motorboat and starts back home. She leaves it at a village, hires a taxicab and goes to the nearest railway station and en route meets Colby Mason, a millionaire Secret Service agent with whom she establishes an acquaintance. On the train, Polly attracts the attention of a stranger, whom Mason recognizes as a German spy, and concluding that Polly is in league with this man he keeps her in his eye.

Sturgis and O’Malley, meanwhile, are searching for Polly and finally locate her in a hotel in New York where complications swiftly ensue. Polly is watched by Colby and when she is told by the spy, who believes her to be a confederate, to meet him at Mountain View, a wireless station, he follows her. Polly exposes the Hun spy plot, but is arrested by Mason just as Sturgis and O’Malley reach the scene, each eager to claim her as his bride. She refers them to Mason, who has captured her, because under their agreement she is to wed the first man who catches her. Nothing loath, Mason takes her to his arms.

A word or two about Miss Burke’s career may be of interest. She was born in Washington, D. C., the daughter of Billie Burke, an actor, whose name she adopted. She was educated in France and possessing an excellent voice, she decided to utilize her vocal powers and sang with success in France, Russia and other continental countries. She made a big hit in London and was engaged by George Edwardes to play a part in “The School Girl” at the Prince of Wales Theatre. Subsequently she appeared in vaudeville and toured England until Charles Frohman engaged her to play in New York with John Drew in “My Wife” at the Old Empire Theatre. She was elevated to stardom through the role of Jacqueline in “Love Watches,” at the Lyceum Theatre, New York City, since which time she has appeared in many productions including: “Mrs. Dot,” “Suzanne,” “The Philosopher,” “The Apple Orchard,” “The Runaway,” “The Mind-the-Paint Girl.” and others.

When it was discovered that Billie Burke’s piquant face and personality screened marvelously well, and that she was able to “put it across” the big white screen as well as the many other famous stars, there was an immediate stampede of motion picture magnates to secure her services. It was not long before she was engaged by the Famous Players—Lasky Corporation to make Paramount pictures. Her first picture for this company was “The Mysterious Miss Terry,” which afforded the dainty star many opportunities to display to the full her winsome personality and inimitable mannerisms, which have made her famous on stage and screen alike.

Billie Burke is about five feet four inches tall, and boasts a wealth of curly red-gold hair and large gray eyes. As a horsewoman she knows no superior. Miss Burke is an excellent tennis player. Between rehearsals this strenuous little star may be found any pleasant day either at her country club or riding or motoring near her country home.
CAST AND STORY OF “IN PURSUIT OF POLLY”
For Use of Exhibitors in Their House Organs or for General Publicity
A Paramount Picture

“IN PURSUIT OF POLLY” A SUPERB PHOTOPLAY FOR CHARMING BILLIE BURKE

Story Deals With Love Chase and Hun Spies and There is Excitement and Great Dramatic Action

“IN PURSUIT OF POLLY”
The Cast

POLLY MARSDEN, the beautiful daughter of “Buck” Marsden, a retired cotton broker, is loved by Larry O’Malley, a poet, and Talbot Sturgis, a prosaic, dignified broker. Her father insists that she must choose one or the other, and Polly finally announces that she will start the next day in her racing car for parts unknown with an hour’s start, and the man who catches her first may claim her as his bride.

At the appointed hour, Polly dashes away in her car at the crack of her father’s pistol and dashing down on a Long Island road she meets Eliza, her maid, by appointment, changes clothes with her and suit-case in hand, starts for a nearby seashore village where she hires a motorboat and churns speedily toward Manhattan.

Leaving the boat at an obscure point on the shore, Polly hires a taxicab to take her to the nearest railway station. There is no chauffeur available and she resolves to drive the car herself. The rickety vehicle breaks down and donning the chauffeur’s overalls Polly is tinkering with the engine, when Colby Mason, a millionaire patriot on a Secret Service mission for the Government, approaches in his motorcar. Colby stops and soon makes the interesting discovery that the “chauffeur” is a pretty girl. Polly announces that she is in a hurry to get to New York, and Mason and his man pick her up and they drive madly for the next station where they board a train.

On the Pullman, Polly attracts the attention of a stranger, who, in turn, excites the interest of Mason for the latter recognizes him as Emile Kremer, a German spy, and by reason of certain happenings before they reach New York he concludes that Kremer and Polly are in league together in some dangerous plot, which it is his duty to expose. When Polly arrives in New York she goes to a hotel for women, whither she is followed by Mason and another Secret Service man, whom he has tipped off after he had first seen to it that Kremer is started on his way to the same hotel.

Meanwhile, Sturgis and Larry, by devious means, have discovered Eliza and they, in turn, return to New York. Each picks up the trail through Eliza, which leads them to the same hotel. Larry accepts a job as an elevator man, while Sturgis, arriving a short time later, bribes a porter to change clothes with him.

Complications now follow quickly. Kremer is convinced that Polly is his confederate. He makes mysterious passes before her, then whispers “Meet me at Mountain View, the wireless station is there.” Polly determines to go Mountain View and leaving the hotel by stealth, she encounters Colby and asks him to accompany her. Outwitted and disheartened, Sturgis and Larry return home and decide to pool their interests. When Eliza returns to the Marsden home, the rivals bribe her with $500 to tell them where Polly is, and they speed to Mountain View in the same machine.

Meanwhile, Polly is closely watched by Colby. She fools the spy gang at Mountain View and leaves them in a hut while she returns to the hotel presumably to get papers of value to their cause. There she learns from Eliza that Sturgis and Larry are coming. She bribes a bellboy to loan her a uniform and with Eliza’s help fixes up a dummy figure, places it in her automobile and it is driven away, just as the rivals reach the place.

They rush in pursuit, while Polly starts back to the hut. When halfway through the woods, Colby confronts her and places her under arrest. Other detectives round up the Germans and at the suggestion of one of them, Colby puts handcuffs on his fair captive. He is leading her back to the hotel, when Larry rushes forward to claim his bride. Polly then smilingly announces that as Colby Mason was the first man to capture her, it is for him to say whether the prize shall go to any other. Colby has his own ideas on that subject, for hasn’t he loved her all the while, even though she had forced him to believe she had been a German spy?
PRESS REVIEW
To be Sent to the Newspapers Immediately After the First Display of
"In Pursuit of Polly," A Paramount Picture

DAINTY BILLIE BURKE'S
"IN PURSUIT OF POLLY"
SCORES DECISIVE HIT

Popular Paramount Star's Characterization
Proves Artistic Delight to
Immensile Audiences

ALWAYS delightful in any portrayal she attempts, Miss Billie Burke, the dainty Paramount star, was seen by an enthusiastic audience at the . . . . theatre in her latest Paramount photoplay, "In Pursuit of Polly," yesterday. Miss Burke demonstrated her popularity in no uncertain manner, for her portrayal in this photoplay was as artistic as it was delightful, and that it pleased her audience was manifested frequently throughout the presentation.

In this photoplay Miss Burke portrays the role of Polly Marsden, a wealthy young woman, daughter of a retired cotton-broker, who is loved by two men—one a poet and the other a prosaic broker, neither of whom she seems inclined to accept. Her father demands, however, that she choose between them and she enters into an arrangement whereby she is to start for parts unknown in her automobile on the following day with an hour's start and the man who catches her first is to claim her as his bride.

From the moment Polly starts on the race, situation after situation, each more thrilling than the preceding one, follows. She becomes entangled in a German spy plot, which leads her from one place to another in quick succession and she is pursued by Colby Mason, a millionaire patriot, who is identified with United States Secret Service and who is engaged in the patriotic task of tracing Hun spies. He meets Polly in circumstances which lead him to suppose that she is the confederate of Emile Kremer, a notorious German spy, and he keeps both in his eye.

Kremer reveals to Polly a rendezvous of Hun spies and anxious to expose them, Polly goes there followed by Mason, who believing his suspicions regarding her to be verified, reluctantly places her under arrest. Kremer and his band are apprehended and the poet and broker now arrive, each eager to acclaim Polly. Her identity is established to Mason and the absurdity of the charge against her revealed. Mason having caught her first, Polly accepts him as her husband and both are happy.

The photoplay is one of unusual interest from every standpoint. Miss Burke was exceptionally charming in her portrayal of Polly and her mannerisms were a source of perpetual delight. Thomas Meighan, as Colby Mason, appeared to splendid advantage, as did also Frank Losee as "Buck" Marsden and Benjamin Deely as Kremer, the spy. The support generally was adequate and the photoplay, as a whole, directed by Chester Withey, and picturized by Eve Unsell, may be recommended as an attraction of superior merit.
EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

"IN PURSUIT OF POLLY"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

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Paper
- Two one-sheets
- Two three-sheets
- One six-sheets
- 1 Star Stock, 24 sheet
- 24 Sheet Stand

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

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

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

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

FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK
All Week Beginning Sunday
Adolph Zukor presents

Billie Burke
(by arrangement with F. Ziegfeld, Jr.)

"In Pursuit of Polly"
A Paramount Picture

By Mann Page and Isola Forrester
Scenario by Eve Unsell
Directed by Chet Withey

DID you ever watch a fellow nearly break his neck and fairly burst his heart trying to catch a girl, only to lose her? If you have you'll sympathize with the poor cuss who does it in "In Pursuit of Polly."
HELD

* In reply to a question by Senator Norris, the Nebraskan said that last week a Liberty motor had been shipped to France for the American Army.

* Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

* The letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

All Week. Go!

Adolph Zukor presents

BILLIE BURKE

(By arrangement with F. Ziegfeld, Jr.)

"In Pursuit of Polly"

A Paramount Picture

By Mann Page and
Eva Leavitt
Directed by
Chet Withey

THE race isn't always to the swift. Sometimes the suitor who seems lost in the rush gets the girl. That's how it goes in "In Pursuit of Polly." But the chase! You can't see it too soon.

PARAMOUNT THEATRE

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

ARMY DESERTER TELLS OF WORKING AS SPY

Empérre Charles Said to be Making an Appeal to Italy.
ADVANCE PRESS STORIES
To be Sent to the Newspapers Prior to and During the Display of
"In Pursuit of Polly," A Paramount Picture

NOVEL INCIDENTS
IN BILLIE BURKE'S
NEWEST PICTURE

Unique Love Chase and Hunt Plots Make "In Pursuit of Polly" Notable Photoplay

WHEN Polly Marsden, daughter of a millionaire cotton broker of New York was compelled by her father to make a choice of one of two men who loved her, one a poet, the other a prosaic stock broker, she decided that given an hour's start, she would leave town in her automobile and that she would bestow her hand upon the first of her suitors who caught her.

This is the beginning of "In Pursuit of Polly," the splendid Paramount photoplay starring Billie Burke, which will be displayed at the... theatre next... What complications this unique method of, deciding upon a husband gave rise to it would be unfair to reveal, but it is necessary to say that they combine to make a story of unusual dramatic interest.

Polly meets with all sorts of adventures and incidentally she is mistaken for the confederate of a German spy by a Secret Service operative. This leads to her arrest after a series of thrilling events and when her suitors catch up with her finally they learn to their disgust that her hand and heart belong to her captor who turns out to be a millionaire and a charming chap at that. Of course, the disappointed poet and broker are disgruntled, but when a woman makes up her mind, what's the use to protest?

Miss Burke is said to have one of the most delightful roles of her screen career in this picture. She is admirably supported, her leading man being Thomas Meighan. Others in her support are Frank Losee, Alfred Hickman and William Davidson.

LOVED BY TWO MEN
POLLY'S IN DOUBT;
WHAT WOULD YOU DO?

Billie Burke Solves Question "In Pursuit of Polly" New Picture

If you were wavering between two men, both of whom professed to love you, and neither of whom you were able to pick for your future husband, what course would you pursue to make up your mind as to your choice?

This was the problem that confronted Polly Marsden, the beautiful daughter of a New York cotton broker, who was loved simultaneously by a dreamy poet and a dignified broker. Polly attempted the expedient of having her suitors race after her, being given an hour's start in an automobile, the understanding being that the first man who caught her might claim her as his bride.

This interesting situation was prolific of extremely sensational developments as events proved. When Polly starts on her course she meets with numerous adventures, some of them of an extremely comical character, while others, notably one in which she is mistaken for a German spy, is dramatic to a degree. It develops further that when the poet and broker finally reach her, she is under arrest on a charge of espionage, and that her captor, Colby Mason, millionaire Secret Service operative, is the man who ultimately wins Polly for his bride.

