

PARAMOUNT PRESS BOOK COLLECTION

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PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 1

Madame Jealousy

Scheduled Release Date: **4 Feb 1918**



Press Book and Exhibitor's Aids



ADOLPH ZUKOR *presents*

PAULINE FREDERICK

IN

"MADAME JEALOUSY"

By GEORGE V. HOBART - *Scenario by* EVE UNSELL

Directed by ROBERT VIGNOLA

A Paramount Picture

A unique theme grippingly presented



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



Music cues for this production are obtainable at your Exchange.

NOTICE!

We've called these paragraphs "Things *You* Want to Know About the Picture"—but remember—your patrons want to know them too! Send the Advertisements and Publicity stories in the back of the book to your newspapers.

Things you want to know about "Madam Jealousy"--A Paramount Picture

- THE STAR.....Pauline Frederick—at her best in a role like her oldtime "vamp" parts.
- THE STORY.....As "Madame Jealousy" Miss Frederick tries to separate a young couple, Charm and Valor, with the help of her servants, Treachery, Mischief, etc.—but is rightly foiled in the end.
- THE AUTHOR.....George V. Hobart, author of "Experience," "Everywife" and in addition many comedies, light operas, etc.
- THE DIRECTOR.....Robert Vignola, who has directed Pauline Frederick in "The Hungry Heart," "Double Crossed," and others as well known.
- THE PHOTOGRAPHY By Ned Van Buren—some excellent lighting and interior effects—particularly good shots of the large wedding.
- THE SCENARIO.....Arranged by Eve Unsell, one of the most brilliant members of the Paramount scenario staff.
- THE CAST.....Includes handsome Thomas Meighan, who has so often appeared with Miss Frederick; Frank Losee, Elsie McCloud, Frances Cappelano, J. K. Murray and others as popular.

*Music Cues for this production may be Obtained at your Exchange
OR IN "PROGRESS-ADVANCE"*
Keep a File on Hand for Reference

ACCESSORIES

(Obtainable at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four-sheets

Photos

- 10 8 x 10 black and white
- 8 11 x 14 colored gelatins
- 2 22 x 28 colored gelatins
- 8 x 10 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

Rotogravure

Series of Advertising Layouts:
Mats

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

- Heralds
- Slides
- Window Cards
- Music Cues

CAST

MADAME JEALOUSY,
PAULINE FREDERICK
Valor.....Thomas Meighan
FinanceFrank Losee
Commerce...Charles Wellesley
Pride.....Isabelle O'Madigan
Charm.....Elsie McCloud
Display.....Ina Bourke
Mischief....Frances Cappelano
Sorrow.....Grace Bartom
Treachery.....Edwin Sturgis
Rumor.....Marcia Harris
Good NatureJ. K. Murray

Director, Robert Vignola

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Ad-cuts and mats that cause that jingling sound in the box-office

In placing at your disposal these advertising line cuts Paramount is adhering to its usual progressive policy of furnishing exhibitors with only those accessories that have been tested in the crucible of time and found to be "there." Perusal of the pages of any of the great Newspapers will show that line cuts are the choice for newspaper work of all the leading advertisers of the day. Paramount's cuts are up to the best standards. Use them to your profit.

*Ask your Exchange
for Music Cues*

EXHIBITOR'S THEATRE

A tensely dramatic and unique Photoplay

*Adolph Zukor
presents*
Pauline Frederick
in
"Jealousy"

By George V. Hobart
Scenario by Eve Unsell
Directed by Robert Vignola



A Paramount Picture



A convincing allegorical story by the famous author of "Experience" grippingly presented. A story that, for sheer gripping force, is without an equal.

Short Reel Subject

Travelogue

Musical Program



The sign of quality pictures advertised in all the great magazines.

EXHIBITOR'S THEATRE

"Foremost stars, superbly directed in clean pictures"

A unique theme grippingly presented.

*Adolph Zukor
presents*
Pauline Frederick
in
"Jealousy"

By George V. Hobart
Scenario by Eve Unsell
Directed by Robert Vignola



A Paramount Picture



A tense, powerful drama by the famous author of "Experience." The most gripping human play in which Miss Frederick has ever appeared.

Short Reel Subject

Paramount Burton Holmes Travelogue

Musical Program



All of the great magazines are telling you to look for this trade mark **We Show It.**

Spare the ad and spoil the business.

EXHIBITOR'S THEATRE

showing

"Foremost stars, superbly directed, in clean pictures"

A unique heart interest drama.

Adolph Zukor

presents

Pauline Frederick

in "Jealousy"

By George V. Hobart
Scenario by Eve Unsell

Directed by
Robert Vignola



A Paramount Picture



The most powerful, convincing, and absorbing drama
of the year. By the famous author of "Experience"

Short Reel Subject

Paramount-Burton Holmes Travelogue

Musical Program

We show

the famous pictures advertised
in the Saturday Evening Post

Paramount Pictures

Advertising is the mother of business.

ADVERTISING SUGGESTIONS FOR "MADAME JEALOUSY"

FIRST POST CARD

(To be sent out 9 days prior to showing)

Dear Madam:—

"Pauline Frederick at her best" is the word which comes to us from New York about this attractive star's latest photoplay—"MADAME JEALOUSY"—coming to the Theatre on This for your Service.

Manager.

SECOND POST CARD

(To be sent out 6 days prior to showing)

Dear Madam:—

When we wrote you the previous post card notice of Pauline Frederick's "MADAME JEALOUSY" we were giving you the first information that had reached us on this subject. Since then we have had the rumor confirmed. This, we believe, guarantees that the film will surely interest and delight you and your friends. Remember the date please.....Theatre on

.....

Manager.

SUGGESTED FORM LETTER

(to be sent out three days prior to the showing. Remember that it does nothing for you to let these ideas merely remain in the Press Book. The way for you to make money with them is to use them. Have the letters filled on the typewriter, addressed personally to each one on your mailing list).

Dear Madam:—

The fact that George V. Hobart, author of "Experience," "Everywife," and other noted plays, wrote "MADAME JEALOUSY" should be of sufficient interest to make everybody in town wish to see this picture which is coming to the.....Theatre on.....

But when you add to this noted authorship the talent and charm of Miss Pauline Frederick—the Star of Zaza, Eternal City, Double Crossed, Sapho and many other plays which most everyone has seen and admired—you have a combination which is not to be excelled in screendom.

You will not take it amiss, therefore, I am sure, to have me address you on this subject, as a matter of service to you, with the added caution that you not only come early—as early as you can—but that you kindly tell as many friends as you may find convenient, so that they too may share with you the enjoyment which is surely in store, through the medium of this most interesting picture.

Our schedule of performances, as you probably recall is as follows: First show starts at; second at; third atand the fourth and last showing is atp. m. The show will run —— day and since there is sure to be a run on the seats, we again remind you most kindly to come as early as you can.

Yours for Service,

Manager.

Follow Up Post Card

(To be sent out on the day of the showing)

Dear Madam:—

Kindly let me remind you that Pauline Frederick in George V. Hobart's picture, "MADAME JEALOUSY," is running to-day at the.....Your attendance is requested.

Manager.

PHYSICS DEPARTMENT

[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a document with multiple paragraphs of text, possibly a letter or a report, but the specific content cannot be discerned.]

STOCK PRODUCTION CUTS AND MATS

Pauline Frederick in "Madame Jealousy"



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

ADVERTISING SUGGESTIONS

LOBBY DISPLAY To those who have experienced the delight of such plays as "Experience," "Everywife" and other works of George V. Hobart, author of "MADAME JEALOUSY," there will be a strong appeal to see this latest photoplay with Pauline Frederick as the Star. If your lobby will permit, why not try a cut-out of the twenty-four sheet; mounted on card board; and prominently display same either over the entrance or at the side of the lobby or elsewhere where space allows.

STREET DISPLAY Follow this idea up with a similar cut-out, mounted on two sides of an automobile—used as a "float." Another idea for a "float" would be to have several young ladies dressed to represent "Jealousy," "Valor," "Finance," "Commerce," etc. (see list of cast)—you to offer a prize for the person in your town who can guess the largest number of types which the different figures represent. You will arouse a great deal of discussion and interest, by using this idea.

WINDOW DISPLAY Have the department stores in your town compete with each other in this same idea. The matter lends itself to wonderful opportunities in the way of showing gowns. Your department store window dressers can be made to enter into the spirit of the competition (if you sell them the idea and show them how they will attract interest to their windows). In these windows have only the most meagre notice of your photoplay. Let the window itself be concerning the TYPES of Valor, Jealousy, etc.

One recent evidence of the drawing power of such displays was seen in the case of Rogers Peet windows at 42d Street and Fifth Avenue, New York City. Rogers Peet windows are usually dignified—but without attracting great passing notice. One day they tried mixing up War Posters with their suits; in fact, they devoted several huge windows to nothing but War Posters. The resultant interest was immediate. You can do the same. You can have everybody in town asking: "Did you see So and So's window?" The merchant will get the sales of merchandise as a result—and you will get your returns at the box office. This tie-up CAN BE DONE—and YOU can do it—IF you get after it.

NEWSPAPER ADVERTISING If you have a photograph taken of the prize winning window and display same in your newspaper advertising you will have an adv. of sure-fire interest. Why? Because it contains news of *local interest* which is interesting. With this interesting local news you can announce the coming of the photoplay to your theatre.

CAR CARD A reproduction of any news item from the contest, reproduced in your car cards would prove attractive and interesting for the same reasons as above.

WINDOW CARD In windows which do not display your photograph in any other way, try to get your notices of the photoplay and the date. Window Card advertising pays.

FOR ADDITIONAL ADVERTISING SUGGESTIONS APPLY TO
EXHIBITORS' SERVICE DEPARTMENT, 485 5th Ave.

PAULINE FREDERICK'S RISE TO STARDOM

Boston, the city of Beans and Culture, and known to its sons as "the hub of the universe," claims Pauline Frederick, although upper New York State is a close second, for much of her early life was spent there. Her turbulent "emotional" career has led her to heights of stage and screen artistry hitherto undreamed of.

Her exceptional ability in school plays gave her the idea of devoting her entire energies to a stage career although at that early stage she had no idea of branching into the deeper waters of emotional acting. In fact her first appearance was made in a roaring farce,— "Rogers Brother in Harvard."

No one who has ever seen her in "Zaza," "The Eternal City" nor any one of the great screen productions in which she has lately appeared, would ever recognize the Pauline Frederick of early days. But the fact remains that she made a great success of the piece and followed it later in her career with a part in the famous musical comedy "It Happened in Nordland" and the burlesque of "The Music Master."

Other Stage Successes were "A Princess of Kensington," "The Girl in White," "The Little Gray Lady," "Toodles," "When Knights Were Bold," "Samson," "The Fourth Estate," "At Versailles," "The Paper Chase," "Joseph and His Brethren," and "Innocent."

It was during her stage appearance in the latter that Miss Frederick accepted an alluring offer from Paramount and went abroad during the spring and summer of 1914 to portray the leading role of Hall Caine's greatest novel and play "The Eternal City." This film production when presented for the first time in New York City was heralded as the greatest dramatic achievement of the screen.

Time has justified her choice a hundredfold and each succeeding photoplay has surpassed former attempts until now Pauline Frederick occupies the acknowledged place of honor among emotional actresses of the screen.

The pictures from that time in which Pauline Frederick has appeared are: "Zaza," "Bella Donna," "Lyda Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "The Woman in the Case," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sapho," "Sleeping Fires" and "The Love that Lives," "Double Crossed," "The Hungry Heart," "Mrs. Danes' Defense" and now "Madame Jealousy" in which she will be seen at the.....Theatre on.....

ADVANCE PUBLICITY

Nespaper stories to be sent out five days in advance of the showing of "MADAME JEALOUSY"

Beautiful Pauline Frederick is to be seen in her latest Paramount photoplay, "Madame Jealousy" at the.....Theatre on "Madame Jealousy" was written by George V. Hobart, author of "Experience," "Every Wife" and other allegorical plays, and was directed by Robert Vignola. In it Miss Frederick portrays brooding "Jealousy" and symbolically carries out her part in breaking up a love affair between two young people, Charm and Valor. Valor is played by handsome Thomas Meighan who has often appeared with Miss Frederick, notably in "Sapho," "The Love That Lives," and others as well known.

In her newest Paramount picture, "Madame Jealousy," Pauline Frederick has occasion to use a huge horned owl for "atmosphere." It is a well known fact that the star has no use for peacocks and it was thought that her dislike might extend to owls. Not so, however, for she alone of all the cast, seemed to have a calming effect on the great bird. He ruffle his feathers haughtily when others approached, and made queer sounds of disapproval, but when Miss Frederick talked to him or sang softly, he shut his eyes and went peaceably to sleep. "Madame Jealousy" which was written by George V. Hobart and directed by Robert Vignola, and which boasts an especially well chosen cast, including Thomas Meighan, Frank Losee, Elsie McCloud and others, is to be shown at the.....Theatre on

Pauline Frederick, the Paramount star who is to appear at the.... Theatre on in "Madame Jealousy," is extremely patriotic. She has not only invested heavily for herself in both the Liberty Loans, but has also sold many hundreds of thousands of dollars worth of the bonds to others. On one occasion at Lord and Taylor's great Fifth Avenue department store, New York City, she appeared in person and sold over twenty thousand dollars worth of bonds in a few minutes.

"Madame Jealousy," which is Miss Frederick's very newest photoplay, was written by George V. Hobart, well known as the author of "Experience," "Every Wife" and other allegorical plays. The cast includes Thomas Meighan, Frank Losee and other popular players.

ADVANCE PUBLICITY

Newspaper stories to be sent out three days before the first showing of
"MADAME JEALOUSY"

A complete departure from her usual style of photoplay will be found in Pauline Frederick's newest Paramount picture, "Madame Jealousy" in which she is to appear at the Theatre. "Madame Jealousy," by George V. Hobart, is an extremely picturesque allegorical photoplay which affords the actors chances for unusual dramatic acting and which has given the director, Robert Vignola, occasion to display his remarkable artistic ability. For instance in "The House of the Heavy Hours" there are scenes of the weirdest, most bizarre beauty where almost Oriental luxury predominates. Again, in "The Garden of Delight," a wholesome natural beauty of the out-doors appears. Throughout the whole the photography is excellent.

In speaking of her newest Paramount photoplay, "Madame Jealousy," which is to appear at the Theatre on, Pauline Frederick recently said: "It is perhaps a little incongruous for one who is portraying the very spirit of jealousy to dissetate upon its evil effects, yet I feel that there may be some one who will misunderstand my attitude on the subject and I wish to make it perfectly clear that I regard jealousy as the most devastating, obnoxious form of evil to which the human being is subject. Throughout the entire picture Director Robert Vignola and I as well as the clever players who appeared with me, have endeavored to drive home this lesson. The breaking up of the charming love affair of the two average, happy young people, Valor and Charm and the subsequent misery—all caused by Jealousy and her servants, Treachery, Mischief and Rumor, tells a tale of its own. The production is artistic in the extreme and is the first allegorical production in which I have ever appeared. The scenes in "The House of the Heavy Hours" (the home of Jealousy) and again in "The Garden of Delight" are especially charming and I feel sure that "Madame Jealousy" will please my many friends all over the country."

At the Theatre on..... admirers of Pauline Frederick will have an opportunity to see that star in a new and vivid role, the title role of "Madame Jealousy" which is a Paramount photoplay. "Madame Jealousy" was written by George V. Hobart and directed by Robert Vignola. The excellent cast includes Thomas Meighan and Frank Losee.

CURRENT PUBLICITY

Newspaper stories to be sent out the first day of the showing of "MADAME JEALOUSY"

At the Theatre this week, pretty Pauline Frederick, the Paramount emotional actress of widespread popularity, is appearing in a brand new sort of role. This is the title part in George V. Hobart's "Madame Jealousy" which was directed by Robert Vignola. The excellent cast includes Thomas Meighan, Frank Losee, Elsie McCloud and others of note. Containing a perfect romance of even more than usual "heart interest," "Madame Jealousy" is still quite a change from the ordinary photoplay and especially to be commended for the excellent photographic effects and general sumptuousness of detail which were obtained by Cameraman Ned Van Buren, and Director Vignola.

"The House of the Heavy Hours" and "The Garden of Delight" are two of the most delightfully symbolical scenes ever shown on the motion picture screen and form only a small part of the charm "Madame Jealousy," in which Pauline Frederick is starring at the Theatre.

The entire cast is made up of symbolical figures such as "Charm," "Treachery," "Jealousy" herself and "Valor," the hero. A perfect romance is carried to a happy close, the characters all portraying the emotions for which they are named. Jealousy tries to interrupt a love affair between Charm and Valor, and failing in that, brings her servants, Treachery, Mischief, Rumor and Sorrow to them after the wedding. How a baby which comes into the lives of Charm and Valor succeeds in bringing about peace and happiness again, driving Jealousy away forever, makes an exceedingly interesting story. This was written by George V. Hobart and directed by Robert Vignola.

Today at the Theatre, Pauline Frederick is starring in her latest Paramount picture, "Madame Jealousy" which was written by George V. Hobart, author of "Experience" and is, like "Experience" an absorbingly interesting allegorical play. Other numbers on the bill include

REVIEW

To be sent to newspapers the day following the first showing of "MADAME JEALOUSY"

Versatile Pauline Frederick is appearing at the theatre this week in her very latest Paramount photoplay, "Madame Jealousy." This was written for her by George V. Hobart, author of "Experience," "Every Wife" and other allegorical plays, as well as a noted writer of light opera and comedy. Robert Vignola, who directed the production has given full play to all his latent artistic ability. The costumes are exquisite and an elaborate church wedding which takes place at the commencement of the story was carried out to the last details.

"Madame Jealousy" sits brooding in her stately home, known as "The House of the Heavy Tears" and at the commencement of the story does her best to interrupt a love affair between "Charm" and "Valor." Her parents, "Treachery," "Mischief," "Sorrow" and "Rumor" surround her and aid and abet her in causing the ultimate separation of the young people after their elaborate and costly wedding.

By whispering tales of unfaithfulness and business rivalry, "Madame Jealousy" separates the families of the two young people, and in the end even "Charm" and "Valor" themselves. "Valor" sinks to the level of a brawl with his own father in a public restaurant and thereafter is followed ever by watchful "Remorse," also one of "Jealousy's" servants.

Matters go from bad to worse until the advent of a child at the home of Charm and Valor brings Valor back to Charm, repentant and with his eyes opened to his own past unworthiness. The parents come also and there, at the bedside of Charm a lasting reconciliation takes place. "Jealousy" and her servants slink abashed to the background and at last are driven out by the force of goodness and love which is working in that room. As "Jealousy" sinks into the quicksands of life she calls out unavailingly to her servants to help her and cries at the last: "I go from you—but others and still others will call me back—so beware!"

For Exhibitor's information and house organ, - cast and synopsis of "MADAME JEALOUSY"

CAST

MADAME JEALOUSY	PAULINE FREDERICK
Valor	Thomas Meighan
Finance	Frank Losee
Commerce	Charles Wellesley
Pride	Isabel O'Madigan
Charm	Elsie McCloud
Display	Ina Bourke
Mischief	Frances Cappelano
Sorrow	Grace Barton
Treachery	Edwin Sturgis
Rumor	Marcia Harris
Good-Nature	J. K. Murray
Director	Robert Vignola

SYNOPSIS

Charm, a beautiful girl, becomes engaged, to Valor, a youth of noble family and deportment. They pledge their troth to each other in the garden of the girl's parents, Commerce and Pride, leaders in society. The boy's father and mother, Finance and Display, when told of the match, show their entire approval, and preparations for the wedding start at once.

But in her elaborate boudoir in "The House of Heavy Hours," a beautiful woman known as "Madame Jealousy," sits brooding and musing, and the happiness in the voices of the lovers is gall and wormwood to her soul. Calling her handmaiden, Mischief, Jealousy sends her, after the wedding, to the home of the newly married couple.

Here, Valor, had promised to take Charm to the Opera, but through the efforts of Mischief, a trivial accident to his car makes him late. Charm is annoyed and listens the more eagerly to Jealousy when she steals into the room and whispers that perhaps there is a reason for his tardiness. Taking Charm for a stroll through the Garden of Other Days, Jealousy shows Valor there bidding goodbye to Forgotten, an old sweetheart.

Thus, when Valor finally does arrive, Charm refuses to listen to his explanation and Valor, in great distress, leaves her. Charm, imagining all things, becomes a victim to ten thousand fears and afterwards, although Valor seeks to distract her, Madame Jealousy is ever near and Charm becomes sad and silent.

SYNOPSIS (Continued)

Urged on by Madame Jealousy, Charm tells her mother and father, Commerce and Pride, and the boy's father and mother hear about it also. They decide it must be the girl's fault while Commerce and Pride are equally certain it is the fault of Valor. Jealousy sends Mischief to Valor to whisper evil tidings of his wife, and so it is that when Jealousy herself comes to the husband, he falls a willing victim to her charms and keeps her ever with him. Madame Jealousy next suggests to each of the parents that perhaps the others think them not their social equals, and later calls in her faithful servant, Treachery.

Between Mischief and Treachery, the parents and the two young people are goaded into bitter hatred of each other. Madame Jealousy next persuades Charm to accept her handmaiden, Sorrow, for her personal attendant, but Charm grows daily paler and lonely through this companionship.

Through Jealousy, also, Valor goes the downward path until he is seen in a roadhouse accompanied by Madame Jealousy and one of her girl friends, Reckless. They are having a wild orgy, and when Finance, the father of Valor arrives and attempts to get the boy away from the wild companions, there is a scene of violence, during which Valor strikes his father down with a wine bottle. Thereafter Valor is ever followed by Remorse. Treachery next causes wild rumors of financial failure to Commerce and Finance, and terrible riots ensue.

Into the midst of this tumult, caused by Madame Jealousy and her servants, a baby boy comes to Charm, whose parents, when the news reaches them, come to see the child as do the parents of Valor, and later Valor himself. So we find them all reunited and when Madame Jealousy creeps in at the door, she finds no room for herself, and turning away, sinks into the quicksands of life, calling on her servants. As she sinks deeper and deeper, she calls out: "I go out of their lives, but others shall call me back," and disappears.

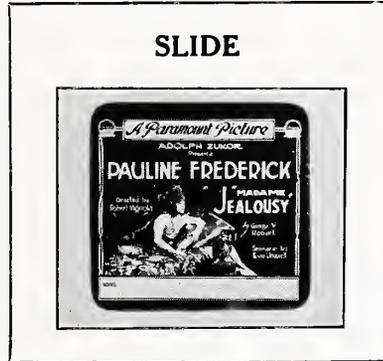
**"MADAME JEALOUSY" IS MORE THAN AN
AMUSING PHOTOPLAY WITH AN INTERESTING
STORY AND BEAUTIFUL PHOTOGRAPHY—IT
GIVES EVERYONE SOMETHING TO THINK
ABOUT. PRINT THIS SYNOPSIS IN YOUR
HOUSE ORGAN OR GIVE IT TO THE LOCAL
NEWSPAPERS — IT'S *DIFFERENT* — AND, IT'S
*PARAMOUNT!***

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



Three Sheet

*Always obtainable
at your Exchange*



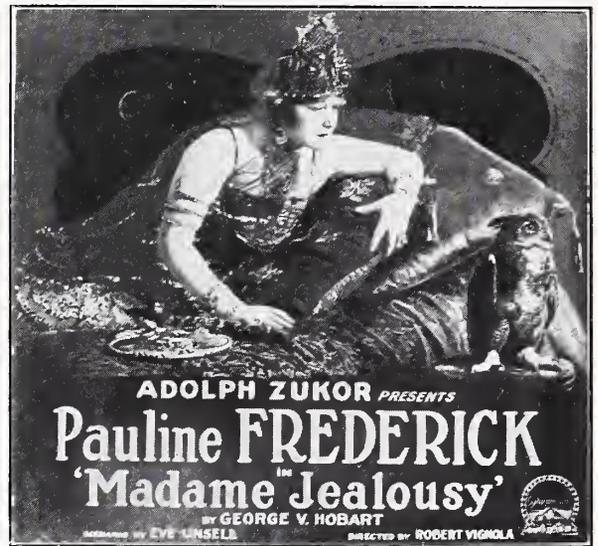
One Sheet



One Sheet



Six Sheet



Six Sheet



Twenty-four Sheet

Current Paramount and Artcraft Releases



Lina Cavalieri THE ETERNAL TEMPTRESS
 Sessue Hayakawa THE SECRET GAME
 Billie Burke THE LAND OF PROMISE
 Jack Pickford TOM SAWYER
 Wallace Reid NAN OF MUSIC MOUNTAIN
 Vivian Martin THE FAIR BARBARIAN
 Dorothy Dalton LOVE LETTERS
 Charles Ray HIS MOTHER'S BOY
 Marguerite Clark THE SEVEN SWANS
 Pauline Frederick MRS. DANE'S DEFENSE
 George Beban JULES OF THE STRONG HEART
 Jack Pickford 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
 Sessue Hayakawa HIDDEN PEARLS
 Dorothy Dalton FLARE-UP SAL

Geraldine Farrar
 THE DEVIL STONE

 Douglas Fairbanks
 A MODERN MUSKETEER

 Elsie Ferguson
 ROSE OF THE WORLD

 William S. Hart
 DEAD OR ALIVE

 Mary Pickford
 STELLA MARIS

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CLEVELAND, Ohio
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Prospect Ave., near 9th.

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DETROIT, Mich.
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Utica Theatre Bldg.

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PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 2

“Flare-up” Sal

Scheduled Release Date: **4 Feb 1918**



Press Book and Exhibitor's Aids

Thomas H. Ince *presents*

Dorothy Dalton *in* "Flare-Up" Sal

By J. G. Hawks

A Paramount Picture



What organization means to *you*

Here is a review on Dorothy Dalton from a leading trade-paper. When you read the lines read also *between* them and reflect on the *power* of the *organization* that produces such a masterpiece, not once, but *time after time* — and think of what that power means to *you*.

You have the efforts of a master director to vouch for its assured reception with "open arms;" you have crowning achievement of a star's career as callateral against loss; you have a strong meaning, appealing title to flash in incandescents—the

brighter the better — in short you have every essential quality in screen drama which goes to dispose of extra reels of tickets and which is good insurance against vacant seats.

—*Motion Picture News*

The wildest effusion of a biased producer has never given himself such praise; coming from a trade-paper noted for its fairness we pass it along to you without further comment.

Before you pass on ask yourself, "What manner of organization *is* this that places before me, month in and month out, productions that call forth such praise?"

What You Want To Know About "Flare-Up" Sal-- A Paramount Picture

THE STAR.....	DOROTHY DALTON, famous for "Flame of the Yukon," "The Price Mark," and others. A role that suits her better even than these.
THE DIRECTOR.....	Roy William Neill, under the direct personal supervision of Thomas H. Ince.
AUTHOR.....	J. G. Hawks, famous authority on western life and especially the "days of '49'" around which the story is built.
STORY.....	Scene laid in days of mushroom towns soon after discovery of gold in California. Star is orphan, won by gambler, dances in saloon, marries outlaw who reforms while pretending to be minister and carries star away to different life.
EXTERIORS.....	Some filmed in the famous Redwood forests of California, especially wonderful. Will delight your audience.
PHOTOGRAPHY.....	Unusually good even for an Ince production throughout. Lighting excellent. Scenes of fire and struggle in saloon especially good.

MUSIC CUES FOR "FLARE-UP" SAL AVAILABLE AT YOUR EXCHANGE OR IN "PROGRESS-ADVANCE"—KEEP A FILE ON HAND—SPECIAL BINDER AVAILABLE NOW

ACCESSORIES

(To be Obtained at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Phots

- 10 8 x 10 black and white
- 8 1' x 14 colored gelatins
- 2 22 x 28 colored gelatins

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

Rotogravure

Series of advertising layouts:

Mats

Slides

Music Cues

Press Book with sales talk and letter announce suggestions for lobby other displays.

THE PLAYERS

'FLARE-UP' SAL,
DOROTHY DALTON

The Red Rider..Thurston Hall
Dandy Dave Hammond,
William Conklin
Tin Cup Casey...J. P. Lockney
Lige Higbee.....Milton Ross

Produced under personal supervision of THOMAS H. INCE

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Ad cuts and mats — *Your* silent salesmen.

A philosopher said, "Small strokes fell great oaks." He had in mind that continual pounding that finally wears down the strongest . . . Paramount line ad cuts are designed to deliver the maximum punch with each blow . . . Use them and you'll, sooner than you expect, reach the heart of their purses.

*Ask your Exchange
for Music Cues*

EXHIBITOR'S THEATRE

A spirited drama of the frontier
Thomas H. Ince
presents

Dorothy Dalton

in "Flare-Up" Sal

by J. G. Hawks



You will like this thrilling story of the California gold-fields with their primitive loves. Full of thrills, romance, and breath-taking suspense.

Paramount Bray Pictograph

Paramount Burton Holmes
Travel Pictures

Musical Program

EXHIBITOR'S THEATRE -- [Address]

The dramatic story of a dance hall girl's triumph
Thomas H. Ince presents

Dorothy Dalton

in "Flare-Up" Sal

by J. G. Hawks



A story of the '49 gold-fields. Gets right down to "hard-pan" and "busts" things up. You'll enjoy it—full of everything that makes a picture great.

Klever Komedies

Paramount Burton Holmes Travel Pictures

Musical Program

This sign without brings the crowds within.



EXHIBITOR'S THEATRE

(ADDRESS)

A dance hall girl's great sacrifice
Thomas H. Ince presents

Dorothy Dalton

in "Flare-Up" Sal

by J.G. Hawks



A Paramount Picture



Wild romance, hold-ups, adventures, thrills, suspense; a little
sob for the dance-hall girl and a laugh of joy at the climax.

Paramount-Mack Sennett Comedy

Paramount South American Travel Pictures

Musical Program

Business, without advertising, is like a flower without perfume.

SUGGESTED MAIL CAMPAIGN FOR "FLARE-UP SAL."

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

"FLARE-UP SAL," the Paramount Picture, under the direct personal supervision of Thos. H. Ince, with Dorothy Dalton as the star, will come to the Theatre on

This photoplay is said to give Miss Dalton an even better opportunity to display her talents than "The Flame of the Yukon" and "The Price Mark."

We earnestly solicit your attendance because we feel sure you will be interested in this splendid production.

Manager

ADVANCE POST CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

Concerning "FLARE-UP SAL," Dorothy Dalton's next Paramount Picture, which will be seen at the Theatre on, permit me to say that this story, written by J. G. Hawks, is a thrilling account of the gold-rush days in California—filmed in the Redwoods district of California. This is a photoplay that you cannot afford to miss.

Manager

SUGGESTED LETTER

(To be sent 3 days before showing of picture)

Dear Madam:

Miss Dorothy Dalton, who is coming to this Theatre on, was, as you perhaps know, formerly with the Huntington Players. From there she went to the Orpheum Circuit in a Vaudeville sketch entitled "The Smugglers," which she wrote herself. This ran for two entire seasons, following which Miss Dalton went to Los Angeles on a visit and was immediately engaged by Mr. Thos. H. Ince to appear in photoplays under his direction.

Her success in "The Disciple" which was her first picture under Mr. Ince, in which she supported Wm. S. Hart, was such a pronounced triumph, that she was later starred in "The Flame of the Yukon" and other photoplays which are doubtless very well known to you.

"FLARE-UP SAL" is a story of the days of '49 with plenty of red blood and exquisite bits of scenery from the Redwoods of California—something that I believe you will surely want to see, not only on account of the scenery, but because of Miss Dalton's fine acting.

The star is supported in this photoplay by Thurston Hall who did such splendid work in "The Price Mark." Others in the cast include William Conklin, J. P. Lockney, and Milton Ross.

May we have the privilege of seeing you at the opening performance of "FLARE-UP SAL"?

Manager

FOLLOW UP POST CARD

(To be sent on date of showing)

Dear Madam:

"FLARE-UP SAL," Dorothy Dalton's new Paramount Picture, is running at the Theatre today. Be sure to come.

Manager.

For Further Suggestions Write to
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

STOCK PRODUCTION CUTS AND MATS

Dorothy Dalton in "Flare Up' Sal"



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

U. S. DEPARTMENT OF AGRICULTURE



U. S. DEPARTMENT OF AGRICULTURE

U. S. GOVERNMENT PRINTING OFFICE

ADVERTISING SUGGESTIONS FOR

“‘FLARE UP’ SAL.”

LOBBY DISPLAY In the lithographs on “‘FLARE-UP’ SAL” you will find some splendid opportunities to make cut-outs of Dorothy Dalton, who made such a success in “The Flame of the Yukon,” and “The Price Mark.”

This photoplay hinges on the experiences of Sallie Jo (Dorothy Dalton) who, in the mushroom towns of California, at the time of the discovery of gold, is won by a gambler, dances in a camp saloon, marries an outlaw who reforms while pretending to be a minister and carries the star away to a different life.

It gives Miss Dalton an opportunity to display all of her charms under varying conditions from dance room to reception hall, and furnishes you with unlimited opportunity for Lobby Display; not only have you cut out 24's and other lithographs, but a reproduction of the Redwood Forests in which this photoplay was taken.

WINDOW DISPLAY Get your Department Stores, after they have read this Press Book through in order to get an idea of the story, to bestir themselves on the Window Display, which will either emphasize the Redwoods with suitable costumes for women or dancing costumes or ball room gowns. In the windows suggest that there be a cut out or a photograph or some picture (perhaps a 22 x 28 enlargement) of Dorothy Dalton herself. Give a prize for the best Window Display in your town, featuring this photoplay or Dorothy Dalton herself.

NEWSPAPER ADVERTISING Have a photograph taken of the Window Display which wins the prize; have same reproduced in your newspaper advertising, together with a story about the contest, the prize winner, and, if possible, the window dresser who did the work. This will stimulate your window dressers in your town to further efforts on the next photoplay to come.

STREET DISPLAY If you were to cut out some 24's and some 6's, two of each, placing these around a small automobile, illustrating the scenes in this photoplay, you might make of this perhaps as attractive a street float as through any other method.

If you are living in a town where an old-fashioned coach and four are available, you could use this method of street display to advantage. The story has all the romance and color of the early days of '49, so that any idea which will convey the psychology of this picture will be of advantage to you.

CAR CARDS If possible, use the cut for your car cards that you use in your newspaper advertising so as to convey a double impression of the excellent window display which we trust you will be able to obtain through your local stores. Don't let any meager success with your first attempts at this window display disappoint or discourage you, because as soon as you get your merchants to selling more and more goods through the display of scenes which are suggested of the photographs in your theatre, you will begin to find that the proposition is like a snowball,—it gathers weight and force with each revolution.

THROW AWAYS If the circumstances in your town permit, take the advertising from your local newspaper, have this reproduced on slip sheets of varied color paper (bright colors particularly appeal) and have these distributed to the children at your schools as they come out at recess. We have seen a matinee increased 300 per cent through this very simply method, which will probably cost you less than a \$5.00 bill.

For Further Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

THE CAREER OF DOROTHY DALTON

Even when a schoolgirl, Dorothy Dalton, the brilliant and radiantly beautiful Paramount star of the famous dimples, evinced a strong desire for a dramatic career. After persuading her family to allow her to take a course at a well known school of dramatic art, Miss Dalton secured her first engagement with Virginia Harned during a season of stock in Chicago, her native city.

Associated with Miss Harned was Wright Huntington, and when, the following season, he established a company of his own in another mid western city, Miss Dalton was secured as ingenue. Her work with the Huntington players was so uniformly good that she received numberless flattering offers all of which she refused for a chance to play a prolonged engagement over the Orpheum Circuit in a vaudeville sketch called "The Smugglers."

Having achieved no little distinction as an actress, Miss Dalton was anxious to test her ability as an authoress and the fact that "The Smugglers," which she had written herself, was continued for two entire seasons, was sufficient proof of literary ability.

Following these experiences, Miss Dalton went to Los Angeles on a visit and was immediately engaged by Thomas H. Ince, to appear in photoplays under his direction. Her first camera work was in "The Disciple" in which she supported William S. Hart. Her success in this photoplay of western life was of such pronounced character that she was later starred, achieving no little success in such productions as "The Flame of the Yukon," "Chicken Casey," "The Female of the Species," and others as well known.

Her pictures for Paramount, also directed under the supervision of Thomas H. Ince, have been "The Price Mark," "Love Letters" and now, "'Flare-Up' Sal," which is to be shown at the Theatre on

"'Flare-Up' Sal," which was written by J. G. Hawks, is a thrilling story of the days following the gold rush in California when towns were springing up almost overnight and where a sure shot and a steady hand were as essential as the usual quota of arms and legs. "'Flare-Up' Sal" was actually filmed in the Redwood forest and the outdoor scenes are as delightful to the eye as Miss Dalton's always effective emotional acting.

ADVANCE PUBLICITY

Newspaper shorts, to be sent out a week, five and three days respectively in advance of the first showing of "FLARE-UP SAL."

At the.....Theatre next week, the star will be Dorothy Dalton, whose dimples are fast becoming as well known as "Kitty Gordon's back" and who, through the medium of Paramount Pictures is blazing her way to fame. The picture, "'Flare-Up' Sal," was written by J. G. Hawks and directed under the personal supervision of Thomas H. Ince himself. It deals with the picturesque life of the early fifties in California, just after the discovery of gold. Miss Dalton's role is that of a winsome, somewhat hoydenish orphan who fights her way through life with head high and "elbows out." Thurston Hall, William Conklin, J. P. Lockney and other well known players make up the excellent supporting cast.

DOROTHY DALTON'S NEWEST PICTURE FILMED IN REDWOODS.

Winsome, dimpled Dorothy Dalton, the Paramount star of "The Price Mark," "Love Letters" and others, will come to the..... Theatre on.....in her latest photoplay, "'Flare-Up' Sal," a fascinating romance of the Redwoods and the early days of the gold rush in California. Many of the exterior scenes were actually filmed in the famous Redwood forest and the photography as well as the excellent direction under the personal supervision of Thomas H. Ince himself, have made the production a notable one. Miss Dalton in gunny sack rags, in the gaudy dress of a dance hall habitue or in the demure cloak in which she weds, is equally adorable. The cast includes Thurston Hall, William Conklin and other players who have worked with Miss Dalton in previous pictures.

The latest Paramount picture to be made under the personal supervision of Thomas H. Ince, and which stars Dorothy Dalton, is "'Flare-Up' Sal" which is to be shown at the.....Theatre on..... In this production Miss Dalton has a role greatly differing from the society butterfly parts she has been taking recently. This is the portrayal of a wild, untamed but winsome and comely waif in the days of the gold rush in California, who, although homeless and almost friendless, manages to forge her way through life, in the end marrying a certain famous bandit, The Red Rider, who reforms for love of her. The story was written by J. G. Hawks, a famous authority on western life, and was prepared for the screen by Thomas H. Ince himself. An excellent supporting cast, including William Conklin, Thurston Hall and J. P. Lockney has been furnished.

CURRENT PUBLICITY

Newspaper shorts to be sent out the second and first day before the showing of
" 'FLARE-UP' SAL" and on that day, respectively.

DOROTHY DALTON "SEES AMERICA FIRST."

Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures recently spent several weeks in the Redwood forests of California filming scenes for her newest Paramount picture, "'Flare-Up' Sal," which is to be shown at the.....Theatre on..... This was the star's first visit to the giant trees of this continent and she was deeply impressed. Miss Dalton has traveled extensively during her screen career, having worked in pictures in nearly every corner of this country. Miss Dalton is a firm believer in the slogan "See America First"—and always has been, even in the days "before the war."

When Thomas H. Ince produced "'Flare-Up' Sal," The Paramount Picture now showing at the.....Theatre, he advertised for men with whiskers, to take supernumerary parts as miners and prospectors of the days of the gold rush in California. The advertisement brought to the Ince-Paramount studio the greatest collection of facially camouflaged "types" in its history. Many of the applicants were actual miners of the days of '49. These last especially enjoyed the rehearsals. Miss Dalton herself, a great student of the history and lover of stories of these days, put even more than her usual enthusiasm into her work as did the excellent cast including Thurston Hall, William Conklin and others.

STORY OF "DAYS OF '49" IS WRITER'S 49TH SCENARIO.

Mental suggestion has accounted for many of the "freaks" of filmdom, and one of the queerest happenings of recent days is the fact that J. G. Hawks, author of "'Flare-Up' Sal," Dorothy Dalton's newest Paramount picture which is now showing at the.....Theatre, should have picked a story of the "days of '49" as his 49th scenario. Mr. Hawks is one of the most prolific writers of screen productions. It is whispered that he is forty-nine years old—but this is a matter of conjecture only as Mr. Hawks refused to commit himself on the subject. Miss Dalton is at her best in this production which was made under the personal supervision of Thomas H. Ince and which boasts a cast of exceptional note, including William Conklin and Thurston Hall.

REVIEW

To be sent to newspaper for use the day following the first showing of " 'Flare-Up' Sal."

Dorothy Dalton, the talented Paramount star whose acting in such notable successes as "Love Letters," "The Flame of the Yukon," "The Price Mark" and other recent screen plays will be remembered, is the star of the feature at the.....Theatre,

Miss Dalton, whose dimples are rapidly becoming as famed as is Kitty Gordon's wonderful back, is at her attractive best in "'Flare-Up' Sal" which is from the prolific pen of J. G. Hawks, and which was directed under the personal supervision of Thomas H. Ince by Roy William Neill.

In the role of Sally Jo, Miss Dalton is first seen living near one of the mushroom mining towns that sprung up in California in the days of the gold rush of '49. In gunny sack rags and tatters Miss Dalton is still attractive. She goes to the Looloo Bird, a noted resort, and is lured into an unconscious dance by the music which so charms the proprietor of the place, Dandy Dave Hammond (William Conklin) that he secures permission to keep her there.

Sal is ever ready to enter into an argument, verbal or physical, and throughout the entire picture she dominates everything and everybody, earning the name of "Flare-Up" Sal, because of her impetuosity. Of course there is a splendid love story running through the picture—delineating the love of Sal for the Red Rider, a notorious road agent who holds up the Looloo Bird while he dances with Sal, later returning to the town in the guise of a minister.

The early fifties in the gold camps of California were exciting days and "Flare-Up" Sal, reflecting accurately that period, is replete with adventure and thrilling episodes. There is an abundance of genuinely interesting comedy, too, while the towering Redwood forest, where the picture was filmed, forms a beautiful and picturesque as well as accurate background for the story.

Other attractions on the bill are

.....

.....

For Exhibitor's information or house organ, - cast and the story of " 'FLARE-UP' SAL "

CAST.

"Flare-Up" SalDOROTHY DALTON
The Red Rider.....Thurston Hall
Dandy Dave Hammond.....William Conklin
Tin Cup Casey.....J. P. Lockney
Lige HigbeeMilton Ross

Produced under personal supervision of
THOMAS H. INCE.

THE STORY.

In the interesting and picturesque period of the early fifties, just after the discovery of gold in California, Lige Higbee and his little family living on the outskirts of a fast growing mining town received a notable addition to their number. This was Sally Jo, a tall gypsy-like young girl whose father and mother had died and whom they had taken under their protection in return for the help she could be to "Ma" Higbee.

On one occasion when "Pa" Higbee had stayed away from home even longer than was his custom at the too-attractive Looloo Bird Saloon in the camp, Sal was sent in to fetch him. Entering the door, Sal stands bewildered at the unaccustomed brilliancy of the scene. The lights, the mirrors, the swirling gowns of bright colors all fascinate her. Advancing hesitatingly, Sal commences to sway to the music and it is not long before, oblivious to her amused and wondering audience, Sal is dancing a strange wild dance.