Miss Burke is said to be excellent in her portrayal in "In Pursuit of Polly" which will be shown at the... theatre next... Thomas Meighan, who plays opposite to her as Colby Mason, is, as usual, very effective. Frank Losee, whose portrayal of "Uncle Tom" in "Uncle Tom's Cabin," caused so much favorable comment sometime ago, will be seen as "Buck" Marsden, the cotton broker and father of Polly. The cast generally is of the best.

TREAT IN STORE
FOR THE ADMIRERS
OF BILLIE BURKE

Dainty Paramount Star Will be Seen Here in New Film "In Pursuit of Polly"

The admirers of Billie Burke, the popular Paramount star, will be afforded an unusual treat when her latest photoplay, "In Pursuit of Polly," is presented at the... theatre next... In this picture, Miss Burke will be seen as a chauffeur in overalls, who does not disdain to repair her broken-down automobile and who, while engaged in this delectable occupation, is discovered by a millionaire, who offers to assist her. Of course, she accepts and later becomes his bride.

In this picture Miss Burke plays Polly Marsden, a wealthy society woman of New York, who is unable to choose between two men who love her and who to settle the question of choice agrees to wed the first man who captures her after she motors away, she to have an hour's start of her suitors.

Many interesting situations develop as the result of this plan, all of which are diverting, many of them comical and others highly dramatic. In the course of the story Polly comes in contact with Hun spies who are seeking to destroy American munitions plants and by a queer combination of circumstances, she meets Colby Mason, a millionaire and Secret Service operative. He comes to the conclusion that Polly is acting in conjunction with these spies as their confederate and is forced to place her under arrest as her suitors reach the scene. It then develops that according to the agreement Polly belongs to Mason if she having captured her first and he unhesitatingly claims her as his bride.

Miss Burke is effectively supported. Thomas Meighan is her leading man and others in her support are Frank Losee, A. J. Herbert, William Davidson, Alfred Hickman and Benjamin Deely.
BILLIE BURKE IN
NEW BIG PICTURE
Paramount Star To Be Seen
“In Pursuit of Polly”

I

F you saw “Let’s Get A Divorce,” a recent Paramount photoplay in which Billie Burke scored so signal a success, you will doubtless be delighted to know that her latest photoproduction, “In Pursuit of Polly,” in which the elements of comedy and drama are happily blended, will be presented at the . . . . theatre next . . . .

Miss Burke invariably is delightful in any portrayal she attempts. In this excellent comedy she is seen in the role of the daughter of wealthy cotton broker, who is loved by two men, but neither of whom she is able to choose for her husband. When requested by her father to make up her mind, she announces that she will marry the first man who catches her in an automobile race, in which she is to be given an hour’s start.

And so it happens that Polly is involved in a series of adventures, as unexpected as they are diverting. In the course of her efforts to elude her suitors she encounters Colby Mason, a millionaire Secret Service agent, who is searching for German spies and observing her in the company of Emile Kremer, a recognized Hun spy, he concludes that she is his confederate, and this ultimately prompts him to place her under arrest on an accusation of espionage. The absurdity of the charge is disproved later, when her two suitors appear and it then develops that according to the agreement, Mason who was the first to capture her, is entitled to her hand and greatly to the disgust of the suitors Polly agrees that this verdict is just.

Miss Burke is splendidly supported in this unusual photoplay. Her leading man is Thomas Meighan, a screen actor of ability, who was recently seen here in “Missing,” others in the cast include Frank Losee, A. J. Herbert, Benjamin Deely, Alfred Hickman.

EVE UNSELL WELL KNOWN SCENARIST
Picturizer of “In Pursuit of Polly” Skilled Writer

Of the leading scenarists in the country, Eve Unsell, whose picturization of “In Pursuit of Polly,” starring Billie Burke, will be seen at the . . . . theatre next . . . . is the best known. Miss Unsell is a writer of ability and discriminating taste, whose sense of the dramatic proprieties in motion pictures, is highly developed.

Miss Unsell is the author of numerous notable photoplays. These include, among thirty others, “The Dawn of a Tomorrow,” for Mary Pickford; “Wildflower,” for Marguerite Clark; “The Dummy,” for Jack Pickford, and others, many of which are soon to be reissued by Paramount. Her treatment of the subject of “In Pursuit of Polly,” the story of which was written by Izola Forrester and Mann Page, is conspicuous for the artistry she invariably displays in her picturizations. Miss Burke is supported in this splendid photoplay by a cast of unusual ability, her leading man being Thomas Meighan, one of the best known screen players in the country. The picture was directed by Chester Withey.

Meighan is Popular

THOMAS MEIGHAN, who plays opposite Billie Burke in her admirable photoplay, “In Pursuit of Polly,” which is being displayed at the . . . . theatre this week, has an immense following of film fans all over the country. Mr. Meighan has been seen in many notable photoplays as star and leading man and his portrayals invariably have been characterized by discretion, taste and skill. His portrayal of a millionaire Secret Service agent in support of Miss Burke is one of his best and that is saying a great deal.

CHESTER WITHEY FAMOUS DIRECTOR
“In Pursuit of Polly” Billie Burke’s Film His Latest

As the value of a fine painting is determined by the signature of the painter, so is the value of a photoplay acclaimed by the worth of the man who directed it. It follows, therefore, that when it is known that “In Pursuit of Polly,” the new Paramount photoplay starring charming Billie Burke, which will be displayed at the . . . . theatre next . . . . , was directed by Chester Withey, then its superiority is established beyond question.

Chester Withey is one of the most famous directors in the country, whose skill and ability is generally recognized. Mr. Withey was for years an actor and producer of stage plays. He is a scenarist of unusual skill and in every other way he is well qualified to perform the functions required in his field of activities. Mr. Withey has been identified with many notable picture productions and that he has fully lived up to his reputation by his direction of “In Pursuit of Polly,” there is little question.

Mr. Withey has surrounded Miss Burke with a cast of exceptional screen players, all of whom are well-known to motion picture theatregoers. Chief among these is Thomas Meighan, a player of delightful personality, who plays opposite to the star.

Worth While Picture

All film fans, who love the unusual in photoplays, will find “In Pursuit of Polly,” the latest Paramount photoplay starring Billie Burke, which is now on view at the . . . . theatre, a worth while entertainment. Miss Burke’s portrayal in this excellent photoplay is one that will not only delight her audiences, but greatly enhance her reputation as a comedienne of the first class. Her leading man is Thomas Meighan, one of the best known screen players in the country.
Dear Madam:—

It is conceded by critics that Billie Burke, whose reputation for versatility and artistry is of the highest, is one of the foremost of American motion picture stars. Miss Burke, whose recent success "Let's Get a Divorce" proved so successful, will be seen at our theatre next........ in her latest Paramount offering, "In Pursuit of Polly."

This is a superb photoplay and should be a treat to our clientele. The story deals with a society girl who is loved by two men and who offers her hand to the man who catches her in an automobile chase, she being allowed an hour's start. This is the beginning of most unusual adventures, many of them filled with delicious humor, others being absorbingly dramatic. How she is arrested for espionage and how her race comes to an unexpected end, are told in a series of delightful scenes.

The story was written by Izola Forrester and Mann Page, while the scenario was the work of Eve Unsell, a distinguished scenarist. We hope to be able to welcome you at the premier presentation of the picture at our playhouse.

Yours sincerely,

Manager
MAIL CAMPAIGN
Post Cards Suggested for the Exploitation of "In Pursuit of Polly"

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

DATE______

DEAR MADAM:

Beginning next............, "In Pursuit of Polly," starring Billie Burke will be the feature of the programme at our theatre next.............

This a superb picture, in which Miss Burke appears at her best. The situations are of a character to please the most artistic taste.

Yours sincerely,
Manager_________________

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

DATE______

DEAR MADAM:

It may interest you to learn that Billie Burke, the famous Paramount star, will be seen in her new photocomedy, "In Pursuit of Polly," at our theatre next...........

This is a delightful picture and Miss Burke's portrayal will be a revelation. Can you afford to miss it?

Yours sincerely,
Manager_________________

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

DATE______

DEAR MADAM:

This is to remind you that Billie Burke, the charming Paramount star, will be seen in her new photoplay "In Pursuit of Polly," at our theatre today. We cordially invite you to the opening display of one of the finest pictures of the Billie Burke repertoire. Assuring of our good will, we remain,

Yours sincerely,
Manager_________________

Exhibitors will be wise to mail at least one of these Postals to their patrons.
ADVERTISING POSTERS
for
"IN PURSUIT OF POLLY"
Always obtainable at your exchange.

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD ........................................... "M'LISS"
WM. S. HART ............................................... "SELFISH YATES"
CECIL B. DE MILLE'S .................................. "OLD WIVES FOR NEW"
ELSIE FERGUSON ........................................ "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS ................................... "SAY, YOUNG FELLOW"
GEORGE M. COHAN ....................................... "HIT THE TRAIL HOLLIDAY"
Exhibitor's Press Book & Advertising Aids
Charles Kenmore Ulrich, Editor

Dorothy Dalton in "Green Eyes"
A Paramount Picture
PRODUCTION CUTS AND MATS

"GREEN EYES"

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above

Always Obtainable at Your Exchange
Why Dorothy Dalton's "Green Eyes" is Notable Photoplay

**A DISTINGUISHED STAR**

EXHIBITORS need not be told that the name of Dorothy Dalton is a power in the field of the silent drama. She is a Thomas H. Ince-Paramount star of the first magnitude and every picture in which she appears is certain to be artistically satisfying in conception and treatment. This is especially the case insofar as "Green Eyes" is concerned, a photoplay in which Miss Dalton has a characterization that will live long in the memory of all who see it. The role of a noble, pure-minded and charming wife, who is the victim of her husband's insane jealousy, is radically different from the vigorous frontier dance hall women characterizations with which her name has been associated frequently in the last twelve months. It is a deeply subtle portrayal which evidences her remarkable versatility and which, doubtless, will add greatly to her reputation as one of the most gifted of actresses. Those admirers will acclaim "Green Eyes" as one of her best photoplays, there can be little, if any, doubt.

**A FAMOUS DIRECTOR**

WILLIAM NEILL is one of the best of film directors, and, under the supervision of Thomas H. Ince, he is turning out some of the finest photoplays ever produced under the Paramount banner. He directed all of the pictures in which Dorothy Dalton is the star, and his latest, "Green Eyes," is said by experts to be one of the very best pictures he has thus far created.

**A WRITER OF NOTE**

ELLA STUART CARSON is a well known screen writer who has done much excellent work. Her stories are vigorous presentations of contemporaneous men and women in situations that charm and thrill. The theme of "Green Eyes," her latest story, is handled with discretion, skill and high artistry.

**A SKILLED PHOTOGRAPHER**

Of all the capable cameramen attached to the Thomas H. Ince forces, there is none whose skill exceeds that manifested in all the pictures photographed by John S. Stumar. In "Green Eyes," Mr. Stumar's fine hand is observed in every scene "shot" by him, the whole combining to form a production which, from the standpoint of photography, at least, is unsurpassed.

**A STRONG STORY**

THE story of "Green Eyes" deals with a man who marries a girl much younger than himself and who becomes insanely jealous of his pretty wife. They quarrel, with the result that the wife leaves him, but after a brief separation, she returns to her husband and a reconciliation follows. But the husband soon becomes jealous of his younger brother, who has made the young wife his confidant. Subsequently, the younger brother thrashes a scoundrel who is thereafter strangled by a revengeful negro. Stumbling over the body a few hours later, the young man rushes to his sister-in-law and while he is telling her the story of his supposed crime, the husband appears and places the worst possible construction upon the incident. To shield the boy, the wife tells her husband that she has invited him to her room, whereupon the husband attempts to slay himself. The wife averts a tragedy, and just as the young brother confesses the crime to save her honor, news comes that the murderer has confessed. The young brother is exonerated and the husband and wife reconciled. The numerous situations are dramatic and heart appealing.

**A REMARKABLE CAST**

THE cast of players in support of Miss Dalton in this photoplay is a remarkable one. Jack Holt, who plays the part of the jealous husband, is a talented actor who has been seen in many fine screen portrayals. Robert McKim, who is the chief trouble-maker in this story, is recognized as one of the finest "heavies" in the silent drama. Doris Lee, a splendid actress, has a congenial role, while Emery Johnston and Clyde Benson will be seen in strong portrayals.

**PERTINENT REMARKS**

EXHIBITORS will find "Green Eyes" a splendid vehicle for exploitation, because of its interest as a story, the popularity of its star, and the flavor of the great South. It can be played up as one of the finest photoplays in which Miss Dalton ever has been seen.
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Who Desire Special Story on
Dorothy Dalton or "Green Eyes."
A Paramount Picture.

DOROTHY DALTON ONE
OF MOST POPULAR STARS
IN PHOTOPLAY FIELD

Beautiful and Talented Screen Favorite Has
Delightful Role in New Paramount
Picture, "Green Eyes"

A MONG favorite screen stars in this country,
few have a greater or more enthusiastic
following than Dorothy Dalton, whose recent
pictures, "Tyrant Fear," "The Mating of Mar-
cella" and "The Kaiser's Shadow," were seen
here with such success. Miss Dalton has an en-
tirely new characterization in her latest Para-
mount offering, "Green Eyes," written by Ella
Stewart Carson, and produced under the super-
vision of Thomas H. Ince, which will be pre-
seated at ............... theatre next ...........

In this unusually captivating photoplay, Miss
Dalton appears as the beautiful wife of an aris-
tocratic Southerner, who is several years older
than herself, and who is obsessed by the fear
that she may lose her heart to a younger man,
and be deprived of her love. This man is so
persistent in his jealousy that she packs up and
returns to her home determined never to see him
again.

But it develops that the separation brings her
to a realization of her love for her husband and
she returns to his home. He receives her with
open arms and both agree that jealousy will no
longer have any part in their lives.

In the course of time the husband becomes
jealous of his own brother, who, when he is con-
vinced that he has killed a man whom he had
beaten, but who, in fact, has been murdered by
a mulatto, brings a shadow over his brother's
household. How this young woman convinces
her husband of her love, in a scene of intense
Dramatic power, is shown in the development of
the story, which, it is said, will be found to be
one of the best in which Miss Dalton thus far
has figured.

"The character of Shirley Hunter, which I
portray in my latest photoplay," said Miss Dal-
ton in a recent interview, "is one of the strongest
in which I have been seen in many months. The
character of Shirley is a complex one, she being
rather foolish, perhaps, according to the conven-
tional idea, but she never loses sight of her duty
to her husband and herself. Shirley is a strong-
minded young woman of high moral instincts,
and when she becomes a victim of her husband's
green-eyed jealousy, she resents his course vigo-
rously. I regard this characterization as one of
value to all husbands and wives, proving, as it
does, that jealousy too often lacks foundation
and destroys the happiness of husbands and wives
without reason. In this respect, independent of
its other dramatic features, which, I believe, will
be found to be highly entertaining to the aver-
age motion picture audience, 'Green Eyes' is a
picture of great sociological value."

Miss Dalton is one of the most charming
actresses in motion pictures, and her prominence
is such that any photoplay in which she appears
is well worth while. The picture was directed
by R. William Neill, under the personal super-
vision of Thomas H. Ince, and the scenes were
photographed by John S. Stumar. Miss Dalton
is supported by Jack Holt, sterling actor, who
has been seen in many notable photoplay suc-
cesses, and who appears in "Green Eyes" as her
jealous husband. Doris Lee, a charming actress,
plays the part of a Rector's daughter, while Rob-
ert McKim, said to be one of the best villains
in motion pictures, appears as Alexander Chaplin,
a drunkard, who involves Shirley Hunter in
serious trouble. Others in her support are Emery
Johnston and Clyde Benson.
DOROTHY DALTON'S NEW PICTURE, "GREEN EYES," UNUSUALLY DRAMATIC

Theme Deals With Jealousy and Numerous Thrilling Scenes Make This a Most Remarkable Photoplay

"GREEN EYES"

THE CAST

Shirley Hunter ................ Dorothy Dalton
Pearson Hunter, Shirley's Husband... Jack Holt
Morgan Hunter, His Brother... Emery Johnston
Margery Gibson, Morgan's Fiancée... Doris Lee
Alexander Chapman, a Drunkard. Robert McKim
Jim Webb, a Mulatto ............ Clyde Benson

THE STORY

Belonging to an old aristocratic family of the South, and imbued with the sentiment of superiority above his fellows, Pearson Hunter marries a young woman of the North, who is several years his junior. He has found in Shirley Hunter everything that men admire in womanhood, but he is obsessed by the fear that she may one day fall in love with a man younger than himself.

As the weeks drift into months, this fear almost drives him mad. One day he finds Shirley in what he deems a compromising position with Alexander Chapman, a dissipated neighbor, and a violent quarrel ensues. Angered at her husband's unreasonable jealousy, Shirley packs up her belongings and returns to her home in the North.

In the weeks that follow, realization comes to both husband and wife that their separation is foolish, and Shirley returns to her husband's home. She realizes that she loves him, while he is overjoyed and welcomes her with open arms. A new understanding is entered into and both resolve that jealousy shall have no part in their lives thereafter.

During Shirley's absence, Morgan Hunter, the younger brother of Pearson's, returns home from college and a strong friendship between Shirley and himself develops. Morgan is engaged to Margaret Gibson, daughter of the local Rector, and Shirley warmly advocates their betrothal. She has frequent consultations with Morgan, and, in spite of all his promises, Pearson Hunter becomes jealous of his wife and brother.

In a drunken quarrel, Alexander Chapman rouses the enmity of Jim Webb, a mulatto, who swears vengeance. Chapman has had trouble with Morgan and when the former comes uninvited to a party at the Hunter home, Morgan thrashes the man severely and leaves him lying unconscious in the garden. Here it is that Jim Webb finds him and gleefully strangles him.

Morgan discovers Chapman's body, and, believing himself a murderer, he appeals to Shirley for protection. He is telling her his story when the husband appears. She hides Morgan behind a screen, but unsuccessfully. Hunter is enraged and when he demands an explanation, rather than reveal Morgan's confession, Shirley states that Morgan had come to her room at her own invitation.

Believing that his honor has been betrayed, Hunter is about to blow out his brains, when Shirley intercepts him. She pleads with him and contends that as she alone is to blame, she alone should pay the price. She suggests that they draw lots to determine who shall die. Believing she is bluffing, Hunter consents to the arrangement, and two pieces of paper, one short, the other long, are placed between the covers of a book.

Hunter turns his back for an instant and Shirley withdraws the short slip. He detects her and denouncing her as a cheat and liar, takes it from her and is thunderstruck when the truth is revealed. Morgan bursts into the room at this juncture and reveals the reason for his nocturnal visit. This confession is followed by the news that Webb had confessed his crime, and Shirley and Hunter fall into each other's arms, happy in their love.
PRESS REVIEWS
To be Sent to the Newspapers Immediately After the First Display of “Green Eyes,”
A Paramount Picture.

DOROTHY DALTON SCORES
GREAT SUCCESS IN HER NEW
PHOTOPLAY, “GREEN EYES.”

Beautiful Paramount Star Has Dramatic Role of
Wife Whose Husband is Unreasonably
Jealous of Her

APPEARING in what may be aptly termed the best photoplay in which she has been seen in many months, Dorothy Dalton, the charming Paramount star, proved a delight to a large and enthusiastic audience at the........ Theatre yesterday. Her newest vehicle, produced by Thomas H. Ince, is “Green Eyes,” and, as the title indicates, it deals with the vital subject of jealousy and the troubles the green-eyed monster provokes in the lives of many men and women in this modern day. This story, written by Ella Stuart Carson, and directed by R. William Neil, under the supervision of Thomas H. Ince, is one of unusual heart appeal and is filled with intensely dramatic situations.

The theme deals with a man who marries a woman much younger than himself and who becomes insanely jealous of her, the thought that he might lose her love obsessing him wholly. They quarrel frequently, with the result that the wife leaves him, but after a brief separation she returns to him and a reconciliation follows.

But jealousy has not died away in the husband’s heart, and he becomes jealous of his younger brother, who has made the young wife his confidant. Later, the young man lashes a scoundrel, who is thereafter strangled by a revengeful negro. The young man discovers the body in the garden, and believing himself a murderer, he goes to the room of his sister-in-law at night and pleads for her protection.

He tells her his lamentable story, and at this juncture the husband enters. When he demands an explanation, the wife resolves to protect the youth at every hazard, and, to accomplish this, she is forced to make the admission that she herself invited the young man to her apartment. The husband seeks to commit suicide, but is prevented from carrying out his design by the wife. Then comes the news of the murderer’s confession; explanations follow and all ends happily.

There are many thrilling moments in the development of this story, those attending the climax being exceptionally tense. Miss Dalton’s portrayal is as convincing as it is artistic, and Jack Holt, as the jealous husband, was excellent. The supporting company, which included Emery Johnston, Doris Lee, Robert McKim and Clyde Benson, was splendidly cast, and from every other standpoint, the presentation was an artistic success.

“Green Eyes” a Success.

DOROTHY DALTON, the famous star in Paramount Pictures, made a distinct hit in her newest photoplay, “Green Eyes,” at the ..............Theatre yesterday. This is a charming story dealing with the troubles of a jealous husband who fancies because his wife is much younger than himself and a beauty, that he is bound to lose her love. But he doesn’t. There are numerous dramatic situations of great strength in the picture, and the supporting company is excellent, chief among the players being Jack Holt, Doris Lee and Robert McKim. The picture, which was produced under the supervision of Thomas H. Ince, is one of the best vehicles for Miss Dalton that has been presented here in several months and it will prove a genuine delight to all who see it.
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 scow striking a submarine.

SPECIAL NOTICE

Our half-tone cuts are made with the 55-line screen. The finer screens are not printable on the inferior papers and inks now on the market. We also urge you to furnish your papers with electros instead of mats. The improved appearance will more than offset the slight additional cost.

Her husband went through life nursing a terrible grouch; he thought she loved everyone on earth except him. Things went from bad to worse until poor wifey was about ready to give up the ghost. Then—

That's it! Then!
See that then!
Fairly popping out with jealousy her husband's eyes followed her wherever she moved.

She couldn't talk to or dance with another man. She couldn't even talk to one of her own male relatives.

Finally his jealousy lead to—

Oh, Lady! Lady! See what it lead to!
### ADVANCE PRESS STORIES
To be Sent to the Newspapers Daily for One Week Prior to and During the Display of "Green Eyes", a Paramount Picture.

#### ATMOSPHERE OF THE SOUTH CLINGS TO "GREEN EYES"
**Dorothy Dalton Seen as Suffering Wife in Strong Paramount Photoplay**

The atmosphere of the South clings about the story of "Green Eyes" in which Dorothy Dalton will appear at the Theatre, next. This Paramount offering is from the Ince studio and was written by Ella Stuart Carson. The title implies that jealousy is the mainspring of the action and, as a matter of fact, so it is. But there is much more—and withal, a tenseness of situation and a dramatic climax that is rare even in these days of advanced motion pictures.

Roughly, the story is of a man who marries a girl younger than himself and becomes insanely jealous of her. One quarrel ends in a separation and reconciliation and then the husband grows jealous of his own younger brother. Later, a scoundrel is thrashed by the same brother and afterward murdered by a revengeful negro. Believing himself the slayer the brother rushes to the room of his sister-in-law and gasps out the story. There he is found by his brother who puts the worst construction on the affair. To shield the youth, the wife says she invited him to her room. A tragedy is averted when the brother confesses to the crime, but later the negro also makes a confession exonerating him.

R. William Neill was the director. The photography has the usual Paramount excellence. The supporting cast is admirable. Jack Holt is the husband, Dorothy Dalton the wife, Emery Johnston the brother and Robert McKim the villain. Doris Lee and Clyde Benson have important roles. The picture may be recommended as a sterling drama of genuine strength with not a little depth of feeling and beauty of investiture.

#### DOROTHY DALTON IS BEAUTIFUL IN NEW FILM "GREEN EYES"
**Charming Paramount Star Has Fine Role in Photoplay of the Southland**

BEAUTIFUL is one of the most abused adjectives in the language but it can never be better employed than when describing Dorothy Dalton, the lovely Ince star whose Paramount picture, "Green Eyes," will be the attraction at the Theatre next.

The South is used as a frame for the delectable star on this occasion and advance reports say that it is one of her best pictures. It was directed by R. William Neill and written by Ella Stuart Carson. Miss Dalton has a myriad of followers who declare she is not only the loveliest thing on the screen but that she can out-act most stars as well. And withal, she is the most delightfully naive of young persons, refusing to permit herself to be flattered into egotism.

Dorothy Dalton made her biggest hit, perhaps, up to the time of her entrance into Paramount pictures, with "The Flame of the Yukon." But since then she has advanced steadily with such splendid pictures as "The Mating of Marcela," "The Kaiser's Shadow," "Love Me," "Tyrant Fear," etc.

Thomas H. Ince personally supervises her productions which is an earnest of their quality.