When she drops, at last, exhausted, the applause seems to wake to a realization of where she is and why. She seeks out Pa Higbee and is telling him to come with her when Dandy Dave Hammond, the proprietor of the place comes up. Higbee tells her he has lost everything he owns to Dave in a card game. Dave offers to give it all back in exchange for Sal and Sal tells Higbee to "be a sport" and play it out.

After Higbee had gone, at Sal's command, and she found herself with the rough miners, Sal was a bit frightened. No one was allowed to guess this, though, and when Dandy Dave attempted to put his arm around her, Sal flared up with spirit, telling him no one would put his hand on her unless she said so. Old Tin Cup Casey, a disreputable old sinner, but a renowned fighter remarked approvingly: "She's a spit fire b'gosh! We'll call her "Flare-Up" Sal and anybody that wants trouble with Tincup'll bother her."

Thus it was that Sal came to the Looloo Bird Saloon and stayed, its acknowledged queen. Old Tincup Casey became her slave and she alternately scolded him for his drinking and gambling, and mended his socks.

One night just before closing time the Looloo Bird was held up by a masked man, later found to be a notorious outlaw, The Red Rider, who entered, emptied the cash drawer and then, holding them all at bay with his two Colts, enjoyed a dance with "Flare-Up" Sal. As the bandit rode away, he met a stage coach coming down the mountain and holding it up, discovered that one of the passengers was the Reverend Beriah Brandon on his way to Jimtown to secure his first pastorate.

Badly frightened, the preacher was surprised at the bandit's kindness to him and the tenderness with which his broken arm was set and cared for. That night, taking the parson's bag and books and donning the clerical garb, the Red Rider, set out for Jimtown, smiling a little at the thought of the girl with whom he had danced that morning.

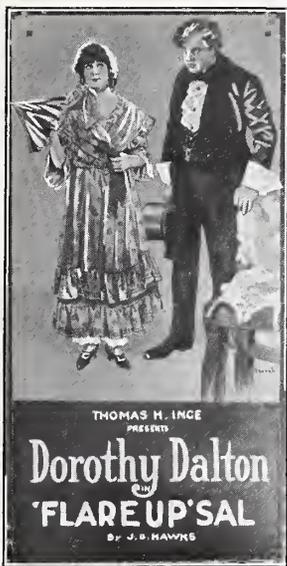
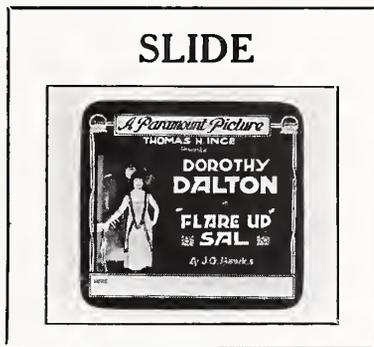
It is while The Red Rider is performing the function of teacher of the Gospel to the handful of churchgoers at the little camp that he begins to realize his true affection for "Flare-Up" Sal and the mistaken lives both of them are leading. Keeping his disguise a secret, he fights for Sal when the women of his congregation insult her one day when she attends services. Later Sal, at Dave's request in a spirit of mischief, lured the minister to her room at the Looloo Bird, but when she realized who he was, helped him escape.

It was soon after this, that the "Red Rider" again appeared at the Looloo Bird and attempted to repeat his previous performance of holding it up. This time, however, Dave would have had his life had not Sal, with the agility of a young tigress, sprung on him and knocked his weapon from his hand. This was a signal for the Red Rider to shoot out the lights and in the uproar that followed, to run with Sal to the upper rooms. A fire had started below from an overturned lamp and the smoke was blinding.

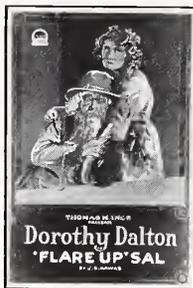
Cautiously the two made their way out of Sal's window, across the roof of a shed to the ground where, jumping onto two horses, they made their way to the Church. Here the Red Rider left the money he had stolen with a note, "To Rebuild your church. From the Pastor." Jumping on their horses again, the two ride away to the cabin of the nearest real minister where they are married and whence they ride away to a new life together.

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

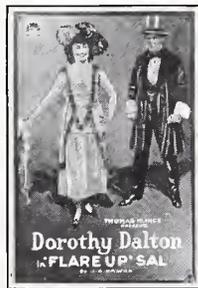
Always obtainable at your Exchange



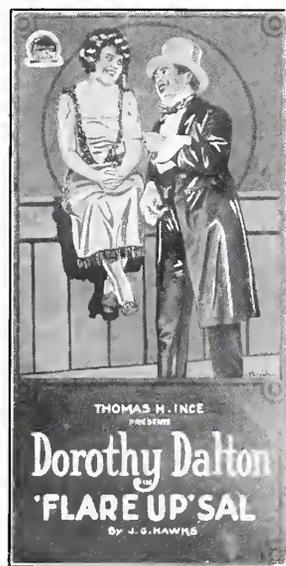
Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet

**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
 J. STUART BLACKTON'S World for Sale
 JULIAN ELTINGE The Widow's Mite
 CHARLES RAY The Hired Man
 SESSUE HAYAKAWA Hidden Pearls
 PAULINE FREDERICK Madame Jealousy
 DOROTHY DALTON "Flare-Up" Sal
 VIVIAN MARTIN Mary 'Gusta
 JACK PICKFORD Huck and Tom
 BILLIE BURKE Eve's Daughter
 GEORGE BEBAN One More American
 ANN PENNINGTON Calvary Alley
 JACK PICKFORD Bunker Bean
 MARGUERITE CLARK Prunella
 ENID BENNETT The Keys of the Righteous



ELSIE FERGUSON,
 Rose of the World

WILLIAM S. HART,
 Wolves of the Trail

MARY PICKFORD
Stella Maris

ELSIE FERGUSON,
 The Song of Songs

WILLIAM S. HART,
 Blue Blazes Rawden

MARY PICKFORD,
 Amarilly of Clothesline Alley

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 729 Seventh Avenue.

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 145 Franklin Street.

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CHICAGO, Ill.
 220 S. State Street.

CINCINNATI, Ohio
 107 West 3rd Street.

DETROIT, Mich.
 278 Jefferson Ave.

KANSAS CITY, Mo.
 2024 Broadway.

DES MOINES, Iowa
 Utica Theatre Bldg.

ST. LOUIS, Mo.
 3929 Olive Street.

BUTTE, Mont.
 403 S. Main Street.

MINNEAPOLIS, Minn.
 Produce Exchange Bldg.

SALT LAKE CITY, Utah
 133 East 2nd South St.

DENVER, Colo.
 1749 Welton Street.

SAN FRANCISCO, Cal.
 645 Pacific Bldg.

SEATTLE, Wash.
 Central Bldg.

LOS ANGELES, Cal.
 Marsh-Strong Bldg.

PORTLAND, Ore.
 9th and Burnside Streets.

ATLANTA, Ga.
 51 Luckie Street.

NEW ORLEANS, La.
 814 Perdido Street.

DALLAS, Texas.
 1902 Commerce Street.

OMAHA, Neb.
 Romley Bldg.

CANADIAN EXCHANGES

TORONTO, Canada
 12 Queen Street East.

MONTREAL, Canada
 198 St. Catherine Street

CALGARY, Canada
 Alberta, 12 Elma Block.

2/4/18
Paramount



Pictures

Press Book and Exhibitor's Aids



Jesse L. Lasky *presents*

VIVIAN MARTIN

IN

"A PETTICOAT PILOT"

By Joseph C. Lincoln

Scenario by Gardner Hunting

Directed by Roland Sturgeon

A Paramount Picture

ORGANIZATION -- THE BASIS OF CONFIDENCE

CONFIDENCE is half the battle, one of the great essentials of business success. Confidence is obtained from knowledge.

That is why we keep on letting you know of the great organization that combines the greatest personalities and forces of the industry and gives you the "foremost stars, superbly directed in clean pictures."

Once you know and realize what this mammoth organization is and what it means to the industry and to you—there will be no limit to your confidence in yourself and in Paramount Pictures.



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



What You Want To Know About "A Petticoat Pilot"

- STAR** Vivian Martin, whose indefinable charm has made her everybody's friend and who has recently appeared in "Molly Entangled," an Irish production; "The Fair Barbarian," a comedy, and others.
- DIRECTOR** Rollin Sturgeon.
- AUTHOR** Joseph C. Lincoln, author of numberless Cape Code stories such as "Capt'n Eri," "Mr. Pratt," "The Depot Master," "The Woman Haters" and others.
- STORY** Quaint, unusual— orphan girl adopted by three old sea Captains (one of them Theodore Roberts)—falls in love with son of run-away wife of one of them.
- PHOTOGRAPHY** By James C. Van Trees—excellent throughout, especially exteriors, which are many and varied and so clear as to almost make one believe the spicy, salty air of Cape Cod is there.
- CAST** Splendid—Includes Theodore Roberts, James Neill, etc.
- SCENARIO** Gardner Hunting—one of the best scenarioists of screendom.
- REMARKS** A wholesome, laughable story with much comedy relief and a romantic love story.
- FOOTAGE** 4,575 feet—5 reels—a little less than one hour to run.

Music Cues for "A Petticoat Pilot" will be found in Progress—Advance—Keep a file of that Magazine on your desk. It contains, besides Music Cues, valuable advertising suggestions, exhibitors' service department and current news.

ACCESSORIES (To be Obtained at your Exchange)	
Paper	Two 1 sheets Two 3 sheets Two 6 sheets
Photos	10x8x10 black and white 8x11x14 colored gelatins 2x22x28 colored gelatins 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
Rotogravure	Series of advertising layouts: Mats
Slides	Music Cues
Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.	

THE PLAYERS.	
Mary 'Gusta..	VIVIAN MARTIN
Shad Gould....	Theodore Roberts
Zoeth Hamilton.....	James Neill
Crawford Smith...	Harrison Ford
Mrs. Hobbs.....	Helen Gillmore
Rastus Young, Richard Cummings	
Mrs. Young.....	Jane Wolff
Edgar Fuller (alias Edwin Smith)	Bert Hadley
Judge Baxter.....	John Burton
Mr. Bacheldor.....	Cecil Lionel
Mrs. Bacheldor.....	Jane Keckley
Jimmie Bacheldor..	Antrim Short
Isiah	Tom Bates
John Keith.....	J. O. Pennell
Sam Keith.....	Billy Crary
Miss Keith.....	Clarice Urhe
Miss Pease.....	Elinor Hancock
Horace Green.....	Jack Lott
Director, Rollin Sturgeon	

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Ad cuts and mats with real selling power.



FOR all around reliability and printability you can't beat a line cut. Dazzling contrasts, economy, and freedom from printer's carelessness make them the logical choice of discriminating advertisers. The news columns show that more and more of the great advertisers are using line cuts. Paramount line cuts and mats are the result of splendid art-work, the best engraving, and economical purchasing. It will pay you to use them.



EXHIBITOR'S THEATRE

—A charming romantic story—
Jesse L. Lasky presents

Vivian Martin
in "A Petticoat Pilot"

by Joseph C. Lincoln

Scenario by Gardner Hunting
Directed by Roland Sturgeon



A Paramount Picture

There never was a story with a more charming star, a more tender appealing story, and a more steady grip of suspense than this.

Paramount-Arbuckle Comedy

Paramount-Bray Pictograph

Musical Program

We show "Foremost Stars, superbly directed in clean pictures."

EXHIBITOR'S THEATRE

—A charming love story—
Jesse L. Lasky presents

Vivian Martin
in "A Petticoat Pilot"

by Joseph C. Lincoln

Scenario by Gardner Hunting
Directed by Roland Sturgeon



A Paramount Picture

We are proud of our ability to show photoplays with stories like this; you'll be delighted with it. A touch of pathos, a peal of laughter. A picture you will be glad to tell your friends about.

Paramount-Arbuckle Comedy

Paramount-Bray Pictograph

Musical Program

This trade-mark distinguishes the best from the rest — WE SHOW IT.

Better to blow your own horn than to listen to Sousa's Band.

EXHIBITOR'S THEATRE

— Splendid heart-interest story —

JESSE L. LASKY *presents*

Vivian Martin

111 "A Petticoat Pilot"

By
Joseph C. Lincoln

Scenarioby
Gardner Hunting

Directed by
Roland Sturgeon



A Paramount Picture

Come and see the *charming* actress in the best story she has ever done for the screen.

Paramount-Arbuckle Comedy

Paramount-Burton Holmes Travel Picture

Musical Program

Paramount signs its pictures—They must be good.

Many a small ad has prevented a large deficit.

MAILING CAMPAIGN SUGGESTIONS FOR "A PETTICOAT PILOT"

From Exhibitors' Service Department, 485 Fifth Avenue, New York

FIRST ADVANCE POST CARD

(To be sent 9 days before showing)

Dear Madam:—

At the theatre on..... there is a treat in store for you. Delightful Vivian Martin will appear in a new Paramount Picture entitled "A Petticoat Pilot," a charming and simple love story, which we feel sure you will not want to miss.

Manager.

SECOND ADVANCE POST CARD

(To be sent 6 days before showing)

Dear Madam:—

In "A Petticoat Pilot," the new Paramount Picture which will be shown at the theatre, Vivian Martin will be surrounded by a remarkable cast, her old 'uncles' being none other than Theodore Roberts and James Neill, and her sweetheart the good-looking and youthful Harrison Ford, whose clever acting has brought him to fame.

"A Petticoat Pilot" is an adaptation of a novel of that name by James C. Lincoln, the well-known writer who specializes in Cape Cod stories. Remember the date

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing)

Dear Madam:

It is a well-known fact that dainty Vivian Martin's indefinable charm has made her everybody's friend.

In her newest Paramount Picture, "A Petticoat Pilot," which is coming to the Theatre on, she has succeeded in drawing a marvelous picture of her heroine from the days of pig-tailed gingham to winsome young ladyhood, and her delightful impersonation will steal away your hearts.

"Mary 'Gusta," the heroine, is adopted by three old Sea Captains back on Cape Cod, whom she calls her "uncles," and every day she becomes more and more necessary to their happiness. Then comes the realization of her love for a young Harvard student—the son of a defaulting partner of her "uncles." The father of her suitor had not only run away with the bride of one of his partners, but had taken all his money into the bargain. When the old gentlemen learn of "Mary 'Agusta's" infatuation for this boy, their bitterness is only increased, but a turn in the wheel of fate causes them to decide that the happiness of the young people must not be spoiled and all ends well.

Many of the scenes in this photoplay are laughable in the extreme, and throughout the entire production the pungent, spicy odor of the salt air of Cape Cod seems to furnish a background of wholesome reality.

May we look forward to the pleasure of seeing you at the theatre during the showing of this picture?

Manager.

FOLLOW UP POST CARD

(To be sent on day of showing)

Dear Madam:

We are showing "A Petticoat Pilot," the Paramount Picture in which Vivian Martin is the star, at the Theatre today and we hope to greet you there.

Manager.

STOCK PRODUCTION CUTS AND MATS

VIVIAN MARTIN in "A Petticoat Pilot"

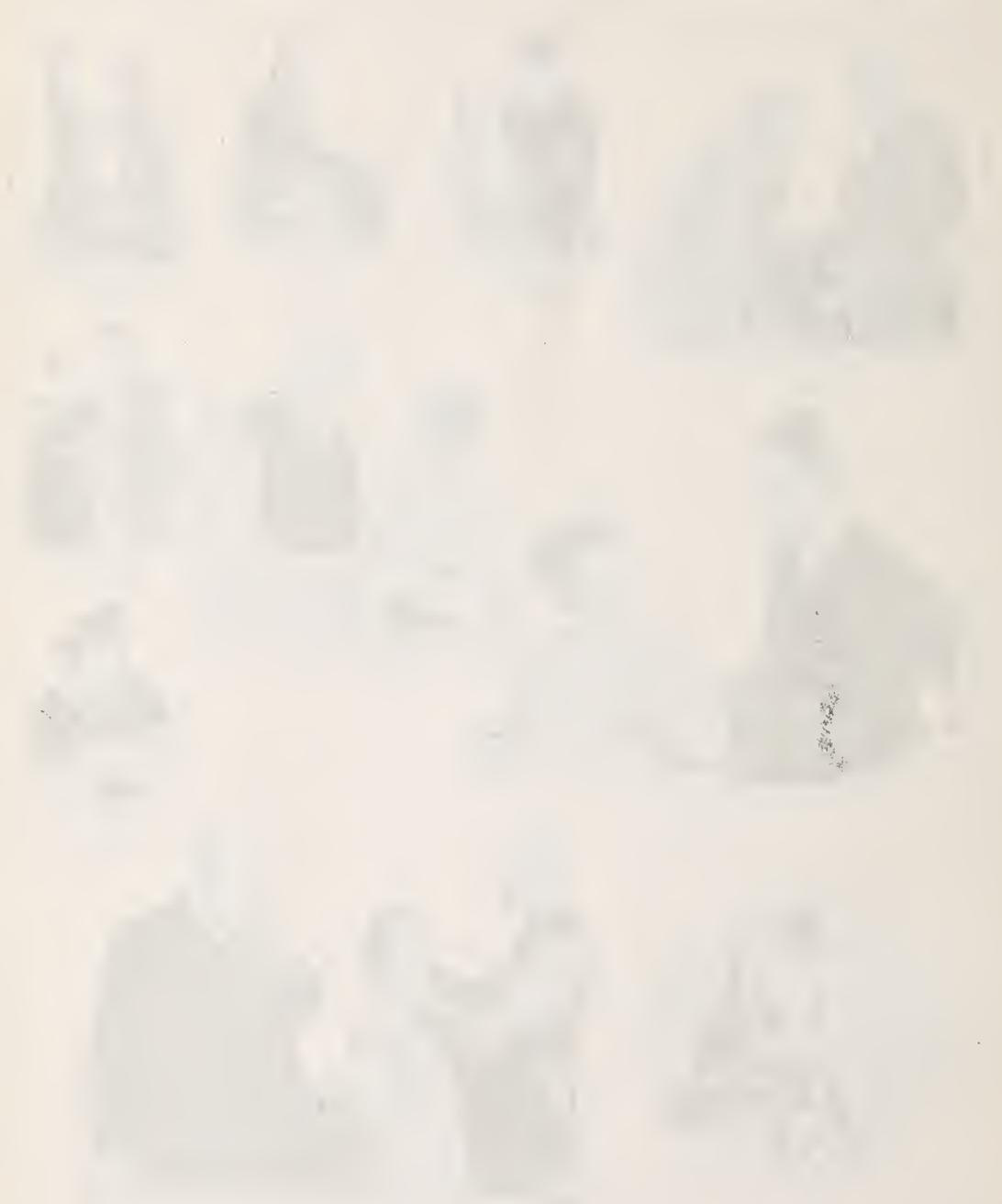


ISSUED IN SETS OF TEN, CONSISTING OF

- Top Row—One Two-column and Three One-column Cuts and Mats
- Centre Row—One Three-column, One Two-column and Two One-column Cuts and Mats.
- Bottom Row—One Two-column and One Three-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange



ILLUSTRATIONS OF THE HISTORY OF THE UNITED STATES

ADVERTISING SUGGESTIONS FOR "A PETTICOAT PILOT"

FROM EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

LOBBY You could decorate your lobby with fishing nets since the scenes are laid in
DISPLAY Cape Cod, and you could also draw a map of the peculiar outlines of Cape Cod against the blue back ground of the sea—and in big letters CAPE COD. Then have cut out figures of two old Sea Captains and between them a little girl in gingham apron, and a card something like the following:

"Cape Cod is the background of the life of 'A Petticoat Pilot,' and the Protecting Old Salts. Come in and see what a lesson in humanity they can teach to the 'Huns.'"

WINDOW Your local book store could have a window display of the works of Joseph C.
DISPLAY Lincoln who is the author of numberless Cape Cod stories, such as "Capt'n Eri," "Mr. Pratt," "The Depot Master," "The Woman Haters," and others.

Your department or sporting goods house could have fishing tackle, and everything to do with the sea, and you could link up your theatre with its adv.

CAR Have a reproduction of your Lobby Display and a card reading:

CARDS "Come to the Theatre on and learn from the little 'Petticoat Pilot' who to trust."

NEWSPAPER Have a reproduction of your Lobby Display and link up with your
ADVERTISING newspaper ad. and reading matter as follows:

"Come to the Theatre and learn from a little 'Petticoat Pilot' that it's always safe to trust a Good Old Salt whose feet have trod the shores of our Cape Cod."

"Bracing salt air and the faithful old Sea Captains reverencing childhood at the Theatre on"

STREET A similar idea to the lobby could be worked out for the Street Display by
DISPLAY having an old fashioned surrey driven through the streets and on the sides a large piece of canvas showing the old sea captains with a little girl in the center, and a sign reading:

"'A Petticoat Pilot' was supposed to be rich, and used a conveyance of this kind for transportation. Don't let this fact lead you to believe that the story is an old fashioned one. It is not. Come to the Theatre on and see how Vivian Martin in her latest Paramount Picture steals away the hearts of the old sea captains and brings sudden happiness to herself."

For Further Suggestions Write to
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

VIVIAN MARTIN

Vivian Martin, who is to star in "A Petticoat Pilot," the new Paramount photoplay by Joseph C. Lincoln, at the Theatre this week, was born in Grand Rapids, Michigan, about twenty years ago. She has been appearing on the stage more or less all her life, having begun at the tender age of six when she played with Richard Mansfield in the celebrated French play, "Cyrano de Bergerac," by Rostand.

Miss Martin continued her work along juvenile lines with Andrew Mack and Charles Warner, later playing the title role in "Peter Pan." Other plays in which Miss Martin appeared, and in which she rose to the heights of success were: "Father and the Boys," "The Spenthrift," "Officer 666," "Stop Thief," "The Only Son" and others. Miss Martin naturally attracted the attention of the motion picture magnates, ever on the lookout for new "discoveries" and received numerous attractive offers.

Succumbing to one of these, Vivian Martin starred in such pictures as "The Wishing Ring," "Old Dutch," "The Arrival of Perpetua," "Little Miss Brown," "Over Night" and others. Later, with another company: "Merely Mary Ann," "A Modern Thelma," etc.

At present Miss Martin is fulfilling a long term contract with the Paramount Company for which she has appeared, in many well known and popular pictures such as: "The Wax Model," "Forbidden Paths," "A Kiss for Susie," "The Sunset Trail," "Molly Entangled" and "The Fair Barbarian."

The latter, a whimsical humorous comedy-drama was especially successful and for that reason "A Petticoat Pilot," also a comedy-drama, and abounding in humorous touches, was chosen to follow it. "A Petticoat Pilot," the story of a daughter of Cape Cod and two grim old ex-Sea Captains, is one of the best of its distinguished author's works, which include such well known novels as "Capt'n Eri," "The Depot Master," "Women Haters" and others.

During the course of "A Petticoat Pilot," Miss Martin, famed for her pretty frocks, has occasion to grow from ginghamed pigtailed to daintiest frocks of Georgette and her gowns in the second part of her picture will delight the feminine contingent of her audiences. Theodore Roberts, as Captain Shad gives a remarkable impersonation, while James Neill, Harrison Ford, Helen Gilmore and Jane Wolff as well as the other members of the cast have added not a little by their careful character study of the parts they portray.

ADVANCE PUBLICITY

To be sent out to newspapers a week, five and three days respectively, in advance of the first showing of "A Petticoat Pilot"

JOSEPH C. LINCOLN'S STORY AT THE.....THEATRE.

Admirers of Joseph C. Lincoln's breezy, wholesome, Cape Cod stories will welcome the announcement that Manager.....of theTheatre has arranged to show "A Petticoat Pilot," a Paramount picture, next week. This was directed by Roland Sturgeon, from Mr. Lincoln's story of the same name.

In this story Vivian Martin, the star, grows from a pig tailed youngster to a daintily gowned and stylish young lady. The supporting cast which includes Theodore Roberts, James Neill, Harrison Ford and other well known players is especially good. Beach scenes and Cape Cod village exteriors were reproduced carefully from pictures of a quaint village on the Eastern Cape and will delight everyone familiar with that part of the country.

At the.....Theatre on.....of next week, winsome Vivian Martin is appearing in her latest Paramount release, "A Petticoat Pilot," from the book by Joseph C. Lincoln. This picture which was directed by Roland Sturgeon, is different from anything Miss Martin has yet attempted and in it she has an opportunity to prove her wide scope of dramatic ability for she grows within a space of five reels from a pig tailed youngster who loves a wierd rag doll to a rather fashionable, self-assured young miss who ruled her three adopted uncles with a rod of iron and a charming smile. Miss Martin is supported by a splendid cast including Theodore Roberts, the "grand old man of the screen," James Neill, Harrison Ford and others.

Vivian Martin, who is appearing at.....Theatre on..... in her latest Paramount picture, "A Petticoat Pilot," when interviewed the other day at the studio remarked that if there was one place in the world she wanted to go to that would be Cape Cod. "You see," she explained, "In 'A Petticoat Pilot' I take the part of a little Cape Cod orphan adopted by three sea captains. The quaint customs and furnishings of the houses were accurately reproduced, and if there really is any place left as charmingly wholesome as that, I certainly want to see it. I have always been an admirer of Joseph C. Lincoln's stories, and 'A Petticoat Pilot' is my favorite."

CURRENT PUBLICITY

Newspaper shorts to be sent out the second and first day ahead and the day of the showing respectively

A treat is in store for moving picture patrons in Vivian Martin's delightfully spontaneous impersonation of "A Petticoat Pilot" in the Paramount picture of that name, at the.....Theatre. "Mary Gusta" (Vivian Martin) is a quaint ginghamed little figure who steals away the hearts of the three gruff old Cape Cod sea captains who adopt her. The shore scenes and the scenes taken in the prim, dusty, seldom-opened "best parlors" are laughable in the extreme and throughout the entire production, the pungent, spicy odor of the salt air seems to furnish a background of wholesome reality.

SPECIALLY GOOD CAST FOR VIVIAN MARTIN IN "A PETTICOAT PILOT."

"A Petticoat Pilot," the Paramount picture starring Vivian Martin at the.....tomorrow, is an adaptation of a well known novel of that name by Joseph C. Lincoln. The story was prepared for the screen by Gardner Hunting, and an excellent supporting cast was secured.

For this newest Martin release, Roland Sturgeon was specially engaged as director. Theodore Roberts, known far and wide as "the grand old man of the screen," because of his many and varied impersonations, is prominent in the cast. Harrison Ford, whose youthful good looks and success in "The Fair Barbarian" and others, brought him to fame, plays opposite Miss Martin. Another noted character actor, James Neill, also has a prominent part.

Having recently achieved a remarkable success in "The Fair Barbarian," a comedy-drama, Vivian Martin is again appearing in a humorous production at the.....Theatre. This is the Paramount picture, "A Petticoat Pilot," from the story of Joseph C. Lincoln, well known writer who specializes in Cape Cod stories.

Miss Martin has succeeded in drawing a marvelous picture of her heroine, from the days of pig tailed gingham to winsome young ladyhood. A charming love story with the son of a defaulting partner of the three old sea captains who adopted her, runs throughout. The fact that the father of her suitor ran away with the wife of one of his partners who was also the sister of another--increased the bitterness of the old men when they learned that she wished to marry his boy. "All's well that ends well," however, and a turn of the wheel of fate brings Mary 'Gusta sudden happiness and a satisfactory end to the film.

REVIEW

To be sent to newspapers for use the day following the first showing of
"A Petticoat Pilot"

Down on Cape Cod, close to the sea, there once lived two old sea Captains, Zoeth and Shad. Joseph C. Lincoln, author of many a wholesome, whimsical Cape Cod story, first brought the old Captains and their adopted niece, "Mary Gusta" to life between the covers of a book, but recently the Paramount director, Roland Sturgeon, has given them being in screenland and all three may be seen at the.....Theatre in the Paramount production, "A Petticoat Pilot."

Mary 'Gusta is a fanciful young lady of some twelve summers when the story opens who, on being left an orphan, is adopted by the two gruff old captains. She promptly takes them and all their affairs in hand and thereafter rules them with a rod of iron and a particularly winsome smile which she knows how to use with most disastrous consequences to vaunted the will power of her "guardians."

Fast growing to young ladyhood, Mary 'Gusta at last loses her heart to a young Harvard man spending a summer at the little Cape Cod town. This is Crawford Smith, son of the Captain's old partner, who ran away with the firm's money and the wife of one of his partners, Captain Zoeth, who was also the sister of Captain Shad.

The bitterness of this memory had caused the hearts of the Captains to remain crusty and suspicious of human nature in general until Mary 'Gusta came into their lives. The awesome "best parlor" where relics of their younger days was kept a profound mystery, no one being allowed to enter. One of Mary 'Gusta's few childhood memories of harshness on their part is when she and one of her playmates discover a photograph of the members of the disrupted firm, and she asks about the missing member.

As the realization grows that she can never marry Crawford because he is the son of her uncles' betrayer, Mary 'Gusta's heart grows heavy, but she continues managing their affairs and themselves with her usual care and attention to their comfort. It is a letter from Crawford's father to the Captains, begging for forgiveness and for a favorable answer to his son's plea, that brings a collapse to Captain Zoeth. Mary 'Gusta nurses him faithfully although her own troubles seem heavier than ever. Later, however, the death of Crawford's father out west brings about forgiveness and a reconciliation and the marriage takes place after all. The excellent supporting cast of "A Petticoat Pilot" includes Theodore Roberts as Captain Shad, Harrison Ford as young Crawford, James Neill as Captain Zoeth and others.

For Exhibitor's information and house organ, - cast and synopsis of "A PETTICOAT PILOT"

CAST.

MARY 'GUSTA	VIVIAN MARTIN
Shad Gould	Theodore Roberts
Zoeth Hamilton	James Neill
Crawford Smith	Harrison Ford
Mrs. Hobbs	Helen Gillmore
Rastus Young	Richard Cummings
Mrs. Young	Jane Wolff
Edgar Fuller (alias Edwin Smith).....	Bert Hadley
Judge Baxter	John Burton
Mr. Bacheldor	Cecil Lionel
Mrs. Bacheldor	Jane Keckley
Jimmie Bacheldor	Antrim Short
Isaiah	Tom Bates
John Keith	J. O. Pennell
Sam Keith	Billy Crary
Miss Keith	Clarice Urhe
Miss Pease	Elinor Hancock
Horace Green	Jack Lott
Director	Roland Sturgeon

SYNOPSIS.

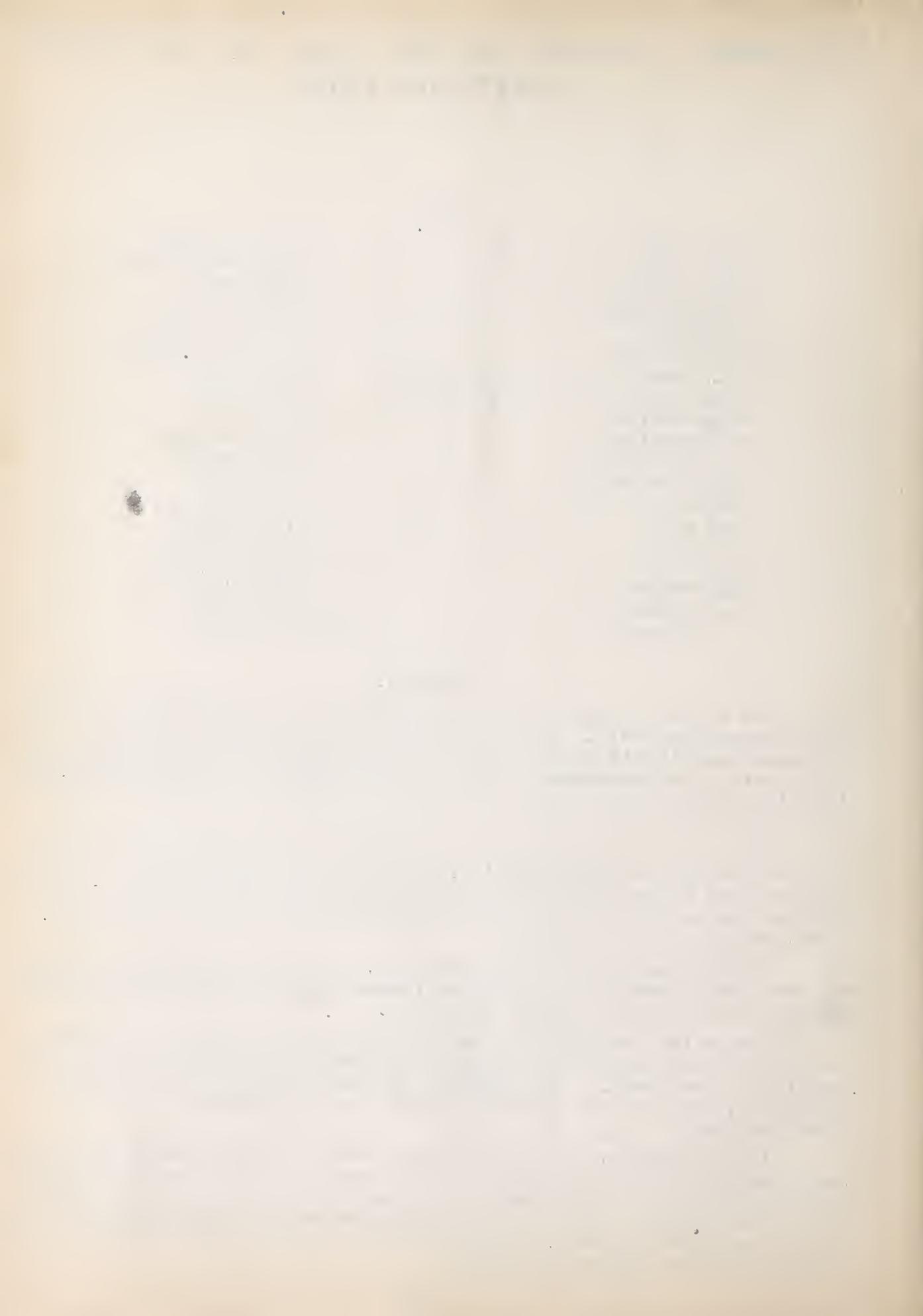
One of Mary 'Gusta's earliest memories was of the funeral of her father Marcellus Hall. She had only to shut her eyes to see the seldom-opened "best" parlor with its wax wreathes and its slippery hair cloth sofa. She remembered the impressive entrance of the two Captains, "Shad" Gould and Zoeth Hamilton, and the whispers of gossip that had followed.

The talk, although she had not known it, dealt with the affairs of these two men and her father, as well as the fourth partner in their business, Ed Farmer, who, it was said, had eloped with the bride of one of the two, Capt. Zoeth, who was also Captain Shad's sister, taking the firm's money into the bargain.

It was reputed that Marcellus Hall, however, had managed to recoup his personal property, and that he alone of the three remaining partners, had regained a certain degree of wealth.

Soon after the funeral, the two old Captains, from their lawyer, learned that little Mary 'Gusta would be almost penniless as there was nothing to the rumor. They decided, with many qualms, to adopt the youngster, and, in their gruff but kindly way, proceeded to carry out their project.

In the meantime, in a far western town, Ed Farmer, now known as Ed Smith and his little son Crawford were living. The father seeing a copy of the South Harniss newspaper, is shocked to see a notice of the death of his old partner, and his visible emotion arouses the curiosity of the little boy, who, however, realizes nothing as yet of the matter, merely remembering the name of the town.



SYNOPSIS (*Continued*)

Back on Cape Cod, Mary 'Gusta becomes more and more necessary to the comfort and happiness of the two old Captains who actually idolize her. Everyone in South Harniss believes her to be an heiress, and the crafty old men take care to undeceive no one. Only one thing ever mars Mary 'Gusta's happiness, and that is on one occasion when she enters the forbidden "best parlor" and finding there a photograph of Ed Farmer, asks the Captains about it, reducing them both to voiceless rage. The incident is closed without further discourse, except that the face in the photograph makes a deep impression on the girl, and she remembers it later.

Years pass. Crawford Smith has grown up and is now ready for college. Despite his father's objections, he chooses Harvard, and it is while there that he is invited to visit the summer home of a classmate at South Harniss. Remembering the name vaguely, he accepts. It is there he first sees and falls in love with Mary 'Gusta, now a very sweet lovable girl, if somewhat tyrannic in her dealings with the old Captains, who almost worship her.

Seeing Mary 'Gusta's success among these cultivated and wealthy young people, the old Captains decided that she should have a better education, and, although they know they can ill afford it, plan to send her to an expensive "finishing" school. Mary 'Gusta, thinking she will pay for all this from her own fortune, joyously consents, and arrangements are completed at once.

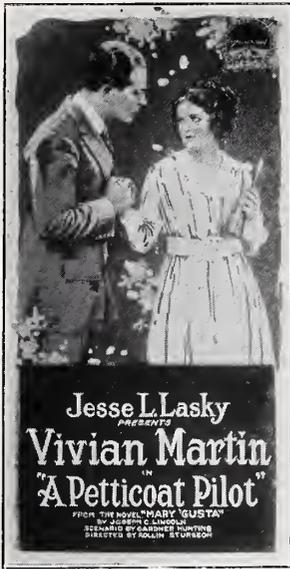
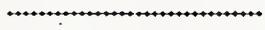
On the eve of her departure, however, Mary 'Gusta learns, quite accidentally, that her fortune has been only a myth and that her uncles, as now she calls them, are making a tremendous sacrifice for her, as their business is about to fail, owing to younger competition and changed conditions.

Hurrying back to them, she puts away the expensive clothes she had prepared for boarding school, and takes hold at their store, to get them out of the financial difficulties that were promising to swamp them. Securing longer credit, she manages to fight off the disaster, and before many months has the store wearing a new air of prosperity and back on its feet.

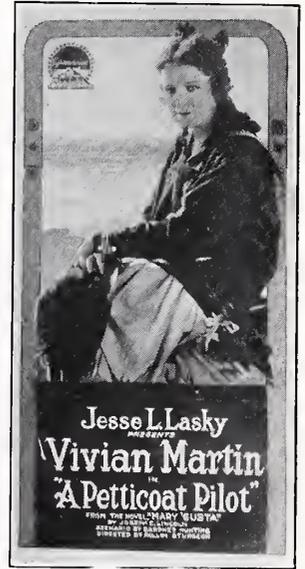
In the midst of her struggle comes the realization that her growing love for young Crawford Smith can never be realized, as he is the son of the man who so grossly injured her "uncles." Crawford sends her a photograph of his father, which she recognizes as the same as the picture she had seen in the forbidden "best parlor" long ago.

After the death of Ed Farmer, some time later, the Old Captains realize that the happiness of these young people should not be spoiled and a quiet little wedding occurs at South Harniss.

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



Three Sheet



Three Sheet



One Sheet



Six Sheet



One Sheet

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 4

The Song of Songs

Scheduled Release Date: **11 Feb 1918**

21.5
PRESS BOOK EXPLOITATION AND PUBLICITY ACCESSORIES

MUSIC CUE SHEETS OBTAINABLE AT ALL ARTCRAFT EXCHANGES

Adolph Zukor *presents*

Elsie Ferguson

"The Song of Songs" by Edward Sheldon

*Scenario by Charles Maigne
Directed by Joseph Kaufman*



An ARTCRAFT Picture



Released by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY.

Advertising Suggestions for "The Song of Songs."

FROM EXHIBITORS' SERVICE DEPARTMENT

435 Fifth Avenue, New York

Advance Post Card No. 1 (to be sent 9 days before showing).

Advance Post Card No. 2 (to be sent 6 days before showing).

Dear Madam:

Beautiful Elsie Ferguson will be seen in a new Artcraft Picture entitled "THE SONG OF SONGS," at the Theatre on

This photoplay was adapted from Edward Sheldon's play which proved such a success at the Eltinge Theatre, New York, a couple of years ago.

You will, we feel sure, wish to see this photoplay, which was produced under the supervision of Joseph Kaufman.

.....
Manager.

Dear Madam:

"THE SONG OF SONGS," the new Artcraft Picture in which Elsie Ferguson will appear at the Theatre, has a role very similar to the one she played in "The Outcast," which was the crowning achievement of her stage career, in which she was acclaimed by dramatic critics throughout the country as the leading emotional actress of the American stage. Frank Losee appears in Miss Ferguson's chief support.

May we have the privilege of seeing you at the showing of this picture on

.....
Manager.

SUGGESTED LETTER

(To be sent three days before showing of picture.)

Dear Madam:

The appearance of Elsie Ferguson in "THE SONG OF SONGS," her latest Artcraft Picture, which will be shown at the Theatre on, demonstrates that this famous star does not intend to rest upon her laurels. In the role of Lily Kardos, she interprets a tremendously emotional part whose tempestuous career presents high dramatic situations. While the pleasing appearance of this noted beauty will attract many people to the theatre, followers of the drama will see Miss Ferguson in an interpretation which exercises all of her artistry.

The production has been staged in the usual sumptuous manner and presents a notable cast. Great opportunity is afforded Miss Ferguson to display her wardrobe, as the wife of the Ex-Senator moving in the fast set of the great Metropolis. Among the apparel worn in this production are afternoon frocks, street and house dresses, negligees, evening gowns, afternoon and evening outer wraps and furs, opera cloaks and outdoor clothes. She will also wear many of her famous jewels, including a priceless string of pearls.

We trust you will come early to the showing of this picture and bring all your friends with you.

.....
Manager.

Follow-Up Post Card (to be sent on date of showing).

Dear Madam:

Elsie Ferguson, who is appearing at the Theatre today, says the secret of good looks is to prevent worrying—and that a woman is as old as her wrinkles. Come and decide for yourself whether or not Miss Ferguson has done much worrying.

.....
Manager.

Advertising Suggestions for "The Song of Songs."

LOBBY DISPLAY:

Have your local sign painter make up a large cardboard representation of a sheet of popular music. On this the only thing you need say is "Elsie Ferguson's wonderful portrayal of 'The Song of Songs'."

In the center you can paste the head of Miss Ferguson from some one of the lithographs and at the bottom a line:

"Will be shown here on"

As an additional attraction get your local music store to stock up on the musical number entitled "The Song of Songs." You can have copies of these spread around your lobby and this piece can be played by your orchestra during the showing of this film.

WINDOW DISPLAY:

As just stated above, here is a chance for a tie-up on "The Song of Songs," which is the same name as the play. You can furnish them with photographs of Miss Ferguson, obtained through the exchange, and they should have a card in the window reading:

"We sell the music score of 'The Song of Songs' here. You can see the play, 'The Song of Songs' at the Theatre."

CAR CARDS, WINDOW CARDS AND NEWSPAPER HEADLINES:

WHAT IS YOUR SONG OF SONGS?

Is It Money, Power or Love?

See Elsie Ferguson's Portrayal at the Theatre.

Wolves in Sheep's Clothing.

We all know the well-known fable about the wolf in sheep's clothing, but we do not always have it happen in real life. Lily Kardos (Elsie Ferguson) has to contend with wolves in human form. They do not even wear Bill Hart's clothes, but dress in the style of Fifth Avenue in "The Song of Songs," at the Theatre on

Hell Hath No Fury Like a Woman's Scorn.

This is amply demonstrated when the other woman endeavors to injure the young girl after having been jilted. In "The Song of Songs," Elsie Ferguson, as Lily Kardos, plays the part superbly, even though she has to withstand the fury of the woman who has been scorned.

SPECIAL NOTE.

If you can use large advertising space, you can obtain a beautiful half page mat of Elsie Ferguson direct from the Service Department, 485 Fifth Avenue, New York. This mat, after being cast as a cut, can be used not only for newspapers, but for printing throw-aways, and window and car cards. Ask the Home Office Service Department about it.

FOR FURTHER SUGGESTIONS WRITE TO
THE EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue
New York

Advertising Layouts

Adolph Zukor *presents*

Elsie FERGUSON

in "The Song of Songs" ^{by} Edward Sheldon

*Scenario by Charles Maigne
Directed by Joseph Kaufman*



An ARTCRAFT Picture



DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performance

Prices, Dates of Showing, etc.