#### REAL SOUTHERN CAMP MEETING IN "GREEN EYES"
**Nothing Left Undone by Producer to Make This Photoplay Realistic and Thrilling**

A REAL southern camp meeting is filmed in "Green Eyes," the new Paramount picture starring Dorothy Dalton, which will be shown at the Theatre on Thomas H. Ince produced the picture and with his usual determination to leave nothing undone that would render the film more convincing, he engaged nearly one thousand colored men and women and took them to a small town near Los Angeles, where, in a shaded grove, a regular old-fashioned gathering of this character was put on. The affair developed into literally the real thing. It was genuine "atmosphere" and proved highly effective.

Miss Dalton is supported by Jack Holt and a fine cast in this picture, which has to do with the jealousy of a man who has a young and lovely wife who is innocent of any wrong, but whom he suspects constantly. And from this develops a tragedy and only by chance is a still greater one averted. But the story is not morbid, on the contrary, being filled with bright comedy and colorful moments, and with the atmosphere of the South.

#### Notable Production
**DOROTHY DALTON'S new Paramount photoplay, produced by Thomas H. Ince, is a notable production from every standpoint.** The theme is jealousy which nearly wrecks the lives of a man and a woman, and it is played by fine players who appear in Miss Dalton's support. It will be shown at the Theatre next with fine accessories.

#### A Strong Photoplay
**The story of "Green Eyes," the new Paramount photoplay in which beautiful Dorothy Dalton will be seen at the Theatre next, is one of exceptional beauty and strength and affords Miss Dalton many opportunities for the display of her versatile talents.** She is finely supported by a capable staff of screen players, chief among whom is Jack Holt.
STOP "GREEN EYES" EXHORTERS? NO! NO!

Comical Incident While Filming New Dalton Photoplay.

WHEN Director R. William Neill, while filming "Green Eyes" for Paramount with Dorothy Dalton in the star part, undertook to stop a negro camp-meeting after it had got going, he found he was up against the toughest problem in his career.

True, it was only an imitation camp-meeting, but the exhorters, when they started exhorting; the singers, when they began to sing, all refused to stop. So they stopped grinding on the scene, one of the most humorous in the picture, and waited ten minutes till the throng of colored brethren and sisters decided it was time to quit.

"Green Eyes" is a story of jealousy and what it leads to. But the picture is full of comedy and a splendid vehicle for Dorothy Dalton, one of the loveliest and most graceful young women on the screen. "Green Eyes" comes to the . . . . . . . Theatre on . . . . . . .

Charming Photography

PHOTOGRAPHIC values and beauty far beyond the average combine to make "Green Eyes," the Paramount picture now being shown at the . . . . . . . Theatre, exceptional, particularly when it is stated that a strong plot and wonderful cast are also included. Dorothy Dalton is the star and Jack Holt, her supporting lead, with a fine aggregation of players portraying the other characters. John S. Stumar did the photographic work and G. Harold Percival was art director. R. William Neill directed the picture. This combination resulted in a picture that is pleasing to the eye and appealing to the mind and heart.

DOROTHY DALTON DISCUSSES FILM

Star of "Green Eyes" Says Jealousy Should Be Shunned.

DISCUSSING her new photoplay, "Green Eyes," the splendid Paramount feature which will be shown at the . . . . . . . Theatre next . . . . . . . Dorothy Dalton, the celebrated star, said that jealousy, which is the theme of her latest starring vehicle, is one of the greatest evils in a world that has many undesirable things in it, as well as much that is wonderful and lovely.

"There is never anything lovely about jealousy," she says. "It breaks hearts and homes and never did a bit of good in the knowledge of man. If I can show in this great picture, which was produced by Thomas H. Ince, that jealousy is a thing to be shunned like a plague, I will feel I have done some real good in the world."

Jack Holt heads the support of Miss Dalton in this picture. The story is southern in atmosphere and among the amusing features is a real old Southern camp-meeting wherein hundreds of colored extras are employed.

Doris Lee Talented

PRETTY Doris Lee is one of the Thomas H. Ince discoveries and she appears to advantage in Paramount pictures. She has a daintily pleasing role in "Green Eyes," the new Dorothy Dalton picture, which comes to the . . . . . . . Theatre next . . . . . . . Miss Lee is talented and is making a steady upward climb in her screen work. The picture is said to be one of the most dramatic and emotional in the roster of recent screen attractions. Certain it is that Miss Dalton will enhance any story by her personal charm and in this production she has a superior cast as well.

M'KIM A FAMOUS FILM MISCREANT

But Nevertheless Fine Paramount Player Is Whole-Souled Chap.

ROBERT M’Kim is one of the most whole-souled villains in the entire galaxy of film miscreants. He has been hissed and hated by more screen patrons, probably, than almost any other actor. There is something about the very look of his eyes and the waxed ends of his supercilious mustache that makes you want to take him out and beat him to a pulp.

And the odd thing about it is that M’Kim is a splendid chap, liked by all who know him—off the screen. He appears as the heavy man in "Green Eyes." Dorothy Dalton’s new Paramount picture, produced by Thomas H. Ince and directed by R. William Neill. It will be an attraction at the . . . . . . . Theatre on . . . . . . . next.

An Artistic Director

WILLIAM NEILL is one of the most artistic of film directors and under Thos. H. Ince’s supervision is succeeding in turning out some of the finest photoplays that have been released under the Paramount banner. Dorothy Dalton is star of the pictures directed by Mr. Neill and the latest is "Green Eyes," a southern tale with jealousy as the motive and much comedy relief, which will be shown at the . . . . . . . Theatre next . . . . . . . Jack Holt is leading man for Miss Dalton in a role that differs from anything he has previously done. In fact, the picture is more or less a distinct novelty.

Notice to Jealous Men

JEALOUS men, take notice! If you desire to be cured, see Dorothy Dalton in her new Paramount photoplay, "Green Eyes," at the . . . . . . . Theatre next . . . . . . . This should show you how baseless jealousy is and how faith and trust bring happiness to human lives.
Jack Holt a Paradox

Jack Holt is a paradox. He can do either the most reprehensible of villains or the most engaging of heroes without experiencing any particular difficulty in the transition. In “Green Eyes,” the new Dorothy Dalton Paramount picture, which will be shown at the Theatre next, Mr. Holt is the husband, consumed by jealousy of his lovely young bride, but who is, withal, a forgiving and an honorable man, albeit proud beyond the limits of good taste even for a southerner. This new picture is declared to be the best to date starring Dorothy Dalton.

Have Important Roles

CLYDE BENSON and Emery Johnston have two important roles in “Green Eyes,” which is the next Paramount attraction at the Theatre starring lovely Dorothy Dalton. The first is that of a sickly but vindictive “white nigger” and the other is that of a weak but well meaning young southerner. The story of the picture is concerned with jealousy, but it has also numerous appealing features, not the least of which is its southern atmosphere.

Author of “Green Eyes”

ELLA STUART CARSON is author of “Green Eyes,” the new Paramount photoplay starring sweet Dorothy Dalton, which will be displayed at the Theatre next. She has written a charming story which is at once a severe arraignment of jealousy in modern life and a highly educational force. Thomas H. Ince, the producer, has provided admirable support for his charming star.
Dear Madam:—

Jealousy and the countless woes it inflicts, form the basis of the story of "Green Eyes," the newest Paramount photoplay starring beautiful Dorothy Dalton, which will be displayed at our theatre next ............

Miss Dalton is an actress of remarkable ability which she has evidenced in numerous characterizations in such notable picture successes as "Tyrant Fear," "The Mating of Marcella," "The Kaiser's Shadow," and others, but in none has her artistry been so capably manifested as in this superb photoplay.

The scenes of "Green Eyes" are located in the South and it is filled with dramatic episodes, all vibrant with real thrills and tense heart appeal. There is a fine admixture of comedy which will be relished by all admirers of this popular star, and the production doubtless will increase her reputation and add to the prestige of Thomas H. Ince, the producer, and his fine staff of assistants.

We cordially invite you to attend the opening display, and we warn you that you must come early if you desire your choice of seats.

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 “Green Eyes”

**ADVANCE POST CARD NO. 1**

**TO BE SENT 9 DAYS BEFORE SHOWING**

**DATE**

**DEAR MADAM:**

Ever charming and delightful, Dorothy Dalton, the famous star in Paramount pictures, will be seen in her new photoplay, "Green Eyes," at our theatre next .......... This is a photoplay of the highest artistic merit and we urge your attendance at some time during its display at our playhouse.

 Yours sincerely,

Manager

**ADVANCE POST CARD NO. 2**

**TO BE SENT 6 DAYS BEFORE SHOWING**

**DATE**

**DEAR MADAM:**

Conspicuous for her artistry, Dorothy Dalton, the beautiful Paramount star, is recognized as one of the foremost actresses in the field of the silent drama. She will be seen in her latest photoplay, "Green Eyes," at our theatre next .........., and, we think, the announcement will delight all our patrons.

 Yours sincerely,

Manager

**ADVANCE POST CARD NO. 3**

**TO BE SENT TO ARRIVE ON DATE OF SHOWING**

**DATE**

**DEAR MADAM:**

We beg to inform you that beautiful Dorothy Dalton, one of the most famous of screen stars, will appear in her latest Paramount photoplay, "Green Eyes," at our theatre today. All admirers of Miss Dalton will find this to be one of the best pictures of her superb repertoire.

 Yours sincerely,

Manager

Exhibitors will be wise to mail at least one of these Postals to their patron
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"GREEN EYES"
_A Paramount Picture_

OBTAINABLE
AT YOUR EXCHANGE

| Paper          | Two one-sheets  |
|               | Two three-sheets|
|               | One six-sheets  |
|               | Twenty four-sheet stand |

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

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DOUGLAS FAIRBANKS .......... "SAY, YOUNG FELLOW"
GEORGE M. COHAN .......... "HIT THE TRAIL, HOLLIDAY"
Till I Come Back to You

Scheduled Release Date: 26 Aug 1918
CECIL B. DE MILEE'S
Production
"Till I Come Back To You"
An ARTCRAFT Picture
STOCK PRODUCTION CUTS AND MATS

CECIL B. DeMILLE'S "TILL I COME BACK TO YOU"

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Notes of Interest on Cecil B. De Mille's "Till I Come Back to You"

CECIL B. DE MILLE, PRODUCER

T HE name of Cecil B. De Mille, the distinguished motion picture producer, is well known throughout the amusement world. Mr. De Mille is a producer of special subjects of the highest class, which, for several years, have been making cinema history of vast importance to the industry. He produced many notable photoplays including "Joan the Woman," a magnificent spectacle, "The Woman God Forgot," starring Geraldine Farrar, "The Whispering Chorus," "Old Wives For New," "We Can't Have Everything," and his latest production, "Till I Come Back To You," is said to be one of the most magnificent cinema spectacles thus far presented to the public. Mr. De Mille is a director of exceptional talent, who has made rapid strides toward absolute perfection in his recent pictures. That his reputation for artistry will not suffer as a result of his latest production, but that on the contrary it is a distinct advance in the art of which he is a master, seems to be assured.

THE AUTHOR

A writer of large motion picture spectacles Jeanie Macpherson, easily ranks as the most talented in the country. Miss Macpherson is a screen writer of wide experience and thorough training, and her brilliant talent was displayed with masterful effect in such photoplays as "The Woman God Forgot," "Joan the Woman," and other great film spectacles, which she created. She has a strong and forceful imagination and her treatment of dramatic themes is most artistic. In "Till I Come Back To You," her latest creation, Miss Macpherson deals with the conflict in Europe from the standpoint of a child and in the presentation of its varying phases as influencing the lives of children, especially in Belgium, she exhibits the widest knowledge of a most intricate psychological subject.

ALL STAR CAST

I N this superb photoplay, "Till I Come Back To You," no one is especially featured, but nearly all of the players are of stellar importance. Bryant Washburn, a well-known player, has the leading role and playing opposite to him is Florence Vidor, one of the best known actresses in motion pictures. Others in the support are G. Butler Clonough, Winter Hall, Georgia Stone, Julia Faye, Lillian Leighton, Clarence Geldart and others, all screen actors of exceptional merit.

Meanwhile, Von Krutz returns, finds Captain Strong telephoning, destroys the instrument, and a desperate battle ensues. Yvonne takes sixty-five orphans from a nearby asylum into the tunnel and awaits a message from Captain Strong, which does not come. The hour for the explosion being at hand, Strong, to save the lives of the children and the woman he loves, cuts the electric wires and prevents the explosion just as the button is being pressed. He is arrested for disobedience of order and tries by court-martial but for the interference of King Albert, would have been shot. As it is, Yvonne, who has learned that her husband has been killed, finds consolation in his love.

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STORY OF PHOTOPLAY

T HE scenes of "Till I Come Back To You" are located in Belgium, just prior to and subsequent to the Hun invasion. Yvonne, a young and beautiful Belgian, is the wife of Karl Von Krutz, who is presumably a merchant, but in reality a German secret agent. This was a marriage of convenience on her part and she bears no love for her husband. She lives with her brother, Jacques, and her husband in a farm house and one morning after her husband had spent most of the night carousing with boon companions, Yvonne finds a roughly traced map of Belgium penciled upon the white tablecloth. Von Krutz enters and takes it from her roughly, and she then suspects the truth. The Germans invade Belgium and Von Krutz takes his departure. King Albert stops during the retreat of the Belgians at the Von Krutz cottage, where he finds Jacques playing the game "beating the Huns." The King plays with him and tells him to be brave and wait "till I come back to you." America enters the war and Captain Jefferson Strong, an officer of American Engineers, is detailed to destroy Hun tanks containing liquid fire, which the Germans propose to use against the Allies. By pretending to be an escaped German prisoner he gains access to the German lines, reaches Yvonne's cottage, learns where the liquid fire is being stored, and by means of pigeons dropped from aeroplanes he communicates the news to the American Commander, and tappers are instantly set to work to tunnel under No Man's Land to the hill where the liquid fire is stored.
SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Cecil B. De Mille or “Till I Come Back to You”
An Artcraft Picture

CECIL B. DE MILLE’S WORK AS DIRECTOR NOTED FOR FINESSE STRENGTH AND ORIGINALLITY

With the Co-Operation of Jeanie Macpherson Scenarist, His Productions Are in Every Respect Remarkable

To recount the many exceptional motion pictures directed by Cecil B. De Mille, and released by Artcraft, is like giving a catalogue of the foremost film offerings of the past several years, for they have invariably been notable for their quality, finessse, power, dramatic strength and originality, technically and artistically.

Cecil B. De Mille, of a long line of dramatic experts, comes to the work equipped as few men are and he has so improved upon his opportunities and natural gifts that he stands today at the pinnacle of excellence and good taste in film direction. He recognizes the necessity of thought behind a picture, the psychological aspects appeal to him pre-eminently and he has put into his offerings that degree of careful consideration of detail as well which renders them superlative in every respect. Mr. De Mille said recently:

“There is a message to be conveyed by the motion pictures—a very definite message and one that every conscientious director and producer is striving valiantly to get across. It is a message of Life, itself.”

Therein lies the keynote of De Mille’s greatness in his work. He interprets life. He has caught the psychology of expression and feels his work, realizing that if he fails to do so, he will fall short of his aims.

“The more light I put into my work, the better the result,” declares Mr. De Mille. And his dramas of Life have been epochal in the history of the screen.

His direction of “Till I Come Back To You,” which will be shown at the . . . . theatre next . . . . . . . . . . . . . . . . was incomparable. The delicacy, the human touch, the conception of the theme, the handling of details, the broad treatment of the big moments—all are evidences of the fact that there are few men in the world capable of making a motion picture with the finessse and skill of Mr. De Mille. He has added to his laurels by this picture many fold. Miss Macpherson has done wonders with her scenario, which is entirely original; the settings are magnificent and the acting superb.

Jeanie Macpherson, author of “Till I Come Back To You,” is a scenario writer of more than ordinary ability. Indeed, she comes into the scale of pictureplay authors at the same point that Cecil B. De Mille enters the ranks of the directors—at the very topmost door.

In the past she has done such splendid pieces of dramatic writing for the screen as “Joan of the Woman,” “The Woman God Forgot,” “Old Wives for New,” etc. Mr. De Mille has directed these and many other pictures written or adapted by Miss Macpherson and the combination has been one of the most powerful in the roster of the screen.

With a thorough dramatic training, great skill, a classical education and a knowledge of construction that is second to none, this author is equipped as are few who follow that difficult work of writing photoplays. That she has succeeded so emphatically is an evidence that she is more than ordinarily gifted with talents that are rare in any age.

She is a conscientious worker, keenly alive to the pulse of the times, indefatigable when employed upon a scenario and exacting as to details.

Amidst the host of war plays or plays dealing with certain phases of the great conflict it must have been no small task to select an untried angle or hit upon an original conception which should mirror the facts of the modern Armageddon without merely repeating what had already been done and said. But it may honestly be said that in “Till I Come Back To You,” Miss Macpherson, as author and Mr. De Mille as director, have sounded a new note, touched a new and vibrant chord and created a picture drama of the struggle for democracy that will go down in history as one of the very few really big things written and produced for the screen dealing with the subject.
CAST AND STORY OF “TILL I COME BACK TO YOU”

For Use of Exhibitors in Their House Organs or for General Publicity.

An Artcraft Picture

CECIL. B. DE MILLE’S LATEST PRODUCTION IS STORY OF THE WAR “TILL I COME BACK TO YOU”

Story Written by Jeanie Macpherson Said to be One of Her Best—Picture Deals With War in Belgium

“TILL I COME BACK TO YOU”

THE CAST

Captain Jefferson Strong, U.S.A. ............... Bryant Washburn
Yvonne .......................... Florence Vidor
Karl von Krutz, a German Agent .............. G. Butler Clonbough
King Albert of Belgium ............. Winter Hall
Jacques, Brother of Yvonne .......... Georige Stone
Susette, Friend of Yvonne’s ........ Julia Faye
Margot, Servant of Yvonne’s ....... Lillian Leighton
U. S. Colonel ............... Clarence Geldart
Rosa ................................... May Giracci
Rosa’s Father ............... C. Renfeld
Stroheim ......................... W. J. Irving
Hans, a German Boy .............. F. Butterworth

THE STORY

A YEAR before the invasion of Belgium by the Germans, Yvonne, a young and beautiful Belgian, marries Karl von Krutz, presumably a merchant, but in reality an attache of the German Intelligence Department. It was a marriage of convenience on the part of Yvonne there being no vestige of love in her heart for her cold and gloomy husband. She is an orphan and her love for her eight year old brother Jacques, oddly enough, awakens bitter jealousy in von Krutz’s breast.

Yvonne soon realizes her mistake, for her husband’s “Kultur” doctrines, thinly disguised, arouse her resentment. One day, after a night of dissipation on the part of von Krutz, Yvonne finds a roughly sketched map of Belgium, covered with arrows indicating certain points labeled “Germans,” imprinted on the tablecloth. She is examining this curiously when Susette, her friend, tells her that the German army is Mobiliz-

ing on the frontier. Von Krutz enters the room and brutally possesses himself of the tablecloth. Yvonne then sees the face of the real Hun behind the mask and her heart is surcharged with a sense of impending evil.

Packing his travelling bag, von Krutz announces his intention of leaving the country. He rouses Yvonne’s anger by dusting his boots with the Belgian flag, and she now realizes that she hates the man whose name she bears. Soon after the departure of von Krutz, Albert, King of the Belgians halts at Yvonne’s cottage while his automobile is being repaired. The King makes the acquaintance of little Jacques who is playing the game, “beating the Hun.” The King plays with him and they are so engaged when Yvonne appears. She seeks to kneel before him, but he prevents this and after congratulating her upon the youthful patriotism of Jacques, he motors away with his staff.

The Germans take possession of Belgium and as the years pass, Yvonne’s patriotism and love of country increase in fervor. The Americans have taken a hand in the conflict and Captain Jefferson Strong, an officer of engineers, is detailed to destroy Hun tanks containing liquid fire which are to be used against the Allies. The plan is to tunnel beneath No Man’s Land and destroy the infernal machines by means of an explosion. In furtharance of this project, when von Krutz is brought in as a prisoner, Captain Strong dons the German’s uniform, goes to a detention camp, prevails upon a few Germans to “escape” with him, is shot in the arm and finally reaches the German lines, where a war cross is conferred upon him by a German commander for bravery, and he is permitted to go to the von Krutz farm on a prolonged furlough.

Strong meets Yvonne and instantly falls in love with her. She seeks in vain to discover his business, and, believing him to be a German, she determines to frustrate whatever design he may harbor. He learns from her that the Germans are storing liquid fire under Hill No. 43 and that the Allies are to be attacked in two weeks. With the aid of pigeons dropped from airplanes at night, Strong gets in communication with his superiors and the work of tunneling under the hill progresses. He arranges that the sappers shall run one tunnel beneath Yvonne’s home while
a burrow from the central chalk caves shall lead to the liquid fire beneath the hill where the Americans have stored large quantities of explosives to be discharged electrically from the American lines.

Von Krutz is exchanged meanwhile and returns to his home just as Strong is working at a telephone hidden behind some drapery preparatory to giving final instructions to the Americans who are to explode the great charge at two o'clock in the morning. Some sixty-five children from a nearby asylum reach the house in charge of Jacques, they seeking to escape deportation to Germany. Strong tells Yvonne to take the children to the chalk caves where they are to await an American sentry who will escort them to the American lines in safety. It is after one o'clock when Yvonne and the children leave and just as Strong is about to telephone, von Krutz, alertly suspicious, enters the room.

After some maneuvering, the two men fight, and in the struggle the telephone is destroyed. Strong overpowers von Krutz, but he is now unable to communicate with Yvonne who is awaiting him in the chalk caves. She finally decides to go on with the children and when Strong reaches the caves, they cannot be found. It is now two minutes of the time set for the explosion of the charge, and unable to save the woman he loves and children by any other way, he cuts the electric wires preventing the explosion and surrenders himself to his superiors for disobedience of orders, although by his act he has saved many lives.

Von Krutz leads a company of Germans against the Americans, and is slain. Strong is tried by court martial and little Jacques appeals to King Albert to intercede in Strong's behalf. He complies and Strong is released. He seeks Yvonne, whispers his love to her and with Jacques smiling his approval, she falls into his outstretched arms.
ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of
"Till I Come Back to You," An Artcraft Picture

BRYANT WASHBURN
HAS FINE ROLE IN
DE MILLE PICTURE

Well Known Screen Players Will be Seen in "Till I Come Back to You."

BRYANT WASHBURN, who makes his first appearance since his engagement with Famous Players - Lasky Corporation in C. B. De Mille's new Artcraft special "Till I Come Back To You," as leading man, has had a long and successful career in the silent drama, immortalizing the character of "Skinner" and otherwise proving himself a pleasing, handsome, agreeable and talented actor.

Mr. Washburn has a lovely home in Hollywood, and finds his greatest pleasure at home with his wife and baby, Bryant IV. He is an ideal type for the motion picture screen, and his personality is such that it makes an immediate impression, holds the spectator and gains sympathy and admiration as the picture progresses.

His present role in "Till I Come Back to You," which will be shown at the . . . . theatre next . . . ., that of a young American officer in Belgium involved in a strange enterprise and finding love and almost facing a firing squad because his heart dictates his actions in a desperate crisis, is one to which he does full justice.

There are few equals of Bryant Washburn on the screen today and he numbers among his admirers virtually the entire film going fraternity.

A splendid cast appears with Mr. Washburn. The players include G. Butler Clonbough, Winter Hall, Georgie Stone, Julie Faye, Lilian Leighton, Clarence Geldart, May Giracci, C. Rehfeld, W. J. Irving, Frank Butterworth, Monte Blue, Parks-Jones, and others.

KING ALBERT OF BELGIUM MOVING FIGURE IN FILM

Heroic Monarch Character of Great Importance in "Till I Come Back to You"

THAT modern monarch who has inspired the love and confidence of his people as has no other ruler in this century, who has proved that a king may be democratic, and whose bravery will go down in history as comparable to few similar instances in the history of the world—Albert, King of the Belgians—is a moving figure in "Till I Come Back to You," the new C. B. De Mille Artcraft picture by Jeanie Macpherson, which will be seen at . . . . theatre on . . . .

Winter Hall plays the part of the sovereign, loved by his subjects, whose retreat from his cities which were to be broken and shattered by the vandal guns of the modern Huns, forms one of the saddest yet most inspiring feats of modern times.

With great care in make-up and costuming, as well as superior acting ability, the role of the King in the hands of Mr. Hall is a perfect likeness, a pathetic, awe-compelling, masterful portrait which deserves special mention wherever the picture is shown.

This picture was written by Jeanie Macpherson, directed by Cecil B. De Mille and forms one of the most compelling of his numerous remarkable Artcraft offerings. It is entitled to great praise and deals with important phases of the Great War, without entering into the actual battle moments. It is psychological and powerful.