These are always obtainable at your exchange in either cut or mat form.

Adolph Zukor presents

Elsie Ferguson

in "The Song of Songs" ^{by} Edward Sheldon

*Scenario by Charles Maigne
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Advertising Layouts and Slide



"The Song of Songs" Edward Sheldon
Scenario by Charles Maigne
Directed by Joseph Kaufman

An ARTCRAFT Picture 

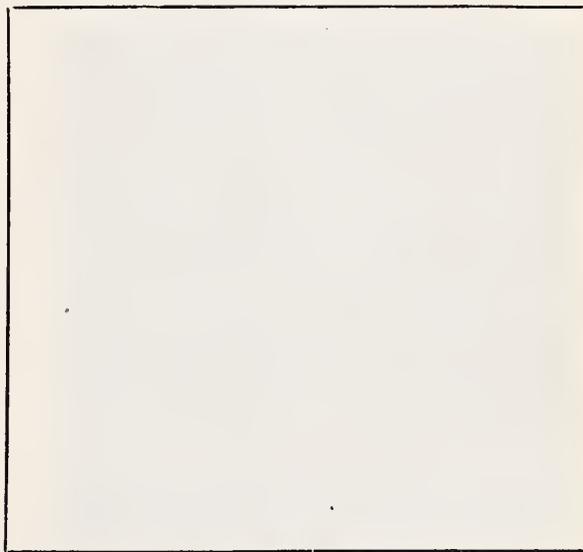
DISPLAY IN THIS SPACE

Name of Theatre, Location,

Time of Performances,

Prices, Dates of

Showing, etc.



Beautifully colored
announcement slide
this size obtainable
at your exchange.

LITHOGRAPHS



Twenty-Four Sheet Poster



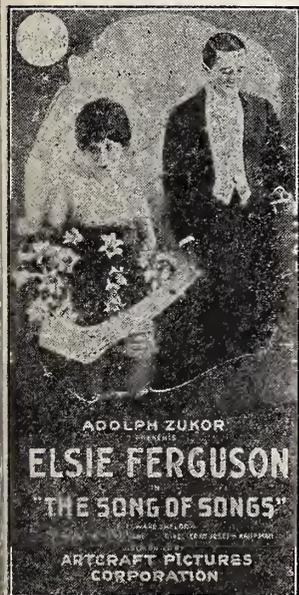
Half Sheet Window Card



Six Sheet Poster



Six Sheet Poster



Three Sheet Poster



One Sheet Poster



One Sheet Poster



Three Sheet Poster

Reproductions of Scene Cuts and Mats



ELSIE FERGUSON in "The Song of Songs" 460
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 462
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 463
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 461
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 464
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 465
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 466
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 467
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 468
An AIRCRAFT Picture.



ELSIE FERGUSON in "The Song of Songs" 469
An AIRCRAFT Picture.

Issued for Newspaper use in SETS of TEN—consisting of:

Five One-column

Three Two-column

and Two Three-column

(Above reproductions reduced in size)

Always obtainable at your exchange.

**Press stories to be sent out a week ahead and during the
showing of "THE SONG OF SONGS"**

Elsie Ferguson's next appearance in an Artcraft picture is in "The Song of Songs," from the sociological play by Edward Sheldon. Charles Maigne adapted the piece for the screen, and Joseph Kaufman, who has been particularly successful with plays of this kind, directed the production. "The Song of Songs" will be the attraction at the theatre next

Miss Ferguson's greatest laurels were won in emotional plays, and in this photoplay the director and the star have a subject that enables them to demonstrate their talents to the fullest extent. The picture ends in a sensational dramatic climax in which it is said Miss Ferguson's artistry is wonderfully displayed.

An Artcraft picture with Elsie Ferguson as the star will be shown at the theatre, next The scenario was written by Charles Maigne from the "Song of Songs," a play which attracted wide attention when presented several years ago.

The production was directed by Joseph Kaufman, who has been staging Paramount pictures for some time with notable results. It was he who initiated George M. Cohan into the realms of screen work in "Broadway Jones" for Artcraft. Mr. Kaufman attended the first night performance of the stage play of "The Song of Songs" at the Eltinge Theatre and liked it so much that he saw the presentation four times. By a strange coincidence, Elsie Ferguson, who now stars in the photoplay, was also present on the opening night of the play.

Another coincidence in connection with the screening of "The Song of Songs" is the fact that Frank Losee, who now appears in chief support of Miss Ferguson in the film, was scheduled to portray that character on the stage, but owing to sudden illness could not fulfill his engagement. Crauford Kent, who played with George M. Cohan in "Broadway Jones," again came under Mr. Kaufman's direction in this new Artcraft picture.

THE HISTORY OF THE UNITED STATES
OF AMERICA

The first part of the book is devoted to the early history of the United States, from the discovery of the continent by Christopher Columbus in 1492 to the establishment of the first permanent settlements. This section covers the exploration of the continent, the establishment of the first colonies, and the early struggles for independence.

The second part of the book deals with the American Revolution, from the outbreak of hostilities in 1775 to the signing of the Declaration of Independence in 1776. This section covers the military and political events of the revolution, the role of the Continental Congress, and the establishment of the new nation.

The appearance of Elsie Ferguson in "The Song of Songs," her latest picture for Artcraft, demonstrates that this famous star does not intend to rest upon the laurels she won upon the stage and make her appeal to the picture public through her pulchritude. In "The Song of Songs" she interprets a tremendously emotional part as Lily Kardos, whose tempestuous career presents highly dramatic situations.

Miss Ferguson's greatest success was in "The Outcast," where she had a role similar to the one in "The Song of Songs," and while no doubt the pleasing appearance of the noted beauty will attract many people to the, on, when this photoplay will be shown, followers of the drama will see Miss Ferguson in an interpretation which exercises all of her artistry.

Beautiful Elsie Ferguson in the Artcraft picture, "The Song of Songs" will be the attraction at theTheatre on It is adapted from Edward Sheldon's play, which proved a sensation at the Eltinge Theatre, New York, several years ago.

As a vehicle to exploit the great dramatic ability of Miss Ferguson, "The Song of Songs" should prove her most effective motion picture play since her advent to the screen, providing melodramatic situations of great intensity. As Lily Kardos she plays the part of a girl who is left penniless and alone, and is gifted with unusual beauty. Her struggle for a livelihood amid the temptations strewn in her path develops a very human role, and reveals the injustice of man who, in the pursuit of his own selfish pleasures has no regard for innocence or purity, but who demands it in sanctified form in the woman who is to share the more or less uncertain honor of his name.

A modern sociological drama is the vehicle in which Elsie Ferguson is starred in the Artcraft picture shown at the Theatre tomorrow, entitled "The Song of Songs." The scenario was written by Charles Maigne and adapted from the stage play by Edward Sheldon. Miss Ferguson has a role very similar to the one she played in "The Outcast," which was the crowning achievement of her stage career, and in which she was acclaimed by dramatic critics throughout the country as the leading emotional actress of the American stage.

In "The Song of Songs" she interprets the part of Lily Kardos, a girl of unusual beauty, who begins life as a salesgirl for an Oriental store with branches on the boardwalks of Palm Beach and Atlantic City, where she attracts the attentions of wealthy men. Her career is a series of dramatic incidents, and she rises to a commanding position as the wife of ex-senator Calkins, a millionaire who proposes marriage only after he has been repeatedly repulsed in his wily advances. Through the plotting of Calkins' housekeeper, a former victim of his perfidy, Lily is caught in a seeming compromising position, and in a fit of jealous rage he drives her away.

She plunges into the fast life of the set into which she is thrown and later meets Stephen Bennett, a high-minded young man, with whom she falls in love. Through the intervention of this man's wealthy uncle the shadows of her past are brought up and loom up as a barrier between the lovers.

Continued over

Lily is prevented from suicide by Stephen who disregards his uncle's commands and rushes to his sweetheart's side in time to save her life.

The production has been staged in the usual sumptuous manner by Artcraft, and presents a notable cast. Cecil Fletcher appears as Stephen Bennett, and Crauford Kent is Dick Laird, the cold-blooded and rich man-about-town, who causes Lily to lose home and husband. Frank Losee plays the part of ex-senator Calkins, an elderly roue, and the role of Phineas Bennett, the crafty uncle of Stephen, who cunningly traps Lily into a betrayal of her past life, is interpreted by Robert Cummings.

Joseph Kaufman, who has produced many exceptional pictures for the Famous Players-Lasky Company, directed this photoplay. His last picture released on the Paramount program was "The Land of Promise," starring Billie Burke.

In addition to seeing Elsie Ferguson in an emotional part in which she is said to excel anything heretofore done by her on stage or screen, those who see the Artcraft picture, "The Song of Songs," will behold the noted beauty and star attired in a score or more of magnificent gowns.

Miss Ferguson has the reputation of being one of the best dressed

Continued over

women in New York, and in "The Song of Songs," which is being shown at the
..... Theatre, opportunity is afforded to display her wardrobe as the wife of the rich ex-Senator Calkins, moving in the fast set of the great metropolis.

Among the apparel worn by Miss Ferguson in this photoplay are afternoon frocks, street and house dresses, negligees, evening gowns, afternoon and evening outer wraps and furs, opera cloaks and outdoor clothes. Miss Ferguson also wears many of her jewels, including a priceless string of pearls.

"The Song of Songs," the Artcraft picture starring Elsie Ferguson, and now being exhibited at the Theatre, presents an unusual story. Just as you are heaving a sigh of relief at the triumph of Lily Kardos - the role played by Miss Ferguson - in baffling the human wolves who beset the path of the girl who begins as a salesgirl and succeeds in winning as a husband an ex-senator who is a multi-millionaire, "the woman scorned" takes a hand and cunningly contrives to place the young girl in a compromising position and the jealous and elderly husband casts her off. Then follows a series of sensational incidents in which the beautiful Miss Ferguson displays her talents as an emotional actress.

The photoplay is an adaptation from the stage play by Edward Sheldon, and the scenario was written by Charles Maigne. Joseph Kaufman directed the production.

While the Artcraft picture, "The Song of Songs," starring Elsie Ferguson, and now being shown at the Theatre, was being made the coal shortage in New York reached an acute stage. Joseph Kaufman was directing the production at the 54th Street studio of the Famous Players-Lasky studio, and when the question of heat became serious he saved the day by ordering a truck load of extra studio lights, which were turned on. These big lamps consume considerable electricity, but it was cheaper in the end than stopping the production.

Elsie Ferguson, the beautiful star in "The Song of Songs," now playing at the Theatre, says the secret of good looks is to prevent worrying, for worry makes wrinkles and a woman is as old as her wrinkles. She should worry! Any woman naturally blessed with her pulchritude - and incidentally her income - could refrain from worrying with very little trouble.

"The Song of Songs," the Artcraft picture now playing at the Theatre, is the fourth photoplay starring Elsie Ferguson. Miss Ferguson is noted for her perfect diction, and when she talks in the films the words are easily recognizable. Miss Ferguson says that she used to stand in front of a mirror and practice talking for the cultivation of her voice, which improved her enunciation.

The advantage of the films in presenting big plays is illustrated in "The Song of Songs," the Artcraft picture starring Elsie Ferguson, now being shown at the Theatre. The play by Edward Sheldon was presented on the stage in four acts, while the screen adaptation by Charles Maigne contains upwards of two hundred scenes. Matters that are talked about in the stage play are actually shown in the photoplay.

Synopsis of "The Song of Songs."

Anselm Kardos, a musician and composer, has a beautiful young daughter, Lily. His wife is a slattern, addicted to liquor, and Kardos, in disgust, finally leaves her and disappears forever. Before departing he gives Lily "The Song of Songs," which he composed as an ode to perfect love, and warns her against her temperament, inherited from an artistic father.

While in a drunken fury Mrs. Kardos attacks Lily with a knife, and in the struggle the woman accidentally stabs herself and dies. Lily gets a job as a salesgirl for an Oriental store with branches at Palm Beach and Atlantic City, where her unusual beauty commands the attention of wealthy men, but she resists their blandishments. Ex-senator Calkins, wealthy man-about-town, tries every means to get Lily in his power, and he finally proposes marriage, which she accepts. He installs her in his beautiful country home, which is adjacent to Richard Laird's, whom she has met before, and their friendship is revived. Calkins' housekeeper has been a victim of his deceit, and in revenge she makes a midnight appointment with Laird, impersonating Lily over the telephone, and then tips off Calkins that his wife is untrue to him. Laird keeps the appointment, entering Lily's room through the window, and while the surprised girl is commanding and entreating him to depart, her husband enters and refuses to listen to her protestations of innocence. In a towering rage he drives her away with her supposed lover. In bewilderment, Lily falls an easy prey to Laird, who provides her with a handsome apartment and introduces her to the fast set in which he travels. She finally meets Stephen Bennett, a high-minded young man, and the two fall in love. She confesses the story of her life, but he forgives her and persists in marrying her. Stephen's wealthy uncle, Phineas Bennett, to break up the attachment, invites them to a dinner, where he plies Lily with wine until she becomes quite intoxicated, a shocking sight for Stephen. The next day Phineas offers Lily a check for a large amount, which she scornfully refuses. She is saved from suicide by Stephen, who disregards his uncle's wishes and obeys the dictates of his heart in claiming Lily for his bride.

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY SAMUEL JOHNSON

IN TWO VOLUMES

LONDON: Printed by W. & A. CLAYTON, 1794.

THE HISTORY OF THE REIGN OF KING CHARLES THE FIRST, BY SAMUEL JOHNSON, ESQ. IN TWO VOLUMES. LONDON: Printed by W. & A. CLAYTON, 1794.

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PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 5

The Thing We Love

Scheduled Release Date: **11 Feb 1918**

Submitted
Paramount Pictures



2/11/18
W. 64

Press Book and Exhibitor's Aids

JESSE L. LASKY presents

**Wallace Reid and
Kathlyn Williams**

IN

"The Thing We Love"

By HARVEY THEW

Founded upon the story by H. B. and M. G. DANIEL
Directed by LOU-TELLEGEN

This picture sounds a powerful patriotic note. By promoting and showing it properly you will stir the patriotic sentiment in your community, uphold the administration, and **cash in yourself.**

NO WAR SCENES

A Paramount Picture



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



MUSIC CUES for this production obtainable at your exchange

WHAT YOU WANT TO KNOW ABOUT "THE THING WE LOVE"

TWO BIG STARS, WALLACE REID AND KATHLYN WILLIAMS, WHO WORKED TOGETHER IN THE PARAMOUNT PRODUCTION, "BIG TIMBER," SOME TIME AGO, WHICH MET WITH TREMENDOUS SUCCESS, ARE THE STARS OF "THE THING WE LOVE."

This is a season of patriotism. "The Thing We Love" stirs one of the deepest of human emotions—patriotism. It is a story of war, without war's horrors.

Founded upon the story by H. B. and M. G. Daniel, "The Thing We Love" has been directed by Lou-Tellegen, famed as the director of Madame Sarah Bernhardt's first photoplay, and also as her leading man on the stage.

WALLACE REID HAS APPEARED WITH GERALDINE FARRAR IN MANY OF THE SCREEN'S GREATEST PRODUCTIONS, SUCH AS "MARIA ROSA," "CARMEN" AND "JOAN THE WOMAN." HE IS ONE OF THE MOST POPULAR MALE STARS OF FILMDOM.

Kathlyn Williams, star of "Redeeming Love," "Out of the Wreck," "The Cost of Hatred," "The Highway of Hope" and "Big Timber," has also a tremendous following. Both are well known. "The Thing We Love" with these two stars will prove a sensation in any community with its patriotic theme and the drawing power of the stars and director.

The cast includes Tully Marshall, famous character actor of "Oliver Twist" fame; Mayme Kelso, Charles Ogle and Billy Elmer, probably the screen's most famous detective.

Harvey Thew, who wrote the scenario, was responsible for the screen versions of many other popular Paramount productions—such as "The Big Sister," "The Kiss," "The Years of the Locust," "The School for Husbands," and others.

OUR COUNTRY'S ENEMIES ARE FOXY. THEY WORK IN THE DARK AND STRIKE A MAN DOWN FROM BEHIND. In "The Thing We Love" there is

graphically portrayed a Hun plot to injure this country and our Allies, and the way one strong young man and his sweetheart were able to prevent a terrible explosion is shown with vivid intensity.

NOW YOU KNOW the points in favor of "The Thing We Love" — *how are you going to let your patrons know them?*

THE CAST

RODNEY SHERIDAN.....
WALLACE REID
 MARGARET KENWOOD...
KATHLYN WILLIAMS
 H. D. Kenwood.... Tully Marshall
 Mrs. Kenwood..... Mayme Kelso
 Adolph Weimer..... Charles Ogle
 Kenwood's Agent..... Billy Elmer

ACCESSORIES

(Available at Your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatine
- Two 22 x 29 colored gelatine
- 8 x 10 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

Rotogravure

Series of Advertising Layouts: Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

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15. Advance Publicity
16. Advance Publicity
17. Advance Publicity
18. Cast and Synopsis
19. Synopsis Continued

POST CARD AND LETTER SUGGESTIONS ON "THE THING WE LOVE"

Post Card No. 1

The Thing We Love

There are many people who disagree as to what we love most, but when it comes down to brass tacks, we usually find that the thing we really love MOST OF ALL is our country, and it is this big theme that is woven around Wallace Reid and Kathlyn Williams in the photodrama, entitled "THE THING WE LOVE," coming to the Theatre next week.

Post Card No. 2

Love or Hate

It is rather a strange coincidence that Kathlyn Williams, who played in "THE COST OF HATRED," should now be co-starring with Wallace Reid in the production entitled "THE THING WE LOVE." Can you answer the question as to what we love most?

For details — dramatically told — see "THE THING WE LOVE" at the Theatre next week.

LETTER

Dear Madam:

Oscar Wilde, in his "Ballad of Reading Goal," said: "All men kill the thing they love, by all let this be heard," and continues on in this strain, and some time—in fact, very often—we find that this is true whether in every day life or in public life.

Wallace Reid, as the star in his most recent photodrama, "The Thing We Love," very nearly does the same thing by killing the thing he really loves, through the viewpoint of a faulty perspective. The story is particularly timely, in that it deals with the present war in Europe, although it shows none of the war's horrors. The scene is set in the period just prior to our own entrance in the great world war, and deals with German plotters who attempt to injure the manufacturer making war munitions for the Allies.

How Wallace Reid, as the Pacifist, endeavors to talk against war; has his reputation ruined by the munition maker, and how he almost kills the thing he loves is shown in this intense and gripping photodrama of the present day.

Kathlyn Williams portrays the part of Margaret Kenwood, his sweetheart, and fellow Pacifist.

We are sure you will want to see these two well-known and popular stars when this production comes to this theatre next week.

Cordially yours,

Theatre.

Manager.

P. S.—Don't forget that we show all Paramount and Artcraft productions, as well as Burton Holmes travelogues and Bray pictographs.

SUGGESTIONS

For Lobby Display: Inasmuch as this picture deals with the situation and question of the present war, and as the hero finally enlists, I would suggest that you get in touch with the local recruiting station and, if possible, have a man detailed to get recruits from your lobby or from in front of the theatre, having the usual Government army signs: "Men wanted for the army," etc.

You Could Also Carry a Sign in Your Lobby to This Effect: "In 'THE THING WE LOVE' Wallace Reid enlists. Don't be a slacker—don't be a slacker—do your bit and join now."

If you can get in touch with the local recruiting board, you may be able to obtain some of the posters which the various organizations have been putting out for recruiting purposes to assist the Government, and these posters in your lobby would have a good effect.

For Window Display: You might also be able to get a set of these posters and have them prominently displayed in the window of the local sporting goods or hardware store, and with the necessary array of Springfield rifles and Colt Automatics shown in the window. You can furnish the local man who is cooperating with you on the window with a lobby card, stating that

"Wallace Reid will appear in 'THE THING WE LOVE' at the Theatre.

Why not come down and see for yourself what is 'THE THING WE LOVE.'

You can possibly tie up also with the local department store or tailor shop, if they are making uniforms, and have a uniform displayed with other accoutrements and with a similar card to the one above.

Suggestions for Car Card, Newspaper Advertising and Throwaways

What Do You Love Most: Your wife, your parents, your country, your bankbook, or your best girl? That is a question which may be hard to answer for many, but it is best answered by Wallace Reid in "THE THING WE LOVE" at the Theatre next week.

Peace or War

You may have your own opinion regarding the merits or demerits of the present European controversy, and you may be a lover of peace and a Pacifist, or you may be rabidly militant, but the fact remains that whatever our personal feelings may be we should support the Government in its course of procedure as authorized by the majority. Many Pacifists can not see this idea, but Wallace Reid, as a Pacifist leader in "THE THING WE LOVE" finally comes to this conclusion. How this is brought about is best explained by visiting the Theatre any day starting next

Our Country's Enemies Are Foxy: They work in the dark and strike a man down from behind. In "THE THING WE LOVE" there is graphically portrayed a Hun plot to injure this country and our Allies, and the way one strong young man and his sweetheart were able to prevent a terrible explosion is shown with vivid intensity. Be sure to see this production at the Theatre commencing

PARAMOUNT STAR HAS HAD BRILLIANT CAREER

Wallace Reid, who is to appear at the..... Theatre in "The Thing We Love," is the son of Hal Reid the noted writer of melodrama. He was born in St. Louis twenty-five years ago. Young Reid's first appearance on the stage was at the early age of four, when he played the role of a little girl in "Slaves of Gold."

The Reid family moved to New York when Wallace was ten years old and there he attended the public schools, later going to the New Jersey Military Academy at Freehold, New Jersey. In 1909 his family moved again, this time to Wyoming in the Big Basin district. There young Reid gained a broad experience working on a ranch, running a hotel and later, working on the Government survey of the Shoshone Dam. After this he returned to New York where he secured a job on the New York Star as a cub reporter.

Next, he appeared in vaudeville in "The Girl and the Ranger," a sketch by his father. It was at the close of that season that he entered motion pictures in which he remained for nine months, playing character leads and anything that came his way. It was during this time that he learned to operate a motion picture camera.

As a person of varied accomplishments, it is safe to say that Wallace Reid has no equal on the screen. He has done everything that scenario writers can think of - and some that he thought of himself - including falls, fights, dives, and even a female impersonation with the late John Bunny in the early part of his screen career.

It is since his entrance into Paramount Pictures however, that Wallace Reid has attained his greatest popularity. He has appeared in many of that Company's Pictures and has starred with Cleo Ridgely, Anita King, Myrtle Stedman and Geraldine Farrar. His Paramount Pictures in the order of their appearance are: "The Golden Chance," "The Love Mask," "The Selfish Woman," "The House of the Golden Windows," "The Yellow Pawn," "The Golden Fetter," "The Prison Without Walls," "and The Squaw Man's Son."

While playing opposite Geraldine Farrar in the famous screen version of "Joan the Woman," Wallace Reid reached the pinnacle of success as the unsurpassed popularity of the production testifies.

He is twenty-five years old, six feet, one-half inches tall, smooth complexion, blue eyes and weighs about a hundred and eighty-five pounds. His attractive bungalow in Hollywood, California, is one of the most popular in that little sociable community, where reside many of the Paramount stars and satellites, for among his other accomplishments, Mr. Reid is an expert cook and a splendid musician, being equally at home with the chafing dish, the violin, or the ukelele.

**Your leading newspaper will be only
too glad to use this biographical story
in connection with a cut of the star**

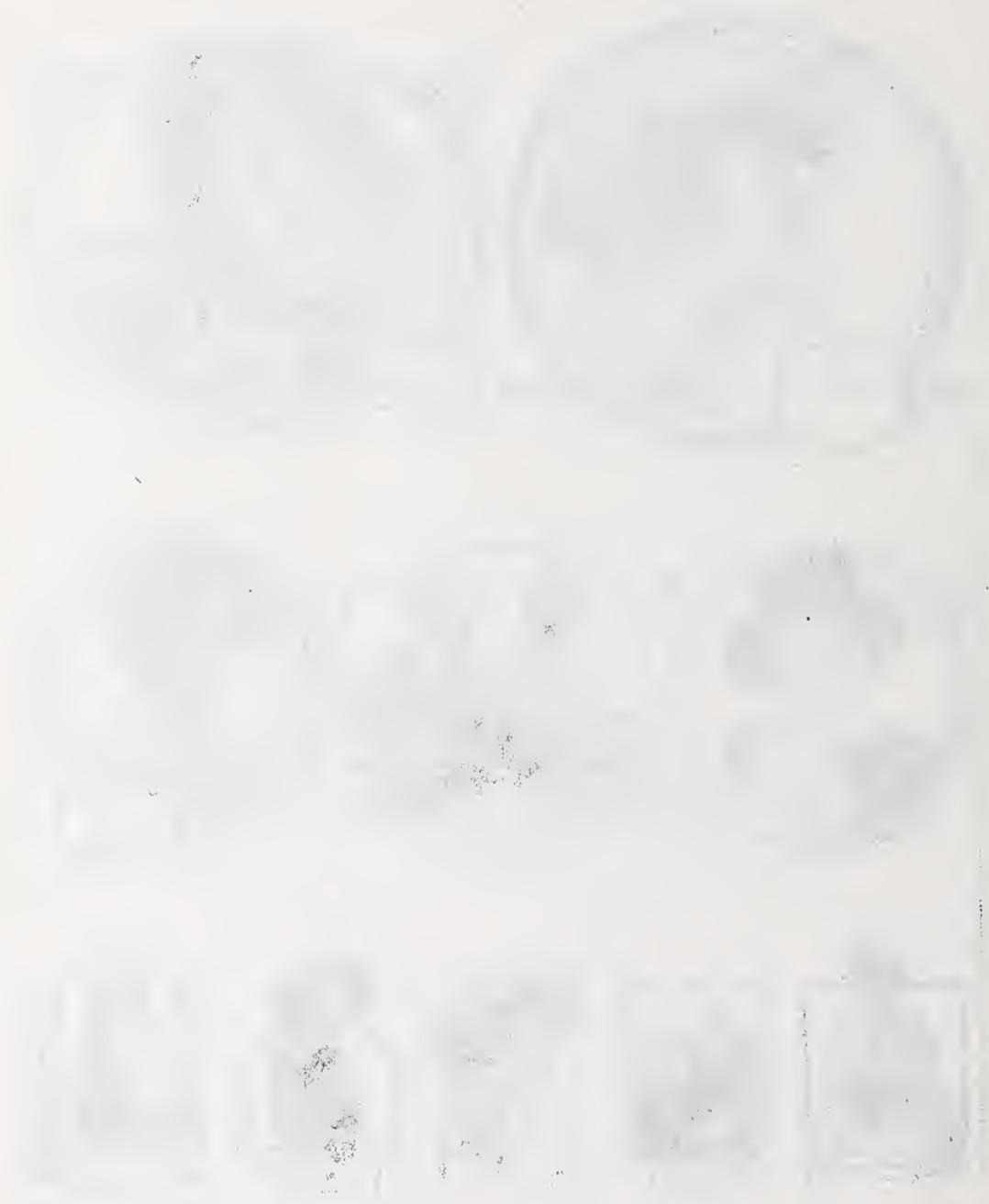
Star Stock Cuts and Mats—Kathlyn Williams and Wallace Reid



Issued in sets of ten, consisting of:

- Top row—Two three-column cuts and mats**
- Center row—Three two-column cuts and mats**
- Bottom row—Five one-column cuts and mats**

Always obtainable at your exchange



THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILL. U.S.A. 1963

Ad Cuts with Pep and Punch---They Sell Your Seats

All of these cuts were chosen for their selling power from a large lot of stills. The one and two-column cuts are appealing, economical trade-getters; the three-column cuts dominate by sheer force of size and attractiveness. We have had the half-tones engraved so that they will print well on newspaper under good conditions, but unless your printer uses good ink and paper and is exceptionally conscientious in his work, hesitate before you use them. A line cut will print well under almost any conditions.

JESSE L. LASKY

Presents

Wallace Reid and
Kathlyn Williams

in

"The Thing We Love"

By Harvey Thew

Founded upon the story by H. B. & M. G. Daniel. Directed by Lou-Tellegen



Spies and perfidy lose their kick when Wallace Reid gets on the job.

The best drama of love and intrigue that the great star of "The Hostage" and co-worker in "Carmen" and "Joan, the Woman" has ever played in. All this week at this theatre.

NO WAR SCENES

OTHER ATTRACTIONS
or MUSICAL PROGRAM

Admission Prices

Your Theatre

Single-Column Half-tone

JESSE L. LASKY Presents

WALLACE REID and
KATHLYN WILLIAMS



in "The Thing We Love"

By Harvey Thew.
Founded upon the Story
by H.B. and M.G. Daniel.
Directed by Lou-Tellegen.

A Paramount
Picture



A \$10,000 Job \$10,000 to blow up a munition factory. That's the price that will be paid in this picture of intrigue and perfidy, triumphed over by an American girl's love for one of the plotters. A picture too good to miss.

NO WAR SCENES

Other Attractions or Musical Program

Admission Prices

Name of Your Theatre

Double-Column Line Cut

Henry Hudson discovered Broadway, but it took advertising a la Cohan to make it pay

JESSE L. LASKY *Presents*
WALLACE REID and
KATHLYN WILLIAMS
in "The Thing We Love"



Spies—

Red-blooded American
 love—

Scenes in a real ammunition
 plant and—

Wallace Reid

help make this one of the
 most sensational pictures
 of the year. Don't miss it.

NO WAR SCENES

Other Attractions

OR

Musical Program

ADMISSION PRICES

Your Theatre

Single Column Line Cut

We often wonder whether advertising made Teddy, or Teddy advertising

JESSE L. LASKY *presents*

Wallace Reid and Kathlyn Williams
in "The Thing We Love"

By HARVEY THEW

Founded upon the story by H. B. and M. G. DANIEL Directed by LOU-TELLEGEN



Over Here the war is being fought as bit-
 terly if not as noisily as "over
 there." See this picture of intrigue, plots and
 duplicity, with a vein of red-blooded American love
 running through it all. Don't miss it.

NO WAR SCENES

Other Attractions or Musical Program

ADMISSION PRICES

Name of Your Theatre

Double Column Half-tone

When you see a picture of a person, you can tell what they are like. You can tell if they are happy, sad, or angry. You can tell if they are a man or a woman. You can tell if they are old or young. You can tell if they are wearing a hat or a coat. You can tell if they are holding a book or a bag. You can tell if they are standing or sitting. You can tell if they are talking or listening. You can tell if they are looking at you or away from you. You can tell if they are smiling or frowning. You can tell if they are waving or shaking their head. You can tell if they are pointing or touching. You can tell if they are running or walking. You can tell if they are jumping or dancing. You can tell if they are playing or working. You can tell if they are sleeping or waking up. You can tell if they are eating or drinking. You can tell if they are brushing their teeth or washing their face. You can tell if they are taking a shower or a bath. You can tell if they are getting dressed or undressed. You can tell if they are going to school or work. You can tell if they are going to the store or the bank. You can tell if they are going to the doctor or the dentist. You can tell if they are going to the gym or the park. You can tell if they are going to the movies or the theater. You can tell if they are going to the airport or the train station. You can tell if they are going to the hospital or the police station. You can tell if they are going to the court or the prison. You can tell if they are going to the church or the mosque. You can tell if they are going to the synagogue or the temple. You can tell if they are going to the school or the university. You can tell if they are going to the library or the museum. You can tell if they are going to the zoo or the aquarium. You can tell if they are going to the farm or the ranch. You can tell if they are going to the city or the country. You can tell if they are going to the mountains or the beach. You can tell if they are going to the desert or the tundra. You can tell if they are going to the jungle or the savanna. You can tell if they are going to the icebergs or the glaciers. You can tell if they are going to the rainforests or the deserts. You can tell if they are going to the mountains or the valleys. You can tell if they are going to the hills or the plains. You can tell if they are going to the forests or the fields. You can tell if they are going to the meadows or the pastures. You can tell if they are going to the parks or the gardens. You can tell if they are going to the streets or the roads. You can tell if they are going to the highways or the expressways. You can tell if they are going to the bridges or the tunnels. You can tell if they are going to the airports or the train stations. You can tell if they are going to the bus stops or the taxi stands. You can tell if they are going to the parking lots or the garages. You can tell if they are going to the schools or the universities. You can tell if they are going to the hospitals or the clinics. You can tell if they are going to the courts or the prisons. You can tell if they are going to the churches or the mosques. You can tell if they are going to the synagogues or the temples. You can tell if they are going to the schools or the universities. You can tell if they are going to the hospitals or the clinics. You can tell if they are going to the courts or the prisons. You can tell if they are going to the churches or the mosques. You can tell if they are going to the synagogues or the temples.



Give them a name. Write the name in the box below. You can use a name from the list or you can make up your own name. Write the name in the box below.

Write the name in the box below.

Name of Your Theatre

Write the name of the theatre in the box below.



Write the name of the theatre in the box below.

Write the name of the theatre in the box below.

Your Theatre

Jesse L. Lasky
Presents **Wallace Reid and Kathlyn Williams**
in **“The Thing We Love”**

By Harvey Thew, founded upon the story by H.B. and M. G. Daniel
Directed by Lou-Tellegen



WALLACE REID and
KATHLYN WILLIAMS
in "The Thing We Love"

A Paramount Picture

54-D1

Scenes in a Real Muniton Factory See this powerful picture of spies, plots and perfidy with a ripping story of warm-hearted American love running through it all. You can't afford to miss this picture.

NO WAR SCENES

Other Attractions

Musical Program

ADMISSION PRICES

Name of Your Theatre

Triple Column Half-tone

When it needs advertising to sell a government bond, where do we stand?

Wallace Reid and Kathryn Williams

"The Thing We Love"



Some is a Real Motion Picture
The picture is a real motion picture
and will give you a real
thrill. It is a real picture
and will give you a real
thrill.

Name of Your Theatre
Other Address
Street Address

When it needs advertising to sell a product head where to sell it

JESSE L. LASKY *Presents*
WALLACE REID
and
KATHLYN WILLIAMS



"The Thing We Love" *By* Harvey Thew

Founded upon the Story by H.B. and M.G. Daniel, Directed by Lou Tellegen

A Paramount Picture

Spies Alround About Us See the red-blooded story of military spies, sinister intrigue with a burning love story running through it all. Some of the most dramatic scenes are laid in a real munition factory. Don't miss it.

NO WAR SCENES

Other Attractions

ADMISSION PRICES

Musical Program

Name of Your Theatre

Triple Column Line Cut

Getting business without advertising is like winking at a girl in the dark; you can't expect results.

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

Always obtainable at your exchange



Six-sheet



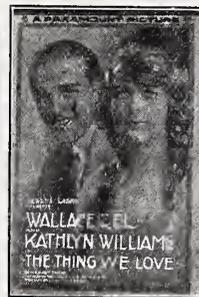
Six-sheet



Three-sheet



One-sheet



One-sheet



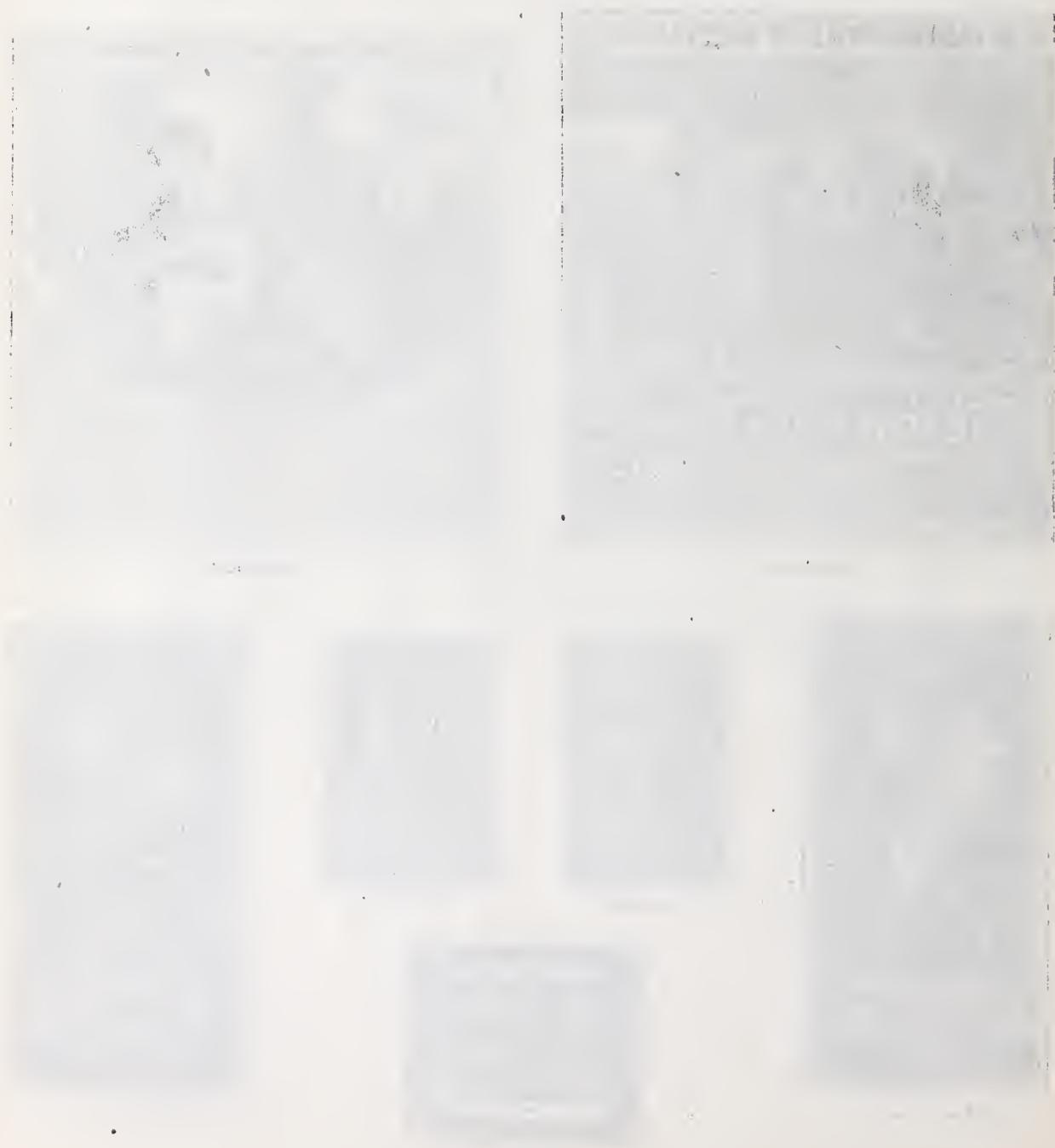
Slide



Three-sheet

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

Always attract a new audience



Stock Production Cuts and Mats—"The Thing We Love"



Issued in sets of ten consisting of

Top row—Two three-column cuts and mats

Center row—Three two-column cuts and mats

Bottom row—Five one-column cuts and mats

Always Obtainable At Your Exchange

REDUCED AS SHOWN ABOVE



THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY
535 N. Dearborn Street, Chicago, Ill., U.S.A.
Subscription Price: Five Dollars Per Annum in Advance

Press stories to be sent out a week or ten days in advance of the showing of "THE THING WE LOVE"

PICTURE SHOWS AMERICAN SPIRIT

"The Thing We Love," the latest Paramount Picture, starring Wallace Reid, contains one of the strongest patriotic appeals ever filmed. It is to be shown at the.....Theatre very soon. From an idealistic, impractical pacifist, through gradual stages we watch the progression of the hero to a self-sacrificing, high-hearted volunteer. The mental stages that he passed through will be recognized by many a loyal American as exactly the fight they fought, the battles they had with themselves until they came to the full realization of "The Thing We Love." The authors, H. B. and M. G. Daniel and the scenario writer, Harvey Thew, have struck the chord that will find its response in the heart of every American man, woman and child.

BERNHARDT'S LEADING MAN DIRECTS PARAMOUNT PICTURE

Lou-Tellegen, the famous actor of stage and screen, has returned to the field of directing motion pictures, and it was he who directed Wallace Reid's latest Paramount picture, "The Thing We Love." It will be remembered that Lou-Tellegen directed "Queen Elizabeth," the first picture in which the immortal Sarah Bernhardt ever appeared upon the screen. Mr. Tellegen is a man of many accomplishments, and besides having directed Madame Bernhardt's picture, has also had the honor of being her leading man on the legitimate stage. "The Thing We Love" starring Wallace Reid and directed by Lou-Tellegen, is to be shown at the..... Theatre in a very short time.

Secret Service work has become second nature to "Billy" Elmer, who is now appearing in support of Wallace Reid in the latter's latest Paramount Picture, "The Thing We Love," which will be shown at the.....Theatre in the near future.

"Billy" Elmer has had more experience in criminal and detective work before the camera than many a full-fledged detective in real life. He has worked with most of the screen's greatest stars in Paramount Pictures, including Margureite Clark, Pauline Frederick, Geraldine Farrar, Jack Pickford and others.

**Press stories to be sent out a few days ahead and during the showing
of "THE THING WE LOVE"**

STORY OF SPIES AND INTRIGUE IN "THE THING WE LOVE"

"The Thing We Love," the latest Wallace Reid picture produced by Paramount, is one of the strongest things that brilliant young star has ever done. It deals with patriotism in its highest form and the story is as follows:

Rodney Sheridan (Wallace Reid) is engaged to Margaret Kenwood, daughter of the President of the Kenwood Manufacturing Company, of which Rodney is Vice-President himself. Both Rodney and Margaret are strongly anti-war when the action of the story commences, which is at about the outbreak of the European war.

When Margaret's father pledges his plant to the manufacture of munitions, Rodney refuses to assist and resigns his position. He also starts a violent campaign against the procedure and against all war in general. Margaret's father, enraged, plans to frame a charge of embezzlement against Rodney, which he carries out.

Rodney is sent to the penitentiary and his life practically ruined although he has one staunch friend through it all - Margaret, although he does not always realize it.

How he is drawn into a terrible plot of the German agents to wreck a whole munition plant and how he narrowly escapes committing the atrocity and is rescued just in time by one wholly fine and loyal American citizen of German parentage who has been standing firm by the land of his adoption, makes up a tale that will touch intimately every single human being in all this great land.

Manager..... of the.....Theatre has announced that "The Thing We Love" will be shown at his theatre on.....

"The Thing We Love," a patriotic Paramount picture starring Wallace Reid, was directed by Lou-Tellegen who has not only been Madame Sarah Bernhardt's leading man, but also had the distinction of directing her first motion picture, "Queen Elizabeth." The cast is an exceptionally fine one, including, Tully Marshall, Mayme Kelso, Charles Ogle and Billy Elmer. Of exceptionally strong patriotic appeal, "The Thing We Love" is a production that will rank among the best of the season. Don't miss it at the..... Theatre on.....

MAKES PHOTOPLAY IN BRIDGEPORT MUNITION PLANT

In filming the latest Paramount picture "The Thing We Love," starring Wallace Reid, director Lou-Tellegen, himself a famous actor, encountered many difficulties. One of the most serious was obtaining permission to use one of the large munition factories of Bridgeport, Connecticut, for "atmosphere" for a number of the scenes. After much correspondence and untangling any amount of red tape, a company of "not more than five" actors was permitted to enter and film the scenes. This had to be done on Sunday as the greatest precautions have to be observed about allowing strangers to enter the plants and it was not thought wise to allow the employees to know about it

.....

LOU-TELLEGEN, GERALDINE FARRAR'S HUSBAND, IS ACTOR, DIRECTOR AND
AUTHOR

Graduated from the school of acting at the Theatre Francais in Paris at the age of eighteen and leading man for Madame Sarah Bernhardt at twenty-four, Lou-Tellegen has all his life been a "hundred per cent man" and made a success of everything he has undertaken. He has directed motion pictures, including "Queen Elizabeth," which was the first picture in which "the divine Sarah" ever appeared, has written numberless short stories and other achievements, - to say nothing of marrying Geraldine Farrar, foremost prima donna of America.