THINGS OTHER THAN BATTLE AND BOMBS IN THIS PHOTOPLAY

Why "Till I Come Back to You" Is a Remarkably Effective Production

A WAR picture need not be all battle and bomb, shrapnel and shooting, to be effective. This is proved by Cecil B. De Mille in his latest Artcraft special production, entitled "Till I Come Back to You," which comes to the . . . . theatre on . . . . The story is by Jeanie Macpherson and it is one of the finest pieces of dramatic writing and construction, according to report, that has been seen on the screen in a decade.

Bryant Washburn has the male lead; Florence Vidor is the heroine and G. Butler Clonbough is the villain. Winter Hall gives a Rembrandt picture of Albert, King of the Belgians. The story concerns the efforts of the American sappers to destroy a lot of liquid fire and the failure when to save the life of the woman he loves and half a hundred little Belgian babes in her care, an American officer cuts the wires which shall explode the ammunition stored beneath the enemy supplies of the deadly chemicals.

Mr. Clonbough has a thankless role in this picture. He plays von Krutz, a polished German of the most subtle and dangerous sort, who can practice refined cruelty with a skill that is uncannily horrible. Mr. Clonbough, who is an accomplished actor and director, sinks his own genial personality in this character and makes the figure entirely hateful. It is a masterful piece of work, deserving of the utmost praise.
FLORENCE VIDOR
CAPABLE PLAYER

Has Splendid Role in De Mille's
"Till I Come Back to You"

BEAUTIFUL Florence Vidor, with a face that Boticelli might have painted, grave, serious-eyed, graceful—has the role of Yvonne, the Belgian heroine of "Till I Come Back to You," Cecil B. De Mille's new Arclraft special picture by Jeanie Macpherson, a story of a certain aspect of the Great War, which will be the attraction at the theatre next.

Miss Vidor has done remarkable work in the past, but none so compelling as in this offering. She was seen to advantage in "Old Wives for New," and has played in numerous Paramount pictures opposite Sessue Hayakawa. She is talented, exquisitely beautiful, artistic to a degree and conveys a personal charm that is irresistible, and which is rapidly bringing her to the forefront of the film world.

Hall as King Albert

WINTER HALL plays Albert, King of the Belgians, in "Till I Come Back to You," Cecil B. De Mille's new Arclraft special, written by Jeanie Macpherson, which will be on view at the theatre this week. His portrait is like a Rembrandt painting, full of the dignity and majesty of the greatly loved monarch, idol of the shattered Belgian nation, the King who is every inch a king. A remarkable make-up, coupled with a certain facial resemblance, has enabled Mr. Hall to accomplish a wonderful bit of screen portraiture.

MILITARY METHODS
SHOWN IN PICTURE

Many Interesting Features in
"Till I Come Back to You"

THE military, or rather engineering work, involved in "sapping," is remarkably exemplified in "Till I Come Back to You," C. B. De Mille's new Arclraft special, written by Jeanie Macpherson, which will be shown at the theatre next. The work of the sappers who tunnel beneath the earth, beneath enemy trenches and so achieve miracles of offensive strategy is depicted in detail by means of profile scenes showing the nature of the work.

The specific instance in the picture is the burrowing of the sappers to a spot inside the enemy lines where explosives are planted to destroy large stores of liquid fire. This forms the crucial point of the story which is dramatic in the extreme. The various roles are in the hands of players of stellar importance.

Shows Love for King

THE love the Belgian people hold for Albert, their King, is touchingly portrayed by Jeanie Macpherson in her new photoplay, "Till I Come Back to You," which has been produced by Cecil B. De Mille for Arclraft and which is being presented at the theatre this week. Bryant Washburn, Florence Vidor and others play the important roles in this picture which deals with the Great War, but with its psychological aspects more particularly than with the actual scenes of battle. It is one of strongest offerings based upon the great struggle of right against evil as yet offered to the public.

HEART OF WORLD
PITIES WAR TOTS

War's Effect on Children Shown in "Till I Come Back to You"

THE heart of the world—that portion of it under the despotic sway of autocrats—goes out in sympathy to the children of the warring nations. The position of the little ones of Belgium and France has been pitifully apparent from the beginning and the impression on the minds of the "citizens of tomorrow" cannot fail to have an effect upon the civilization of the future.

All this is graphically portrayed in "Till I Come Back to You," Cecil B. De Mille's new Arclraft special, the story of which was written by Jeanie Macpherson. The story is powerful from beginning to end and numbers in the cast such notable actors as Bryant Washburn, Florence Vidor, Winter Hall and others. King Albert of Belgium is one of the outstanding figures in the picture, portrayed by Mr. Hall.

Expert Photographer

ALVIN WYCKOFF, who photographed "Till I Come Back to You," C. B. De Mille's new Arclraft picture by Jeanie Macpherson, which is being shown at the theatre this week, is an artist with the camera whose record in his past productions under the same auspices is astonishingly fine. His clear portraits, his splendid composition, his intimate shots, his scenic views are alike beautiful and convincing. He is artistic to his finger tips and a most careful and painstaking workman. The photoplay is indeed well worth seeing.
EXHIBITORS ACCESSORIES
FOR THE EXPLOITATION OF
"TILL I COME BACK TO YOU"
An Artcraft Picture
OBTAINABLE
AT YOUR EXCHANGE

Paper
Two one-sheets
Two three-sheets
One six-sheets
1 Star Stock, 24 sheet
Rotogravure, one-sheet

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

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

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

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All Week

JESSE L. LASKY PRESENTS

Cecil B. De Mille's

Production

"Till I Come Back to You"

With

BRYANT WASHBURN

An ARTCRAFT Picture

It is a picture that you will remember to your last day. The whole picture shows a refinement of treatment, a consciousness at all times of the bigness of the theme, the splendid character of the King of the Belgians, the infinite pathos of his shattered nation; the glory of America’s entry and the wonderful work of our engineers. It will inspire, enthral you. See it!

All Week—Go Now!

JESSE L. LASKY PRESENTS

Cecil B. DeMille’s

Production

"Till I Come Back to You"

With

BRYANT WASHBURN

An ARTCRAFT Picture

A WAR play without the horrors of war; a picture in which the war is treated from an entirely new angle, and in which thought enters largely.

See the “sappers” painfully tunneling their way to the Hun lines; see the liquid fire feature. See the wonderful portrayal of the King of Belgium and perfection of the scenes wherein he and his advisors are shown. See this great and sincere picture that has come out of the Great Conflict.

ARTCRAFT
THEATRE

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
“WHEN” says King Albert of Belgium, “this young man and others like him (indicating the Americans) have brought back the fires to the cold hearths of my people, joy to the hearts of the women, and smiles to the lips of the children; when every vestige and every token of the terrible Hun has disappeared from my country, then and not until then, will I come back to you.”

This is just one of the thrilling and soul-stirring incidents that make “Till I Come Back to You” one of the very greatest stories of the war.

JESSE L. LASKY presents

Cecil B. De Mille’s

PRODUCTION

Till I Come Back to You

By Jeanie Macpherson

An ARTCRAFT Picture with BRYANT WASHBURN
MAIL CAMPAIGN
Letter Suggested for the Exploitation of "Till I Come Back to You"

Dear Madam:—

We are pleased to inform you that Cecil B. De Mille's latest Artcraft photoproduction "Till I Come back to you," said to be one of the most pretentious productions Mr. De Mille has thus far made for Artcraft, will be the attraction at our theatre next..............

This picture deals with the war in Belgium and the beauty of the story, which was written by Jeanie Macpherson, the dramatic interest of the situations and the superiority of the players who portrays the principal roles, make this presentation a distinct epoch in the history of our playhouse.

It is needless to comment upon the excellence of the De Mille picture productions, or to emphasize the fact that this is one of his best. The situations are of great dramatic strength and in every other respect "Till I Come Back to You" is a photoplay which, once seen, will never be forgotten.

We respectfully urge that this picture is well worth your attention and we will be pleased to have you witness its premier presentation at our playhouse.

Yours sincerely,

Manager.
# MAIL CAMPAIGN

## Post Cards Suggested for the Exploitation of "Till I Come Back to You"

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**DEAR MADAM:**

It affords us pleasure to announce that "Till I Come Back to You," a new Cecil B. De Mille special Artcraft picture production, will be displayed at our theatre next .......... This is an exceptionally fine picture of the war in Belgium and we recommend it to your favorable attention.

Yours sincerely,

Manager_______________

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**DEAR MADAM:**

We beg to remind you that Cecil B. De Mille's special Artcraft picture production, "Till I Come Back to You," will be displayed at our theatre today. This is one of the finest productions made in many months, and aside from the interest of the story, the picture itself is monumental.

Yours sincerely,

Manager_______________

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**DEAR MADAM:**

Any production bearing the name of Cecil B. De Mille as director is sure to be recognized as the best available. Hence when we announce Mr. De Mille's latest Artcraft production "Till I Come Back to You," which is to be shown at our theatre next .......... our patrons are to be congratulated.

Yours sincerely,

Manager_______________

Exhibitors will be wise to mail at least one of these Postals to their patrons.
ADVERTISING POSTERS

for

"TILL I COME BACK TO YOU"

Always obtainable at your exchange

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE
Current Paramount and Artcraft Pictures in the Order of Their Release

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

MARY PICKFORD.................................. "M'LISS"
V/M. S. HART........................ "SELFISH YATES"
CECIL B. DE MILLE'S................ "OLD WIVES FOR NEW"
ELSIE FERGUSON................ "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS............. "SAY, YOUNG FELLOW"
GEORGE M. COHAN................ "HIT-THE-TRAIL-HOLLIDAY"
The Marriage Ring

Scheduled Release Date: 26 Aug 1918
ENID BENNETT in

The Marriage Ring

A Paramount Picture
IMPORTANT NOTES ON ENID BENNETT'S PHOToplay "THE MARRIAGE RING"

**ENID BENNETT, STAR.**

TALented as she is charming, Enid Bennett, the popular Thomas H. Ince-Paramount star, has won an envied place in the foremost rank of American screen players. Miss Bennett, who is one of the most captivating of the Thomas H. Ince galaxy of stars, is a young artist of engaging personality whose beauty, coupled with rare artistry as an actress, has rallied beneath her standard an army of admirers of a magnitude to which few cinema stars may lay claim. Under the tutelage of Mr. Ince, Miss Bennett has blossomed forth into the flower of her maturity as an exponent of the best the silent drama is capable of offering to the motion picture loving public. Her success in "The Biggest Show on Earth", "A Desert Wooing", "The Vamp" and "Coals of Fire", her recent screen offerings, was enormous. Her role in "The Marriage Ring", that of a wife who, after being degraded to the uttermost by her scoundrelly husband, finds release from torment and happiness in the love of a worthy man in Hawaii, is vastly different from anything she has essayed hitherto, but in its portrayal, as the picture evidences, her genius has risen to loftier heights of artistic expression.

**FRED NIBLO, DIRECTOR.**

FRED NIBLO, for many years a prominent figure in the legitimate drama, who recently became the husband of Miss Bennett and made his screen debut in her support in "Coals of Fire", directed "The Marriage Ring" with signally gratifying results under the supervision of Thomas H. Ince. Mr. Niblo possesses all the requirements needed for successful direction—poise, discretion, sagacity, knowledge of screen technique and cultivated dramatic taste. In his direction of his wife's latest starring vehicle he has exhibited all these qualities in the highest degree.

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**A BEAUTIFUL STORY.**

ANNE MERTONS, a woman of refinement until she became the wife of Hugo Mertons, a gambler and all-round crook, is forced to assist him in fleecing men of wealth. She tires of this degrading employment and resolves to quit her husband. When he suspects her design he arranges to go to Honolulu where, he is convinced, his field of operations may be successfully enlarged. He entices a wealthy man from Honolulu to his apartment in San Francisco with the design of fleecing him in a game at cards. The visitor catches him cheating and after denouncing the couple as crooks, he makes complaint to the apartment clerk, who orders them to vacate their rooms. Anne, who has received a ticket to Honolulu from her husband, announces her intention to quit him whereupon he threatens her with a revolver. She seizes it and in the struggle that follows the weapon is discharged and Mertons falls to the floor apparently dead. Anne escapes from the room and steams for Honolulu, believing herself a murderess. On the steamship she meets Rodney Heathie, a wealthy sugar planter with whom she falls in love. He is accompanied by his mother who invites Anne to stay at her home. Meanwhile Mertons recovers from his wound and goes to Hawaii as assistant to Koske, a German spy who has been commissioned by Berlin to burn the sugar cane on the Island. Mertons sees his wife, forces her to leave the Heathie plantation and imprisons her in his hut. She overhears Koske and her husband complete the details of their plot, escapes as the fires are started and with the aid of some natives saves the Heathie plantation from destruction. She is overpowered by smoke and found by Heathie who is caring for her when Mertons, half blind and burned almost to a crisp, enters and falls dead at their feet. Anne and Heathie then plight their troth.