His very latest work of art is "The Thing We Love," which he directed, a stirringly patriotic Paramount photoplay starring Wallace Reid. Manager.....of the.....Theatre has announced "The Thing We Love" for.....of this week.

Wallace Reid, the popular young Paramount star who has appeared as leading man with Geraldine Farrar, Myrtle Stedman, Anita King and many other famous stars is now playing in "The Thing We Love," a strong patriotic production, with Kathlyn Williams. The combination proved so effective in "Big Timber," Mr. Reid's last Paramount Picture, that it was repeated in "The Thing We Love" by director Lou-Tellegen. Don't miss this exceptionally timely photoplay at the.....Theatre on.....

WALLACE REID TELLS OF EXPERIENCES IN FILMING "THE THING WE LOVE"

"'The Thing We Love' is one of the most interesting productions in which I have ever had the pleasure of working," said Wallace Reid at the studio in Los Angeles the other day. "It is an extremely timely production and I am sure will prove as entertaining to those who see it as to us who made it. Lou-Tellegen, the director, put even more than his ordinary thought and care into its construction and every scene, to the smallest detail received its hours of thought and study before the rehearsals even started.

"For instance, the few scenes in a munitions factory could not be arranged to suit the distinguished director at the studio and it was necessary to make a special trip to the nearest factory to "shoot" the scenes.

"The incident of the German agents and the plot to corner all the bids for munitions for the Allies and then delay their shipment was taken from an actual occurrence that has not been given out for publication. One afternoon while some particularly 'fussy' scenes were being taken over, a lot of us sat around the studio waiting for our turns when the two authors, H. B. and M. G. Daniels, strolled in to see how matters were progressing and after much urging, sat down and told us the story.

"We were some scared bunch and that evening felt mighty shivery at the thought of what 'might have been.' However, it all comes out so well in the picture that there will be no danger of the effect being spoiled.

"They ran it off for us up here the other day and say, it is some picture!" With this "Wally's" famous smile appeared as he begged us to excuse him for his director was heard in the distance calling for "Wally."

"The Thing We Love," Wally's latest Paramount picture, will appear at the.....Theatre on.....

On.....of this week at the.....Theatre, "The Thing We Love," starring Wallace Reid will be shown. This is a thoroughly up to date picture dealing with modern problems that have been faced at one time or another by every American citizen. It is a picture that you cannot afford to miss.

For the Exhibitor's information and house organ. Cast and synopsis
of "THE THING WE LOVE"

CAST

RODNEY SHERIDAN.	WALLACE REID
MARGARET KENWOOD	KATHLYN WILLIAMS
H. D. Kenwood	Tully Marshall
Mrs. Kenwood	Mayme Kelso
Adolph Weimer	Charles Ogle
Kenwood's Agent.	Billy Elmer

Directed by Lou-Tellegen

SYNOPSIS

Rodney Sheridan (Wallace Reid) is Vice-President of the Kenwood Manufacturing Company and engaged to Margaret Kenwood, daughter of its president, Henry D. Kenwood. When the war in Europe breaks out, both Margaret and Rodney are intensely interested in peace propaganda, and Rodney takes active part in a movement to prevent the European conflict.

Mr. H. D. Kenwood, however, decides to turn the factory into a munitions plant and Rodney, refusing to assist, is forced to resign. Kenwood also tries to enlist his daughter's services in stopping Rodney's peace speeches. Upon Margaret's refusing to help him, the father resolves upon foul means to get the young man out of his way.

He frames a charge of embezzlement and by perjured witnesses, gets him a two-year term in Sing Sing. After his release, many months later, Rodney, embittered, is unable to reach his friends as they all turn away from him and he feels that he cannot even go to Margaret whom he knows to be loyal. He is urged to enlist, but bitterly refuses saying that he is now a "man without a country," blaming the government for the humiliation he has had to undergo.

He finds himself sitting dejectedly on a park bench and it is there that Margaret finds him. The knowledge that she at least has always believed in him gives him new hope and when she makes him Secretary of a newly formed "International Peace Committee" he finds himself again in funds, and in good standing.

When Kenwood learns that Rodney is about to head a peace delegation to Congress, he threatens to publicly brand him as a jailbird and Rodney, realizing this would do the cause more harm than good, writes Margaret his resignation and again disappears, while Margaret again takes up the search for him.

At this time Kenwood receives a proposition from the German agents to bid in all contracts for munitions for the Allies, - and then, having secured the contracts, - delay the work. Only one thing stands in the way of the successful accomplishment of this plot, and that is the Termont Powder Works, which would also handle some of the Allies' contracts. Kenwood and the agents resolve to destroy this plant and they set out to find a man who can be trusted to do it.

They find Rodney, who is now on the "Bread Line." They work upon his bitterness towards his country, offer him \$10,000 for the job. They do not know who Rodney is and he has no suspicion that Kenwood is the man behind the scheme.

He feels himself justified in the act because of what he has suffered at the hands of the government. He believes Margaret would approve. He accepts the offer, and getting a job in the mills, plants a bomb in a store house which is to be exploded at a given signal at night. The German agents discover that a shipment is to be made that very day and decide that the explosion must occur that afternoon.

As Rodney is about to light the fuse he suddenly realizes what it would mean - the murder of scores of women and girls, and dashing out of the plant, goes into a German-American saloon. Weimer, the proprietor, has just brought the great German-American association of which he is the head to an understanding that now they are Americans, first and foremost. His sterling patriotism shames Rodney who realizes that not only was he about to become a murderer, but a traitor.

His thoughts turn to the one loyal friend he knows and he calls up Margaret on the 'phone. She has been searching for him all over the city and is overjoyed to comply with his request to meet him in the park. When he tells her all, she resolves that they ought to capture not only the agents, but "the man higher up."

She tells him to go to the agents' hiding place and hold them there by any means possible while she brings the police. This is done and the agents captured after Margaret has filled her car with policemen and made a record dash to the scene.

The agents recognize Margaret as Kenwood's daughter, and thinking that Kenwood has doublecrossed them, tell her they will gladly reveal "the man higher up." The police, Margaret and Rodney therefore go to Kenwood's private office.

The terrible realization of her father's infamy changes Margaret's whole attitude on the question of peace and patriotism, and when Rodney suggests that the only thing he can do to wipe out his conduct is to enlist, she tearfully consents and as he marches down Broadway, we see her standing bravely waving her hand after having presented him with a small silk flag in token of the fact that she applauds his patriotism.

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	} "The Spirit of '17"
and	
LOUISE HUFF	
WALLACE REID	"Rimrock Jones"
J. STUART BLACKTON'S	"The World for Sale"
JULIAN ELTINGE	"The Widow's Might"
CHARLES RAY	"The Hired Man"
PAULINE FREDERICK	"Madame Jealousy"
DOROTHY DALTON	"'Flare-Up' Sal"
VIVIAN MARTIN	"A Petticoat Pilot"
ENID BENNETT	"The Keys of the Righteous"
SESSUE HAYAKAWA	"Hidden Pearls"
BILLIE BURKE	"Eve's Daughter"
JACK PICKFORD	"Huck and Tom"
GEORGE BEBAN	"One More American"
WALLACE REID	} "The Thing We Love"
and	
KATHLYN WILLIAMS	



ELSIE FERGUSON	"Rose of the World"
WILLIAM S. HART	"Wolves of the Rail"
MARY PICKFORD	"Stella Maris"
C. B. DE MILLE'S	"The Whispering Chorus"
ELSIE FERGUSON	"The Song of Songs"
WILLIAM S. HART	"Blue Blazes Rawden"

Branch Offices of
Paramount Pictures Corporation
and
Artcraft Pictures Corporation

BOSTON, Mass.
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NEW HAVEN, Conn.
131 Meadow Street

PORTLAND, Me.
85 Market Street

NEW YORK CITY, N. Y.
729 Seventh Avenue

BUFFALO, N. Y.
145 Franklin Street

NEW YORK CITY, N. Y.
71 West 23d Street

PHILADELPHIA, Pa.
1219 Vine Street, N. W.

PITTSBURG, Pa.
Pennsylvania Ave. and 12th Street

CLEVELAND, Ohio
Standard Theatre Bldg.,
Prospect Avenue, near 9th

CHICAGO, Ill.
220 South State Street

CINCINNATI, Ohio
107 West 3rd Street

DETROIT, Mich.
278 Jefferson Avenue

KANSAS CITY, Mo.
2024 Broadway

DES MOINES, Iowa
Utica Theatre Bldg.

ST. LOUIS, Mo.
3929 Olive Street

WASHINGTON, D. C.
421 10th Street, N. W.

MILWAUKEE, Wis.
504 Toy Bldg.

BUTTE, Mont.
403 S. Main Street

SALT LAKE CITY, Utah
133 E. 2nd South Street

MINNEAPOLIS, Minn.
Produce Exchange Bldg.

DENVER, Colo.
1749 Walton Street

SAN FRANCISCO, Cal.
645 Pacific Bldg.

SEATTLE, Wash.
Central Bldg.

LOS ANGELES, Cal.
Marsh-Strong Bldg.

PORTLAND, Ore.
9th and Burnside Streets

ATLANTA, Ga.
51 Luckie Street

NEW ORLEANS, La.
814 Perdido Street

DALLAS, Texas
1902 Commerce Street

OMAHA, Neb.
Romley Bldg.

CANADIAN EXCHANGES

TORONTO, Canada
12 Queen Street East

MONTREAL, Canada
198 St. Catherine Street

CALGARY, Canada
Alberta, 12 Elm Block

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 6

The Son of Democracy

Scheduled Release Date: 11 Feb 1918

1. My Mother
2. My Father
3. A Call to Arms
4. My First Jury
5. Tender Memories
6. A President's Answer
7. Native State
8. Down the River
9. The Slave Auction
10. Under the Stars

2/11/18

Paramount Pictures Corporation

Presents

Benjamin Chapin

in

“The Son of Democracy”

A Series of Ten Two-Reel Dramas.
Each a Complete Story of America in the Making.

It Makes Them *Laugh!*

It Makes Them *Cry!*

It Makes Them *Think!*



A Paramount Series

PRESS BOOK—EXHIBITORS' AIDS

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE OF FORTY FIRST ST.
NEW YORK. N.Y.

“The Son of Democracy”

The Life Work of a Master Showman.
Exactly What the Public Wants.

“THE SON OF DEMOCRACY” was written, directed and produced by Benjamin Chapin, that Master Showman, that splendidly successful student of the difficult art of giving the public what it wants.

No producer knows the popular mind better than Benjamin Chapin, none is more capable of directing a notable human drama like “THE SON OF DEMOCRACY.” Benjamin Chapin follows the “sure fire” formula:

Make 'Em Laugh!

Make 'Em Cry!

Make 'Em Think!

That's why “THE SON OF DEMOCRACY” will make big money for you. That's why it will bring you new business and hold it for ten successive weeks.

Look at the picture yourself. It's at your Paramount Exchange.

You'll laugh! You'll cry! You'll think! And
YOU'LL BOOK IT AT ONCE!

Benjamin Chapin

in

“The Son of Democracy”

It Will Bring New Patrons. It Will Hold The Old Ones.

THE SON OF DEMOCRACY” is made up of ten two-reel dramas, each a complete story, each constructed by that master craftsman, Benjamin Chapin, so as to be first of all a mighty box-office attraction; a drama of patriotism with enormous pulling power, appealing to every class, to every type, to every age.

This is a series that will please your regular patrons, and *it will bring you new business*. It will draw hundreds who seldom attend motion picture theatres; it will make them come back every week for ten weeks, convince them of the value of the motion picture, and convert them into photoplay enthusiasts.

“The Son of Democracy” is a picture not only for men and women. It is the sort that will delight children. They will want to see it again and again, and their fathers and mothers will heartily endorse it. “The Son of Democracy” will get you added matinee business, and make money for you in extra morning shows for children.

Paramount is helping you get this new business. Paramount is advertising “The Son of Democracy” in twenty-two magazines and is circularizing thousands of club women, school principals and others who will be interested in giving their time enthusiastically toward helping you make “The Son of Democracy” a success. The Paramount advertising and direct-by-mail campaigns are described on another page.

USE THESE ACCESSORIES

Lithographs—Stock 24-sheet. One-sheet, three-sheet and six-sheet for each chapter.

Photos—22x28 photographic enlargement of Benjamin Chapin as Abraham Lincoln. Six colored 11x14 still photographs on each chapter.

Cuts and Mats—Five different one-column cuts and mats for series. One two-column scene cut and mat for each chapter (ten in all).
One slide for each chapter.
Ad layouts with mats.
Special herald for series.
Press Book.
Lobby Frames.

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“The Son of Democracy”

It Makes Them Laugh! “As thrilling and humorous as Tom Sawyer or Huck Finn.”—*F. K. Mathiews, Director, Library Dept., The Boy Scouts of America.*

It Makes Them Cry! “Today I am voiceless, having wept one hour last evening over your vivid portrayal of that extraordinary man, Abraham Lincoln.”—*Alice Nielsen, Grand Opera Star.*

It Makes Them Think! “This film will fill the people of this country with hope for the future and will make them more determined than ever to remain in this war until military autocracy is swept aside and the world ruled by the mass of the people and not by a small class.”—*Major George P. Ahern, Acting Secretary, Army War College, Washington, D. C.*

Already established as a Broadway hit

FOR five years Benjamin Chapin has been working on this extraordinary production. Part of it was shown for one week as the leading attraction at the Strand Theatre in New York, under the title “The Lincoln Cycle.” So great was its success that it immediately was transferred to the Globe Theatre, a legitimate house, where it ran for 235 performances.

These pictures have never been shown elsewhere. “The Lincoln Cycle” was an instantaneous hit. But the Cycle represented only a small part of the work to which Mr. Chapin has devoted so many years. Mr. Chapin had made thousands of feet of stories just as good as those in the “Cycle.” The logical plan of presentation was in series form and for six months Mr. Chapin and Paramount experts have been at work selecting the best stories from Mr. Chapin’s vaults. Only ten, including all those in “The Lincoln Cycle,” were chosen. These now make up “The Son of Democracy.”

Contains every element for success

THE SON OF DEMOCRACY” is built around the life of America’s greatest man, Abraham Lincoln. The career of no figure in history is so rich in dramatic incidents, so full of humor, pathos and adventure.

This is not a life of Lincoln. Not any more than “The Birth of a Nation” is a life of Lincoln. The Martyred President was a dramatic figure in “The Birth of a Nation.” So he is in “The Son of Democracy.” It is not history, it is not “education”—it is a “bully good show,” based on history, containing educational value.

It still would be a fine picture, a money-making picture if the world had never heard of Abraham Lincoln.

“The Son of Democracy” begins with rattling good children’s stuff, real stories, real humor and pathos. It appeals to “grown-ups” as well as to children. It shows the trials and tribulations of a real boy. It then turns to the stirring days before the Civil War. Lincoln is shown battling against much the same handicaps as now are President Wilson’s. The declaration of war, the inside-the-White-House story of the big human drama in which brother fought brother, come in turn.

The life of the pioneer American, Indian fights, Mississippi River adventures, the slave market, furnish background for other splendid photoplays.

Look At It At Your Paramount Exchange

The Strand Theatre in New York City paid \$3,500 for a One Week Run of Four of the Ten Features That Now Comprise "The Son of Democracy."

THE Strand was taking no chance. One look at Benjamin Chapin's pictures was enough to convince Mitchel H. Mark that they were extraordinary in their appeal, "sure-fire" in their box-office value.

Here are a few of the thousands of laudatory comments that were made on these photodramas:

Henry Tyrell, editorial writer and critic: "Its thrills are those of the highest human and patriotic emotions; its laughter and tears are such as to exalt—not degrade—the hearts of all people."

Mrs. Joseph H. Wallach, Vice-President, Mothers' Club, New York City: "A great inspiration. I think it ranks with 'The Birth of a Nation'."

Ballington Booth, President, The Volunteers of America: "I was moved deeply with the tragedy, pathos and individuality of the picture."

William J. Burns, Burns Detective Agency: "Mrs. Burns and my daughter were loud in their praises of the pictures, and stated they were the best they had ever seen."

Samuel Whitney Dunscomb, lawyer and educator: "A rare treat. I had never before seen anything of the kind, and from much I had read in the public prints I confess I had been somewhat prejudiced against pictures."

Will N. Harben, author: "Fine! Wonderful! Truthful! Has 'Laughter akin to tears.' It is the best enlistment argument before the public today."

Virginia Terhune Van de Water, author: "I have never seen another motion picture that moved me as much."

Helen Varick Boswell, President, Woman's Forum: "Tremendous! Tears and laughter follow one another closely."

William McAndrew, Associate Superintendent, Dept. of Education, New York City: "It is superb! Every boy and girl in the country should be given an opportunity to see this film."

The National Board of Review of Motion Pictures. Special report on "The Lincoln Cycle," which comprises four of the ten chapters of "The Son of Democracy."

Entertainment Value—Excellent.	Educational Value—Excellent.
Dramatic Interest—Well developed.	Acting—Fine.
Coherence of Narrative—Good.	Photography—Excellent.
Technical Handling—Excellent.	Costuming—Excellent.
Atmospheric quality of scenic setting—Fine	Moral Effect—Excellent.
Historical Value—Excellent.	

General Comment:—Benjamin Chapin has developed a fine conception of a period of American History; and Lincoln with his pathos, humor and greatness lives again upon the screen.

The best people in your city will write you the same sort of praise when you show these pictures.

Paramount is Helping You Make New Friends

THE prosperous exhibitor is the one that is continually making new friends for his theatre. "The Son of Democracy" is exactly the sort of picture the exhibitor needs to hold his old patrons and develop new ones.

"The Son of Democracy" is a series that will delight the "fans." Its run at the Strand in New York City proved that. Its added value—and this added value is a mighty force—lies in the fact that the educational feature, the historical accuracy, the first rate children's stories, and Benjamin Chapin's famous portrayal of Abraham Lincoln, will bring to your theatre men, women and children, who consistently have refused regularly to patronize a motion picture theatre.

Club women, teachers, military organizations, professional men and women, boys and girls—especially the Boy Scouts and Girl Scouts—and members of patriotic societies not only will come to see "The Son of Democracy," but they will work with you, helping you to make it a success. Educators and parents will send the children to see it. Club women, always interested in better pictures, will advertise it. Patriotic societies will attend in bodies. Military organizations will give you active encouragement.

Paramount, through national advertising and wide circularization, is appealing to these people to assist you. Many will come to you and offer assistance. The others, when you approach them, already will have heard of and discussed "The Son of Democracy" and will be ready to give their support.

All you have to do is to let these people know that "The Son of Democracy" is to be shown at *your* theatre. They're waiting to help.

This campaign supplements the Paramount and Arcraft national advertising. Hook up with both campaigns.

Paramount's Advertising and Circularization

PARAMOUNT is advertising "The Son of Democracy" in twenty-two national magazines that appeal directly to the great number of persons who are not regular motion picture patrons, but who eagerly will support a production of this kind.

Paramount also is conducting a national direct-by-mail campaign reaching hundreds of thousands of club women, teachers, members of patriotic societies, boys and girls, military organizations; a campaign reaching every community, appealing to every person of standing, in the interest of patriotism, in the interest of better pictures, education and history, to begin work immediately to encourage this most worthy production, "The Son of Democracy."

This campaign has gone direct to the great army of people who have been wanting better pictures, who have been willing to work for them, but who have been ignorant of the best method of procedure. Paramount has told them how to go ahead, explaining definitely that the exhibitor judges "what the public wants" by the box-office receipts. Each of these persons has been advised in no uncertain terms that the exhibitor wants crowds of paying patrons. These people are ready, organized. Their machinery is available to any exhibitor that asks for it.

Among the publications advertising "The Son of Democracy" in this drive to make new and permanent patrons for the motion picture theatres are: The Youth's Companion, The American Clubwoman, The American Federation of Women's Clubs Magazine, American Education, Something-to-do, Primary Education, The Normal Instructor and Primary Plans, Journal of Education, The American Boy, St. Nicholas, Boy's Life, The Literary Digest and ten others of equal standing. Their total circulation is more than a million.

It is Easy To Get Results on "The Son of Democracy"

"The Son of Democracy"

is an ideal picture for the advertiser

No other photoplay will bring such a large percentage of results for the amount of exploitation given it

PARAMOUNT'S advertising and direct-by-mail circularization has organized in your city a great body of persons who are not regular motion picture patrons. All these—teachers, club women, librarians, members of patriotic societies, boys and girls—are eager to work for better pictures and they know, because Paramount has told them so, that the way to get better pictures is to make them profitable for the exhibitor.

Carry your message to these people. Do more than let them know when and where they can see "The Son of Democracy." Show them that this is a worthy picture and they will work for you. Appeal to the school superintendents and to the teachers. Get them to send the children. Make arrangements for women's clubs to attend in bodies.

Impress upon your public that *this is a good show*. The historical and educational angle will advertise itself.

Use the accessories, the selling plans outlined in this book. Gather testimonials from your leading citizens, men and women. Get the crowds there for the first chapter and you will find that the entire city will be talking about "The Son of Democracy."

Because this runs for ten weeks, the "word-of-mouth" advertising—which can help but little in promoting a feature picture—will pile up business for you.

But just because you play to capacity the first week, don't let down. "The Son of Democracy" is worth while and the more you advertise a worth while picture the bigger your business, the greater your prestige.

"The Son of Democracy" will bring universal praise, not only for the picture itself, but for you and for your theatre. The ten-week showing will make a lot of money for you, it will establish you securely as a man who believes in first class entertainment and a man who is working for better, cleaner and finer pictures. You'll gain the hearty support of the most influential people in your city.

That's worth something, isn't it?

Business-Getting Suggestions

THE SON OF DEMOCRACY," remember, appeals to two classes—the regular "fan," who wants comedy and adventure and sentiment; and to the person who attends a motion picture theatre only at long intervals. Your appeal to the "regular" is by impressing him with the fact that "The Son of Democracy" is rattling good entertainment, not dry history.

The other class you reach by accentuating Benjamin Chapin's Lincoln, the educational value, the patriotic appeal. Your general advertising should combine both ideas.

"The Son of Democracy" runs for ten weeks. If handled as directed in this press book, *it will bring you hundreds of new patrons and hold them for ten weeks and more.* In those ten weeks they will be converted into regular motion picture fans. "The Son of Democracy" is an enormous boon to the motion picture exhibitor in that *it creates new "fans" and holds them.*

The Remainder of Your Program

Be careful about your choice of the remainder of the program when you show "The Son of Democracy." Don't fill up with cheap stuff. When Sarah Bernhardt plays in a vaudeville theatre, the remainder of the bill always is made up of the highest class of acts that can be booked. It's good business. Sarah Bernhardt brings into the theatre hundreds of persons who never before have patronized vaudeville houses. They see Sarah Bernhardt. And they also see other first class acts.

"I never had any idea that vaudeville was so interesting," they say, and come back the next week. Soon they are regulars.

Put on a good, clean show along with "The Son of Democracy" and you'll actually create and hold new business. The persons who, through ignorance, had scorned the motion picture theatre, will become its best friends.

Special Lincoln Displays

In your city the stores, schools and libraries will be preparing special Lincoln displays for Lincoln's Birthday. Furnish them with pictures of Benjamin Chapin as Abraham Lincoln, get them to put up post cards containing your announcement of the showing of "The Son of Democracy."

It will be easy to make a patriotic display in your lobby.

Special Performances

Give special performances in the morning for school children. Go to school superintendents, teachers and principals. Show them what noted persons have said about these pictures. You may be able to arrange to have schools dismissed for an hour in the morning so that the children can come and see the Lincoln pictures.

Make special rates to club women who come in bodies at matinees. Appeal to patriotic societies such as the D. A. R., etc.

To Get Testimonials

The first day you show "The Son of Democracy" invite a special list of persons, such as editors and reporters on your newspapers, city and school officials, librarians and officers of women's clubs, to come and look at the first chapter. Set a convenient time—say, during the lunch hour. Explain that the show will take only half an hour. Have blank cards ready. Hand them to each of your guests and request that after they have seen the picture, they write their opinions and sign their names. This will bring you a number of testimonials that you can use in your advertising.

Send out the letters offered on another page. Make a lobby display of the replies.

"The Son of Democracy" Booklet

Paramount lists among its accessories a booklet that takes the place of a herald. It consists of eight pages, post card size, and contains valuable Lincoln information so that it will be kept, not tossed carelessly aside. On the back page is space for your imprint. These are especially valuable in getting new patrons. They cost very little. Distribute them among school teachers, leave a few at libraries and enclose them with all the letters you send in your direct-by-mail campaign.

Use Season Tickets

"The Son of Democracy" lends itself to the season ticket idea. Issue one good for matinees only, and one good at any performance, selling the matinee tickets cheaper, of course. The ticket for the ten chapters is sold at reduced price. Issue a special children's ticket, good for matinees only. Get children to sell them, giving a season ticket to each child that sells ten.

Send solicitors around to the houses and sell these children's tickets to the parents. The school teachers will help you. Here's a sample ticket:

RIALTO THEATRE						No. 612			
BENJAMIN CHAPIN									
IN									
"THE SON OF DEMOCRACY"									
Ten-week, Season Ticket									
This ticket is sold at a reduced rate and is good for one admission on the day of the showing of each chapter of "THE SON OF DEMOCRACY"									
If this ticket is lost, please report loss to the box-office and a new one will be issued and the door man will be instructed to refuse admission to any person presenting the missing ticket.									
Not good unless signed on the reverse side by the manager.									
1	2	3	4	5	6	7	8	9	10
<i>(Not good for more than one admission a week)</i>									

Mail Letters Like These to the Most Important People in Town

THE fact that such persons as Josephus Daniels, Secretary of the Navy; Mrs. William Grant Brown, President of the New York State Federation of Women's Clubs, and William McAndrew, of the Board of Superintendents, Department of Education, City of New York, have recommended these Benjamin Chapin pictures, will convince your school officials, your club women, your Mayor, that "The Son of Democracy" is entirely worthy of their hearty support.

The classified section of your city directory will give you the names you need.

SEND THIS TO EVERY CLUB WOMAN

Dear Madam:—

You have heard of Benjamin Chapin's splendid motion picture, "The Son of Democracy." Paramount Pictures Corporation, which is presenting this unusually fine photoplay, informs me that the president of your club has been furnished complete information regarding this production.

I will show the first chapter of "The Son of Democracy" at the..... Theatre on..... You, as a club woman, are interested in better motion pictures. Are you interested enough to work actively for them, to help prove that the public wants better pictures?

Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs, writes as follows:—

"The story of Lincoln is wonderfully portrayed in 'The Son of Democracy.' * * * The picture should be seen by every man, woman and child; once seen, it will never be forgotten and furthermore, it will unconsciously influence for good the life of each and everyone in the audience."

This is a recommendation from a woman whose judgment you respect. Will you help me in my effort to make a success of the very highest type of motion picture that is made? Will you take this up at your club, with your friends? Won't you write me now and tell me you will? Let's make this "better pictures" movement a success. Shall we?

Yours very truly,

THIS SHOULD GO TO LIBRARIANS, TEACHERS AND SCHOOL PRINCIPALS

Dear Sir:—

You have heard of Benjamin Chapin's splendid motion picture, "The Son of Democracy." It is a photoplay that will make you laugh, make you weep, make you think. It is not only for "grown-ups." It is the sort of picture that delights children, and instructs and inspires them.

I will show the first of "The Son of Democracy" stories at the..... Theatre on..... I want to give the public fine pictures like this, but, you understand, I want to be encouraged. I want crowds to come.

Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs, writes: "The story of Lincoln is wonderfully portrayed in 'The Son of Democracy,' and it should be an inspiration to every boy and girl who sees it. The picture should be seen by every man, woman and child."

Josephus Daniels, Secretary of the Navy, writes: "I was particularly impressed with the fact that America spells OPPORTUNITY by this presentation of the story of Lincoln's early life."

"Lincoln's boyhood experiences are as thrilling and humorous as those of Tom Sawyer and Huck Finn," writes F. K. Mathews, director, Library Department, The Boy Scouts of America.

What will you do to help increase the demand for better pictures? Will you come yourself, bring your friends? Will you send your children to see it? Please write me and let me know. Let's make this "better picture" a success. Shall we?

Yours very truly,

SEND FREE TICKETS FOR THE FIRST SHOWING TO IMPORTANT PERSONS IN YOUR CITY. AFTER THEY HAVE SEEN THE PICTURE, WRITE THEM THIS LETTER TO BRING TESTIMONIALS

Dear Sir (or Madam):—

How did you like the first chapter of "The Son of Democracy"? Josephus Daniels, Secretary of the Navy; Major George P. Ahern, Acting Secretary of the Army War College at Washington; Alice Nielson, the singer; Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs; and many other noted people have written letters commending Mr. Chapin's presentation.

I know that you felt that "The Son of Democracy" was not only a great inspiration to Americans, but also splendid entertainment. I want every man, woman and child in (name of your city) to see these pictures. A letter of recommendation from you would help in this purpose which I consider most worthy.

Won't you please send me a line, telling me how you enjoyed it?

Yours very truly,

The replies you get from this letter can be used in your advertising throughout the run of the pictures. Mount the letters and display them in the lobby of your theatre.

THIS LETTER IS FOR A GENERAL APPEAL

Note the difference. This is to go to persons who merely want to see a good show, and who are not particularly interested in history or education. This is a good show and you can hammer as hard as you like on that point.

Dear Sir (or Madam):—

How would you like to see some first rate two-reel dramas, chock full of comedy, human interest and pathos? Wouldn't you like "screen short stories" now and then? I believe you would.

I have booked Benjamin Chapin's "The Son of Democracy," Paramount's new group of ten two-reel stories, each complete in itself. The first will be shown at the..... Theatre on..... Come and see it. You'll like these bright tales of American life. They are especially timely and full of good Americanism—but they're not war pictures. They're mostly comedy-dramas, fine, clean, inspiring pictures that will appeal to the children as well as to you.

They have been recommended by Josephus Daniels, Secretary of the Navy; Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs, and hundreds of other persons whose judgment you value.

Come and see the first one and let me know how you like it.

Yours very truly,

P.S.—Of course there will be other pictures on the program, for instance: (here insert name of feature picture) but "The Son of Democracy" is the one I want you most to see and judge.

SPECIAL OFFER

If you will send the Exhibitors' Service Department your mailing list and dates of showing the first chapter of "The Son of Democracy" at your theatre, Paramount will mail to each of your patrons a personal letter signed by Mr. Chapin urging them to attend "The Son of Democracy." There is no charge for this service except the actual cost of postage. Send check with your mailing list, three cents for each name. The letters are sent first class.

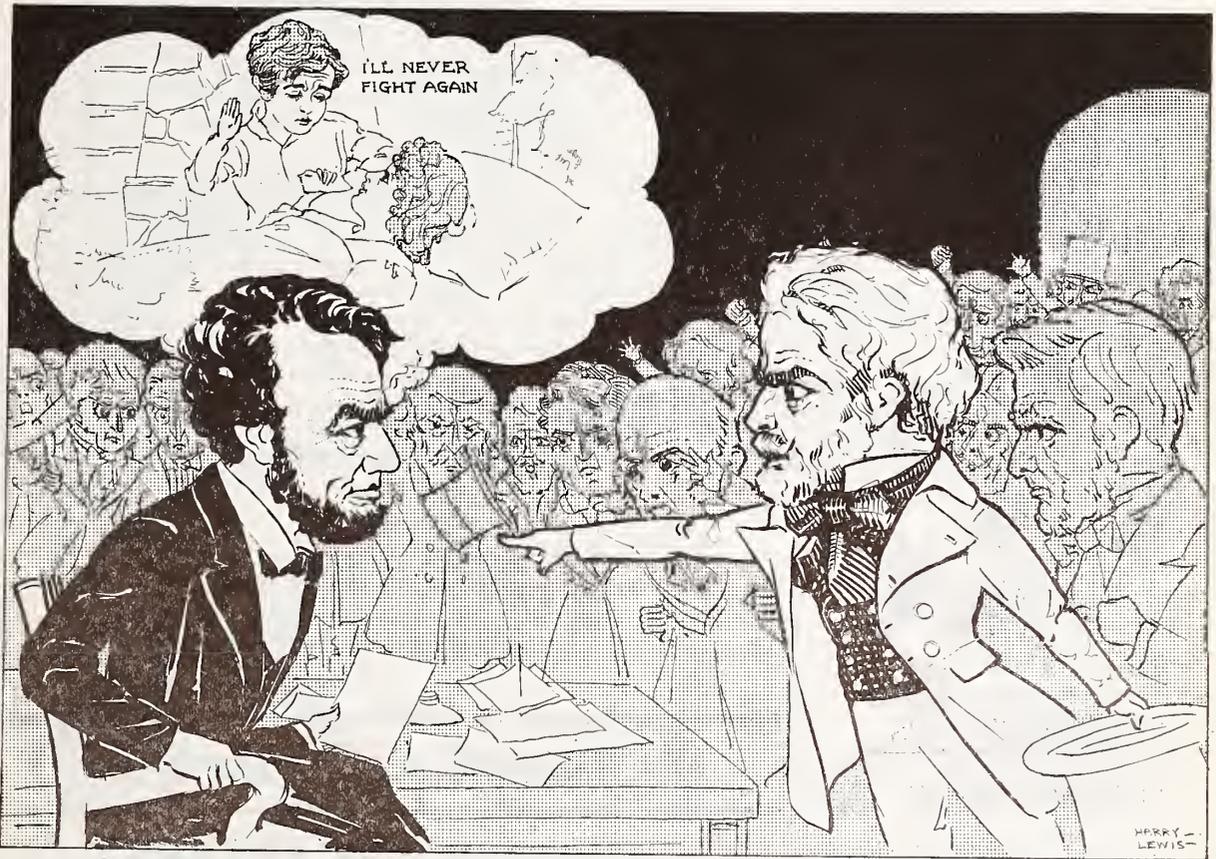
Mats of Cartoons are Furnished FREE

Two splendid three-column cartoons on "The Son of Democracy" are ready for you. If your newspapers can use mats, just go to your Paramount exchange and say, "Please give me the mats of the cartoons."

Your newspapers will be mighty glad to get them, especially for use on Lincoln's Birthday and other patriotic occasions. Add a few lines to the copy so as to advertise *your* theatre.

Here is a sample of one of the mats. The other is shown on Page 22 of this book.

"The Son of Democracy" Shows Mother Influence on Lincoln



PRESIDENT WILSON and others upon whom America is depending for the conduct of our war for democracy, continually quote Abraham Lincoln, the man whose Spirit is guiding America in this crisis. But it is really the Spirit of Nancy Hanks Lincoln, mother of the Martyred President, that guides us.

"All that I am or hope to be I owe to my sainted mother," Lincoln often said. It

was her precept—"always be honest, gentle and kind"—that Lincoln followed.

This mother influence is inspiringly shown in Benjamin Chapin's "The Son of Democracy," the Paramount motion picture series. The boy, Abe, the photoplay shows, like all boys had his fights with other boys. Fresh from one of these he came to the bedside of his dying mother. Shaken with disappointment she asked his promise never

to fight again. Willingly he gave it, and when he became President, when men were clamoring for war, this promise, "I will never fight again," came to him.

It is an absorbing story, a situation full of pathos, and Benjamin Chapin has handled in his masterful style this moment of moments when President Lincoln, forced by circumstance to break his promise, reads his declaration of war.

Ad-cuts and Mats—Silent Salesmen That Sell Seats

Give this production advertising proportionate to its value to you—that means go to it *big*. To aid you in making "The Son of Democracy" the most profitable picture you have ever shown, your exchange will furnish you with line cuts that have been prepared with an eye to getting the *greatest results with the greatest economy*. Dominating, appealing and attractive, they are bound to bring home the money. *Use them.*

From the Strand (N.Y.)

Paramount Pictures Corporation presents
Benjamin Chapin in

"The SON OF DEMOCRACY"

A series of dramatic film stories of America in the making—
Written, directed and produced by Benjamin Chapin.



A Paramount Series



"MY MOTHER"

A heart-interest story; proving that the hand that rocks the cradle is the hand that rules the world.

OTHER ATTRACTIONS

MUSICAL PROGRAM

EXHIBITOR'S THEATRE

Photoplay Extraordinary

Paramount Pictures Corporation presents

Benjamin Chapin in

The SON OF DEMOCRACY

A series of dramatic film stories of America in the making—

Written, directed and produced by Benjamin Chapin.

THE SECRETARY OF THE NAVY,
WASHINGTON

December 13, 1917.

My dear Mr. Chapin:

It was a real pleasure to see your interpretation of Abraham Lincoln a few days ago in this city. I have long been a student of Lincoln's life and writings, and everything concerning that wonderful man has deep interest for me as of course it has for all of us. I was particularly impressed with the fact that America spells OPPORTUNITY by this presentation of the story of Lincoln's early life. I think his career will forever be a thrilling inspiration to all Americans, particularly to those who make their own way from poverty up to great usefulness. Your interpretation is interesting and illuminating.

Sincerely yours,

James D. Smith

Mr. Benjamin Chapin,
Paramount Pictures Corporation,
485 Fifth Avenue,
New York, N.Y.

A Paramount Series



"UNDER THE STARS"

The last chapter—a soul-stirring climax that will impress itself on your mind as long as life endures—as it has impressed itself on eternal history

OTHER ATTRACTIONS

ORCHESTRAL MUSIC

SOLOISTS

Name of Your Theatre

Advertising is the headlight on the train of progress

From the Strand (New York)

Paramount Pictures Corporation presents

“ Benjamin Chapin in ”

The SON OF DEMOCRACY

A series of dramatic film stories of America in the making — — —

Written, directed and produced by Benjamin Chapin.



A Paramount Series



“MY FATHER”

A rattling good story of thrills and intrigue, in which old Tom is saved from disaster by his son's budding genius

OTHER ATTRACTIONS

MUSICAL PROGRAM

Name of Your Theatre

To check your advertising is to wreck your prospects

Extraordinary Attraction

Paramount Pictures Corporation presents

“

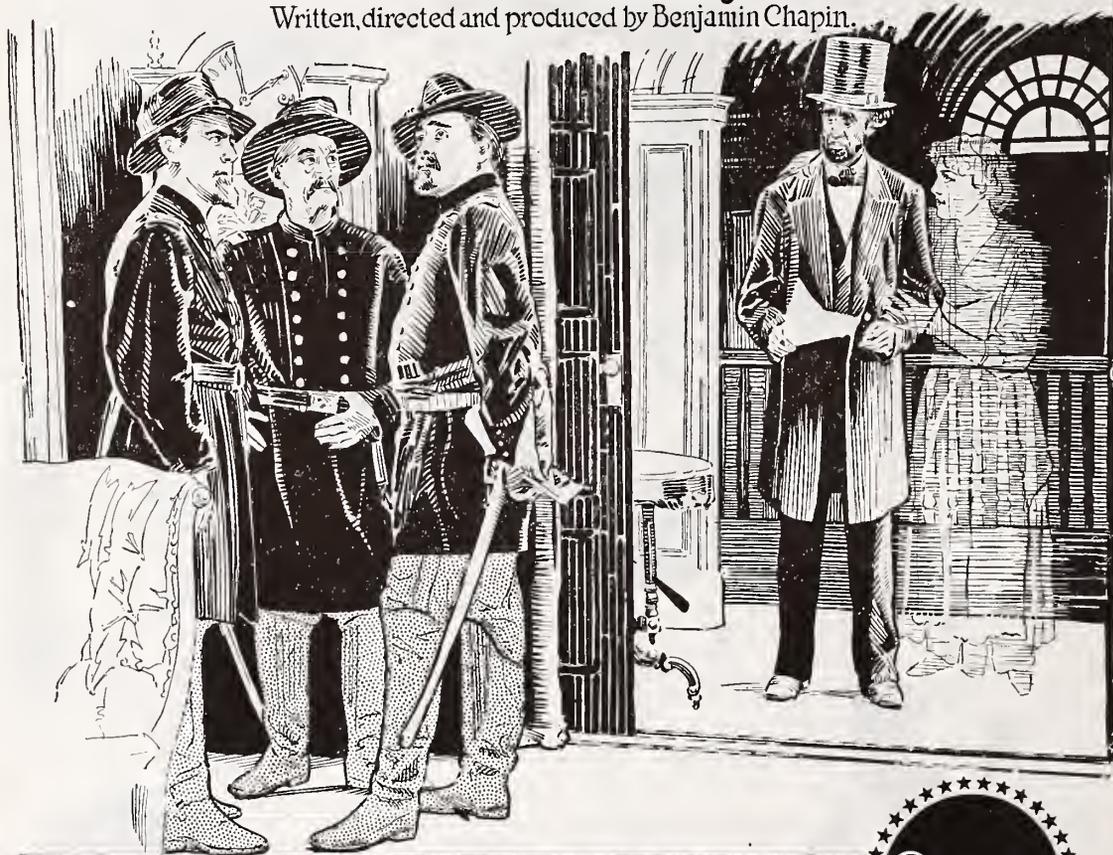
Benjamin Chapin *is*

”

The SON OF DEMOCRACY

A series of dramatic film stories
of America in the making — — —

Written, directed and produced by Benjamin Chapin.



A Paramount Series



“THE CALL TO ARMS”

Powerful drama; behind the scenes at one of the tensest moments in
the Nation's history

OTHER ATTRACTIONS

MUSICAL PROGRAM

Name of Your Theatre

The old truism, “The pen is mightier than the sword” still holds good

SOMETHING NEW

Paramount Pictures Corporation presents
 Benjamin Chapin in
"The SON OF DEMOCRACY"
 A series of dramatic film stories of America in the making
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"TENDER MEMORIES"
 Torn between the memories of a mother who taught him peace, and a people who cried for war—gripping drama of a nation in the crucible
OTHER ATTRACTIONS

Exhibitor's Theatre

Direct from N. Y. Strand

Paramount Pictures Corporation presents
 Benjamin Chapin in

"The SON OF DEMOCRACY"

A series of dramatic film stories of America in the making
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"THE SLAVE AUCTION"

Two crises in the history of America have indelibly scared the soul of the great people. One is scorching deeper day by day; the other can be viewed by the present generation only at this theatre

OTHER ATTRACTIONS

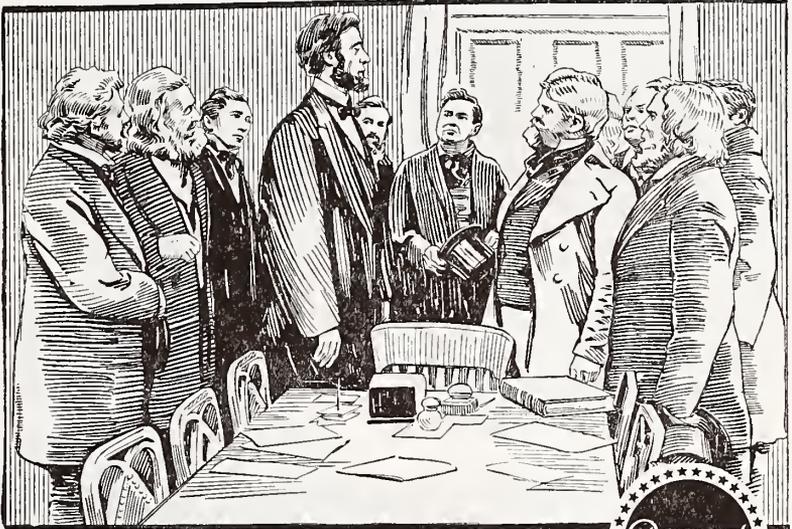
MUSICAL PROGRAM

Exhibitor's Theatre

**245 Performances at the
 Globe Theatre (N. Y. City)**

Paramount Pictures Corporation presents
 Benjamin Chapin in
"The SON OF DEMOCRACY"

A series of dramatic film stories of America in the making—
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"A PRESIDENT'S ANSWER"

A great story of the chivalry of war; teeming with suspense and heart-interest. Don't fail to see this great picture

OTHER ATTRACTIONS

ORCHESTRAL MUSIC

SOLOISTS

Name of Your Theatre

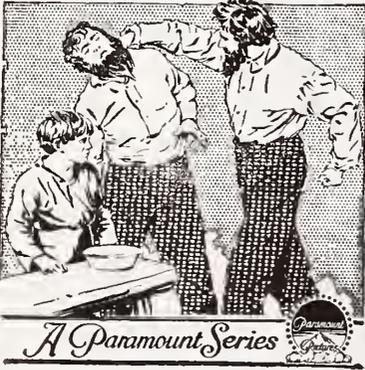
The future will either make you advertise or wish you had

DIRECT FROM THE
NEW YORK STRAND

Paramount Pictures Corporation presents
Benjamin Chapin in

"The
SON OF DEMOCRACY

A series of dramatic film stories
of America in the making
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"DOWN THE RIVER"

A story of adventure on the Mississippi,
slave-stealers, and the rugged courage
that built the nation.

Other Attractions: Musical Program

Exhibitor's Theatre

**UNPARALLELED
ATTRACTION**

Paramount Pictures Corporation presents
Benjamin Chapin in

"The
SON OF DEMOCRACY

A series of dramatic film stories
of America in the making
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"MY FIRST JURY"

A bully comedy-drama, full of tears and
laughs. The funny little pickaninny who
stole a chicken will make your side ache.

Other Attractions: Musical Program

Exhibitor's Theatre

The Talk of New York

245 Consecutive Showings at the Famous Globe Theatre

Paramount Pictures Corporation presents
Benjamin Chapin in

"
The SON OF DEMOCRACY
"

A series of dramatic film stories
of America in the making
Written, directed and produced by Benjamin Chapin.



A Paramount Series

"NATIVE STATE"

A wonderful tale of life on the frontier of
Kentucky and the "Old South." Indian
fights, romance, and breath-taking suspense

OTHER ATTRACTIONS

ORCHESTRAL MUSIC

SOLOISTS

Name of Your Theatre

Printer's ink may be black but it enlightens the buying world

A Splendid Assortment of Lithographs

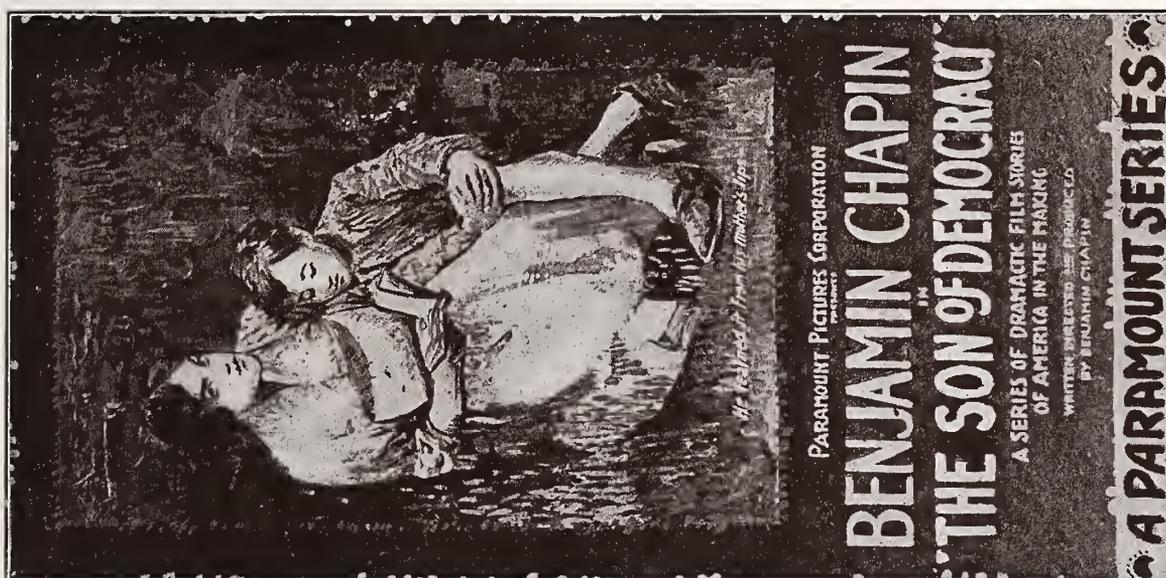
Paper on "The Son of Democracy" includes a stock 24-sheet, and a one-sheet, a three-sheet and a six-sheet for each of the ten chapters. The illustrations below give a general idea of the lithographs on the first chapter.



One Sheet



Six Sheet



Three Sheet

"The Son of Democracy" Souvenir Booklet

This takes the place of a herald. It is inexpensive, but well printed and carefully compiled so that the recipient will save it. The booklet is eight pages, postcard size, and contains—besides a picture of Mr. Chapin as Lincoln and advertising on "The Son of Democracy"—Lincoln's Gettysburg address, little known facts about Lincoln and Lincoln's famous letter to the mother who lost five sons on the field of battle. There is a place for your imprint on the last page. School teachers and librarians will be glad to distribute these for you. It is an invaluable enclosure in a direct-by-mail campaign.

These Production Cuts Will Help In Your Publicity.



Two column production cut



Benjamin Chapin in THE SON OF DEMOCRACY
A Paramount Series

One column production cut



Benjamin Chapin in THE SON OF DEMOCRACY
A Paramount Series
"MY MOTHER"

Two column production cut



Benjamin Chapin in THE SON OF DEMOCRACY
A Paramount Series

One column production cut

The two column cuts can be use to advertise individual chapters.

The single column cuts are good any time.

Production Cuts—Other Accessories

Ten Slides

Paramount has prepared for you one slide for each of the ten chapters of "The Son of Democracy."

Lobby Displays

Ten different lobby displays are provided for "The Son of Democracy"—one for each chapter. Each lobby display consists of six colored 11x14 photographs.

An added lobby display feature is a striking 22x28 photographic enlargement of Benjamin Chapin as Abraham Lincoln that should be used as a display throughout the run of the series.



Benjamin Chapin in "The SON of DEMOCRACY"

A Paramount Series 5666
"A CALL TO ARMS"

(Two Column Production Cut)



Benjamin Chapin in "THE SON OF DEMOCRACY"
A Paramount Series

(1 Col. Production Cut)



Benjamin Chapin in "THE SON OF DEMOCRACY"
A Paramount Series

(1 Col. Production Cut)



Benjamin Chapin in "THE SON OF DEMOCRACY"
A Paramount Series

One column production cut

Seven more two-column production cuts are waiting for you at your exchange. Use them liberally.

The Exhibitor's Service Department wants to help you. Send in your problems.

Synopsis of the the ten features that make up e

“The Son of

Synopsis of the Co

(Use these paragraphs in your publicity and adv

BENJAMIN CHAPIN'S big, human series, “The Son of Democracy” democracy showing freedom in the making. The leading characters who could neither read or write, and Tom's father Abraham, friend of D plays the President, Tom Lincoln and Abraham Lincoln, the grandfather adventurous lives, showing the early Americans as they really were, their hur

MY MOTHER is strong in sentiment, showing dramatically the log-cabin birth of “The Son of Democracy,” the gentle influence of Lincoln's mother, developing the boy who became the President. There are rollicking scenes of boy life, and homely humor in the pitiful efforts of Abe's father to learn to read and write.

MY FATHER: A rattling good story centered around an effort of an unscrupulous farmer to take advantage of Tom Lincoln's inability to read. The boy, Abe, who can read, discovers the sharp practice and tells his father who trounces the farmer in a rousing fight. Tom Lincoln, who had discouraged Abe's efforts to learn to read, at last realizes the value of education.

A CALL TO ARMS: A stirring photoplay of inside-the-White-House problems, a “close-up” of the real Abraham Lincoln at the tensest moment of his remarkable career—when he declares that the Union must not be dissolved and calls for 75,000 volunteers to enforce his declaration. “We are coming, Father Abraham!” is the resounding response and the Nation goes into battle!

MY FIRST JURY: A bully comedy drama, full of tears and laughs. The pathos surrounding the boy Abe, the refutation of the charge that he stole a farmer's sickle, form contrasts to a charming and amusing trial as Abe defends, before a most peculiar jury, a funny pickaniny who has stolen a white chicken.

TENDER MEMORIES: Mr. Chapin here has turned the searchlight upon President Lincoln's problems. Much the same as President Wilson's, were Lincoln's trials during the Civil War. Cranks and misguided patriots besieged him but through all the turmoil, he laid out a straight path and followed it to what he knew was the best policy for the nation. There is pathos, too, as Lincoln tells the simple story of how he persuaded a preacher to perform the services over the grave of Lincoln's mother.

Paramount Series, "The Son of Democracy"

Democracy"

Complete Series

(insisting in playing up the features in each chapter.)

"The Son of Democracy" is the story of the building of America and Americans, an epic of Abraham Lincoln, the greatest of all democrats; his father, Tom Lincoln, Daniel Boone and who was killed in a fight with Indians. Benjamin Chapin presents the intimate incidents in these "The Son of Democracy" presents the intimate incidents in these their pathos, their problems—making them live again as "regular" people.

A PRESIDENT'S ANSWER: A war story, teeming with suspense and heart interest. Dave Elkin, son of the preacher who conducted the services over the grave of Lincoln's mother, is persuaded by Huck Carter to enlist in the Confederate army. Dave is captured and taken to Washington where he kills a brutal guard and is sentenced to death. The Elkins, pitifully feeble, try to save their erring boy. They appeal to Lincoln and in pathetic scenes that follow the President gives his answer, the typical Lincoln answer that saves the boy.

NATIVE STATE: This is an exciting story of Abraham Lincoln, grandfather of the President, a pioneer in Virginia and Kentucky. The first Abraham Lincoln, friend of Daniel Boone, was killed by an Indian arrow. This chapter is a graphic drama of pioneer life, Indian fights and breath-taking suspense. A beautiful Indian girl saves the life of a boy and girl, the boy who grew to be the father of President Lincoln.

DOWN THE RIVER: Mississippi River adventures when Abraham Lincoln, the young man, pilots a raft to New Orleans and becomes involved with Northern slave stealers. There is rapid action and strong heart interest as well as humor when a little colored boy helps Abe in a thrilling coup.

THE SLAVE AUCTION: Lincoln's first glimpse of the slave market. His efforts to save the negroes from the sort of slave traders who were despised nowhere more than among Southerners themselves. A fortune teller predicts that Lincoln will become President and Lincoln makes his memorable statement: "If I ever get a chance to hit slavery I'll hit it hard!"

UNDER THE STARS: A powerful photoplay of patriotism; inspiring and exciting, establishing the character of Abraham Lincoln by intimate scenes in his home life amid crisis after crisis and problem after problem.

You're Pushing Along The Lincoln Idea

PUBLICITY on "The Son of Democracy" should be easy to place. At your Paramount Exchange you can get the cuts and mats listed in this press book. Abraham Lincoln stands today as the strongest influence in our national life. Everybody is discussing him, quoting him, admiring his life. Your friends, the newspaper editors, will be glad to get behind such a worthy picture as this.

You are helping along the Lincoln idea when you show "The Son of Democracy." You are furnishing first splendid entertainment, and through it your patrons unconsciously will be taught great truths.

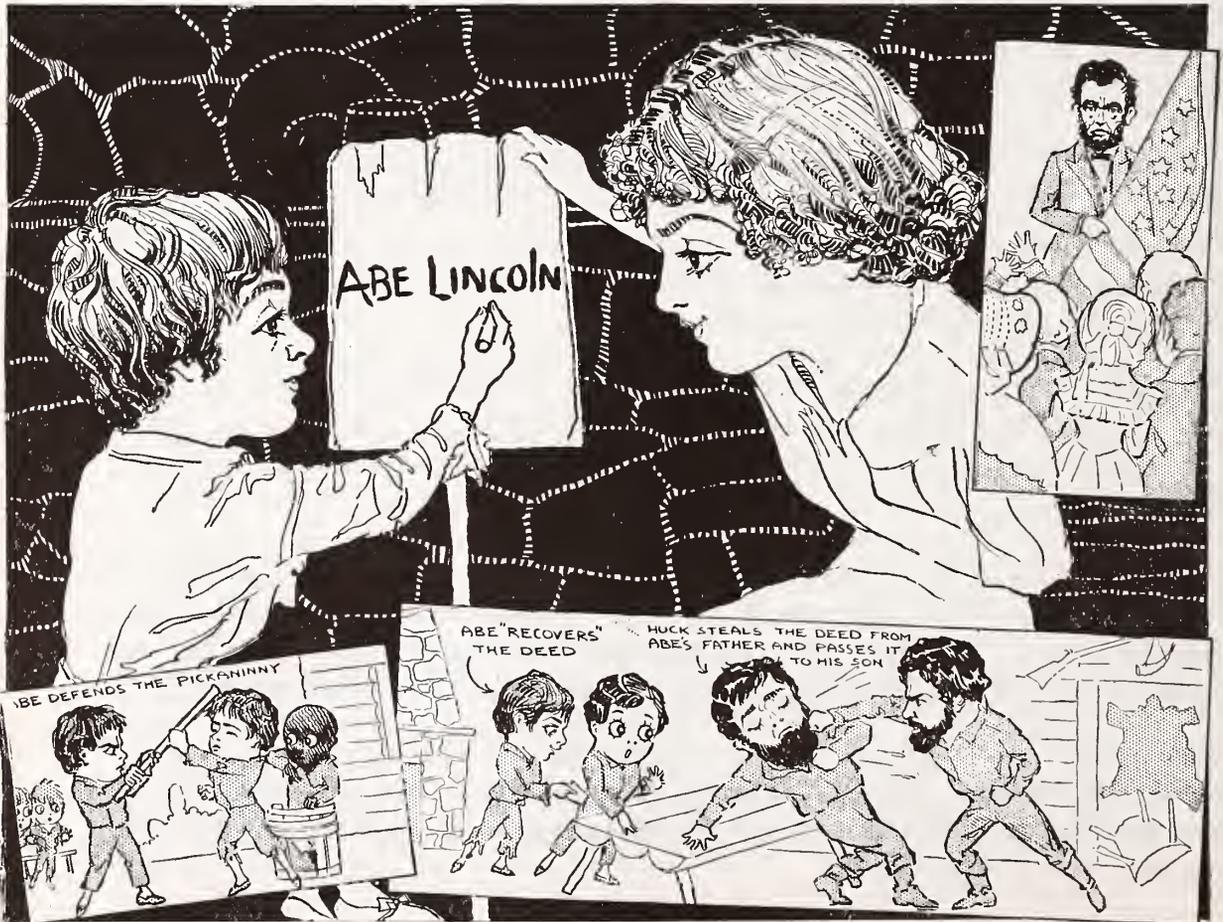
Don't forget, however, that you are presenting "The Son of Democracy," a motion picture. Advertise your theatre, your show. Always remember that "The Son of Democracy" is a bully picture and that it would be worth seeing even though Jim Jones and not Abraham Lincoln were the hero.

Lincoln is a character in the play. Advertise the play.

Here's One of the Cartoons that Paramount Furnishes In Mat Form FREE.

(See page 11 for the other cartoon and for suggestions as to its use)

Laughs and Sobs In Chapin's "The Son of Democracy"



Use with this cartoon one of the publicity stories printed in the pages that follow.

Use This Story In Making Your First Announcement

.....THEATRE TO SHOW CHAPIN'S "THE SON OF DEMOCRACY"
Notable Series Is Recommended by Famous Persons--Abraham Lincoln
Leading Character in Short Stories of American Life.

Probably no other motion picture ever has been so highly praised and favorably discussed as Benjamin Chapin's "The Son of Democracy," presented by Paramount, which will begin its run at theTheatre on.....

"The Son of Democracy" consists of ten two-reel dramas, each complete in itself. One is to be presented each week. Mr. Chapin has been working five years on these comedy-dramas of early American life. They are bristling with adventure, humor and pathos and are of special interest at this time in that Abraham Lincoln, the boy and the President, are leading characters in the thrilling tales.

Benjamin Chapin is known as one of the finest of motion picture directors, with a special talent for genuine humor and heart interest. As an impersonator of Abraham Lincoln, lecturer, vaudeville actor and dramatist, his fame is nation wide. In "The Son of Democracy," which he wrote, directed and produced, he makes "Abe" a "regular boy" and emphasizes the truly human side of his rise to the Presidency. In the White House stories, Mr. Chapin shows the inside workings of things political, demonstrating that Lincoln's problems were much the same as those of President Wilson. Always the plays are good humored.

Such persons as Josephus Daniels, Secretary of the Navy; Mrs. William Grant Brown, president of the New York State Federation of Women's Clubs; Alice Neilsen, the grand opera star, and others of note, recommend "The Son of Democracy," as an unusually fine production.

"The Son of Democracy" is first a splendid entertainment. It has all the elements of the best of features--first rate fights, gasp-bringing thrills, genuine comedy, moments that bring real tears and always the suspense necessary for a successful play. Throughout the nation it has been recommended by workers for "better pictures."

On the same program with the first feature of "The Son of Democracy," Manager..... will present (here insert remainder of program).

This Story Is For Your Second Announcement

NEW TYPES OF COMEDY IN " THE SON OF DEMOCRACY"
Benjamin Chapin Finds Best Humor of All Is in Showing People As
They Are--Not in Caricature.

That people as they really are furnish better comedy than caricatures is proved by Benjamin Chapin in "The Son of Democracy," the new Paramount series, which will begin at the-----Theatre on-----.

"The Son of Democracy" is a series of ten half-hour stories, each complete in itself. One story is to be shown each week. Each is a play of vital American life, but Mr. Chapin--differing from so many producers--believes that good humor is as vital as tragedy.

A new sort of comedy, clean, gentle and based on an intimate knowledge of the queer quirks in human nature, is the sort Mr. Chapin has put in "The Son of Democracy." He has found that people as they really are furnish good laughs. Their inconsistencies, their poses, their misunderstandings presented in a motion picture bring to mind familiar scenes and the spectator says, "That's just like Bill," or "I did that same thing myself," or "Isn't that real human nature?" and laughs good humoredly.

The leading character in "The Son of Democracy" is Abraham Lincoln. Lincoln was famed for his humor and Mr. Chapin makes his audiences laugh with Lincoln, and weep with Lincoln, too, for there's pathos as well as comedy in these little dramas. Mr. Chapin has taken the most dramatic of Lincoln stories and has put them on the screen--stories of boyhood pranks and stories of manhood victories--making a thoroughly inspiring series of dramas.

Especially at this time is "The Son of Democracy" of great interest, for President Wilson, Secretary Daniels and other great men who are directing America's part in the war, continually go to Lincoln for guidance, and his spirit dominates the conduct of America's fight for democracy.

The first story shows "Abe," the boy, his birth in a log hut, his struggles to learn to read and write and his battles with other boys. The influence of Nancy Hanks Lincoln, his mother, puts the boy on the path to great things.

On her death bed, "Abe" promises her always to be honest, gentle and kind and never to fight again. In later years, when he is called upon to decide for war, the memory of this promise returns to him and he faces the biggest problem of his life.

Special Story on "The Son of Democracy."

Take it to one of your newspapers.

Furnish cuts from this book, to illustrate it.

A WEEK OF WORK FOR A FEW FEET OF FILM

Motion Picture "Extra" With White Hair and Grey Whiskers, Tells of His Labor for Benjamin Chapin in "The Son of Democracy"

I am an actor. Not a hero, not a villain. No girls will sigh soulfully when they see me on the screen in Paramount's "The Son of Democracy." No men will hiss. I will be practically ignored, for my hair is white and my whiskers are grey, and I'm little more than "atmosphere" in Benjamin Chapin's famous photoplay series.

But how I did have to labor to present that little bit of "atmosphere!" It was my first job in the studio where they work a week for a few feet of film.

Most persons in motion pictures call me an "extra." But----- At the actor's employment agency there came a call one winter day for Civil War types. It took my memory back to the days when I was a real actor--when I played with Booth. A "Civil War type" is usually a man who looks as though he has just shaken hands with Abraham Lincoln. About fifty of us answered the description.

"Go out to Ridgefield Park, New Jersey," we were told. "The chances are you can be used without make-up; so there probably won't be more than half a day's work, with your lunch and carfare thrown in." That meant not more than two dollars for me--an "extra," after the agency had pocketed its fee, but it was a case of "half a loaf." We left, voyaged o'er the Hudson, entrained, and were soon walking through Ridgefield Park, holding a course on the ground glass roof we could see in the distance.

The average layman would suppose that we would be hustled into a scene immediately and kept there. Not so. Fully two hours were required to equip each of us with what the Technical Department called "a trial costume outfit," consisting of a pair of boots, pair of trousers, coat, plug hat or felt, vest, stock, collar, and in some cases a shirt. Then we were ordered on stage. Surely now, we thought, the camera would be started for we looked as well as any group usually appears in pictures.

When we reached the stage up under the ground glass roof there was "the Lincoln Man," as Benjamin Chapin is known to almost everyone, dressed in the old familiar stove pipe hat and long, loose coat, ready for work. Three of us present had lived in Abraham Lincoln's time. It was some time before we recovered from beholding this apparition. He moved about, now humorous, now serious, as though really carrying all the cares of '61 on his shoulders. We soon realized that this was to be no ordinary picture. A quiet order from the man to one of his assistants, and we were lined up for inspection.

"Some of those hats will not do," was his first remark, and we could see that his glances were also traveling disapprovingly to coats, trousers and in many cases, to collars and ties. Were we going to be paid merely for coming to this place and trying on a lot of ancient looking clothes? It began to look that way, and before much time had passed, we realized that there would be more than one day's pay for us. We were dismissed and ordered to report the following morning and dress for another inspection, with all the changes made in our costume.

More changes followed the inspection on the second day, and more costumes were ordered from New York. Again we were ordered for the next day.

Then, on the third day, at last Benjamin Chapin ordered the camera set up. After the principal actors had been rehearsed, he held up his hand for the "extras," and we listened to a rather unusual little speech; it was unusual from a big director to men of the lower ranks in picturedom. Usually we are ignored by all save the assistant directors, who yell and sometimes even curse from the side lines.

"You have been called here," he said, "to take part in a production with which we hope to better the whole world. With it we will try to recreate the Lincoln Spirit--the Spirit of heroic sacrifice, of honesty, of patriotism and all that America and the rest of the world needs today. We may seem to waste time and money in preparing for these few scenes in which you are to take part, but if you will work with me to bring into these scenes all that we are striving for, I will consider that not one minute has been wasted or a penny thrown away. Action!"

All that day rehearsal followed rehearsal without an inch of film being exposed. A blizzard raging on the outside had chilled the air up under the glass studio roof until it seemed as cold on the stage as though it were outdoors. At seven-thirty, the first scene was photographed, and from that time on the camera clicked unceasingly, for we were perfect in our parts, even though suffering from the cold.

Benjamin Chapin was driving us to finish these scenes, but he was also driving himself and his staff.

We were told to return to the agency the next day, to be advised whether or not all the scenes were O. K. Not until tests have been made of the photography can motion picture producers tell that their work is successful, and we reported, as directed, for the news.

"All out to Ridgefield Park again," the agent greeted us, to our amazement. "Everything is going to be retaken!"

The intense cold had made our breaths visible on the screen, so that we all appeared to be smoking whenever our mouths were open, and Benjamin Chapin could not pass that, in view of the fact, that the scenes of the story were laid in Washington, D. C., in the late spring of 1861.

Sketch of Benjamin Chapin

Use a Cut of Mr. Chapin With This

THE MAN WHO LOOKS LIKE LINCOLN

Benjamin Chapin, Producer, Author and Star of "The Son of Democracy," Has Devoted His Life to Presentation of Martyred President.

When you go to the.....Theatre on.....to see the first of Paramount's, "The Son of Democracy" stories, you'll see "the man who looks like Lincoln." He is Benjamin Chapin, who in real life looks just as he does on the screen, a living image of the great President.

Authorities say that a man's life governs his appearance, that if two men think the same thoughts, take the same exercise, have the same ideals, they will look alike--providing of course, that their bodies are similar. Benjamin Chapin is proof of this theory. Nature made him tall and thin, like Lincoln. But it was Mr. Chapin's devotion to Lincoln, his constant efforts to live Lincoln's life again, that made Mr. Chapin in every feature another Abraham Lincoln in the flesh.

Ever since he was a boy in Bristolville, Ohio, Mr. Chapin has been a Lincoln enthusiast. One of his first books, the one he read over and over again, was J. G. Holland's "Life of Lincoln," published in 1866. He determined to live as Lincoln lived and as he learned more about this great man he made up his mind to spread the spirit of Lincoln throughout the nation.

Mr. Chapin went to New York. There he labored for years. On the stage he impersonated Lincoln, each year growing to look more like him. He wrote and produced Lincoln plays, he lectured and gave Lincoln readings. Then came the motion pictures. It was the greatest of all instruments for his work and five years ago he began work upon the series of ten Lincoln stories that now are being presented as "The Son of Democracy."

To the average person, it seems incredible that it should take five years to make twenty reels of film--ten stories that take a half hour each in the telling. Day after day was spent in collecting the proper costumes, in making the proper sets and gathering the correct atmosphere. But the greater part of the time was needed to make the pictures real dramas, with comedy, pathos and adventures.

Mr. Chapin knew that few persons wanted to see merely a life of Lincoln on the screen so he produced a series of plays that would be bully shows even though the persons who saw them had never heard of Lincoln. He made Lincoln an important character in each, much the the same as Lincoln was an important character in "The Birth of a Nation."

The result is that "The Son of Democracy" is a triumph for Mr. Chapin. He has made a stirring motion picture and in that picture he presents Lincoln as he really was--the boy and the man--the hero in one of the few pictures that the National Board of Review of Motion pictures has stamped "Excellent."

Use These "Shorts" Throughout The Run Of "The Son of Democracy"

The hardest test of a motion picture is its Broadway, New York, run. Broadway insists upon being entertained. Benjamin Chapin's "The Son of Democracy," presented by Paramount, has stood this test. The Strand, New York's best known motion picture theatre, showed Mr. Chapin's pictures for one week with such success that they were taken immediately to The Globe, a "legitimate" house, where they played to big houses for 235 performances.

"The Son of Democracy" will begin its run at the.....
Theatre on.....

Abraham Lincoln, the boy and the man, are the leading characters in "The Son of Democracy," the Paramount series, produced by Benjamin Chapin, which will begin its run at the.....Theatre on..... That the appeal of these splendid photoplay stories is universal, that they do not depend upon "history" for their success, is proved by the fact that Japan wants them. Sakae & Co., of Tokio, have offered to buy the Japanese rights. Their letter evidently was written by some person who had been talking to some provincial New Yorker who believes that New York is the United States, for the address reads: "Benjamin Chapin, Ridgefield Park, New Jersey, NEW YORK., U. S. A."

Benjamin Chapin's series, "The Son of Democracy," running at the.....Theatre has met with immediate success. The stories, presented by Paramount, are humorous, pathetic and full of adventure. Mr. Chapin's portrayal of Lincoln is remarkable. That he does look like Lincoln is proved by the fact that window cards, being distributed nationally, bearing pictures of Wilson, Lincoln and Washington, actually show a picture of Mr. Chapin instead of Abraham Lincoln. The man who made the card used the Chapin photograph because, he explained, "it looks more like Lincoln than any picture of Lincoln I could find."

The second play in "The Son of Democracy" series, which will be shown at the.....Theatre on.....contains one of the most exciting fights ever filmed. Benjamin Chapin, playing Tom Lincoln, "Abe's" father, trounces "Endel Carter," a neighbor who tried to steal Tom's farm. The boy who played young "Abe" was a "regular kid," a natural actor from New York. When the fight began in front of the camera, "Abe" forgot where he was. All he knew was that his film father was putting up a great battle. In the midst of it, "Abe," all excited, rushed forward and yelled, "Great stuff! Soak the big stiff, pop!"

It was fortunate that the film recorded actions, not words.

A striking parallel between President Wilson's present problems and those that confronted Abraham Lincoln is shown in "A Call to Arms," one of Paramount's "The Son of Democracy" stories which will be shown at the.....Theatre on..... This chapter teems with "inside-the-White-House" atmosphere, showing the intimate details of the President's life, his advisers, good and bad. The action is humorous as well as thrilling and the inspiring climax is President Lincoln's call for volunteers to preserve the union. Benjamin Chapin makes a splendid Abraham Lincoln.

"The Son of Democracy" series of dramatic short stories of early American life, now being shown at the.....Theatre, have proved to be be immensely popular. Benjamin Chapin wrote and produced the series and Paramount is presenting the pictures. They delight the audiences by their genuine human interest, their pathos and their infectuous humor. Mr. Chapin has brought into the motion picture theatre a new kind of photoplay and just the new kind that the patrons have been looking for.

A comedy-drama, with a story that grips the heart and produces laughter through tears, is "My First Jury," one of Paramount's "The Son of Democracy" series, in which Benjamin Chapin is starred. "My First Jury," which will be shown at the.....Theatre on.....is a tale about Abraham Lincoln, the boy; a story of a funny pickaninny who stole a white hen, a most peculiar jury that tries him, with "Abe" as the attorney for the defense. Surrounding the fun is the pathetic story of Abe's efforts to get a minister to hold a service over the grave of Nancy Hanks Lincoln. Throughout is the strong human interest that is making these features the most talked about pictures Manager..... of the.....has shown in many months.

As thrilling and as pathetic a story as ever was told is "A President's Answer," one of Paramount's "The Son of Democracy" series which will be shown at theTheatre on..... Benjamin Chapin has constructed an absorbing plot around Abraham Lincoln and historic events in connection with his ability to forgive yet never to forget. A Southern prisoner, the killing of a guard, the sentence of death, memories of childhood and a strong appeal from a mother make up the story which shows splendidly the side of Lincoln's character which caused him to say so often, "I never could see that shooting or hanging ever helped much to reform a man."

A beautiful Indian girl who saves the life of children lost in the woods, is the center of "Native State," one of Paramount's "The Son of Democracy" stories which will be shown at..... Theatre on..... Benjamin Chapin, noted for his impersonations of Abraham Lincoln here is seen as the first Abraham Lincoln, grandfather of the president. The feature is crowded with exciting hand-to-hand conflicts with Indians, suspense and human interest.

List of Paramount Exchanges

DISTRIBUTING

“The Son of Democracy”

EXCHANGES

Boston, Mass.—10 Shawnut St.
Famous Players Film Co. of N. E.

New Haven,—131 Meadow St.
Famous Players Film Co. of N. E.

Portland, Me.—85 Market St.
Famous Players Film Co. of N. E.

Sherry—729 Seventh Ave.
Wm. L. Sherry Feature Film Co., Inc.

Buffalo, N. Y.—145 Franklin St.
Wm. L. Sherry Feature Film Co., Inc.

23rd Street—71 W. 23rd St.
Famous Players Exchange.

Philadelphia, Pa.—1219 Vine St.
Famous Players Exchange.

Washington, D. C.—421 10th St., N.W.
Famous Players Exchange.

Pittsburgh, Pa.—Penn Ave. at 12th St.
Famous Players Film Service, Inc.

Cleveland, Ohio—Standard Theatre Bldg.
Prospect Ave., near 9th Ave.
Famous Players Film Service, Inc.

Chicago, Ill.—220 S. State St.
Famous Players Film Service, Inc.

Cincinnati, Ohio—107 W. 3rd St.
Famous Players Film Service, Inc.

Detroit, Mich.—278 Jefferson Ave. E
Famous Players Film Service, Inc.

Kansas City, Mo.—2024-26 Broadway
Kansas City Feature Film Co.

St. Louis, Mo.—3929 Olive St.
Kansas City Feature Film Co.

Minneapolis, Minn.—Produce Exchange Bldg.
Famous Players Star Feature Film Service, Inc.

Salt Lake City, Utah—133 E. 2nd So. St.
Notable Feature Film Co.

Denver, Colo.—1749 Welton St.
Notable Feature Film Co.

San Francisco, Cal.—645 Pacific Bldg.
Progressive Motion Picture Co.

Seattle, Wash.—Central Bldg.
Progressive Motion Picture Co.

Los Angeles, Cal.—Marsh-Strong Bldg.
Progressive Motion Picture Co.

Portland, Ore.—9th and Burnside Sts.
Progressive Motion Picture Co.

Atlanta, Ga.—51 Luckie St.
Southern Paramount Picture Co.

New Orleans, La.—814 Perdido St.
Southern Paramount Picture Co.

Dallas, Texas—1902 Commerce St.
Texas Paramount Picture Co.

Butte, Montana

"The Son of Democracy" Is A Picture For All The Nation

ABRAHAM LINCOLN was an *American* and these photoplays are *American* through and through. President Wilson, in this great crisis, quotes no man more than he does Abraham Lincoln. The spirit of Abraham Lincoln dominates America's conduct of this war.

One of the greatest men the South has produced, Josephus Daniels, Secretary of the Navy, recommends Benjamin Chapin's Lincoln pictures. Here is his letter, written after seeing them:

THE SECRETARY OF THE NAVY.

WASHINGTON

December 13, 1917.

My dear Mr. Chapin:

It was a real pleasure to see your interpretation of Abraham Lincoln a few days ago in this city. I have long been a student of Lincoln's life and writings, and everything concerning that wonderful man has deep interest for me as of course it has for all of us. I was particularly impressed with the fact that America spells OPPORTUNITY by this presentation of the story of Lincoln's early life. I think his career will forever be a thrilling inspiration to all Americans, particularly to those who make their own way from poverty up to great usefulness. Your interpretation is interesting and illuminating.

Sincerely yours,

Josephus Daniels

Mr. Benjamin Chapin,
Paramount Pictures Corporation,
485 Fifth Avenue,
New York, N.Y.

Carroll
Paramount



Pictures

No-65

Press Book — Exhibitor's Aids

Thomas H. Ince

presents

Enid Bennett

in

"Keys of the Righteous"

By C. GARDNER SULLIVAN

Directed by Jerome Storm

A Paramount Picture



An Old Friend With New Possibilities

The *box-offices* of exhibitors the country over attest the popularity of Enid Bennett.

Personality, rare beauty, and real histrionic ability are hers—the *essence* of *box-office value*.

With something *more*. The power *plus* of Paramount Pictures, an organization that knows no equal.

Publicity, advertising, and real service will be lavished in unstinted measure to make Enid Bennett's pictures, as *all Paramount Pictures*, profitable and prestige-full for you.



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



What You Want To Know About "The Keys of the Righteous"

- STAR ENID BENNETT, Thomas H. Ince's popular Australian star in her Paramount debut.
- DIRECTOR Jerome Storm.
- CAMERAMAN Charles Stumar.
- CAST Includes some of the most popular Thomas H. Ince players, among them Earl Rodney, who has recently been working at the Mack Sennett Studios, and has worked for D. W. Griffith; George Nichols and Joseph Swickard, two of the best loved "old men of the screen"; Lydia Knott, Gertrude Claire and Melbourne MacDowell.
- STORY Starts with wholesome picturesque life of girl in Wisconsin woods, who for her mother's sake makes a great sacrifice for her derelict father, a worthless drunkard. Full of contrast, human interest and relieved with frequent laughs.
- SETTINGS Most of the exteriors filmed at beautiful Arrowhead Springs, California. Cabin and mining-town hotel interiors unusually accurate even for an "Ince" production.
- PHOTOGRAPHY Good throughout.

Music Cues Will Be Found in "Progress---Advance", the Splendid Exhibitors' Publication Now Being Issued Weekly by Paramount, Or At Your Exchange

ACCESSORIES

(Obtainable from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatine
- 2 22x28 colored gelatine
- 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

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

THE PLAYERS

MARY MANNING,
ENID BENNETT
Tom Gale Earl Rodney
Peter Manning George Nichols
Paul Manning Josef Swickard
John Manning Carl Forms
Sarah Ann Watts,
Gertrude Claire
Mary's Mother,
(Mrs. Manning) Lydia Knott
Judge Michael Burke,
Melbourne MacDowell

Director, Jerome Storm

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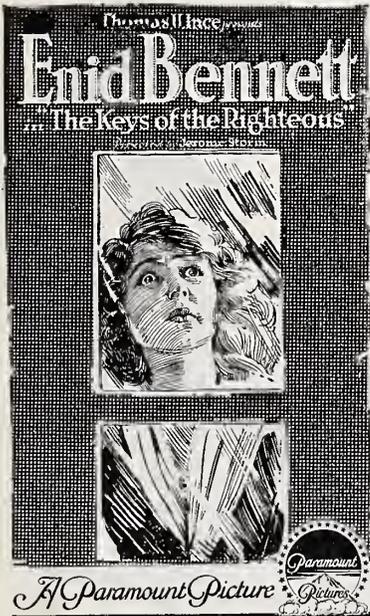
Cover, with Billing
Inside Cover, What You
Want to Know, Acces-
sories, Contents

1. Ad Layout with Mat
2. Ad Layout, with Mat
3. Suggested Mail Campaign
4. Lithographs
5. Advertising and Lobby Dis-
play Ideas
6. Biography of Star
7. Advance Publicity Shorts
9. Current Publicity Shorts
11. Review of Production
13. Cast and Synopsis
15. Synopsis ((continued)
Production, Cuts and Mats
Back Cover, Exchange List
and Latest Releases

Ad-cuts and mats start them coming—bring them back

Paramount line cuts hold all the attractiveness of a half-tone—and more. They are just as human, just as appealing. They have a *snap* and *life* that cannot be had in a half-tone. Their solid blacks and whites will catch any eye—and any purse.

EXHIBITOR'S THEATRE



Enid Bennett is back! In a powerful drama of thrills, hair-raising suspense, and rapid fire action in the primitive copper country.

Paramount-
Burton Holmes Travel Picture

Paramount-BRAY Pictograph

Musical Program

EXHIBITOR'S THEATRE

Thomas H. Ince presents

Enid Bennett

in "The Keys of the Righteous"

Directed by Jerome Storm



A Paramount Picture

You've wondered where Enid Bennett was, haven't you? Well, here she is, back again; in an exciting drama of the copper country, tense situations and primeval passions.

Paramount-Mack Sennett Comedy

Paramount-BRAY Pictograph

Musical Program

If your advertising is to be sufficient for future wants, it must be wider than present necessities.

EXHIBITOR'S THEATRE

Thomas H. Ince *presents*

Enid Bennett

in "The Keys of the Righteous"

Directed by Jerome Storm



A Paramount Picture



See this tense drama of the days when "the best man won." Back in the old copper-field days—primitive passions, gripping suspense, and a pippin climax.

Other Attractions

Musical Program

If you would live to advertise, you must advertise to live.

**ADVERTISING SUGGESTIONS for "The Keys of the Righteous"
From Exhibitors' Service Department**

485 Fifth Avenue, New York

POSTAL CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

Enid Bennett, the pretty and popular Australian screen star, will make her Paramount debut under the auspices of Thos. H. Ince at the Theatre on, in a photoplay called "THE KEYS OF THE RIGHTEOUS."

We hope to see you at the theatre on that evening.

Manager.

POSTAL CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

In "THE KEYS OF THE RIGHTEOUS," which will be presented at the Theatre on Miss Enid Bennett is at her charming best, and is given a great opportunity to exploit all of her talents, humorous and serious alike.

She is surrounded by a splendid cast, including Melbourne MacDowell, Earl Rodney, George Nichols and Lydia Knott, who has portrayed so many mother roles, and we are sure you will want to see this picture.

Manager.

SUGGESTED LETTER

(To be sent 3 days before the showing)

Dear Madam:

Miss Enid Bennett, whose youthful beauty has blazed her way to remarkable screen success is to appear in a new Paramount Picture entitled "THE KEYS OF THE RIGHTEOUS," at the Theatre on

Miss Bennett is an English girl, having been born in Australia. She was educated under a governess and at a finishing school and then secretly aspired to the footlights. The opportunity came when she was introduced to Katherine Gray who assisted her to an engagement as "Modesty" in "EVERYWOMAN." It was only a short time after that Miss Bennett signed a contract with Thos. H. Ince to appear under his direction as a Paramount star.

Miss Bennett is very ambitious. She studies French and vocal culture during her spare moments and her chief recreations are reading and horseback riding, although she delights in all outdoor sports. She possesses not only a remarkable "camera face," but real dramatic ability, and in this latest Paramount Picture, Miss Bennett is as dainty and charming a comedienne as the screen knows.

"THE KEYS OF THE RIGHTEOUS" gives every indication of being an altogether unusual feature—unusual as to story, as well as to the high character of its production, and we shall hope to have the pleasure of seeing you on that evening, when you will not only be assured of real entertainment, but comfort as well.

Manager.

FOLLOW UP POST CARD

(To be sent on date of showing)

Dear Madam:

We are showing "THE KEYS OF THE RIGHTEOUS" at the Theatre today. This is the new Paramount Picture about which we wrote you, in which Miss Enid Bennett is the star. You will not want to miss seeing this production.

Manager.

STOCK PRODUCTION CUTS AND MATS

Enid Bennett in "The Keys of the Righteous"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—One Two-column and Three One-Column Cuts and Mats
Centre Row—One Three-column, One Two-column and Two One-column Cuts and Mats
Bottom Row—One Two-column and One Three-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

ADVERTISING SUGGESTIONS for "The Keys of the Righteous" From Exhibitors' Service Department

485 Fifth Avenue, New York

LOBBY DISPLAY You could make an attractive Lobby Display by having a cut out of a large heart (Red) with two locks in the center, and into each of these locks have a key with a card reading:

OPENED AT LAST BY "THE KEYS OF THE RIGHTEOUS"—
COME INSIDE AND SEE WHAT LOVE AND SELF-SACRIFICE WILL DO.

In the background you could have an attractive scene in the Wisconsin woods and an attractive picture of Miss Enid Bennett.

WINDOW DISPLAY Your Department Store could have a reproduction of your Lobby Display with an attractive photograph of Miss Enid Bennett, and they could tie up with the theatre by a card reading:

THESE MAGIC KEYS
UNLOCK THE HEARTS
FOREVER CLOSED
TO WORLDLY ARTS.

Don't fail to see Enid Bennett in her first Paramount Picture—
"The Keys of the Righteous" at the Theatre on

This store could also display high boots, corduroys, hunting clothes and all kinds of winter sports.

Your local Book Store could display all kinds of books relating to Prohibition, such as "John Barleycorn," etc., with reading matter as follows:

"Don't fail to see "THE KEYS OF THE RIGHTEOUS" at the Theatre on where Mary Manning, through love and self-sacrifice saves her father from a drunkard's grave."

CAR CARDS You could have cut-outs of two very large keys crossed and have one marked "Love" and the other "Self-Sacrifice" and use the same reading matter as in the Window Display. Show the attractive photo furnished of the mother, father and child re-united.

NEWSPAPER ADVERTISING Have a reproduction of your most attractive window display with additional reading matter as follows:

AT THE THEATRE ON
ENID BENNETT WILL SHOW YOU HOW LOVE AND
SELF-SACRIFICE EARN FOR HER NOT ONLY
HAPPINESS THROUGH THE REFORMATION OF A
DRUNKEN FATHER, BUT THE GREAT LOVE OF
TOM GALE, THE STRONG YOUNG WOODSMAN.

DON'T FAIL TO SEE THIS WONDERFUL PARAMOUNT PICTURE.

DASHBOARD ADVERTISING Try Dashboard advertising for this production on the front of your trolley cars and see if it does not insure an increase in attendance.