**THE SCENARIST.**

THE story of "The Marriage Ring" was written by John Lynch, a most capable screen writer. Mr. Lynch is author of several notable film successes. His work is characterized by skill of a high order and his knowledge of screen technique covers a wide range.

**THE SUPPORTING PLAYERS.**

MISS BENNETT'S support in "The Marriage Ring" is of the highest class. Her leading man is Jack Holt, an actor with a fine personality, while Robert McKim, one of the best villains on the screen, has an exceptional role. Charles K. French, a splendid actor, and Maude George and Lydia Knott are seen to great advantage in congenial parts.
SPECIAL FEATURE ARTICLE
For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Enid Bennett or “The Marriage Ring”
A Paramount Picture.

Enid Bennett, Dainty Ince-Paramount Star, Charming Exemplar of the Beauty of Australasian Women

This proves that Many Other Beautiful Things Aside from Kangaroos, Boomerings and Prize Fighters are Reared in this Antipodean State

There are many things emanating from Australia besides kangaroos and boomerangs. For instance, some of the greatest fighters the world has ever seen or ever will see, come from this Antipodean state, while the beauty of the Australasian women is an admitted fact. There is a concrete example of this in the person of dainty, delightful Enid Bennett, who was recently married to Fred Niblo, a leading star of the legitimate stage.

Miss Bennett, as everyone knows, is a star in Paramount pictures, and that means the best. She appears in films produced by Thomas H. Ince, the expert screen artist under whose careful supervision so many fine dramas have grown into being and who has made as many stars as a silversmith.

Enid Bennett hasn’t been here so very long. She came over to play with that celebrated actor, Otis Skinner—and she was almost literally kidnapped by Thomas H. Ince, who saw her on the stage and knew she was just the one he needed for the screen. When the producer became affiliated with Paramount, along came Enid, sweet, demure, naive as ever—with a little twinkle in her eye that said plainly, “even if I am from Australia, don’t you try ‘spoofing’ me.”

And Enid became camera-wise and American-wise very soon. She has done a lot of fine pictures and now she will be seen at the Theatre next ........................, in “The Marriage Ring, the scenes of which are partly laid in San Francisco but mainly in Hawaii. And they say it is the best ever, because the star’s hubby directed it. Think of making your own wife do whatever you wish and being able to scold or fines her if she balks! Jack Holt is the leading man, too. That’s another point in favor of the picture.

Anyway, we’re all waiting to see Enid Bennett in a new play. You see, she has given us all a memory we won’t soon efface, even if we try, the memory of a very sweet and demure little Antipodean girl who has in a very short time climbed clear up to the star class and twinkles there as effectively as any.

The story of “The Marriage Ring” opens with Anne Mertons, the role played by Miss Bennett, who is unhappily married to a brute who seeks to gain his own ends by any means at his command. In a struggle over a revolver the weapon is discharged and she leaves him for dead and goes to Hawaii where she learns to love Rodney Heathie, a sugar planter whom she had met on the steamship. Then Mertons shows up and forces his wife to go with him to his hut where he keeps her a prisoner. She overhears a plot to burn a sugar cane plantation and after making her escape, saves the plantation. The husband is burned to death and she left free to wed Heathie.

The story is filled with tropic atmosphere. Miss Bennett is said to have done the best work of her career in this picture. Jack Holt, a popular leading man, plays opposite to her, while Robert McKim, one of the best known screen “heavies,” appears as Mertons, the crook husband. Maude George has the role of Aho, a picturesque Hawaiian girl and Charles K. French portrays the role of a sugar planter. The picture was produced under the supervision of Mr. Ince and it is said to be one of the most attractive issued from the Ince studios in many weeks.

John S. Stumar did the photography in “The Marriage Ring,” which is said to be remarkably clear and many beautiful tropical scenes were employed for the Hawaiian atmosphere.
"THE MARRIAGE RING", TENSE STORY OF LIFE AND LOVE IN SAN FRANCISCO AND HAWAII

New Ince-Paramount Photoplay Starring Enid Bennett Filled With Stirring Incidents.

"THE MARRIAGE RING."

THE CAST:

Anne Mertons ..................... Enid Bennett
Rodney Heathe, a Sugar Planter .......... Jack Holt
Hugo Mertons, Anne's Husband .......... Robert McKim
Aho, a Hawaiian Girl ................. Maude George
Koske, a Hun Spy Agent ............... Charles K. French
Mrs. Heathe, Rodney's Mother ......... Lydia Knott

THE STORY

DELICATELY reared, and a woman of re-
finement, Anne Mertons, wife of Hugo Mer-
tons, a gambler and all-round crook, is tiring of her
shameful existence, that of being a tool in the
hands of her rascally husband who employs her
to aid in fleecing his victims at cards or by any
other means that may present themselves. Mer-
tons has made up his mind to go to Honolulu in
search of his fortune and to that end he invites
a man from Hawaii to his apartment in San Fran-
cisco, his purpose being to have Anne fleece him
of the funds necessary to defray the expenses
of their voyage.

Recalling her past life, Anne is filled with re-

domse and she resolves to reform. When the

visitor arrives, he finds Anne weeping and con-
soles her. The visitor and Mertons are soon en-
gaged at a game of cards and presently Mertons
is caught cheating clumsily. The visitor leaves
the place angrily, tells his story to the apartment
clerk and the Mertons are ordered to vacate im-
mediately.

Mertons, who is now practically penniless, tells
his wife that she will have to find some fool
with money, even though she ply her traffic in
the streets. She resents this and Mertons threat-
ens her with a revolver. She seizes the weapon
and in the struggle that ensues, it is discharged
and Mertons falls apparently killed. As a band
in a neighboring park plays a lively air, Anne
gathers her money and valuables, then creeps out

of the house by a rear door and makes her es-
cape unobserved. She hastens to the wharves and
finding a steamship bound for Honolulu just cast-
ing off, she goes aboard.

Among the passengers Anne meets Rodney
Heathe, a wealthy sugar planter, who is returning
to Honolulu with his mother. Heathe falls in
love with her, and presently Anne realizes that
she has found her first great love. She accepts
Mrs. Heathe's invitation to live with her on the
Heathe plantation and for a prolonged period she
is happy, though now and again her thoughts
revert to the shooting of her husband. Her be-

lief that Mertons is dead is erroneous for he had
been only slightly wounded and failing to locate
his wife, had made his way to Honolulu and, one
day, he is amazed to discover her driving with
Heathe.

Mertons is the tool of Koske, a German spy
who has been commissioned by Berlin to burn
the cane fields of Hawaii. He hopes to accom-
plish this with the aid of Mertons and Aho, a
Hawaiian girl who loves Mertons. On the night
when the cane fields are to be fired, Mertons seeks
Anne at the Heathe plantation and before she re-
covers from her terror at the sight of him, he
brutally orders her to accompany him. She writes
a note to Heathe bidding him farewell. Resigned
to her evil fate, she accompanies him to Aho's
hut, thereby rousing the latter's fierce jealousy.
Koske reaches the hut and Anne over hears him
tell Mertons that all is in readiness to fire the
cane fields and thus deal a fatal Hun blow against
the United States.

As Mertons and Koske start away on their
mission, their intention being to fire the Heathe
plantation first, Anne literally burrows her way
through the thatched hut and summoning the na-
tives, she leaps on a horse and rides for the
Heathe plantation. A flare on the horizon tells
her that the fire already has been started and with
the aid of the natives, she puts out the flames
that threaten the Heathe fields with destruction.
Meanwhile, Heathe responds to the alarm and finds
Anne half suffocated. He is caring for her when
Mertons, half blinded and burned when a shift
of the wind turns the flames upon him, bursts
upon them in an out-house where they haverefound refuge. Mertons staggered with an oath
toward Anne and falls dead as Heathe takes Anne
into his arms.
## PRESS REVIEWS

To be Sent to the Newspapers Immediately After the First Display of “The Marriage Ring”
A Paramount Picture.

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<th>TROPICAL HAWAII IS SCENE OF ENID BENNETT’S SUPERB PICTURE “THE MARRIAGE RING”</th>
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<td>Beautiful Star and Photoplay Score Big Success and Both Are Praised by Discriminating and Delighted Audience.</td>
<td>Charming Ince-Paramount Star Has Excellent Role in New Photoplay Which Wins Emphatic Commendation.</td>
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From San Francisco to the tropical charm of Hawaii ranges the story of “The Marriage Ring,” in which Enid Bennett was seen with great success at the . . . . . . . . . Theatre yesterday. This is Miss Bennett’s latest Paramount picture, produced by Thomas H. Ince, and directed by her husband, Fred Niblo.

There is much to be said in favor of the story because it is at least different in many respects from the average photoplay and furthermore it is so well acted and staged that it leaves a lasting impression of realism and naturalness in the minds of the spectators.

Miss Bennett is bewitchingly beautiful and rises to considerable emotional heights in the story. She is ably seconded by Jack Holt in the lead and by Robert McKim, the chief villain, and in this instance, he is a very vindictive and hateful one. Maude George has an excellent bit as Aho, the Hawaiian girl, while an intriguing German agent is played by Charles K. French. Lydia Knott plays an elderly role and there is much local “color”, ukelele playing Hawaiians and some exquisite scenery, carefully “shot” by John S. Stumar.

The direction proves that the erstwhile Broadway star of the stage, Fred Niblo, has quickly grasped the essentials of the screen and there is nothing about “The Marriage Ring” to disclose that this is his first effort as a film director.

The story deals with the girl wife of a brute who dominates her. They struggle over a revolver which is discharged and she leaves him for dead and goes to Honolulu where she learns to love a real man. Then the husband shows up, steals her and imprisons her in a hut. He is working with a German agent to burn up sugar plantations and the girl escapes in time to save it. The husband is burned to death in his own fire and she left free to wed the man of her choice.

The admirers of sweet Enid Bennett turned out in force when that popular and talented Ince-Paramount star appeared at the . . . . . . . . . theatre in her newest photoplay, “The Marriage Ring”, yesterday. The success of the picture was instantly established and it is safe to say that Miss Bennett’s portrayal in this production is one of the best of her screen career.

The personality of Miss Bennett served to emphasize the artistry of her impersonation of the role of Anne Mertons, the girl wife of a scoundrelly gambler and all-round crook who employs her as a tool in fleecing wealthy men whom he entices into his net. When conscience awakes she resolves to quit her environment and this results in a quarrel with her husband. He threatens to kill her and in a struggle over a revolver the weapon is discharged and the man falls apparently dead.

Anne goes to Hawaii where she learns to love Rodney Heath, a sugar planter whom she had met on board a steamship. Her rascally husband turns up in Hawaii where he is conspiring with a German agent to burn up sugar cane plantations. He kidnaps his wife and imprisons her in a hut where she learns of the plot and frustrates it. Mertons is fatally burned and dies at his wife’s feet leaving her free to marry the man she loves.

There is much to admire in the development of this theme, and many of the scenes are of tremendous dramatic power. Miss Bennett’s portrayal is remarkably effective and her support is excellent. Jack Holt as Heath, the sugar planter, was clever, while Robert McKim, as the gambler, well earned the execrations his artistry evoked. Charles K. French presented a German spy most effectively, and the characterizations of Maude George and Lydia Knott were praiseworthy. The picture was well directed and the photography of the best.
Friday, Saturday and Sunday

THOS. H. INCE

Presents

Enid Bennett

IN

"THE

MARRIAGE RING"

By John Lynch

Directed by Fred Niblo
Photographed by John S. Stumar
Supervised by Thos. H. Ince

A Paramount Picture

—— o ——

Insert here ad-cut, now ready in electro or mat form at your Exchange

ANNE MERTONS believed that her marriage ring held significance only within certain limits. Her husband contended that it was binding no matter what he did. What's your opinion?

PARAMOUNT Theatre

Orchestra Soloists

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER. Emperor Charles Said to be Making an Appeal to Italy.

ARMY DESERTER TELLS OF WORKING AS SPY
Ella Raines

THE MANDARIN

Paramount

Theater
Thursday, Friday, Saturday and Sunday

THOS. H. INCE

PRESENTS

ENID BENNETT

IN

"THE MARRIAGE RING"

By JOHN LYNCH

Directed by Fred Niblo Photographed by John S. Stumar
Supervised by Thomas H. Ince

A Paramount Picture

— o —

Insert here ad-cut, now ready in electro or mat form at your Exchange

Does a Marriage Ring Really Mean Anything?