Be sure to use the post cards and letters suggested in these press books. The items in them are so interesting that patrons will want to come and see Miss Bennett in her charming characterization of "The Keys of the Righteous."

For Further Advertising Suggestions Be Sure to Write
THE EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

ENID BENNETT REAPPEARS ON SCREEN

.....

Enid Bennett, whose youthful beauty has blazed her way to remarkable screen success for one so young, is to re-appear upon the screen in her first Paramount picture at the Theatre. This is "The Keys of the Righteous," a tale of the Wisconsin forests and life in them and in a nearby city where the miners and lumbermen congregate.

Miss Bennett, although she is able so well to portray American girl types, is by birth an English girl, having been born at York, Australia. Educated under a governess, and at a finishing school, Miss Bennett started her career in business in Perth. The routine life did not suit her, however, and she secretly aspired to the footlights. Her opportunity for this came when she was introduced to Katherine Grey who later assisted her to secure an engagement as "Modesty" in "Everywoman."

Fred Niblo and his wife, Josephine Cohan, then playing in Australia, saw her and immediately engaged her to play with their repertoire company with the result that she played prominent parts in "The Whip," "The Fortune Hunter," "Seven Keys to Baldpate" and "Broadway Jones."

It was scarcely a year ago that Miss Bennett signed a contract with Thomas H. Ince to appear under his direction, and when he, in turn, signed with Paramount and Artcraft Pictures, she, together with William S. Hart, Dorothy Dalton, and Charles Ray, became a Paramount star.

Miss Bennett studies French and vocal culture during her spare moments and her chief recreations are reading and horseback riding, although she delights in all outdoor sports. She has a clear and very light complexion which her fondness for the outdoors and sunshine has never marred, luminous blue eyes that mirror every shade of feeling, and a very extraordinary and individual charm of manner.

Under the supervision of Mr. Ince, Miss Bennett has been able to exploit these particular charms for the screen, and it has been proven again and again that she possesses not only a remarkable "camera face," but real dramatic ability. "Happiness," one of her recent pictures, caused much favorable comment. Her training in repertoire on the stage greatly helped her and while the ingenue type is her strongest point, she can be as dainty and charming a comedienne as the screen knows. In "The Keys of the Righteous," Miss Bennett plays the ingenue but is given occasion to exploit all of her talents, humorous and serious alike.

ADVANCE PUBLICITY

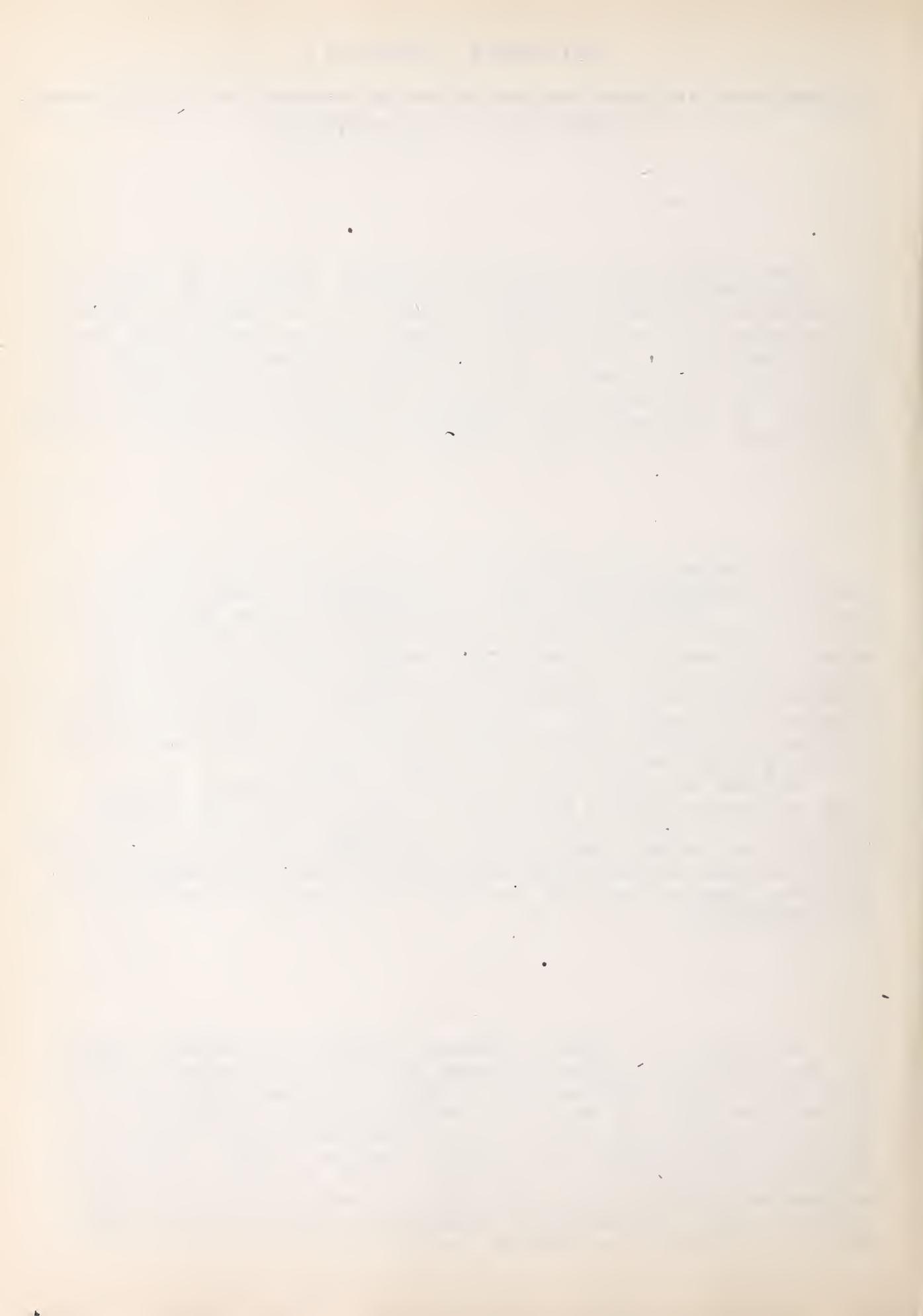
Newspaper shorts to be sent out three, two and one days respectively before the first showing of "THE KEYS OF THE RIGHTEOUS"

Earl Rodney, late of the Mack Sennett studios, and who will be remembered as having appeared in several of the D. W. Griffith masterpieces, is soon to appear at the Theatre in support of charming Enid Bennett in her Paramount screen debut, "The Keys of the Righteous." Others in the cast are George Nichols and Carl Forms, two of the screens' best loved "old men" and Lydia Knott who has portrayed so many mother roles. Miss Bennett is at her charming best in "The Keys of the Righteous" which was directed by Jerome Storm under the supervision of Thomas H. Ince.

Enid Bennett, the pretty and popular Australian screen star, makes her Paramount debut under the auspices of Thomas H. Ince at the Theatre on in "The Keys of the Righteous." This is a story of the life and adventures of Mary Manning in the woods of Wisconsin with her invalid mother, her grim old grandfather and an uncle. Her mother has been waiting each day for eighteen years for the return of her father, a derelict now, and a drunkard in a nearby town. When he finally does come, it is only in time to be present at his wife's funeral, for the shock of the reunion proves too much for her slender strength.

Without even Tom Gale, the strong young woodsman who had come to take so large a place in her life, and who had recently gone away on a trip, Mary is left to struggle on alone. Her efforts to guard her father from further "backsliding" and the great sacrifice she makes for him later, earns for her, not only happiness and the great love of Tom Gale, but also the affection of her crusty old grandfather.

At the Theatre tomorrow, pretty Enid Bennett, Thomas H. Ince's Australian star will make her debut in Paramount pictures. "The Keys of the Righteous" as directed by Jerome Storm, will be the vehicle and it is said that the cast picked to support Miss Bennett is especially good. It includes Earl Rodney, George Nichols, Josef Swickard, Carl Forms, Gertrude Claire, Lydia Knott and Melbourne MacDowell. The story is that of a girl who makes a supreme sacrifice to save her father, a weakling, for her dead mother's sake, thus gaining a strong and lovable character which wins her the love of a handsome youth.



CURRENT PUBLICITY

Newspaper shorts to be sent out during the first day's showing of
"THE KEYS OF THE RIGHTEOUS"

At the Theatre clever Enid Bennett is making a long looked for reappearance on the screen, this time under the Paramount banner in "The Keys of the Righteous." Miss Bennett, with William S. Hart, Dorothy Dalton and Charles Ray, followed Thomas H. Ince when he became affiliated with Paramount and Artcraft pictures and is the last of the four to appear.

"The Keys of the Righteous" is a story of Wisconsin and deals with the struggle of pretty Mary Manning to keep together a family composed of a crusty old grandfather who has never forgiven her invalid mother for marrying his son, a drunken derelict, and one kindly uncle, almost her only friend. One other friend, however, is handsome young Tom Gale, a "lumber cruiser" who stands by through thick and thin. A happy ending is interestingly brought about. Other numbers on the program at the are

The very newest Thomas H. Ince production, "The Keys of the Righteous," a Paramount picture, is to be seen at the Theatre, starring Enid Bennett who has, because of a law suit which she only recently won, been enjoying some time of enforced idleness. Her friends will be glad to learn that "The Keys of the Righteous" gives Miss Bennett ample opportunity to use her great talents not only as an emotional ingenue, but also in parts of the picture as the winsome comedienne that only she can be. The excellent supporting cast includes Earl Rodney, George Nichols, Josef Swickard, Carl Forms, Gertrude Claire, Lydia Knott and Melbourne MacDowell. The director was Jerome Storm who worked under the personal supervision of Thomas H. Ince himself.

Enid Bennett, the fascinating Australian screen star now appearing at the Theatre in "The Keys of the Righteous," a Paramount picture directed by Jerome Storm under the supervision of Thomas H. Ince, is one of the most personally popular stars of screendom and boasts a wide assortment of real friends as well as the thousands who know and love her through her screen work. At Christmas time she gave a large house party at Bear Valley, California, the famous resort of motion picture folk. Three tiny log cabins were erected for the party and the old fashioned Yule Log burned brightly through all the varied festivities.

R E V I E W

Newspaper review of "THE KEYS OF THE RIGHTEOUS" to be sent out the
day after the first showing

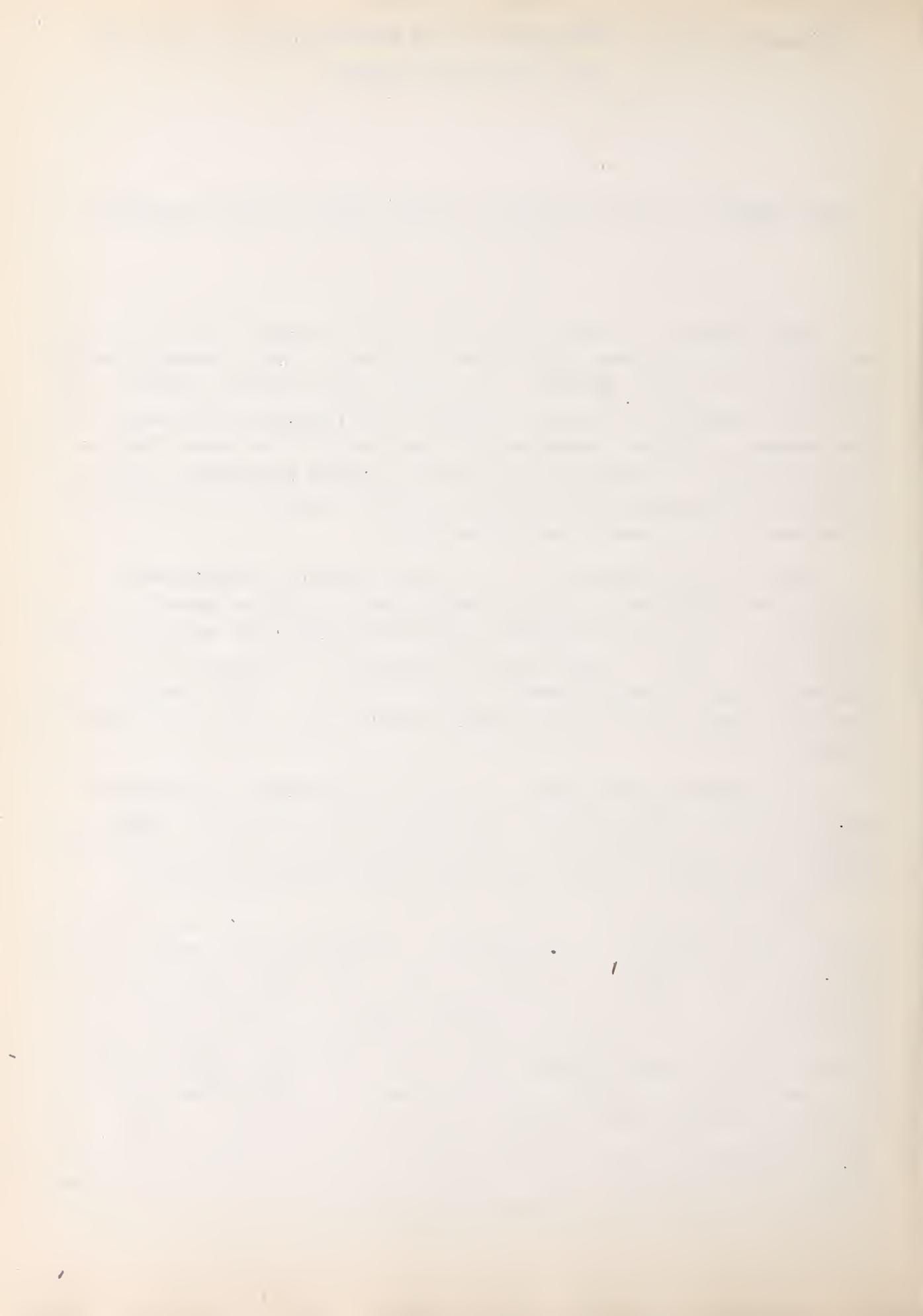
ENID BENNETT'S FIRST PARAMOUNT PICTURE "KEYS OF THE RIGHTEOUS,"
at the

When Thomas H. Ince affiliated with Paramount and Artcraft, he brought with him four big stars: William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett. Mr. Hart, Miss Dalton, and Mr. Ray have each appeared in several Artcraft and Paramount pictures, but Miss Bennett, popular young beauty that she is, had more than an ordinary amount of difficulty in being allowed by another firm to enlist as a Paramount star and had to win a law suit to be allowed to proceed in the even tenor of her way.

Now all difficulties, as to legal contract entanglements, having been swept away by her winning the suit, Miss Bennett is appearing in her first Paramount production under the personal supervision of Mr. Ince. The picture is known as "The Keys of the Righteous" and is being shown at the Miss Bennett and the Ince company went to Arrowhead Springs, California, to film scenes.

The picture gives every indication of being an altogether unusual feature — unusual as to story, as well as to the high character of its production. Miss Bennett has a role in which her beauty and dramatic talent find wide scope for exploitation.

The story has to do with the devotion of a young girl for her father, who, weakened by dissipation, has deserted his wife, returning just as the latter is about to die. The mother entrusts the keeping of the father to the young daughter, the part played by Miss Bennett — and just how well the girl carries out her mother's wishes is very interestingly told in the photoplay. Miss Bennett has opportunities to prove her abilities as a comedienne, while talents as an emotional actress are clearly depicted. In her first Paramount production, Miss Bennett has the support of Earl Rodney, as leading man, Josef Swickard, George Nichols, Carl Formes, Lydia Knott and other well-known Ince players.



For Exhibitors' information or house organ,—the players and story of "THE KEYS OF THE RIGHTEOUS"

T H E P L A Y E R S

Mary ManningENID BENNETT
Tom GaleEarl Rodney
Peter ManningGeorge Nichols
Paul ManningJosef Swickard.
John ManningCarl Forms
Sarah Ann WattsGertrude Claire
Mary's Mother (Mrs. Manning)...Lydia Knott
Judge Michael BurkeMelbourne MacDowell
Director.....Jerome Storm

Under the personal supervision of THOMAS H. INCE

T H E S T O R Y

In the north woods of Wisconsin, Mary Manning, our heroine, lives with her grandfather, an uncle and her invalid mother. In spite of the hardship of her life, Mary has absorbed the sunshine as it came her way and her dark eyes are as clear and fathomless as her own favorite wood pool.

She well knows the story of how her mother came to her grandfather's cabin just before she was born, ill and friendless, and how her grandfather, old Peter Manning would have driven her out into the storm had it not been for the intervention of her uncle John, unlike his father and brother, a mild and gentle character, whose kindness to Mary has helped her over many a hard time when her grandfather's gruffness grew wearisome.

The mother, pining for her runaway husband, Paul Manning, grew worse from day to day until now, in Mary's eighteenth year, her mind has become weakened and she is little more than a helpless burden.

Into the midst of this hopelessness, Tom Gale comes like a godsend to brighten the girl's lonely life. He is what is called a "timber cruiser" and has come to the woods near her cabin for a lumber estimate. Accidentally meeting Mary, the two become friends and he proceeds to bring to her the happiness which he assures her is her heritage.

Fifty miles to the south, clinging to the shores of Lake Superior, lies Ore City, the outlet of the copper regions, and a hotbed of vice and drunkenness. It is to this place that Mary's

father, a weakling, drifts at last. On being arrested for disorderliness, he is told by the judge that the next time he appears in court, his sentence will be for a year at least. Frightened and sobered, he buys a ticket for his old home, much as a child returns instinctively to its mother for comfort.

Peter refuses to receive him and it is only through Mary's efforts for her mother's sake, that he is allowed to see the wife and child he had deserted. The reunion is too much for the invalid, however, and before the next morning, Mary is left motherless. Grief stricken, Mary ignores her father, as does old Peter, until she finds a note from him saying he is going back to his old life at Ore City. Mary had promised her mother in answer to a last request, to guard her father from that, and she hurries after him, taking money from her grandfather's safe box.

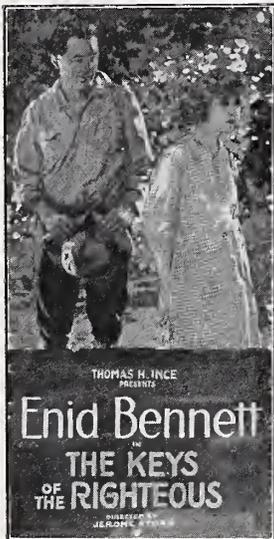
The old man is furious, and he too, follows to Ore City. In the meantime Mary has located her father at a disreputable hotel where she enters with the idea of persuading him to start life anew with her. While they are talking, the police raid the place and they are taken to court together with the others. Just as the judge is about to pronounce the dreaded sentence, Mary steps forward and pleads for mercy for her father, saying that it was her fault that he was there, that he had merely come to find her. Peter, who had drifted into the court with the crowd of interested spectators, hears this, and realizes the girl's tremendous sacrifice. He meets his son's eyes which seem to plead with him for help, but like the disciple for whom he is named, Peter is "found wanting," and refuses to acknowledge his son and granddaughter.

The Judge is a little skeptical about Mary's testimony and decides to give the case a private hearing. It is at this juncture that Tom Gale appears. He has been away while the whole episode was taking place and, returning to find the family in Ore City, has followed them there. He tells the judge that he is to marry Mary and therefore will be present at the trial.

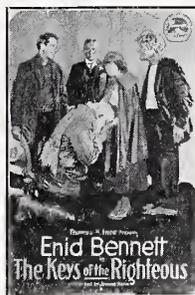
Just as the judge decides to send Mary and her father home together, there is a noise outside and old Peter bursts into the room. He has told the guards he was Paul's father, and that and his pitiful face have gained him admittance. When Mary sees him all the new happiness dies out of her face, but when he falls on his knees before her, and taking her hand in both of his, kisses it penitently, she relents and with her softest smile, reaches out to stroke his hair, telling him that "Daddy is going home with us."

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

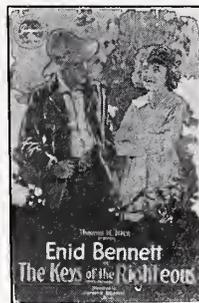
Always obtainable at your Exchange



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

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
 DOROTHY DALTON....."Flare-Up" Sal
 VIVIAN MARTIN.....A Petticoat Pilot
 ENID BENNETT.....The Keys of the Righteous
 SESSUE HAYAKAWA.....Hidden Pearls
 GEORGE BEBAN.....One More American
 BLACKTON'S.....Wild Youth
 ANN PENNINGTON.....Sunshine Nan
 MARGUERITE CLARK.....Prunella
 BILLIE BURKE.....Eve's Daughter

ELSIE FERGUSON,
 Rose of the World

WILLIAM S. HART,
 Wolves of the Trail

MARY PICKFORD....Stella Maris
 CECIL B. DEMILLE'S,

The Whispering Chorus

ELSIE FERGUSON,
 The Song of Songs

WILLIAM S. HART,
 Blue Blazes Rawden

MARY PICKFORD,
 Amarilly of Clothesline Alley

BRANCH OFFICES OF PARAMOUNT PICTURES CORPORATION AND ARTCRAFT PICTURES CORPORATION

BOSTON, Mass.
 10 Shawmut Street

NEW HAVEN, Conn.
 131 Meadow Street

PORTLAND, Me.
 85 Market Street

NEW YORK CITY, N. Y.
 729 Seventh Avenue

BUFFALO, N. Y.
 145 Franklin Street

NEW YORK CITY, N. Y.
 71 West 23rd Street

PHILADELPHIA, Pa.
 1219 Vine Street

WASHINGTON, D. C.
 421 — 10th Street, N. W.

PITTSBURGH, Pa.
 Penn Ave. & 12th Street

CLEVELAND, Ohio
 Standard Theatre Bldg.,
 Prospect Ave., near 9th

CHICAGO, Ill.
 220 South State Street

CINCINNATI, Ohio
 107 West 3rd Street

DETROIT, Mich.
 278 Jefferson Avenue

KANSAS CITY, Mo.
 2024 Broadway

DES MOINES, Iowa
 Utica Theatre Bldg.

ST. LOUIS, Mo.
 3929 Olive Street

MILWAUKEE, Wis.
 504 Toy Bldg.

BUTTE, Mont.
 403 S. Main Street

MINNEAPOLIS, Minn.
 Produce Exchange Bldg.

SALT LAKE CITY, Utah
 133 East 2nd South Street

DENVER, Colo.
 1749 Welton Street

SAN FRANCISCO, Cal.
 645 Pacific Building

SEATTLE, Wash.
 Central Building

LOS ANGELES, Cal.
 Marsh-Strong Building

PORTLAND, Ore.
 9th and Burnside Streets

ATLANTA, Ga.
 51 Luckie Street

NEW ORLEANS, La.
 814 Perdido Street

DALLAS, Tex.
 1902 Commerce Street

OMAHA, Neb.
 Romley Building

CANADIAN EXCHANGES

TORONTO, Canada
 12 Queen Street East

MONTREAL, Canada
 198 St. Catherine Street

CALGARY, Canada
 Alberta, 12 Elm Block

2/18/10
N.6

PRESS BOOK EXPLOITATION AND PUBLICITY ACCESSORIES

MUSIC CUE SHEETS OBTAINABLE AT ALL ARTCRAFT EXCHANGES

THOMAS H. INCE presents

WILLIAM S. HART

in "Blue Blazes' Rawden"

(By J. G. HAWKS)

Directed by
WILLIAM S. HART

Supervision of
THOMAS H. INCE

Photographed by
JOE AUGUST



An ARTCRAFT Picture



Released by

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY.

What you should know About "Blue Blazes Rawden"

Wm. S. Hart is the star in this production. As "Blue Blazes" Rawden, the famous delineator of western characters creates a new role, entirely different from anything in which he has heretofore appeared.

The photoplay was directed by Hart, under the supervision of Thomas H. Ince, and photographed by Joseph August, a combination which has always insured a pleasing picture.

The scenario was written by J. G. Hawks, who has been responsible for a number of vehicles which have proven great successes for Hart in the past. He has divested Hart of his familiar western garments and presented him in the garb of a lumber boss in the wilderness of the Canadian Northwest, and has replaced the horses and other usual appurtenances of a Hart picture with scenes of dramatic suspense and of sensationalism.

Strong types are presented in the cast, showing the hardy men who braved the dangers and the bitter cold of the great timber country, and who glorified in their strength and were quick to display their physical prowess.

The virility of the story is unspoiled by a maudlin love story, but scenes of great pathos are introduced when the gentle and highly bred mother of the man who has fallen in a duel appears in the hardened camp.

The great appeal of Hart pictures has been the fact that although thrilling and sensational scenes are shown, dramatic perfection has not been overlooked, and in "Blue Blazes" Rawden Hart interprets a role affording an opportunity to display the finished technique of his art, which has won renown on the stage and screen.

For additional advertising and publicity suggestions regarding Art-craft pictures read PROGRESS-ADVANCE every week. If not on the mailing-list you should send in your name at once.

ACCESSORIES

(To Be Obtained at Your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One Twenty-four sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one column
- Three two-column
- Two three column

Rotogravure One Sheet

Advertising Layouts, Cuts and Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

- Music Cues
- Heralds

C A S T

"BLUE BLAZES" RAWDEN".

WM. S. HART

Babette Du Fresne. Maud George

The Mother. . . . Gertrude Claire

Joe La Barge. . . . Hart Hoxie

"Ladyfingers" Hilgard.

Robt. McKim

Eric Hilgard. Robt. Gordon

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8. Lithographs.
9. Scene Cuts and Mats.
10. Publicity Stories.
11. " "
12. " "
13. " "
14. " "
15. " "
16. Synopsis.

Advertising Suggestions for "Blue Blazes' Rawden."

From Exhibitors' Service Department

Advance Post Card No. 1

(To be sent 9 days before showing.)

Dear Madam:

"Blue Blazes' Rawden" is the title of the new Artcraft Picture which is to be shown at the — Theatre on —, and Wm. S. Hart is the star. In this picture Mr. Hart interprets a role affording an opportunity to display the finished technique of his art which has won renown on the stage and screen.

We trust you will view this picture, which is full of thrills.

Manager.

Advance Post Card No. 2

(To be sent 6 days before showing.)

Dear Madam:

In the new Wm. S. Hart Artcraft Picture entitled "Blue Blazes' Rawden," which is to be shown at the — Theatre, strong types are presented in the cast, showing the hardy men who braved the dangers and the bitter cold of the great timber country, and who glorified in their strength and were quick to display their physical prowess.

The date of this showing is — and we trust you will not miss coming.

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing.)

Dear Madam:

Mr. J. G. Hawkes, who has furnished Wm. S. Hart with so many vehicles is enthusiastic over his latest scenario, "Blue Blazes' Rawden," which is to be shown at the — Theatre on —.

It is a story of the Canadian Northwest, and his contention is that since Hart is always big and convincing in any atmosphere, or in any surroundings, his admirers will welcome an incursion into new territory, so the great delineator of Western types doffs the sombrero and goes through five reels of thrilling adventure garbed in blanket coat and furs of a Canadian lumberjack.

Tense dramatic situations predominate in this production, which has for its theme the awakening of a rough, brutalized man to a sense of better things through the appeal of a sweet, kindly, highbred woman who transfers her affection for her dead son to a man she believes to be his greatest friend, who, through pity and respect, is forced to aid in the deception.

The strange workings of a woman's mind causes the big climax in this Artcraft Picture, and it gives Mr. Hart an opportunity of dominating sensational scenes entirely different from anything in which he has appeared before. Mr. Hart himself, in a recent letter to the Artcraft Service Department, New York, says:

"Blue Blazes Rawden' is to my mind even better than 'The Narrow Trail,' 'The Silent Man' or 'Wolves of the Rail' and, in my opinion, the best thing I have done."

Don't fail to see this picture, please.

Manager.

Follow-Up Post Card

(To be sent to arrive on day of showing.)

Dear Madam:

"Blue Blazes' Rawden," the new Wm. S. Hart Artcraft Picture, is being shown at the — Theatre to-day, and we feel sure you will be interested in seeing Mr. Hart in this entirely new role.

Manager.

Advertising Suggestions for "Blue Blazes Rawden."

Lobby Display—If you run the local theatre, or if you do not, you may be able to obtain from them a stage setting representing a large tree. This could be placed in your lobby with life-sized figures of two men with double-bitted axes endeavoring to chop down the tree. Your sign should read something like this:

"This is one of the giant trees representing a scene from the new Wm. S. Hart-Artcraft production " 'Blue Blazes' Rawden."

Another suggestion is to have a log or imitation log stretched across one side of the lobby and paste board figures crossing the log, the figures, of course, dressed in lumberjack costumes. Your card for this should read:

"It is a ticklish job to cross a log over a swift stream but " 'Blue Blazes' Rawden" (Wm. S. Hart) accomplishes this without turning a hair."

In order to carry out further the atmosphere of this play, you can have your lobby dressed up to represent the interior of a hewn log cabin with skins, moose head and other trapping appurtenances in evidence.

Window Display—Your local hardware or sporting goods store should be able to help you out very materially in putting over this picture by the use of skins and other big game trappings as well as hunting knives and high power rifles.

Street Display—A miniature log cabin would be very effective. This could either be painted or built of actual small logs, according to the facilities at hand; appropriate cards could be used on the outside, similar to those used in the lobby.

Window Card—A novel window card might be made by having the picture of a log cabin cut out of a piece of cardboard and displayed in windows or tacked up in the usual places around the town; the inscription on this might read:

"What is in the cabin? The answer can be found at the —— Theatre (large type), during the showing of " 'Blue Blazes' Rawden," the Bill Hart Artcraft Picture commencing ——."

Newspaper Display—Catch lines for the Bill Hart Picture " 'Blue Blazes' Rawden."

"Can you imagine seeing the beloved Bill Hart acting an entire play on foot? It doesn't seem possible, but yet he does in " 'Blue Blazes' Rawden" and what is stranger still there is not a single horse being ridden in the entire picture."

"Can a drama deal with love and yet have no love story? This seems to be rather a paradox, but it can be done and is done in " 'Blue Blazes' Rawden," Wm. S. Hart's latest Artcraft picture.

For further advertising suggestions write to

EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

Advertising Layouts **EXACT
SIZE**

THOMAS H. INCE presents

WILLIAM S. HART

in "Blue Blazes' Rawden"

Directed by (By J. G. HAWKS) Photographed by
WILLIAM S. HART Supervision of JOE AUGUST
THOMAS H. INCE



An ARTCRAFT Picture



DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performance

Prices, Dates of Showing, etc.

THOMAS H. INCE presents

WILLIAM S. HART

in "Blue Blazes' Rawden"
(By J. G. HAWKS)

Directed by
WILLIAM S. HART

Supervision of
THOMAS H. INCE

Photographed by
JOE AUGUST



An ARTCRAFT Picture



DISPLAY IN THIS SPACE

Name of Theatre, Location, Time of Performnces

Prices, Dates of Showing, etc.

These are always obtainable at your exchange in either cut or mat form.

Advertising Layouts and Slide

THOMAS H. INCE presents
**WILLIAM S.
 HART**
 in "Blue Blazes' Rawden"
 Directed by (By J. G. HAWKS) Photographed by
 WILLIAM S. HART Supervision of JOE AUGUST
 THOMAS H. INCE



An ARTCRAFT Picture

DISPLAY IN THIS SPACE

Name of Theatre, Location,

Time of Performances,

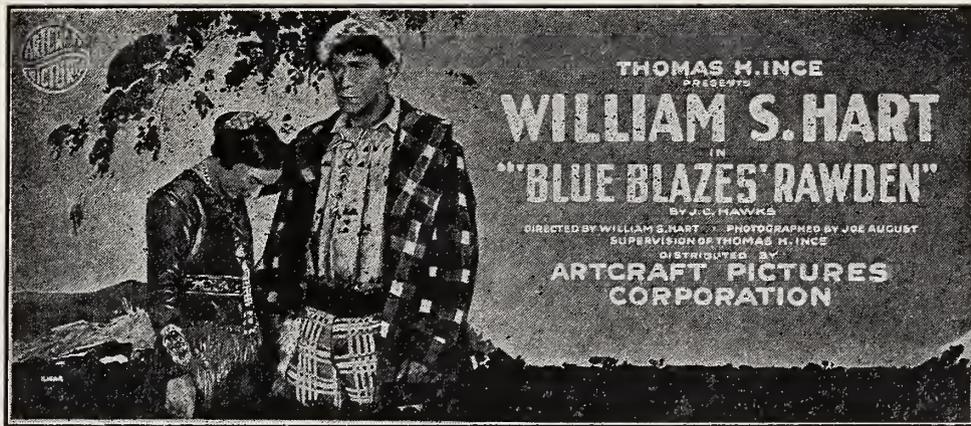
Prices, Dates of

Showing, etc.

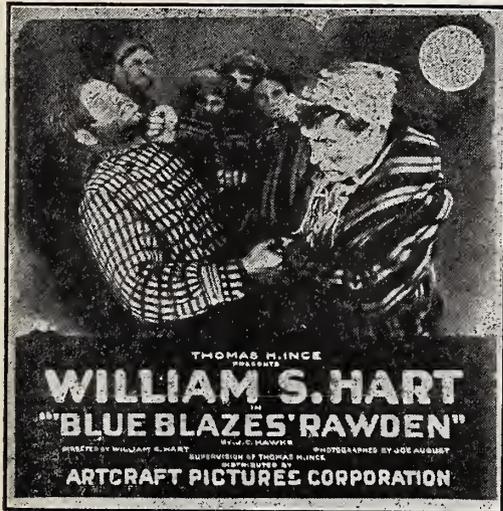


Beautifully colored
 announcement slide
 this size obtainable
 at your exchange.

LITHOGRAPHS



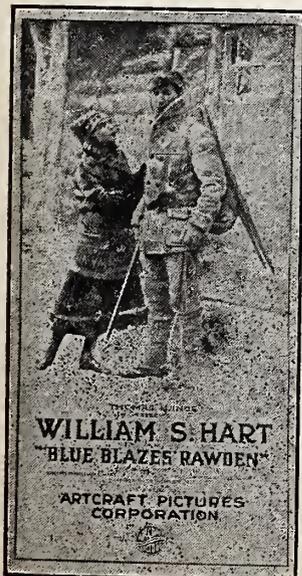
Twenty-Four Sheet Poster



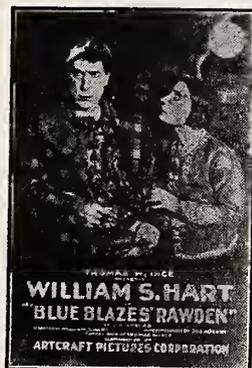
Six Sheet Poster



Six Sheet Poster



Three Sheet Poster



One Sheet Poster



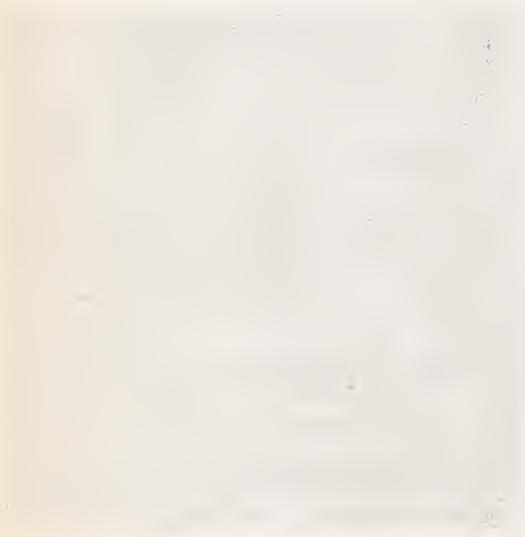
One Sheet Poster



Three Sheet Poster

There is also a Half Sheet Window Card for this production which is not shown above.

LITHOGRAPHIES



Printed and Published by
[Faint text, likely a printer's name and address]

Reproductions of Scene Cuts and Mats



Issued for Newspaper use in SETS of TEN—consisting of:

Five One-column
 Three Two-column
 and Two Three-column
 (Above reproductions reduced in size)

Always obtainable at your exchange.

Press stories to be sent out a week ahead and during the showing of "BLUE BLAZES RAWDEN"

J. G. Hawks, who has furnished Wm. S. Hart with as many vehicles as any author, is enthusiastic over his latest scenario, which is a story of the Canadian Northwest and is the fourth Hart photoplay produced by Thomas H. Ince for Artercraft. It is entitled " 'Blue Blazes' Rawden," and will be shown at the theatre on

Mr. Hawks' contention is that "Bill" Hart is always big and convincing in any atmosphere or in any surroundings, and that his admirers will welcome an incursion into new territory. So the great delineator of western types on this occasion doffs the sombrero and chaps and goes through five reels of thrilling adventure garbed in the mackinaw, fur cap and moccasins of a Canadian lumber jack. The horses of the Hart company have enjoyed a well-earned holiday, and will be in a fine fettle for the next Western story.

Robert McKim adds another portrait to his unique gallery of villains in the latest Wm. S. Hart picture presented by Thomas H. Ince through Artercraft, which will be shown at the theatre on.....

McKim plays the part of "Ladyfingers" Hilgard, an Englishman, who, drifting through a disreputable life, lands in the far northwest of Canada as the proprietor of a hotel with gambling and dance-hall accessories.

He rules the rough crowd of lumberjacks, Indians and trappers, and, being a man of education and past refinement, maintains an air of con-

Continued over

temptuous aloofness. Men of his type and upbringing are to be found in all parts of the world, as beachcombers in the islands of the Southern Pacific, lounging in Indian bazaars, or haunting the waterfronts in China and Japan. They are divorced from all home ties, have no friends, and live from day to day with no heed of the morrow.

And still, in many cases, there is one frail link that binds them to an almost forgotten past. In Hilgard's life the one redeeming spot in his character is his love for his mother, for whom he would sacrifice his life rather than that one hint of his worthlessness should reach her.

" 'Blue Blazes' Rawden," with Wm. S. Hart in the title role, will be the attraction at the theatre on This will be the fourth appearance of the famous Ince star in Artcraft pictures, and presents him in the role of a hardy lumberjack in the frozen wilds of the Canadian Northwest. In place of the familiar western outfit is a figure clad in blanket coat and fur, and the hard-riding western types are replaced by habitues of the resort maintained by a renegade Englishman to separate the timber men from their hard-earned wages.

The entire Hart company was transported to the northern woods to film the exteriors for " 'Blue Blazes' Rawden," and suffered considerable inconvenience from the cold weather, blizzards sometimes confining the actors to the shelter of the rough shacks for days at a time.

According to Hart, who directed the production in addition to playing the title role, the absence of horses was not relished by the men who

practically live in the saddle in California, and who performed the hard work of dragging sleighs by hand along the trails.

" 'Blue Blazes' Rawden" was written for Hart by J. G. Hawks, and is unique in that there is no love story in the play.

The latest Thomas H. Ince production, starring Wm. S. Hart, and released by Artcraft, is " 'Blue Blazes' Rawden," a tale of the Canadian Northwest, which will be exhibited at the theatre beginning During the filming of this picture the entire floor space of the Hart studio was occupied by a massive structure solidly built of rough-hewn logs. The story is laid in the Canadian Northwest, and the building represents a combination hotel, gambling-house and dance-hall that supplied all the requirements of good shelter and amusement for the lumberjacks.

Most of the scenes of the play are enacted under this roof, and there is little of the wild, outdoor life usually associated with a Hart picture. Instead of the familiar cowpunchers there is a motley crowd of lumbermen and Indians, but it is claimed that even in these unfamiliar surroundings Hart loses not a whit of his effectiveness, and in his new setting gains in picturesqueness.

The fourth William S. Hart picture to be presented by Thomas H. Ince through Artcraft possesses some striking features that differentiate it from the long series of dramas that have made the name of Hart famous throughout the world. It is not a Western story, the scenes being laid in the far Canadian Northwest, and there is no love affair. Only two shots are fired in the entire play, and the villain exits from the world in the first part of the photoplay. More surprising than all, there is not a single horse shown in the entire picture.

" 'Blue Blazes' Rawden" will be shown at the theatre, beginning

Tense dramatic situations predominate in " 'Blue Blazes' Rawden," starring Wm. S. Hart, an Arctcraft picture produced under the supervision of Thomas H. Ince, which will be shown at the theatre on

J. G. Hawks, who wrote the scenario especially for Hart, adopted the bold expediency of divesting the noted actor of his familiar western garments, and of replacing the dashing horses and other usual appurtenances of a Hart picture with scenes of dramatic suspense.

There is plenty of action in the story, which is laid in the snow and ice bound Canadian Northwest, and deals with the brawny lumberjacks and trappers, who were quick to resent with physical force any real or fancied infringement of their rights.

The story in which Thomas H. Ince presents Wm. H. Hart for his fourth appearance in an Arctcraft picture, which will be shown at the theatre, beginning tomorrow, is entitled " 'Blue Blazes' Rawden," and has for its theme the awakening of a rough, brutalized man to a sense of better things through the appeal of a woman who has lost her own son and takes the rough northwoodsman to her heart in place of the boy she has lost.

As " 'Blue Blazes' Rawden," Hart is a lumberjack who has lived all his life in the great woods and whose existence is a compound of hard work, fierce fighting, earnings scattered in dance-halls as soon as received. With no influence to alter this accustomed round, living as he does in one of the remote places of the world, he shares the same ideals as the rough folks of the lumber camp.

Continued over

Rawden, with his pockets full of money, comes out of the wilderness with his nondescript laborers and proceeds to a familiar haunt, a hotel with the popular adjuncts of a bar, dance-hall and gambling room, maintained by one "Ladyfingers" Hilgard. Hilgard is an Englishman, a cynical rascal whose escapades all over the world have at last landed him in this remote place of concealment. Between Rawden and Hilgard there is instinctive antipathy, which bursts into hatred when Rawden humiliates Hilgard in his own stronghold and soundly thrashes the burly bouncer who resents the insult to his master. Rawden adds fuel to the flames by winning Hilgard's possessions at his own gaming tables. As a last hope of revenge Hilgard suggests a duel in a darkened room and falls a victim to the bullet of his rival.

Before dying Hilgard confesses that he is glad to leave the world, as his mother is on her way to join him, and it would break her heart if she knew the life he had led. Rawden swears all the habitues to secrecy and threatens to shoot the man who dares to tell anything to the mother, who arrives with Eric, a younger son.

Mrs. Hilgard is a sweet, kindly, high-bred woman, entirely innocent of the world, who believes that her son was a worthy man and passed away surrounded by friends. She transfers her affection for her dead son to the man she believes to have been his greatest friend, and Rawden, through pity and respect, is forced to aid in the deception. All might have gone well but for the jealousy of a halfbreed girl who fell madly in love with Rawden, and when spurned divulged the truth to Eric. Rawden, unable to deny the accusation or to face the misery of the mother, whom he worships, leaves the camp and passes out of the little world on the lone trail over the mountains.

The scenario was written by J. G. Hawks, who has provided the noted star with a number of vehicles in the past, and the production was personally directed by Hart, under the supervision of Thomas H. Ince.

One of the tense scenes in " 'Blue Blazes' Rawden," the Artcraft picture now being shown at the theatre, is a duel to the death in a darkened room. In the title role of Rawden, Wm. S. Hart wins all the possessions of the keeper of the hotel and gambling hall, and the enmity between the men culminates in the death struggle. The shadowy figures in the dark room, punctuated by the sharp flashes of their pistols, create a gripping feeling of suspense until the doors are thrown open and the combatants are seen lying on the floor, one wounded and the other dying.

This is the fourth picture in which Thomas H. Ince has presented his famous star in an Artcraft release.

An entirely new role is created by Wm. S. Hart in his latest Artcraft picture, which is the attraction at the theatre. The last appearance of the famous Thomas H. Ince star was in "Wolves of the Rail," in which Hart played the role of a railroad detective, and in his newest production, which is entitled " 'Blue Blazes' Rawden," he plays the title role of the boss of a rough lumber camp in the wilds of the Canadian Northwest.

" 'Blue Blazes' Rawden" is a thriller and gives Hart an opportunity of dominating sensational scenes entirely different from anything he has ever appeared in before.

The strange workings of a woman's mind cause the big climax in the Artcraft picture, " 'Blue Blazes' Rawden," the Thomas H. Ince production starring Wm. S. Hart, which is now being shown at the theatre. Under threats of death, Hart, as " 'Blue Blazes' Rawden" seals the mouths of the rough followers of the lumber camp in the Canadian Northwest when the mother of the man who has fallen a victim to his marksmanship in a sensational duel, appears on the scene. Babette DuFresne, a beautiful halfbreed who becomes infatuated with the brawny Rawden, resenting his spurning of her proffered love, tells the story to the brother of the dead man and precipitates the crisis.

Synopsis of "Blue Blazes Rawden."

The story in which Thomas H. Ince presents William S. Hart for his fourth appearance in Artcraft pictures has for its theme the awakening of a rough, brutalized man to a sense of better things through the appeal of a woman who has lost her own son and takes the rough Northwoodsman to her heart in place of the boy she lost. " 'Blue Blazes' Rawden," the part portrayed by Hart, is a lumberjack who has lived all his life in the great woods. He strolls into the dance-hall and gambling room of "Ladyfingers" Hilgard, a "black sheep" from England, whose escapades all over the world have landed him in this remote place of concealment. Between Rawden and Hilgard there is instinctive antipathy which bursts into hatred when Rawden wins the smiles of Hilgard's sweetheart and wins his possessions at his gaming tables. Hilgard suggests a duel to the death in a darkened room, and in the struggle falls a victim of his rival. Before dying Hilgard confesses he is glad to leave the world, as his mother is on her way to join him and if she knew the life he led it would kill her. The mother arrives with a younger son, and Rawden imposes silence upon the habitues by threats of death to any one who discloses to the mother the life or manner of death of her son. The mother is a sweet, high-bred woman and believes that her son was worthy and passed away surrounded by friends. She bestows her affection on Rawden, whom she believes was Hilgard's greatest friend. All might have gone well but for the jealousy of a halfbreed girl who madly loved Rawden, and, when spurned, divulged the truth to the younger son, Eric, who shoots and wounds Rawden to avenge his brother's death, though Rawden offers no defense to the attack. Unable to face the misery of the mother, whom he worships, Rawden leaves the camp and passes out of the little world on the lone trail over the mountains, and by a silent understanding the rough hardened men of the camp kept from Mrs. Hilgard the truth about her son and "Blue Blazes" Rawden.

Paramount



Pictures

Press Book and Exhibitor's Aids

Calhoun



JESSE L. LASKY *presents*

SESSUE HAYAKAWA

IN

"HIDDEN PEARLS"

By Beulah Marie Dix

Directed by George H. Melford

A Paramount Picture



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



Music cues for this production are obtainable at your Paramount Exchange.

What You Want To Know About "HIDDEN PEARLS" A Paramount Picture

STAR	Sessue Hayakawa, the famous Japanese star of "The Cheat," "The Bottle Imp," "Hashimura Togo," "The Call of the East" and "The Secret Game."
DIRECTOR	George H. Melford, director of "The Cheat," "To Have and To Hold," etc., etc.
AUTHOR	Beulah Marie Dix, responsible for "The Call of the East," "The Ghost House," "The Hostage," etc.
CAST	Excellent, includes Margaret Loomis, Florence Vidor, Theodore Roberts, James Cruze, Noah Beery, John Burton, Jack Holt and others.
STORY	Unusual. A young half-caste, hereditary high chief of a South Sea Island, educated in the United States, returns to his island realm and by fraud and violence secures from the natives their hidden treasure of pearls. Falling under the spell of the island, he is unable to enjoy the wealth thus acquired but returns to the island, makes restitution, takes as his wife the native girl who loves him, and settles down as chief of his people.
PHOTOGRAPHY	Excellent, scenes on "South Sea Island"—in reality filmed in Hawaii excessively beautiful—interiors well done also—a fashionable society function that will delight your women patrons—shows gorgeous gowns.
LIGHTING	Good. Close-ups of star film as usual.
REMARKS	One of the star's best since "The Cheat"—and that is "going some"—Margaret Loomis and pretty Florence Vidor, are also at their best.

ACCESSORIES

(To be Obtained at your Exchange)

Paper

Two one-sheets
Two three-sheets
Two six-sheets

Photos

10 8 x 10 black and white
8 1' x 14 colored gelatins
2 22 x 28 colored gelatins

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

Rotogravure

Series of advertising layouts:

Mats

Slides

Music Cues

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

SPECIAL MUSIC CUES for "HIDDEN PEARLS"

Prepared by experts and printed in great quantities, the music cues for "Hidden Pearls" can be obtained from your Exchange or in the Exhibitor's Magazine, —Progress-Advance.

THE PLAYERS.

TOM GARVIN,
SESSUE HAYAKAWA
TahonaMargaret Loomis
John Garvin...Theodore Roberts
Koro Leon.....James Cruze
TearikiNoah Beery
Capt. A. Tobd....John Burton
Enid Benton....Florence Vidor
Robert Garvin.....Jack Holt
Senator Benton,
Charles H. Geldert
Ensign Brooks,
Henry F. Woodward
Director, George H. Melford

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Current Paramount and Artcraft Releases and Exchange List on Back Cover

LOOK AROUND YOU!

How many people in your town read the Saturday Evening Post, The Ladies Home Journal, The Cosmopolitan, McClure's and the Delineator?

Every one of them and millions more will read the Paramount and Artcraft message of supremacy given in our tremendous National Advertising Campaign. Every one of them is being taught how to know a theatre showing Paramount and Artcraft pictures—their guarantee of a pleasant evening.

They are looking for the TRADEMARK! Your part is to display that trademark—everywhere!

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 9

Hidden Pearls

Scheduled Release Date: **18 Feb 1918**

Ad cuts and mats that start them coming--and bring them back for more

You want ads that go more than skin deep. You want something that's human, appealing, *pulling*. Something that *strikes home*—and brings them out. Here they are—everything has been done to make them profitable—everything except running them—that is up to you.

Ask Your Exchange
For Music Cues

EXHIBITOR'S THEATRE

A POWERFUL DRAMA OF RACE AND LOVE

Jesse L. Lasky
presents

SESSUE HAYAKAWA

in "Hidden Pearls"

By Beulah Marie Dix
Directed by
George H. Melford



A Paramount Picture

The most magnificently staged production in which the wonderful star of "The Cheat," "The Bottle Imp," and "Hashimura Togo" has ever appeared.

Short Subject

Travelogue

Musical Program

The famous Paramount Pictures advertised in the Saturday Evening Post are shown here.

EXHIBITOR'S THEATRE

The Home of

"Foremost stars, superbly directed, in clean pictures"

A great story of racial instinct

Jesse L. Lasky
presents

SESSUE HAYAKAWA

in

"Hidden Pearls"

By Beulah Marie Dix

Directed by

George H. Melford



A Paramount Picture

A soul-stirring drama of racial call. Gorgeously staged in beautiful Hawaii. Don't miss it—get your hat NOW.

Short Subjects

Travelogue

Musical Program

We show the famous Paramount Pictures advertised in the Saturday Evening Post.

Doing business without advertising is like going to sea without a compass.

EXHIBITOR'S THEATRE

Showing "Foremost stars, superbly directed, in clean pictures"

A POWERFUL RACIAL DRAMA

Jesse L. Lasky
presents

SESSUE HAYAKAWA

in "Hidden Pearls"

By Beulah Marie Dix
Directed by George H. Melford



A Paramount Picture

Love at first sight, the instinct of race, gorgeous settings in Hawaii, and the masterly delineation of Sessue Hayakawa vic with each other for your attention. Don't miss this great picture.

Short Reel Subject

Travelogue

Musical Program

The famous Paramount Pictures advertised in the Saturday Evening Post are shown at this theatre.

Good advertising is the best insurance against "bad competition."

ADVERTISING SUGGESTIONS FOR "HIDDEN PEARLS"

ADVANCE POST CARD No. 1
(To be sent 9 days before showing)

Dear Madam:—

COMING!

To the.....theatre on.....
.....Sessue Hayakawa, the famous
Japanese Actor, in a new photoplay entitled
"Hidden Pearls." This is one of the star's
best since "The Cheat."

Manager.

ADVANCE POST CARD No. 2
(To be sent 6 days before showing)

Dear Madam:—

A REMINDER!

that "Hidden Pearls" will be presented at
the.....theatre on.....with
Sessue Hayakawa in the leading role. The
story is very unusual, and the filming of the
scenes excessively beautiful.

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing)

With apologies to K. C. B.

Dear Madam:

DO YOU know that
IN "HIDDEN Pearls"
THE NEW picture
ABOUT WHICH I
SENT YOU two cards
RECENTLY,
THERE WILL be shown
THE ENTIRE native rites
AT THE Royal Funeral
OF "QUEEN Lil" of Hawaii,
WHICH OCCURRED during
THE FILMING of
THIS PICTURE.
A COMPANY of
150 ACTORS
WENT FORTH, including
THEODORE ROBERTS, the beloved
WHO WILL play
THE HAWAIIAN uncle
OF THE Japanese.
AN AMERICAN Girl,

A KING and
A SOUTH SEA Island maiden
ARE CAUGHT in
THE ETERNAL Triangle,
THE MESHES of
FROM WHICH Hayakawa
EMERGES TRIUMPHANT.
A WONDERFUL society function
WHICH WILL delight my
WOMEN PATRONS will be
SHOWN AND gorgeous gowns
WILL BE displayed.
YOUR HONORABLE presence
IS REQUESTED at the
..... Theatre on
..... when we
PROMISE TO amuse and
DELIGHT YOU.

I THANK you.

Manager.

Follow Up Post Card

(To be sent on day of showing)

Dear Madam:—

THIRD AND LAST CALL!

This is the day we are showing "Hidden Pearls" at the..... theatre. You
will see the quaint customs and habits of the South Sea Islanders, and we shall look for-
ward to seeing you.
Manager.

STOCK PRODUCTION CUTS AND MATS
SESSUE HAYAKAWA in "Hidden Pearls"



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

ADVERTISING SUGGESTIONS FOR "HIDDEN PEARLS"

LOBBY DISPLAY

Have card board cut-outs to represent strings of Pearls which you could have attractively strung in your Lobby, with a large sign reading:

FOUND!!!

by
SESSUE HAYAKAWA,
the "HIDDEN PEARLS"

Come in and see his "get-away."

You could have attractive scenes of Hawaii in the background.

WINDOW DISPLAY

This will give an opportunity for your department and jewelry stores to cooperate with you by displaying their pearls of all kinds—necklaces, rings, ear-rings, pins, opera glasses, pens, etc., etc., with a window card reading:

"HIDDEN PEARLS"
HAVE DEEPEST CHARMS
FOR GIRLS

These will be seen at the..... theatre on..... with Sessue Hayakawa, the famous Japanese actor, in his latest Paramount Picture.

Your book stores could also display the works of Robert Louis Stevenson dealing with the South Sea Islands.

STREET DISPLAY

You could have boys carrying banners on which are the words:

FOUND!
"HIDDEN PEARLS"

They will be displayed at the theatre
on Come and see them.

CAR CARDS AND NEWSPAPER ADVERTISING

Make arrangements with the man who has the most attractive window display to take a car card ad with large type reading:

"This is the window of which had such an attractive display of Pearls, advertising "Hidden Pearls," which will be seen at the theatre on

For your NEWSPAPER ADVERTISING you could have a reproduction of your Lobby Display with large type reading:

"CAST NOT YOUR PEARLS BEFORE SWINE"

When Sessue Hayakawa doubted the sincerity of his fiance in the photoplay "Hidden Pearls" at the theatre on..... he tells her the priceless pearls are only faked. All her native hardness and greed comes to the surface and she dashes the priceless pearls to the floor, hurling insulting words at him. You will be interested to see how he handles the situation, which results in his becoming a King.

Hawaiian music would add to the interest of this picture.

CATCH LINES

GIRLS, GIRLS,
Come help us find the
HIDDEN PEARLS

FOR FURTHER SUGGESTIONS WRITE TO THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

ADVANCE PUBLICITY

Newspaper shorts to be sent out one day in advance of the showing of "HIDDEN PEARLS"

The attractive picture to appear at theTheatre tomorrow is Sessue Hayakawa's latest Paramount photoplay entitled "Hidden Pearls." This was written by Beulah Marie Dix and directed by George H. Melford, both well-known and skilled in their line.

Hayakawa is given a role that suits him fully as well as did his part in "The Bottle Imp," or the "Call of the East." The excellent photography by Paul Perry, and scenes are actually filmed in Hawaii, where the entire company spent several weeks in the making of the production.

Beautiful island settings in and about Honolulu are features of Sessue Hayakawa's Paramount picture, "Hidden Pearls," showing tomorrow at the.....Theatre. As picturesque and novel in character as "The Bottle Imp," "Hidden Pearls" is a unique production written by Beulah Marie Dix and directed by George H. Melford. The cast includes Theodore Roberts and Margaret Loomis, as well as Jack Holt, Florence Vidor, James Cruze and other popular players. It is a story of intrigue and pearl hunting, containing a very unusual love affair between a native girl and Hayakawa, himself, a half-breed.

Tomorrow at the.....Theatre, Manager.....will show Sessue Hayakawa's latest Paramount photoplay, "Hidden Pearls," which was written especially for him by Beulah Marie Dix and directed by George H. Melford, with a splendid cast worthy of being called all-star, and a thrilling story. This production is one of the best of the star's career.

Theodore Roberts, the beloved "old man of the screen," is once more to be seen at the.....Theatre tomorrow in "Hidden Pearls," which is Sessue Hayakawa's latest Paramount picture. Having played every kind of a role from that of a kindly American Consul in Mexico, to a bearded Russian Cossack, Theodore Roberts has returned to the screen in the role of Hayakawa's Hawaiian uncle.

Hayakawa, the star himself, has not fallen short of his usual high standard and patrons of the.....Theatre will be sure to thoroughly enjoy every minute of "Hidden Pearls," which is from the pen of Beulah Marie Dix and was directed by George Melford.

ADVANCE PUBLICITY

Newspaper shorts to be sent out three or four days in advance of the showing of
"HIDDEN PEARLS"

When the steamer Matsonia left port in California for the Hawaiian Islands recently, it carried with it Sessue Hayakawa, Paramount's famous Japanese star and his company under the direction of George H. Melford, at work on "Hidden Pearls." The picture was filmed amid tropic surroundings. Property and equipment for 150 people were taken along, but for the minor roles the services of native actors were used. "Hidden Pearls" was written by Beulah Marie Dix, and boasts a splendid cast, including, besides the star, Margaret Loomis, Florence Vidor, Theodore Roberts and Jack Holt. It is to be shown at the.....Theatre, on.....

Margaret Loomis, who recently appeared so successfully with Sessue Hayakawa, in that star's recent releases, "The Bottle Imp," and "The Call of the East," is now playing with him in his latest Paramount production, "Hidden Pearls" at the.....Theatre, the cast including Theodore Roberts, Florence Vidor, Jack Holt, James Cruze and other well-known players. The story deals with the adventures of pearl smugglers and contains a very fascinating love story, and is one of the star's most clever releases.

Fastidious Sessue Hayakawa stoking coal aboard a tramp steamer on the Pacific, will be a new Hayakawa to the thousands of his screen admirers. It is in "Hidden Pearls," his latest Paramount release soon to be shown at the.....Theatre on.....that we discover a sooty, much besmudged Hayakawa shoveling coal to pay his way back to the Island home, which he has basely betrayed, but which he realizes is dearer to him than all the flesh-pots of civilization. The pearls that play a prominent part in this production are very real, and figure prominently in the love story, which is cleverly woven throughout the photoplay.

Two women and a man! The situation as old as the hills, but capable of as many treatments as the varying shapes of the hills themselves! In Sessue Hayakawa's latest Paramount release, "Hidden Pearls" which is to be shown at the.....Theatre on.....the "eternal triangle" crops out again—but with the expert acting of the famous Japanese star and his well chosen cast which includes Florence Vidor, Margaret Loomis, Theodore Roberts and others, is as good as new!

CURRENT PUBLICITY

Newspaper stories to be sent out during the first showing of "HIDDEN PEARLS"

At the.....Theatre, Sessue Hayakawa, Paramount's famous Japanese star, is appearing in "Hidden Pearls." This was written for him by Beulah Marie Dix and directed by George H. Melford. The latter has directed several of Hayakawa's most famous releases including "The Cheat" which was perhaps his most famous. The cast supporting the star is exceptionally good and indeed worthy of being called "all-star." It includes Margaret Loomis, Florence Vidor, Theodore Roberts, Jack Holt and other popular players.

The old "eternal triangle" crops out in Sessue Hayakawa's latest Paramount photoplay which is now showing at the.....Theatre. In this case it is a native half cast princess who falls in love with a man of her own blood, but who has been brought up as an American and who is infatuated with an American girl. How the triangle is smoothed out by Beulah Marie Dix and Director George H. Melford, is picturesquely shown and the fact that the photoplay was made in Hawaii adds to the attractiveness of the offering. Other numbers on the program are
.....
.....

As a South Sea islander, Hayakawa plays his way through the attractive photoplay, "Hidden Pearls," which is his latest Paramount picture and which is now being shown at the.....Theatre. With a large company of actors, cameraman, directors, and others, Hayakawa travelled from San Francisco to Honolulu for the filming of this production. Both Miss Loomis, who appeared with Hayakawa in "The Bottle Imp" and Florence Vidor, who supported him in "The Secret Game" are to be found in the cast, which includes many of the screen's most popular players.

REVIEW

Newspaper review of the "Hidden Pearls" designed for use a day after the first showing.

If Sessue Hayakawa is careful always to secure as fine a scenario as that of the "Hidden Pearls" which was written for him by Beulah Marie Dix, he will have little trouble keeping his niche high above that of most other screen stars. Ranking with "The Cheat," "Honorable Friend," "The Secret Game" and "The Call of the East," "Hidden Pearls" still differs widely from any of these, in that it is a story of the South Sea Island, blending life in up-to-date young America, with the quaint customs and habits of that far away place. "Hidden Pearls" is the present attraction at the.....Theatre.

Hayakawa takes the part of Tom Garvin, son of an American pearl trader and a princess of a remote Pacific island. He has spent his school and college days in the United States and is to all appearances an American. Moving in a fashionable, pleasure-seeking set he has become engaged to Enid Benton, a worldly young lady, who smoked cigarettes as gracefully as she dances the fox trot and quite as unconcernedly. Tom is suddenly brought to his senses by the news that his income has been cut off and that he is in fact absolutely penniless and thrown upon his own resources.

With the idea of recouping his fortune he sails for his island home. Here he finds matters are progressing quite as usual except that the island is visited more frequently by pearl traders. Rumors that a wealth of hidden treasure in the form of pearls is to be found on the island are persistent, although as yet no one has discovered their whereabouts.

How Tom, hailed with joy as the ruler of the island, manages to secure possession of the pearls and to escape with them to the United States is part of the thrilling tale that ends with his subsequent return to the island.

He has found that the life to which he had grown accustomed was after all exotic, unnatural, and uncomfortable and that his best friends are those sincere islanders, who now unfortunately regard him as a thief. Only one has held his memory sacred, and that is Tahona, the beautiful, native girl and daughter of his Regent.

With an exceptionally good cast including Margaret Loomis, Florence Vidor, Theodore Roberts, Jack Holt and others equally well known, it is under the direction of George H. Melford, and "Hidden Pearls" is one of the most attractive releases of the season.

REVIEW AND PUBLICITY STORY

To be sent to newspapers the day following the first showing of
"HIDDEN PEARLS"

At the Theatre, Sessue Hayakawa appears as star in his latest Paramount photoplay, "Hidden Pearls," from the story of Beulah Marie Dix. Much of the action takes place out of doors, and the scene is laid in a remote South Sea Island, of which Hayakawa is ruler, being the son of a native princess, last of her line, and an American pearl trader. Falling in love with an alluring native maiden on his first visit to the island, Hayakawa proceeds to fall suddenly out of love with the flashy, snobbish American girl, whom he had formerly almost worshipped.

Being called upon to portray this sudden and violent change of sentiment by a twist of the story, it is needless to say that the popular Japanese player has responded nobly to the call. Director Melford, who also directed Hayakawa with Fanny Ward in the Paramount picture, "The Cheat," is responsible for a generous share of the success of the production as is the splendid cast.

One of the most notable "scoops" ever scooped by a motion picture director was secured by George H. Melford, while he was at Hawaii recently filming scenes for Sessue Hayakawa's most recent photoplay, "Hidden Pearls," which is now showing at the.....Theatre. The entire native rites at a royal funeral were preserved in celluloid form by Director Melford, who happened to be in Honolulu just at the time they were taking place. Queen Lydia Kamehaha Liliuokalami, first and only Queen for Hawaii, had been deposed but had valiantly held her own against the ever more rapidly encroaching modernism of the island, and it was only natural that her funeral services should be observed in native style.

For Exhibitor's information and house organ, - cast and synopsis of "THE HIDDEN PEARLS"

THE PLAYERS

TOM GARVIN	SESSUE HAYAKAWA
Tahona	Margaret Loomis
John Garvin	Theodore Roberts
Koro Leon	James Cruze
Teariki	Noah Beery
Capt. A. Todd..	John Burton
Enid Benton	Florence Vidor
Robert Garvin	Jack Holt
Senator Benton	Charles H. Geldert
Ensign Brooks	Henry F. Woodward

Director, George H. Melford

THE STORY

Young Tom Garvin is the son of an American pearl trader and a princess of one of the South Pacific Islands, but has spent his school and college days in the United States, and is to all appearances an American.

Among the fashionable, worldly pleasure-seeking set in which he moves, Enid Benton is the only one for whom he really cares. They have reached the point of a tacit engagement when Tom is suddenly brought to his senses in no gentle manner.

Not only does he fail to receive his allowance from his uncle, but in it's place he gets the news that his affairs are in very bad shape. To lose his fortune is bad, but to lose Enid seems so much worse to Tom that he resolves to win back his fortune at any cost—even a temporary parting from Enid.

With this resolve he leaves for Honolulu and thence to his island home. Here, matters are progressing quite as for the last few decades except that the island is visited more frequently by pearl traders. These men have heard rumors that the Island holds a tremendous fortune in pearls.

The rumors persist, and at about the time Tom reaches Honolulu, where is stationed his uncle, reach the astute ears of this gentleman, who suggests that Tom being the real king of the natives, go to the island and force them to tell him the whereabouts of the pearls. This done, they can convert them into a tremendous fortune and make a get-away! Tom agrees, somewhat absently, thinking only of Enid.

On arriving at the Island, Tom receives a truly royal welcome, which, however, only bores him. One person especially, makes him royally welcome, and that is little Tahona, daughter of Teariki, a chieftain. She falls in love with the handsome Tom and naively shows it.

SYNOPSIS (Continued)

It is from Tahona that he learns the hiding place of the pearls, and he would have secured them safely had not Koro, the regent, become suspicious and sent away the boatmen Tom had engaged to take himself and his plunder away from the Island.

Being, therefore, unable to escape, Tom is hunted to cover at last by the indignant natives and thereafter kept a prisoner. He has had time, however, to hide the pearls, and he refuses to tell where they are.

The Chieftainship is taken from him and reverts to Koro, Tom being not only a prisoner, but in disgrace and hated by all except little Tahona. It is she who, touched by his misery and repentance, aids him to escape at last.

Tom, more reluctantly now, takes the pearls and is able to catch a boat to Honolulu. In the meantime, Tahona has confessed all to Koro and her father, and she is thrown into the very prison hut where they kept Tom, being granted ninety days of grace. If Tom returns in that time, well and good; if not she must bear the burden of his guilt.

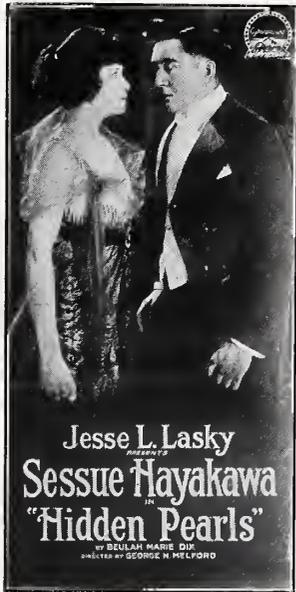
Tom, free at last and rich, is not entirely happy, however, and his thoughts revert constantly to the Island and Tahona, the only real friend he has ever known. It is in this mood that he meets Enid who has come with her family to Honolulu to meet him.

Something moves him to doubt her sincerity, and he tells her the pearls are only faked. All her native hardness and greed now comes to the surface, and she dashes the priceless pearls on the floor, hurling the insulting word "Kanaka" into Tom's face.

Forty-eight hours later, bitter and disillusioned, Tom boards a tramp steamer for his Island.

Tahona's ninety days of grace are nearing an end, but she still believes Tom will come back and bring the pearls. He justifies her faith, arriving just in time to save her from the native punishment of being set adrift on the open sea. Placing the untouched pearls in Tahona's hand, Tom, or Maki, as he is known to the natives, surrenders himself to the natives. They, however, refuse to treat him as guilty, and a season of great feasting and rejoicing sets in, which culminates in a gorgeous wedding between Tom and little Tahona, after which they settle down to rule the Island, now rich.

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



Three Sheet

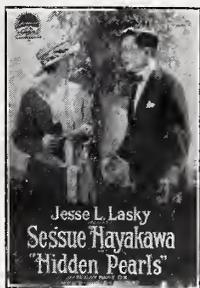
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SLIDE



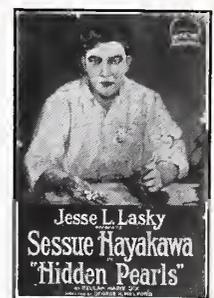
Three Sheet



One Sheet



Six Sheet



One Sheet

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
 J. STUART BLACKTON'S World for Sale
 JULIAN ELTINGE The Widow's Mite
 CHARLES RAY The Hired Man
 SESSUE HAYAKAWA Hidden Pearls
 PAULINE FREDERICK Madame Jealousy
 DOROTHY DALTON "Flare-Up" Sal
 VIVIAN MARTIN Mary 'Gusta
 JACK PICKFORD Huck and Tom
 BILLIE BURKE Eve's Daughter
 GEORGE BEBAN One More American
 ANN PENNINGTON Calvary Alley
 JACK PICKFORD Bunker Bean
 MARGUERITE CLARK Prunella
 ENID BENNETT The Keys of the Righteous



ELSIE FERGUSON,
 Rose of the World

WILLIAM S. HART,
 Wolves of the Trail

MARY PICKFORD
 Stella Maris

ELSIE FERGUSON,
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DENVER, Colo.
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 645 Pacific Bldg.

SEATTLE, Wash.
 Central Bldg.

LOS ANGELES, Cal.
 Marsh-Strong Bldg.

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 9th and Burnside Streets.

ATLANTA, Ga.
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 814 Perdido Street.

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TORONTO, Canada
 12 Queen Street East.

MONTREAL, Canada
 198 St. Catherine Street

CALGARY, Canada
 Alberta, 12 Elma Block.

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 10

One More American

Scheduled Release Date: **25 Feb 1918**

Callwell 2/25/18 21.67
Paramount Pictures

Press Book—Exhibitor's Aids

JESSE L. LASKY

Presents

GEORGE BEBAN

in

“ONE MORE AMERICAN”

By WILLIAM C. DE MILLE

Scenario by Olga Printzlau

Directed by William C. De Mille

A Paramount Picture



You'll Be Proud to Show This Picture

Up to the best standard of a George Beban picture. That means—

Whenever I see a Beban picture I want to go right out and gather up my friends to see it with me. Mr. Beban always gets so much real life into his pictures, and so much art into his interpretations, that it is

never enough to see his dramas once. He is one of the few players that you can rely upon to give you truly worth-while entertainment, no matter how many times you have seen his face upon the screen.

—Oma Moody Lawrence in the *Chicago Post*

You'll increase the prosperity and prestige of your house by showing a star of this calibre.



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



MUSIC CUES for this production obtainable at your exchange

THINGS YOU WANT TO KNOW ABOUT "ONE MORE AMERICAN"

- STAR** GEORGE BEBAN, who has recently scored big successes in "Jules of the Strong Heart," "Lost in Transit" and "His Sweetheart." Mr. Beban is one of the most brilliant character actors of the screen, portraying Latin types as a specialty.
- AUTHOR-DIRECTOR.** William C. De Mille, the noted producer of "The Warrens of Virginia," "Carmen" starring Geraldine Farrar, "Common Ground," and others, and author of numberless photoplays, both wrote and directed this picture.
- SCENARIO** Olga Printzlau, brilliant author and former scenarioist for some of the largest film companies.
- CAST** Camille Ankewich, who will be remembered for her work in "The Prison Without Walls," "The Inner Shrine" and "The Jaguar's Claws"; Helen Eddy, the delightful leading lady in most of Mr. Beban's former pictures; Raymond Hatton, Jack Holt, H. B. Carpenter, Ernest Joy, and others.
- THE STORY**..... Delightfully human story of an immigrant's little family and his fight with a grafting politician. Novel handling and unusual incidents.
- SETTINGS** Scenes in a Marionette Theatre elaborately worked out. This is something new—you can play it up big. Then there are streets on the East Side, New York, accurately reproduced. The quaint decorations in Luigi's little home when he expected his family from Italy will bring a laugh. Other interiors good.
- LIGHTING and PHOTOGRAPHY** Good throughout.
- REMARKS** Wholesome entertainment and George Beban's pictures have come to be pretty nearly synonymous. This one is no exception and contains even more than ordinarily the appealing human touches he knows so well how to "put over."

ACCESSORIES

(Obtainable at Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatine
- Two 22 x 28 colored gelatine
- 8 x 10 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

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

Music Cues for "ONE MORE AMERICAN" will be found in "Progress-Advance." Keep a file on hand for reference.

THE PLAYERS

LUIGI RICCARDO.....
GEORGE BEBAN
 Maria, his wife..Camille Ankewich
 Tessa, his daughter...May Giracci
 Lucia, working for him.....
Helen Eddy
 Bump Rundle, her suitor.....
Raymond Hatton
 Sam Potts, a reporter...Jack Holt
 Boss Regan.....H. B. Carpenter
 Dr. Ross.....Hector Dion
 Mrs. Ross.....May Palmer
 Mr. Fearing.....Ernest Joy
 Piano Player.....Signor Buzzi

Director, Wm. C. De Mille

ORDER YOUR ACCESSORIES NOW!

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If you hired men to interview your prospects you'd want clean-cut, appealing, human representatives, wouldn't you? Choose your ad-cuts likewise. Use Paramount ad-cuts and mats. They are the next thing to personal salesmanship—clean-cut, human and appealing.

EXHIBITOR'S THEATRE

JESSE L. LASKY presents

GEORGE BEBAN

in "One More American"

By William C. De Mille
Scenario by Olga Printzlau — Directed by William C. De Mille



A Paramount Picture

A gale of laughter, a little sob, another burst of joy—that is the art of George Beban, foremost of character actors.

Paramount-Sennett
Comedy

Paramount-Burton
Holmes Travel Pictures

Paramount-Bray
Pictograph

Musical Program

EXHIBITOR'S THEATRE

JESSE L. LASKY presents

GEORGE BEBAN

in "One More American"

By William C. De Mille
Scenario by Olga Printzlau — Directed by William C. De Mille



A Paramount Picture

He'll make you laugh, he'll make you cry, and laugh again. Don't miss the foremost of American character actors.

Paramount-Arbuckle Comedy

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Pictograph

Musical Program

A cut in the paper is worth ten on the shelf

EXHIBITOR'S THEATRE

JESSE L. LASKY
Presents

GEORGE BEBAN

in "One More American"

By William C. De Mille

Scenario by Olga Printzlau — Directed by William C. De Mille



A Paramount Picture



The gentle art of George Beban will send you home with joy in your heart and a little—just a little—sob in your throat. Don't miss him.

Paramount-Mack Sennett Comedy
Paramount-Bray Pictograph
Paramount-Burton Holmes Travel Pictures
Musical Program

Advertise to live if you would live to advertise

SUGGESTED MAIL CAMPAIGN FOR "ONE MORE AMERICAN"

From EXHIBITORS' SERVICE DEPARTMENT, 485 Fifth Avenue, New York

Advance Post Card No. 1

(To be sent nine days before showing of picture)

Dear Madam:

In the new Paramount Picture entitled "ONE MORE AMERICAN," which is coming to the Theatre on, George Beban, the beloved Italian-French character actor of the screen, tells a delightfully human story and we feel sure you will not want to miss seeing it.

Manager.

Advance Post Card No. 2

(To be sent six days before showing)

Dear Madam:

George Beban will appear at the Theatre on in a new Paramount Picture called "ONE MORE AMERICAN." In this picture you will have an opportunity of seeing the streets of the famous "East Side" of New York accurately depicted. The quaint decorations in the Italian homes will afford many a laugh to the audience. As usual, Mr. Beban has an excellent supporting company. Don't forget the date.

Manager.

SUGGESTED LETTER

(To be sent three days before showing of picture)

Dear Madam:

As you probably know, George Beban makes a specialty of portraying Latin characters, and his achievement in excelling all others on the American stage is due to the fact that practically from childhood he has made an intensive study of this type, with particular attention to roles from the Italian and French.

His first big success was as the Frenchman in Weber & Field's "About Town." From the time he entered screen work he became known to hundreds of thousands, and as an Italian immigrant in "The Sign of the Rose," Mr. Beban scored heavily. This he wrote into a Vaudeville sketch for himself and made a great hit, not only in the United States, but in Canada and London as well.

The present production, "ONE MORE AMERICAN," makes a real story of real people that will prove no exception to Mr. Beban's usual pleasing style of work, and the scenes at Ellis Island during the landing of the immigrants will be of unusual interest.

May we hope to have the pleasure of seeing you at the Theatre on when we are showing this picture?

Manager.

FOLLOW-UP POST CARD No. 2

Dear Madam:

We have already notified you of the showing of another George Beban photoplay, entitled "ONE MORE AMERICAN," AT THE THEATRE. Please remember that this is the day and that you will be well repaid by coming.

Manager.

• Cover your town with this paper. You will fill every seat at every performance



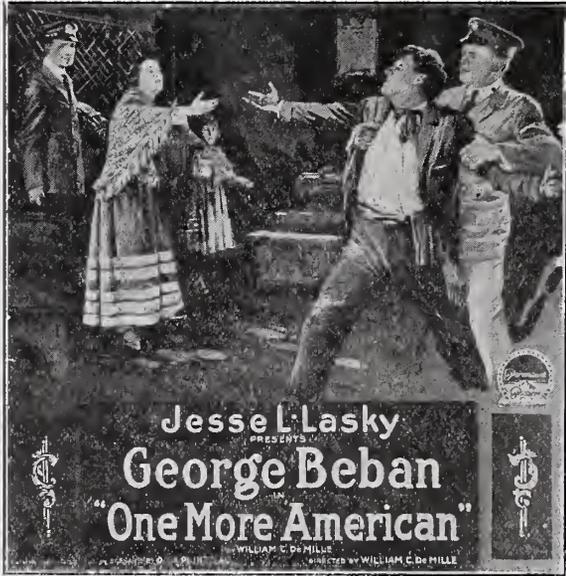
Three-sheet



Slide



Three-sheet



Six-sheet



One-sheet



One-sheet

ADVERTISING SUGGESTIONS FOR "ONE MORE AMERICAN"

LOBBY DISPLAY

You could have a reproduction of a Marionette Theatre in your Lobby which should attract a great deal of attention, especially if you make arrangements to keep the figures moving. Over the display have a sign reading:

"MARIONETTE THEATRE"

**Come Inside and See the Proprietor of the Marionette Theatre,
East Side Ghetto of New York, Become "One More American"**

Since the story of "ONE MORE AMERICAN" deals with an Italian whose little family is held at Ellis Island by a scheming politician, you could have an interesting reproduction of Ellis Island with the immigrants landing—and a photographic enlargement of George Beban prominently displayed in the Lobby with an American flag draped over one corner and an Italian flag draped over the other.

WINDOW DISPLAY

You could have your local Toy Shop display figures, such as Punch and Judy and other figures in the window, with a string working to keep them moving, and a card reading:

A THEATRE WITHIN A THEATRE

At the Theatre George Beban will appear as the proprietor of the Marionette Theatre in Little Italy, New York. The picture is a delight—every inch of it. Don't miss seeing it on

CAR CARDS

Have a reproduction of your Lobby Display, and also have a package of marked bills with a card underneath reading:

POLITICIAN CAUGHT WITH THE GOODS

At the Theatre on George Beban will tell in a thrilling manner how Regan, the politician, tried to buy votes and was arrested when caught with marked bills.

NEWSPAPER ADVERTISING

Utilize the same scheme carried out in your Lobby Display and car cards, with additional reading matter as follows:

THE GIFT OF CHARACTERIZATION

George Beban made his stage debut as a child singer with a Minstrel Company in New York, and from that time until he was 16 years of age he studied Italian and French, learning all he could of make-up, until to-day he is the most popular Character Actor of the screen. His latest Paramount Picture, "ONE MORE AMERICAN," which will be shown at the Theatre on is a work of art.

"ONE MORE AMERICAN" CITIZEN TURNS POET

When George Beban, as Luigi Riccardo, becomes "ONE MORE AMERICAN" citizen, he writes at once to a soldier friend in Italy, quoting the following advice:

"Our Uncle Sam he make no noise
But spen' the mon' and train the boys—
I hear you lose in big, bad push,
But Uncle Sam make centre rush.
You hold the line and do your best,
Our Uncle Sam come do the rest."

For Further Advertising Suggestions Write to Your Exhibitors' Service Department,
485 Fifth Avenue, New York

Why George Beban Specializes in French and Italian Roles

George Beban's achievement in excelling all others on the American stage or screen in the delineation of French and Italian character roles, is due from the fact that practically from childhood this son of Latin parents has made an intensive study of Latin characters, with particular attention to roles from the Italian and French.

George Beban was born in San Francisco, but made his stage debut as a child singer with a minstrel company in New York. From this time until he was sixteen, the boy studied Italian and French characters, at the same time learning all that he could of make-up until he became an expert in the art.

A little later Beban made his first big success as the Frenchman in Weber and Field's production of "About Town." As an Italian immigrant, Beban also scored heavily in "The Sign of the Rose," which he wrote into a vaudeville sketch for himself from a well known recitation. In this Mr. Beban made a hit, not only in the United States, but in Canada and at London. Later he prepared a three-act play from the sketch which enjoyed a long and successful tour.

From the time that he entered screen work, Mr. Beban became the leading exponent of Latin characterizations, and with "Pasquale" became known to hundreds of thousands. He also played the old Frenchman in "The Bond Between"; and Italian vegetable gardener in "The Marcellini Millions"; Guiseppe Franchini, an Italian with a performing bear, in "The Roadside Impresario"; Jean, the French cook, in "The Cook of Canyon Camp"; and Niccolo Darini, another successful Italian character, in "Lost in Transit."

His latest production, "Jules of the Strong Heart," is his second French-Canadian role, and is said to be his strongest picture in human interest, the quality which Mr. Beban has firmly believed and proven to be the leading desirable quality in all motion picture productions.

The production which, like most of the others, was produced under the expert direction of Donald Crisp, was written from the story by William Merriam Rouse and translated to screen form by Frank X. Finnegan and Harvey F. Thew. It is to be shown on the screen of the.....Theatre beginning on.....

**Advance Publicity—Newspaper shorts to be sent out three, two and one day, respectively, in advance of the first showing of
"ONE MORE AMERICAN"**

George Beban, the beloved Italian-French character actor of the screen, is coming to the.....Theatre on.....in his newest Paramount picture "One More American." This was written and directed by William C. DeMille, the noted writer and director of photoplays, who has directed such pictures as Geraldine Farrar's "Carmen," "The Warrens of Virginia" and others. The cast includes Helen Eddy, Mr. Beban's leading lady in so many of his former pictures, Camille Ankewich, Raymond Hatton, Jack Holt, Ernest Joy and others as well known.

"One More American," the Paramount picture starring George Beban at the.....Theatre next week, was taken by its director, William C. DeMille, from a playlet by himself which was called "The Land of the Free." This was produced on the stage in New York several years ago. The scenario was written by Olga Printzlau.

The story is of an Italian Marionette Theatre owner in New York's great East Side Ghetto, whose little family, due from Italy, is kept from him by a scheming politician who detests the open-hearted Italian who has lost him many a vote. How Luigi, with the help of a rising young reporter and a physician, at last locates his wife and child and how another romance is also successfully consummated through his efforts, makes a real story of real people that will prove no exception to Mr. Beban's usual pleasing style of work.

Olga Printzlau, the brilliant young Franco-Italian scenarioist, who wrote "One More American," George Beban's newest Paramount picture, which is to be shown at the.....Theatre on....., is equally at home in any of the three countries. France, Italy or the United States, and speaks all three languages, together with several others, quite fluently. Mademoiselle Printzlau--or should we have said Signorina or plain Miss--has written scenarios for some of the largest companies. But in "One More American" she has produced the most effective photoplay script of her career. It is the story of an Italian immigrant and affords George Beban, the star, a splendid vehicle.

Current Publicity—Newspaper stories to be sent out the first day of the showing of "ONE MORE AMERICAN"

Director William C. DeMille, who not only wrote but also directed George Beban's latest Paramount Picture, opening today at the.....Theatre, has directed some of the screen's most notable productions, including Geraldine Farrar's "Carmen," "The Warrens of Virginia," and others. "One More American," his latest, is a strikingly patriotic picture, without any of the exaggerated sentimentalism of the ordinary so-called "patriotic" film. "One More American," like most of Mr. Beban's photoplays, deals with the life of an immigrant and his winning struggle to make friends of the Americans and to adopt their customs as well as to swear allegiance to their flag.

This week at the.....Theatre, manager.....has booked one of Paramount's new films, "One More American," starring clever George Beban, the Italian impersonator. An excellent cast, including Helen Eddy, Camille Ankewich, Raymond Hatton, Jack Holt, H. B. Carpenter and Ernest Joy, supports Mr. Beban in this picture, which was written and directed by William C. DeMille. The scenario was prepared by Olga Printzlau.

Luigi Riccardo, the proprietor of a little Marionette Theatre in the heart of Little Italy, New York, expects his little wife and child to arrive from Italy. His preparations and great joy in their coming, his disappointment, and his discovery that he owes all this unhappiness to Boss Regan; all this and so much more that it is impossible to tell it all here, is shown in the picture, which like all Mr. Beban's work is most charming and humanly appealing.

George Beban is performing at the.....Theatre this week in his newest Paramount picture, "One More American." All the human interest and charm of "Jules of the Strong Heart", his preceding photoplay--and this is saying a great deal--are to be found in it, with a cast of especial excellence, including Helen Eddy, Raymond Hatton, Jack Holt, and others. The story was originally written by the director, William C. DeMille, while the scenario was arranged for the screen by Olga Printzlau. It is a tale of an Italian immigrant and his struggle against the machinations of a wily "political boss."

Account of the ...

...

...

...

Review—Newspaper review from the standpoint of a "first nighter," to be sent out the day after the first showing of "ONE MORE AMERICAN"

Having seen George Beban many times on the screen, in fact just as many times as we could, and having been each time impressed anew with his fine art, we were still unprepared for the George Beban whom we encountered at the.....Theatre yesterday in "One More American," his latest Paramount photoplay.

The picture is a delight, every inch of it, and now, with the memory of the quaint little East Side Marionette Theatre and its owner still fresh in our mind, it seems that no one else could ever have portrayed him quite so realistically as Mr. Beban.