I t counts for you and for me and other "regular folks", but how about the man and woman who are as far apart as the poles in temperament? One of them, say, is almost a Puritan, the other a denizen on the fringe of the underworld—how about them? Does the ring bind in their case?

PARAMOUNT

Paramount-Mack Sennett Comedy

Paramount-Bray Pictograph
ADVANCE PRESS STORIES
To be Sent to the Newspapers Prior to and During the Display of "The Marriage Ring," A Paramount Picture.

ENID BENNETT HAS DRAMATIC ROLE IN "THE MARRIAGE RING"
Dainty Paramount Star Appears as Gambler's Wife in Fine Photoplay.

Enid Bennett, the beautiful Thomas H. Ince-Paramount star, who scored so pronounced a success in her recent photoplays, "The Vamp" and "Coals of Fire," has an exceptionally dramatic role in her latest picture, "The Marriage Ring," which will be shown at the . . . . .

The scenes of the story are laid in San Francisco and Hawaii, and the picture was directed by Fred Niblo, husband of Miss Bennett.

Miss Bennett appears as Anne Mertons, the wife of a gambler who uses her as his unwilling tool to fleece men of wealth at cards. When she resolves to quit her enforced vocation, her husband threatens to kill her and in a desperate struggle for the possession of a revolver, the gambler is shot. Believing she has killed her husband, Anne escapes to Hawaii and on the steamship meets Rodney Heathie, a sugar planter, who falls in love with her.

Mertons meanwhile recovers from his wound and associates himself with Koske, a German emissary who is charged by the Hawaiian government to destroy the sugar cane crops in Hawaii by fire. Mertons meets his wife by accident and makes her his prisoner. She later is instrumental in foiling Koske’s Hunshee plot and her husband is fatally burned, thus permitting her to wed Heathie. Theparse of the story is exceptionally dramatic, and its heart appeal is said to be unusually strong. Miss Bennett is supported by Jack Holt, a fine leading man, Robert McKim, a talented and popular player, and other well known screen actors.

ENID BENNETT'S NEW FILM TENSE DRAMA OF LIFE AND LOVE
Thomas H. Ince-Paramount Star in Beautiful Photoplay "The Marriage Ring."

With its scenes laid partly in San Francisco and in Hawaii, Enid Bennett’s new Ince-Paramount photoplay, "The Marriage Ring", which will be displayed at the . . . . . .

The story opens with Anne Mertons, the role played by Miss Bennett, who is unhappily married to a brute who seeks to gain his own ends by any means at his command. In a struggle over a revolver the weapon is discharged and she leaves him for dead and goes to Hawaii where she learns to love Rodney Heathie, a sugar planter whom she had met on the steamship. Then Mertons shows up and forces his wife to go with him to his hut where he keeps her a prisoner. She overhears a plot to burn a sugar cane plantation and after making her escape, saves the plantation. The husband is burned to death and she is left free to wed Heathie.

The story is filled with tropic atmosphere. Miss Bennett is said to have done the best work of her career in this picture. Jack Holt, a popular leading man, plays opposite to her, while Robert McKim, one of the best known screen "heavies" appears as Mertons, the crook husband. Maude George has the role of Aho, a picturesque Hawaiian girl and Charles K. French portrays the role of a sugar planter. The picture was produced under the supervision of Mr. Ince and it is said to be one of the most attractive issued from the Ince studios in many weeks.

HAVE YOU FELT SPELL OF SOFT TROPIC NIGHTS?
You Will When You See Enid Bennett in New Film "The Marriage Ring."

Have you ever been to Hawaii and felt the exotic spell of the tropic days and nights, the languorous beauty of the heavy perfumes, the dulcet sweetness of the native music of ukelele and guitar? Have you seen the warm skinned maidens dance the Hula or drink the insidious potions brewed by the native islanders; have you eaten poi with your fingers, watched the end of the world in miniature in the volcano of Kileaua?

If you have done or seen any of these things, you will undoubtedly appreciate even more fully the charm of "The Marriage Ring," in which Enid Bennett, the Thomas H. Ince star in Paramount pictures will be seen at the . . . . . . .

This is a story laid principally in the Island possession and Jack Holt is leading man. Fred Niblo, husband of the star, directed the production. The supporting cast includes, besides Mr. Holt, Robert McKim, Charles K. French, Maude George and Lydia Knott.

Maude George Artistic

Maude George did a bit of wonderful acting in "Blue Blazes Rawden" with William S. Hart as those who saw the Artcraft picture will recall. Now she has the role of a native Hawaiian girl in "The Marriage Ring", Enid Bennett’s newest Paramount offering from the Thomas H. Ince plant, which will be shown at the . . . . . . .

The story is filled with tropic atmosphere. Miss Bennett is said to have done the best work of her career in this picture. Jack Holt, a popular leading man, plays opposite to her, while Robert McKim, one of the best known screen "heavies" appears as Mertons, the crook husband. Maude George has the role of Aho, a picturesque Hawaiian girl and Charles K. French portrays the role of a sugar planter. The picture was produced under the supervision of Mr. Ince and it is said to be one of the most attractive issued from the Ince studios in many weeks.

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ENID BENNETT CAME, SAW AND CONQUERED

Dainty Ince-Paramount Star in “The Marriage Ring” Has Unique Record.

ENID BENNETT, the dainty Thomas H. Ince star in Paramount pictures, is a young actress with a record that is unique, almost even in the screen annals. She climbed to stardom with the facility of a sailor going up the ratlines in a storm. She came, saw and conquered. Everybody loved Enid from the start, because she has such a wistful smile, such big pleading eyes and pretty teeth. And she can act. That was what helped. So she became a star and she’s getting brighter all the time. Now she is to be seen here in her latest photoplay, which, they say, is a really splendid emotional drama, the story of which is laid in Hawaii. Fred Niblo directed the picture and Jack Holt is the leading man. Robert McKim, Charles K. French and Maude George also are in the cast. “The Marriage Ring” will be shown at the .......... Theatre on .......... next.

Fred Niblo a Director

FRED NIBLO has blossomed forth as a director. First, after wedding Enid Bennett, the Thomas H. Ince star in Paramount pictures, he supported her as leading man in “Coals of Fire.” He directed her in “The Marriage Ring,” which is on view at the .......... theatre this week, and has proved himself as qualified for the one phase of the work as the other. But he was inspired from the start, married the inspiration, and so has achieved the unexampled. “The Marriage Ring” is a wonderfully good picture and Miss Bennett has a magnificent role, full of emotional qualities. Jack Holt is the leading man.

INCE’S PICTURES ARE DISTINCTIVE


WHAT is the peculiar quality of a Thomas H. Ince picture? This question is pertinent because “The Marriage Ring,” a Paramount film produced by Mr. Ince, will be seen at the .......... Theatre next .........., with Enid Bennett as the star. The story deals with an adventure which begins in San Francisco and ends in Hawaii.

One thing is certain, an Ince picture is always wonderfully staged, lighted and photographed. There is never a hazy scene, never a flicker. And the acting is invariably well done. But there is something more: the undeniable imprint of individuality. This is the Ince stamp.

There may be—and undoubtedly are—other pictures just as good. They have their own peculiar charm. But there is the individual quality in an Ince production that marks it as different from all others. It is so in the case of “A Marriage Ring.”

In Ukelele Land

UKULELE LAND—the Hawaiian country—is the locale of “The Marriage Ring,” Enid Bennett’s newest Paramount picture, produced by Thomas H. Ince, which will be shown at the .......... theatre next .......... The dulcet strains of the tiny guitar seem to permeate the drama, which rises to great heights and closes with a startling climax. The story starts in San Francisco, the Golden Gate city, and then goes to the “Sandwich” Islands, where the drama culminates. Jack Holt is leading man and Fred Niblo directed the picture.

JACK HOLT MOST VERSATILE ACTOR

Famous Player Has Leading Role With Enid Bennett in “The Marriage Ring.”

JACK HOLT is an actor with a distinct personality. He has that charm of manner which goes with the heroic type or he can be as mean as Simon Legree without, apparently, suffering the slightest inconvenience by the transition. In “The Marriage Ring,” wherein he supports Enid Bennett the Thomas H. Ince star, in Paramount pictures, and which will be displayed at the .......... theatre next .........., he is the hero, while Robert McKim, the most hated screen villain on record, does the heavy role.

Mr. Holt has punched cattle, driven dog teams in Alaska, roughed it in the wilds, and yet he can assume with his “soup and fish” clothes the manners of a multimillionaire. Or, he can put on cheap attire and make you despise the very ground he walks on. And as the smooth, polished scoundrel—well, he is so convincing you want to shoot holes in the screen. Versatility is Jack Holt’s middle name.

McKim “Bad” Actor

ROBERT MCKIM is a “bad” one. That is, he is invariably so on the screen, and he invariably comes to a bad end. He gets licked more times than a disobedient dog and is chucked into watering troughs, kicked over cliffs, shot, stabbed, beaten and generally mistreated. And in real life—he’s the nicest chap you’d want to meet. He appears at the .......... theatre this week in “The Marriage Ring,” Enid Bennett’s newest Ince-Paramount picture.
EXHIBITOR'S ACCESSORIES
FOR THE EXPLOITATION OF
"THE MARRIAGE RING"
A Paramount Picture
OBTAINABLE
AT YOUR EXCHANGE

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

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

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

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

Series of Advertising layouts:
Mats

Slides
Music Cues

FOR UP-TO-DATE EXPLOITATION IDEAS
WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION
487 FIFTH AVENUE, NEW YORK
MAIL CAMPAIGN
Letter Suggested for the Exploitation of “The Marriage Ring”

Paramount Theatre
200 MAINE AVE
EDGЕWOOD ILL.
TEL EDGЕWOOD 5291

Dear Madam:—

There are few motion picture actresses in this country who are more popular than Enid Bennett, the talented Thomas H. Ince star in Paramount pictures, and none holds a higher place in public estimation. She is an actress of supreme excellence and her superb artistry is evidenced in every scene of "The Marriage Ring" in which she will be seen at our theatre next ................

Miss Bennett is seen in this charming photoplay as the wife of a crook who rebels against her environment and flees to Hawaii where she finds love and happiness in a series of unusual situations as dramatic as they are heart appealing.

Miss Bennett is admirably supported by Jack Holt, Robert NcKim, Charles K. French and others. The picture was directed by Fred Niblo, while the story was written by John Lynch. We respectfully recommend the photoplay to your careful consideration.

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 Marriage Ring"

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

DATE ________

DEAR MADAM:

We are delighted to announce that beautiful Enid Bennett, the popular Thomas H. Ince-Paramount star, will appear in her newest photoplay, "The Marriage Ring," at our theatre next ............... This is a splendid picture and we recommend it to your favorable attention.

Yours sincerely,

Manager _____________

ADVANCE POST CARD
No. 2
TO BE SENT 5 DAYS BEFORE SHOWING

DATE ________

DEAR MADAM:

We are sure our patrons will be interested in the announcement that Enid Bennett, the popular Thomas H. Ince star in Paramount pictures, will be seen at our theatre in her latest photoplay, "The Marriage Ring," next ............... You should not fail to see this charming photoplay.

Yours sincerely,

Manager _____________

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

DATE ________

DEAR MADAM:

This is to remind you that "The Marriage Ring," a charming new Paramount picture starring Enid Bennett will be displayed at our theatre today (............). This is a delightful photoplay and, we believe, will interest you greatly.

Yours sincerely,

Manager _____________

Exhibitors will be wise to mail at least one of these Postals to their patron
We Have Paper On This Production Consisting Of

TWO ONE SHEETS
TWO THREE SHEETS
ONE SIX SHEET

We Have Advertising Cuts and Mats On This Production Consisting Of

One—One Column Mat and Cut
One—Two Column Mat and Cut
One—Three Column Mat and Cut

NOTE — — — Issued in Sets
Current Paramount and Arctcraft Pictures in the Order of Their Release

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

MARY PICKFORD .................. "M’LISS"
WM. S. HART .................. "SELFISH YATES"
DOUGLAS FAIRBANKS .................. "MR. FIX-IT"
CECIL B. DE Mille’S .................. "OLD WIVES FOR NEW"
ELSIE FERGUSON .................. "A DOLL’S HOUSE"
DOUGLAS FAIRBANKS .................. "SAY, YOUNG FELLOW"
GEORGE M. COHAN .................. "HIT THE TRAIL, HOLLIDAY"