As Luigi Riccardo, he manipulates his puppets and is, in turn, manipulated by Fate, or the scenarioist, according to one's ability to forget the technicalities, although not quite as gently as he handles his dolls, for Luigi is gentle and the Fates are not.

A certain political boss, known as "Boss Regan," takes a hand in the game of buffeting Luigi, for he suspects, and rightly, that he owes a number of his lost East Side votes to the activities of the Marionette Theatre owner. He attempts to prevent Luigi's family entering the country by bribing the inspecting physician.

There is a reporter who has long itched to "get the goods" on the wily Regan, and it is this reporter who, at the last desperate stage of Luigi's affairs, when all the world seems dark and friendless to the little Italian whose family have now been refused admittance to the country, steps in and hands the Fates, or "Boss Regan," whichever you will, a wallop.

Luigi's family is allowed to enter the country and the gay little festival that had been planned takes place after all, with Sam Potts, the reporter, Lucia, his sweetheart, and Luigi's assistant, and the little family from Italy joining in the merriment. Camille Ankewich, who plays the wife, is more beautiful than ever in her picturesque costume with earrings of coral, gaudy scarfs and skirts of bright colors and altogether a very Madonna-like look. Scenes in the steerage of a great Transatlantic passenger steamer are vividly reproduced as are the customs house and detention houses of New York.

Others in the cast are Helen Eddy as Sam Potts' sweetheart, the reporter himself being portrayed by clever Jack Holt. Raymond Hatton as Luigi's assistant, "Bump," is fine, while the rest of the cast do more than their share. "One More American" was written by William C. DeMille, the director, while Olga Printzlau is responsible for the scenario.

For Exhibitors' Information or House Organ—cast and the story of "ONE MORE AMERICAN"

THE CAST

Luigi Riccardo	GEORGE BEBAN
Maria, his wife	Camille Ankewich
Tessa, his daughter	May Giracci
Lucia, working for him	Helen Jerome Eddy
Bump Rundle, her admirer	Raymond Hatton
Sam Potts, a reporter	Jack Holt
Boss Regan, a politician	H. B. Carpenter
Dr. Ross	Hector Dion
Mrs. Ross	May Palmer
Mr. Fearing	Ernest Joy
Piano Player	Signor Buzzi
Director	Wm. C. DeMille

THE STORY

Luigi Riccardo owns a Marionette Theatre in Little Italy and has worked and saved faithfully against the coming to America of his wife and little girl, whom he has not seen in five years. His two great ambitions are to become an American citizen and to succeed for the sake of his little family. He is assisted by his young cousins Lucia and Georgia Vigianni. Lucia is courted by Bump Rundle, a prize ring philosopher who is a frequent caller at the little Ghetto home above the theatre.

Riccardo has antagonized Regan, the ward politician, by refusing to pay graft and asserting his honest convictions. He undermines Regan's influence in the Italian district and loses him many votes. Regan is furious and prevents Riccardo obtaining his naturalization papers. But Riccardo forgets his disappointment when he receives a letter telling him his wife is to arrive next day.

Sam Potts, the reporter, has long tried to "get the goods" on Regan. Rundle tells him that Regan is to call on Riccardo that night and decides to be on hand.

Bump and Sam call and hear with pleasure of the expected arrival of the little family. Regan demands a private interview with Riccardo, and alone, makes a final demand that the Italian shall stop influencing his friends against him. He wants him to join the Mike Regan club and support him. Riccardo refuses. Regan threatens to drive him from the district. Bump endeavors to quiet the row and urges Regan to wait till after the little family has arrived. Pretending sympathy, Regan leaves, mentally determined to "get" Riccardo, "good."

Regan goes to a struggling physician, Dr. Ross, for whom he has secured a position on Ellis Island, and makes him promise to find something "wrong" with Riccardo's wife when she arrives. Dr. Ross refuses, but is told to remember what will happen to him and his own family if he does not do as he is bid.

Morning brings the immigrants into the New World and Riccardo, wild with happiness, meets his wife and babe. He is about to take them to his little home when Dr. Ross intervenes and demands an examination. The wife is physically fit, but the doctor is afraid to disobey Regan and by frightening the child, pronounces her unfit. Riccardo is told his family must go back to Italy. Crazed, he begs and pleads with Regan, promising to do anything if he will only help him to keep his family with him.

Regan says he can do nothing and calmly watches the agony of the little family. Riccardo returns to his home, desolate at the thought of the festive preparations that have been made.

Sam Potts, there with Bump, Lucia and Giorgio, hears the story and goes to the District Attorney, believing fully that Regan is responsible. He succeeds in interesting the official.

At night, Riccardo, heart broken, goes on with his Marionette show. Meanwhile, Potts wrings a confession from Dr. Ross who is anxious to atone. They secure the order for release after the Immigration Commissioner has heard the story. Dr. Ross goes to Ellis Island to rescue the little family while Potts arrives at the theatre with two detectives to find that Riccardo has gone to kill Regan, having learned that he was the cause of his family being refused admission.

Potts hopes Regan will come before Riccardo gets him and sets the trap, however, by marking bills loaned by Bump and telling Bump to give them to Riccardo when he returns and induce him to buy his naturalization papers from Regan.

Regan learns of the pursuit by Riccardo and believes he is ready to "come through." He goes to the theatre and arrives before Riccardo's return. Sam and the detectives hide in adjoining rooms.

When Riccardo enters he is ready to kill Regan but Bump holds him off, telling him the only way to get his family back is to buy the papers. Riccardo agrees and offers the money to Regan who accepts. He is caught with the goods and is arrested. Riccardo thinks his last chance is gone as Regan is taken away and rushes after him. To his amazement as he opens the door he finds Dr. Ross with the wife and child. Amid a scene of great rejoicing, the Doctor realizes he has made reparation.

Production Cuts and Mats—"One More American"



GEORGE BEBAN in "One More American"
A Paramount Picture



GEORGE BEBAN in "One More American"
A Paramount Picture



GEORGE BEBAN
in "One More American"
A Paramount Picture



GEORGE BEBAN in "One More American" *A Paramount Picture*



GEORGE BEBAN
in "One More American"
A Paramount Picture



GEORGE BEBAN
in "One More American"
A Paramount Picture



GEORGE BEBAN
in "One More American"
A Paramount Picture



GEORGE BEBAN
in "One More American"
A Paramount Picture



GEORGE BEBAN in "One More American" *A Paramount Picture*



GEORGE BEBAN in "One More American"
A Paramount Picture

Issued in sets of ten consisting of

Two three-column cuts or mats

Three two-column cuts or mats

Five one-column cuts or mats

Always obtainable at your exchange

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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
 J. STUART BLACKTON'S.....The World for Sale
 JULIAN ELTINGE.....The Widow's Might
 CHARLES RAY.....The Hired Man
 PAULINE FREDERICK.....Madame Jealousy
 DOROTHY DALTON....."Flare-Up" Sal
 VIVIAN MARTIN.....A Petticoat Pilot
 ENID BENNETT.....The Keys of the Righteous
 WALLACE REID.....The Thing We Love
 SESSUE HAYAKAWA.....Hidden Pearls
 BILLIE BURKE.....Eve's Daughter
 JACK PICKFORD.....Huck and Tom
 GEORGE BEBAN.....One More American



ELSIE FERGUSON,
 Rose of the World

WILLIAM S. HART,
 Wolves of the Rail

MARY PICKFORD
Stella Maris

C. B. DE MILLE'S
 The Whispering Chorus

ELSIE FERGUSON,
 The Song of Songs

WILLIAM S. HART,
 Blue Blazes Rawden

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 10 Shawmut Street.

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 729 Seventh Avenue.

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 Penn. Ave. and 12th Street.

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 Standard Theatre Bldg.,
 Prospect Ave., near 9th.

CHICAGO, Ill.
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 133 E. 2nd South Street.

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PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 11

Headin' South

Scheduled Release Date: **25 Feb 1918**

Caldwell

2/25/18 R.L.C.



Press Book-Exhibitor's Aids
DOUGLAS FAIRBANKS
IN
"HEADIN' SOUTH"

STORY BY ALLAN DWAN

Directed by Arthur Rosson under Supervision of Allan Dwan
Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture



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



Get Music Cues at Your Exchange

WHAT YOU SHOULD KNOW ABOUT "HEADIN' SOUTH."

Douglas Fairbanks, the athletic and acrobatic star, plays the title role of "Headin' South" in this Artcraft picture, which is a story of the Mexican border during the recent troubles in that locality. Mounted on his pony, "Smiles," Fairbanks performs amazing deeds of daring amid scenes of intense sensationalism.

The story was written for Fairbanks by chief director Allan Dwan, unfolding a plot so unique that it will create considerable comment from this standpoint alone. The thrilling scenes take place in varied scenery, requiring many hundreds of miles of travel, and forming magnificent and picturesque backgrounds.

Catherine MacDonald, who made her first appearance in Ince-Paramount productions, and has been hailed as a remarkable "find" for motion pictures, plays the leading feminine role. Miss MacDonald is well fitted to play opposite Fairbanks, having been prominent in various athletic tournaments, and possessing youth, beauty and exceptional talent.

Art Rosson directed the production. Mr. Rosson is a former pupil of Allan Dwan, and uses the same methods as that famous producer, which have made Douglas Fairbanks' photoplays so popular with the public.

Frank Campeau, the famous delineator of "heavy" western roles, who has won notable success in previous Fairbanks pictures, has a prominent part in "Headin' South."

The picture is spectacular, presenting hundreds of mounted men in scenes of remarkable activity.

ACCESSORIES

(To Be Obtained at Your Exchange)

Paper

Two one-sheets
Two three-sheets
One six-sheet
One Stock Twenty-four sheet

Photos

Ten 8 x 10 black and white
Eight 11 x 14 colored gelatin
Two 22 x 28 colored gelatin
8 x 10 photos of star

Cuts and Mats on Production

Five one column
Three two-column
Two three column

Rotogravure One Sheet

Advertising Layouts, Cuts and Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

For additional advertising and publicity suggestions regarding Artcraft pictures read PROGRESS-ADVANCE every week. If not on the mailing-list you should send in your name at once.

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Advertising Suggestions for "Headin' South."

FROM EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

Advance Post Card No. 1

(To be sent 9 days before showing.)

Dear Madam:

Douglas Fairbanks, the athletic and acrobatic star, will appear in a new Artcraft Picture entitled "Headin' South," at the — Theatre on —. It is a story of the Mexican Border during the recent troubles in that locality, and is full of interest and surprise. We trust you will be present at this showing.

Manager.

Advance Post Card No. 2

(To be sent 6 days before showing.)

Dear Madam:

In the new Artcraft Picture, "Headin' South," which will be shown at the — Theatre, Douglas Fairbanks will have as his leading woman Catherine MacDonald, who has been hailed as a remarkable find for Motion Pictures. She is particularly well fitted to play opposite Mr. Fairbanks in this picture as she has been prominent in various athletic tournaments, and possesses youth, beauty and exceptional talent. Don't miss this picture on —.

Manager.

SUGGESTED LETTER

(To be sent 3 days before the showing.)

Dear Madam:

Those who believe in "Seeing America First" will be more than satisfied with the scenery that makes "Headin' South," the new Artcraft Picture which is to be shown at the — Theatre on — the most distinctive film of the season.

Mounted on his favorite pony "Smiles," Mr. Fairbanks performs amazing deeds of daring, in scenes of intense sensationalism. He is an expert horseman, and his riding scenes, at the head of over 200 cowboys are intended to thrill the most blase patron of the theatre.

There is an undercurrent of fascinating mystery that runs through the story, with a strong element of suspense that is maintained to the very last scene of the picture. In fact, it presents a plot so unique that after due consideration it has been decided not to disclose too much of the story, in order not to detract from the pleasant surprise which this picture will give.

We would appreciate it if, after viewing this picture, you would let us know if you do not agree with us that Mr. Fairbanks appears in his most interesting portrayal.

Manager.

Follow-Up Post Card

(To be sent to arrive on date of showing of picture.)

Dear Madam:

In the new Artcraft Picture, "Headin' South," which is to be shown at this theatre to-day, besides taking you on tour from Canada to Mexico, from the sun beaten desert of Arizona to the snow-tipped mountains of Truckee, Cal., showing a broad sweep of the Mexican Border, there is an undercurrent of fascinating mystery and romance. Don't miss this great treat, which Douglas Fairbanks has in store for you.

Manager.

Advertising Suggestions for "Headin' South."

Lobby Display—This picture deals with the love of a man for a beautiful girl, the locale being in Canada and the Mexican Border, with snow-capped mountain peaks, magnificent scenery. If your artist can construct a cardboard layout for your lobby with mountain scenery representative of the Canadian Northwest and the figure of a girl outlined against a sky of blue with white clouds and a man representing Douglas Fairbanks on a horse, with a sign post beside him "Headin' South" you will attract attention to your lobby.

Another suggestion would be to secure the largest possible map of the United States that can be had in your city, and have it prominently displayed in the lobby with a cut out figure in silhouette of Douglas Fairbanks on horse back. This can be pasted on the map with a heavy arrow pointing towards Nogales, Arizona, and on the arrow a sign reading "Headin' South." This is a very simple layout and if you cannot buy a map you can no doubt borrow one from one of the business concerns in your territory.

Window Display—Either of these lobby suggestions can be used in smaller form for window display in whichever store is willing to co-operate with you on the subject.

Special Street Stunt—Have a number of sign boards made up like the old-fashioned hand pointing with the index finger. These need not be cut out neatly, but can be rough boards, giving the suggestion of a hand on one end, and these boards can be tacked up or placed at street corners, preferably all pointing in the direction of your theatre. On the boards should be painted

"HEADIN' SOUTH" AT THE ——— THEATRE

If you prefer to use a special combination window and car card, this can be printed up from straight rules, which would have the same effect as the indicator hand pointing. In the open space within the hand, simply have the words

"DOUGLAS FAIRBANKS IN 'HEADIN' SOUTH' AT THE ——— THEATRE ON ———"

Newspaper Advertising—Here is a newspaper or teaser campaign which can be used, starting about 10 days or two weeks in advance of your showing date. On the first day use one slogan; on the next day another, etc., down to the last day. Here are some suggested slogans:

Who Is "Headin' South"?
Why Is He "Headin' South"?
Who Started Him "Headin' South"?
Is It a Man or a Woman "Headin' South"?
What is "Headin' South"?
Why Is "Headin' South"?
Where Is "Headin' South"?
When Will You Be "Headin' South"?

The ——— Theatre can tell you all about "Headin' South."

These various lines should be used as single lines all over and throughout your newspaper. Not more than one slogan should be used in any one issue, as this will help to mystify and arouse the interest of your patrons. Be sure, however, not to use the same slogan twice in succeeding issues of the same papers. If you have more than one newspaper, you can use a different slogan in each paper each day, but not using the same slogan in all papers on the same day. In this way you will get a large variety of action.

For further advertising suggestions be sure to write
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

Ad-cuts and Mats—spring medicine for your box office

What good's a great attraction if your people don't know you have it? You've got to tell them! Which leads us to the point that these line cuts are great stuff for boosting great pictures. They jump right off the page. Anybody that reads a paper will see them. That and Fairbanks means a full house for a full week.

Exhibitor's Theatre

DOUGLAS FAIRBANKS in "Headin' South"

Story by ALLAN DWAN
Directed by ARTHUR ROSSON under supervision of ALLAN DWAN
Photographed by HUGH McCLUNG and HARRY THORP



An ARTCRAFT Picture

Doug takes to "greasers" like a duck takes to water. They just make a healthy breakfast for the man that—but you don't have to be told that he's good. You know it; that's why you're going to pack up now and see this picture.

Show *Paramount-Burton Holmes Travel Picture No. T1045, "Grand Canyon of Arizona,"* for "atmosphere."

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

DOUGLAS FAIRBANKS in "Headin' South"

Story by ALLAN DWAN

Directed by ARTHUR ROSSON under supervision of ALLAN DWAN
Photographed by HUGH McCLUNG and HARRY THORP



An ARTCRAFT Picture

Directed by Arthur Rosson, under supervision of Allan Dwan. You know what Doug can do in a crowd of our friends from "over the Rio Grande." He built his great reputation on pictures like this. This is the greatest he has ever done. By all means, see it!

To enhance the value of the feature you should create the proper "atmosphere." Show

*Paramount-Burton Holmes Travel Picture No. T1045
"Grand Canyon of Arizona."*

Paramount-Bray Pictograph

Music for every ear

Name of Exhibitor's Theatre

DOUGLAS FAIRBANKS

in "Headin' South"

Story by ALLAN DWAN

Directed by ARTHUR ROSSON under supervision of ALLAN DWAN
Photographed by HUGH McCLUNG and HARRY THORP



An ARTCRAFT Picture



It's Fairbanks! That's all you want to know. That means that it's a riot! That means it's thrilling! And that means you're going to have a wonderful time.

To surround this picture with the proper atmosphere, show *Paramount-Burton Holmes Travel Picture No. T1045*

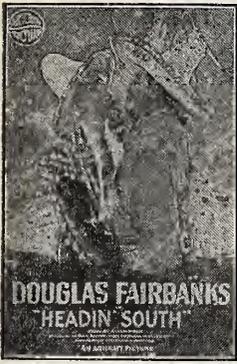
"Grand Canyon of Arizona"

Musical Program

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

Always obtainable at your exchange.

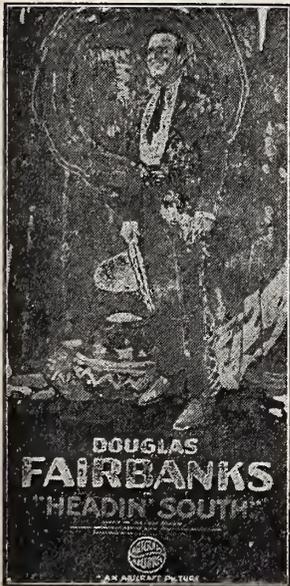
SLIDE



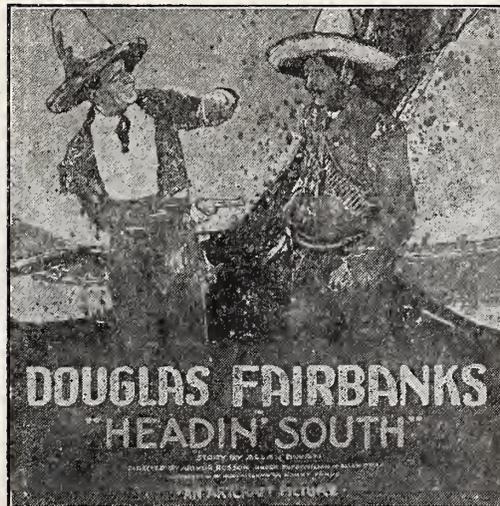
One Sheet Poster



One Sheet Poster



Three Sheet Poster



Six Sheet Poster



Three Sheet Poster

PRODUCTION CUTS AND MATS

Douglas Fairbanks in "Headin' South"



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 481



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 482



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 483



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 484



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 485



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 486



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 487



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 488



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 489



DOUGLAS FAIRBANKS in "Headin' South" An ARTCRAFT Picture 490

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

**Press stories to be sent out a week ahead and during the
showing of "HEADIN' SOUTH"**

X
Douglas Fairbanks will be seen at the theatre, in a new Artcraft picture entitled "Headin' South" next It is a thrilling tale of two borders - Mexican and Canadian - dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings.

The scenario is by Chief Director Allan Dwan, presenting Fairbanks in a mysterious character who trails his man from Canada to Mexico and eventually turns him over to the authorities. There is an undercurrent of fascinating mystery that runs through the story, with a strong element of suspense that is maintained to the very last scene of the picture. According to author Allan Dawn the public seems to prefer characterizations rather than being overburdened with plot, and in "Headin' South" Fairbanks appears in his most interesting portrayal.

Fairbanks is an expert horseman, and his riding scenes at the head of two hundred cowboys are intended to thrill the most blase patron of a theatre. The real Mexican border at Nogales was selected at the background for "Headin' South," disclosing views of conditions that will cause endless comment.

For these scenes a special train was chartered from Los Angeles to Nogales which included eight Pullmans and twelve freight cars, transporting over two hundred people and an equal number of horses, among which was "Smiles," the famous Fairbanks pony, who has a number of strenuous scenes.

"Ginger," the Alaskan malamute, who is Fairbanks' favorite dog, was taken on the trip and on several occasions was given up for lost when he was on a hunt for prairie dogs.

The latest Douglas Fairbanks production, "Headin' South," an Art-craft picture which will be shown at the theatre next, marks the entrance of Art Rosson as a director of Fairbanks' pictures. He is a pupil of Chief Director Allan Dwan, who agreed with Fairbanks that Rosson was quite capable of handling a production.

Catharine MacDonald makes her first appearance opposite Douglas Fairbanks in "Headin' South," which is a thrilling story of the untamed Mexican border, where every one packs a gun. She recently completed a picture with Charles Ray, the Ince-Paramount star, and came well recommended to the Fairbanks studio. She is a native of Pittsburgh, and her first work on the legitimate stage was with Sam Bernard, followed by a New York engagement with Al Jolson at the Winter Garden. In some of the scenes in "Headin' South" she wears a Spanish shawl given to her by her grandmother, who claims it was purchased in San Francisco more than a hundred years ago.

Miss MacDonald is especially fitted for work in a Fairbanks film, being very fond of outdoor life, and having participated in several athletic tournaments.

Frank Campeau, the famous "heavy" of the stage and screen, who has become strongly identified with Douglas Fairbanks pictures, is well cast in a part described as "father to Trampus," which he created on the speaking stage in "The Virginian." His make-up, that of a bold, defiant Mexican leader of a rebel band of raiders, serves as a contrast to the straight costume worn by Fairbanks. The latter dresses in true western fashion, rather than in the manner of the typical motion-picture cowboy with

Continued over

elaborate chaps and trimmings. Douglas believes in realism, regardless of disillusionizing the film fan.

"Headin' South" was written especially for Fairbanks by Allan Dwan, and has an excellent cast.

From the sun-beaten desert of Arizona to the snow-tipped mountains at Truckee, Cal., is the contrast in the scenery offered by Douglas Fairbanks in his new Artcraft picture, "Headin' South," a rip-roaring tale of Mexican raiders, which will be the attraction at the theatre on The snow scenes are particularly effective after the audience is shown a broad sweep of the Mexican border, the desert lands of our country.

Those who believe in "seeing America first" will be more than satisfied with the scenery that makes "Headin' South" the most distinctive film of the season. Considerable expense was attached to transporting over two hundred cowboys and Mexicans to the various locations, but the results attained more than justified the expenditure.

With Fairbanks in his story of two borders, Mexican and Canadian, appear prominently Catherine McDonald, a recent discovery in films, and Frank Campeau. As the mysterious rider of the desert, Fairbanks personifies thrilling romance, and rescues the girl in an unusual, acrobatic manner.

Art Rosson directed "Headin' South" from the story by Allan Dwan. The latter is chief director of the Fairbanks organization and staged "A Modern Musketeer," which was selected recently to open the Rivoli Theatre in New York City, said to be the most attractive picture house in the country.

Distinctive scenery serves as the background for exterior scenes in "Headin' South," Douglas Fairbanks' latest Artcraft picture, which will be shown at the theatre on Some of the scenes were staged in the forest of giant cactus, twenty miles from Tucson, Ariz., where the cactus ranges from ten to fifty feet in height and have been described as "sentinels of the desert."

Despite the fact that the cactus is covered with piercing thorns, Fairbanks lassoed a projecting branch and climbed up the side of one of the trees, jumping to the ground as he neared the top. Practically all the natives of Tucson turned out to witness the taking of the Fairbanks scenes.

It required twelve men to uproot one of these cactus trees, which was crated and shipped to Los Angeles to be transplanted on the large Fairbanks estate, where there is a collection of trees of all species. "Headin' South" is a sensational story of Mexican raiders.

Six deputy sheriffs of Arizona who have prominently figured in the Mexican trouble on the Mexican border take part in Douglas Fairbanks' latest Artcraft picture, "Headin' South," which is to be exhibited at thetheatre beginning tomorrow. They were guests of Fairbanks, who invited them to take part in one of the thrilling scenes depicting a Mexican raid. The effectiveness of these scenes was greatly enhanced by the work of these men who had taken part in the real thing.

Continued over

One of these deputies, Bob Simpson, presented Fairbanks with his gun, marked with eighteen notches, which in the vernacular of the West spells eighteen killings. "They were all Mexicans," said Simpson to Fairbanks, "who from time to time tried to cause trouble, and the best thing to do was fill them with lead." The gun is now one of Fairbanks' most treasured possessions.

"Talk about the life of 'Wild Bill' Hicock," remarked the star to Director Art Rosson, "this fellow Simpson could give him cards and spades and beat him one-handed."

"Headin' South" is a spectacular production, with its stirring scenes and its great ensembles of people, including hundreds of cowboys and a large band of real Mexicans. The scenario is uniquely developed, presenting a succession of thrills, with Fairbanks doing his utmost to outdo the stunts that made his recent western picture, "The Man from Painted Post," somewhat of a novelty from an acrobatic standpoint. It covers a wide range of territory, from Canada to Mexico, and a great variety of scenery, including snow-capped mountains, forest wilderness, the western plains and the blazing desert.

Catherine MacDonald plays the leading female role, with Frank Campeau, the noted "heavy" of the stage and screen as the arch villain of the story. The scenario was written by Allan Dwan, chief director of the Fairbanks organization, and the photography was in charge of Hugh McClung, Harry Thorpe, Len Powers, Glenn MacWilliams and Charles Warrington, considered the greatest staff of photographic experts in the film profession.

After completing the scenes in "Headin' South," the Artcraft picture now being shown at the theatre, produced on the Mexican border, Douglas Fairbanks joined a hunting party which started before dawn to shoot quail. Fairbanks is an expert marksman and soon brought down his twentieth quail, when he was reminded by one of the natives that he had already reached the limit set by the Government, and he had to put up his gun for the rest of the day.

"Headin' South," the Artcraft picture now being exhibited at the theatre, is an exceptional Fairbanks production, and is full of action from start to finish. In addition to the scenes photographed in Arizona, including the forest of giant cactus, two western villages were reproduced at the California studios at great expense. Because of the peculiar photographic effects necessary, requiring the aid of all sorts of electrical apparatus, director Art Rosson ordered the building of these two complete villages. Expense seems to be the least consideration in Fairbanks pictures.

"Headin' South," Douglas Fairbanks' latest picture for Artcraft, gives him the role of a western cowboy who takes an active part in troubles on the Mexican border. Fairbanks undertakes some hair-raising "stunts" with his fleet pony, "Smiles," and the photoplay bristles with gun-play and battle in which hundreds of cowboys run down a lawless band of Mexican raiders whose depredations have aroused a desire for retaliation and punishment.

"Headin' South" is the attraction at the theatre.

Through the riot of thrills and adventure that run in "Headin' South," the Arcraft picture starring Douglas Fairbanks now being shown at the theatre, a love romance stands out. Catherine MacDonald, the new leading lady for Fairbanks, discloses a goodly measure of athletic skill while playing opposite the strenuous and acrobatic star. She is rescued in a unique manner by Fairbanks from a band of lawless Mexicans who have crossed the border. There is a wide diversity of scenery in the picture, and great ensembles of mounted men.

Frank Campeau is again seen as the villain, this time as a Mexican desperado, who is finally run down by Fairbanks and his cowboys. As Trampas, in the Virginian, a similar role, Campeau scored his biggest success of his career.

Many of the scenes in "Headin' South," Douglas Fairbanks' latest Arcraft picture which is now being shown at the theatre, were taken on the Mexican border during a time when trouble was brewing, and close watch was kept on the hundred Mexicans who were engaged to take part in the photoplay. One of the Mexicans was suspected of trying to start an uprising and was shot and wounded by a Fairbanks cowboy who happened to be an Arizona deputy sheriff. The matter was taken into court, where it was held that the cowboy was justified in his action, as his promptness in squelching the Mexican had averted a possible riot. However, this incident cost Fairbanks \$500 for attorney and doctor fees.

"Headin' South" is full of Mexican and Western types, who supply the local color to the vivid border episodes.

Cast and Synopsis of "Headin' South"

"Headin' South"Douglas Fairbanks
"Spanish" Joe.....Frank Campeau
The Girl.....Catherine MacDonald
His first aide.....James Mason

Along the Mexican border - the desert lands of our country - with its forest of giant cactus, there appears one day a mysterious, lone rider, who acquires the appellation of "Headin' South."

He claims to be an outlaw, and proves to be such--not the desperate, cruel and inconsiderate type, but the "good-badman" sort of a fellow who wins his spoils through mental calculation rather than brutality and physical destruction.

"Spanish" Joe is at the head of a notorious gang of Mexican bandits who have been very active despite the attempts of the rangers to curb their depredations and repeated endeavors to catch them.

"Headin' South," who is a born diplomat, succeeds in persuading "Spanish" Joe to enroll him as a member of the band. That worthy soon begins to suspect the new recruit, but the latter's ability as an outlaw overbalances Joe's suspicions.

"Headin' South" was written for Douglas Fairbanks by Chief Director Allan Dwan, and presents a plot so unique that after due consideration it has been decided not to disclose too much of the story in order not to detract from the pleasant surprise which the picture will give.

The plot unfolds rapidly, and Douglas Fairbanks as "Headin' South" displays his athletic prowess in a series of daring deeds. There is a girl in the story upon whom "Spanish" Joe forces his attentions, and "Headin' South" rescues her in a novel manner and wins a wife.



Press Book — Exhibitor's Aids

ADOLPH ZUKOR

presents

BILLIE BURKE

(By arrangement with F. Ziegfeld, Jr.)

in

“Eve's Daughter”

By ALICIA RAMSEY

Scenario by Margaret Turnbull

Directed by James Kirkwood

A Paramount Picture



Make new friends—hold old ones

Pictures of *individuality* will do it for you—Billie Burke pictures, for instance—
that means Paramount Pictures—

the pictures backed by an *organization*—the *only* organization whose standards measure
up to the demands and ability of such a star as Billie Burke.

It is the acquisition of such stars, and the *fulfillment* of their *ideals* and *expectations* that
enables the exhibitor and the discriminating public to know that *here* is an organization
that knows only the *best*—

and *knowing* the best, gives them the *best*.

That's the *spirit* and *practice* that makes it possible for you to get *new* patrons and *hold*
old ones.



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



What You Want To Know About "Eve's Daughter", A Paramount Picture

STAR BILLIE BURKE who has recently appeared in "The Mysterious Miss Terry," "Arms and the Girl," and "The Land of Promise." Miss Burke is one of the most popular comedienues of stage or screen.

DIRECTOR James Kirkwood—Ass't H. Cameron Smith.

CAMERAMAN Lawrence Williams.

AUTHOR Alicia Ramsey.

THE STORY Appeared as a play on Broadway, New York, recently, with Grace George as the star. Deals with girl who has been strictly brought up and decides to have her "fling" with meager fortune left by father—runs away with Englishman who cannot marry her and is rescued by lawyer of her father, etc.

CAST Could be called "all-star." Includes William Riley Hatch, Thomas Meighan, Lionel Atwill, Florence Flynn, Mary Navaro and others as well known (see below).

SCENARIO Margaret Turnbull.

PHOTOGRAPHY Excellent firelight scenes — lighting throughout good.

REMARKS Although the production is not an Irish story, there is the queer coincidence of nearly all the players as well as the director being thoroughly Celtic—you might play this up if you have a majority of Irish patrons. For story see page 7.

"Progress--Advance" Not Only Furnishes You Advertising Suggestions and An Exhibitors' Service Department, It Contains Current Music Cues. Keep a File on Hand for Reference.

ACCESSORIES

(Obtainable at your Exchange)

Paper

Two one-sheets
Two three-sheets
Two six-sheets
One twenty-four-sheet

Photos

10 8x10 black and white
8 11x14 colored gelatine
2 22x28 colored gelatine
8x10 photos of star

Cuts and Mats of 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

Rotogravure

Series of Advertising Layouts:
Mats.

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Heralds

Slides

Window Cards

Music Cues

THE PLAYERS

IRENE SIMPSON-BATES,
BILLIE BURKE
John Norton . . Thomas Meighan
Courtenay Urquhart,
Lionel Atwill
Martin Simpson-Bates,
William Riley Hatch
Victoria Vanning,
Florence Flynn
Mrs. Simpson-Bates,
Harriet Ross
Edith Simpson-Bates,
Lucile Carney
Kate Simpson-Bates,
Mary Navaro
Rev. James Sunningdale,
Henry Lee

Director, James Kirkwood

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Production, Cuts and Mats

Back Cover, Exchange List
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Ad-cuts and mats to get new friends and hold old ones

A line cut, with its dazzling black and white masses stands out like the proverbial sore thumb. Add to that very attention-compelling power the selling power of their human interest element and you know why Paramount line cuts are being distributed to 300% more exhibitors than six months ago. Are you in line?

EXHIBITOR'S THEATRE

Adolph Zukor presents
BILLIE BURKE
(BY ARRANGEMENT WITH F ZIEGFELD JR.)
in "Eve's Daughter" by ALICIA RAMSEY
Scenario by MARGARET TURNBULL directed by JAMES KIRKWOOD



Billie Burke—she of the airy personality and the bewitching ways—
 in an up-to-the-minute American play—
 that's too good to miss....
 All week, but come early.

Paramount-Sennett Comedy

Paramount-Bray Pictograph

Soloists

Orchestra

Exhibitor's Theatre

Adolph Zukor presents
BILLIE BURKE
(BY ARRANGEMENT WITH F ZIEGFELD JR.)
in "Eve's Daughter" by ALICIA RAMSEY

Scenario by MARGARET TURNBULL

directed by JAMES KIRKWOOD



COULD YOU USE \$15,000?

How?

Let 'er go in one grand splurge or—
 stretch it out?

That's what Billie Burke—dainty Billie of the bewitching ways is "up against" in this up-to-the-minute American picture of pep and personality.

All week but play safe and come early.

Paramount-Mack Sennett Comedy

Paramount-Bray Pictograph

Soloists

Orchestra

EXHIBITOR'S THEATRE

Adolph Zukor presents

BILLIE BURKE

(BY ARRANGEMENT WITH F. ZIEGFELD JR.)

in *"Eve's Daughter"* by ALICIA RAMSEY

Scenario by MARGARET TURNBULL, directed by JAMES KIRKWOOD



A Paramount Picture



A rippling, peppery picture, dominated by the piquant personality of bewitchingly pretty Billie Burke—the picture you can't afford to miss.

Paramount-Mack Sennett Comedy

Paramount-Bray Pictograph

Soloists

Orchestra

ADVERTISING SUGGESTIONS FOR "EVE'S DAUGHTER"

From Exhibitors' Service Department

485 Fifth Avenue, New York

POST CARD No. 1

(To be shown 9 days before showing)

DEAR MADAM:

Billie Burke, one of the greatest comedienne of the American stage, is coming to the Theatre on in a new Paramount Picture called "EVE'S DAUGHTER." In this picture Miss Burke adds many new and charming touches to her work, which is always so full of Burke-isms. We feel sure you will want to see this photoplay.

Manager.

POST CARD No. 2

(To be shown 6 days before showing)

DEAR MADAM:

One might almost say a company of Irish Players is holding forth at the Theatre on in "EVE'S DAUGHTER," the new Paramount Picture, with Billie Burke as the star. From Director James Kirkwood, nicknamed "Irish" Kirkwood, to Miss Burke herself, the personnel is Celtic. Thos. Meighan, Riley Hatch, Clarence Doyle, Florence Flynn and Ivy Shannon are a few of the typically Irish names in the cast, which is worthy to be called all-star.

Don't forget the date, please.

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing)

DEAR MADAM:

Winsome Billie Burke, who is to appear at the theatre on in the photoplay entitled "EVE'S DAUGHTER", is the daughter of a well known actor of the same name. After concluding her studies in the convents of France, she decided to adopt the stage as her profession. She was engaged for the role of "The School Girl" in support of Edna May at the Prince of Wales Theatre, London, and made her debut in New York with John Drew at the Old Empire Theatre in a play called "My Wife." It was not, however, until she played Jacqueline in "Love Watches" that she was elevated to stardom.

When it was discovered that Miss Burke's piquant face and personality screened so well, she was engaged by the Famous Players Lasky Corporation to make Paramount Pictures. In the character of Irene Simpson Bates in "Eve's Daughter," Miss Burke depicts the life of a girl suddenly left some money by her father who, after a life of repression and hardship, squanders it all on one good time. She nearly outsteps the bounds of convention, but is saved by her father's lawyer — the man who really loves her.

There are many humorous touches in this play, such as the second marriage of the mother who almost literally buys herself a husband thirty years her junior.

Miss Burke, who is famous for her beautiful frocks, will wear many of the very latest design in this picture.

Trusting to have the pleasure of greeting you at the theatre on that evening,

Manager.

FOLLOW UP POST CARD

(To be sent on day of showing)

DEAR MADAM:

If you will come to the Theatre today, you will learn what relation you are to "EVE'S DAUGHTER," who in this case is Billie Burke. It will interest and amuse you.

Manager.

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

Always obtainable at your Exchange

SLIDE



Three Sheet



One Sheet



Three Sheet



Six Sheet

ADVERTISING SUGGESTIONS FOR "EVE'S DAUGHTER"

LOBBY You could have a fig tree erected in your Lobby and have a large serpent
DISPLAY hung therein, with a card reading:

"What is the serpent which tempts so many of Eve's Daughters today? Come inside and let Billie Burke tell you."

WINDOW You could have your Department and Jewelry stores co-operate with you in
DISPLAY showing their finest and most tempting wares, and have a sign reading:

"This is the serpent that tempted many an "Eve's Daughter" before the war — the love of finery — Billie Burke will show you how at the theatre on"

In another window of the same store (or one corner of these same windows) you could display sweaters, scarfs, wristlets and helmets, with a card reading:

"The modern "EVE'S DAUGHTER", unlike her sister at the theatre, which Billie Burke portrays, is not tempted by the serpent, but is busy knitting for Uncle Sam's Sailors and Soldiers. Don't fail to see this picture."

CAR CARDS You could have a reproduction of your Lobby Display and a card as follows:

"COME TO THE Theatre on and let Billie Burke tell you what relation you are to EVE'S DAUGHTER."

NEWSPAPER You could also have a reproduction of your best window display in
ADVERTISING your newspaper, giving credit to the merchant or window dresser who got it up and have reading matter as follows:

"THIS IS THE SERPENT THAT TEMPTED 'EVE'S DAUGHTER' BEFORE THE WAR, WITH BILLIE BURKE AS THE STAR, BUT WE ARE SURE IF YOU COULD STEAL IN UPON MISS BURKE'S PRIVACY YOU WOULD FIND HER MAKING THE SAME SELF-SACRIFICE THAT ALL THE MODERN EVE'S DAUGHTERS ARE MAKING — KNITTING FOR OUR BOYS."

CONTEST You could offer a prize to the girl or boy who could guess the answer to the following question:

"WHY ARE WE CALLED 'EVE'S DAUGHTERS' WHEN WE WANT SO MUCH TO WEAR AND EVE WANTED SO LITTLE?"
COME TO THE Theatre on let Billie Burke tell you."

For Further Advertising Suggestions Write to
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

BILLIE BURKE AS "EVE'S DAUGHTER"

Billie Burke, now appearing at the _____ Theatre in "Eve's Daughter," was born in Washington, D. C., but went to France at an early age, and it was principally in the convents of that country that she received her early education. Her father was also an actor, well known as "Billie" Burke, and it was this fact which prompted the daughter to append this title for her own professional career.

Concluding her studies, she decided to become an actress, and being a fluent linguist, sang in the principal music halls of France, Russia and other European countries, finally making her appearance at the Lavilion, London, where she won immediate success in light songs.

She was thereafter lost to view for a short time, after which she appeared in "Beauty and the Beast," presented in Glasgow. It was while she was there that she first came to the attention of George Edwardes, who engaged her for the role of Mamie Rockefeller in "The School Girl," in support of Edna May at the Prince of Wales Theatre, London. Among her other appearances she toured the British provinces in "The Duchess of Dantzio," and worked in support of Sir Charles Hawtrey in "Mr. George."

She made her debut in New York playing 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, she was engaged by the Famous Players-Lasky Corporation to make Paramount pictures. Her first picture for this company was "The Mysterious Miss Terry," a charmingly sentimental heiress who hits upon a most unique method of solving the problem of her own life-and incidentally those of several others.

Subsequently, she has appeared in the Paramount pictures "Arms and the Girl," "The Land of Promise," and now "Eve's Daughter," written by Alicia Ramsey, directed by James Kirkwood, and boasting an especially good cast including Thomas Meighan, William Riley Hatch, Florence Flynn and other popular screen players.

ADVANCE PUBLICITY

Newspaper shorts to be sent out a week, five and three days respectively, ahead of the first showing of "EVE'S DAUGHTER"

IRISH PERSONNEL FOR BILLIE BURKE IN "EVE'S DAUGHTER"

There is a company of Irish players soon to hold forth at the _____ Theatre in Billie Burke's newest Paramount photoplay "Eve's Daughter." This is merely a coincidence because the production is not in the least an Irish story, but worthy of mention from its very unusualness. From Director James Kirkwood, nicknamed "Irish" Kirkwood by his friends to Miss Burke herself, the personnel is Celtic. Thomas Meighan, Riley Hatch, Clarence Doyle, Florence Flynn, Ivy Shannon, Henry Lee and Lucile Carney are a few of the typically Irish names in the cast. "Eve's Daughter," which was written by Alicia Ramsey, is an adaptation of the stage play of that name produced this year and starring Grace George.

Billie Burke's next appearance at the _____ Theatre will be in the Paramount picture "Eve's Daughter" from the play by Alicia Ramsay, which was originally produced starring Grace George. It depicts a girl, Irene Simpson-Bates, who chafes at the galling restraint placed on her by her wealthy father from whom she inherits a strong will, and who, at his death, takes all the small fortune he left her and squanders it in "one good time." How she is very nearly lured to an elopement and saved by her old father's lawyer who has always loved her, makes a thrilling story. Miss Burke wears some gorgeous frocks and has added many new and charming touches to her work, always so full of "Burkeisms," such as the quickly lifted chin and birdlike toss of the head which has endeared her to thousands. The supporting cast, including Thomas Meighan, William Riley Hatch, Florence Flynn and others, is worthy of being called "all-star," and does some excellent work in support of Miss Burke.

Winsome Billie Burke is to appear at the _____ Theatre on _____ in her latest Paramount picture, "Eve's Daughter." This is an adaptation by Margaret Turnbull of Alicia Ramsey's play of that name which was produced on Broadway this year with Grace George as the star. The excellent cast includes Thomas Meighan, who, it will be remembered, appeared with Miss Burke in "The Land of Promise," "The Mysterious Miss Terry" and others, William Riley Hatch, Florence Flynn, Lionel Atwill, Mary Navaro and others. The story deals with the sudden emancipation of a girl from the restraints of a strict father and the rather disastrous results which follow, with a happy ending, however.

CURRENT PUBLICITY

Newspaper shorts to be sent out the second and first day ahead and the day of the showing
of "EVE'S DAUGHTER"

INTERVIEWING BILLIE BURKE BANE OF REPORTER'S LIFE

That screen stars are busy people was amply demonstrated at the Paramount studios recently when a reporter attempted to get a few words with that popular star. After over an hour of waiting he was admitted to her presence in the dusky recesses of the studio. But it was not to be. Constant interruptions from director, phone calls and what-not prevented anything further than the repeated assurance that Miss Burke was devoted to picture work and greatly preferred it to the stage, in fact. Personally, the reporter decided that he preferred almost anything to interviewing. Her latest picture, made under the direction of James Kirkwood, is "Eve's Daughter," Alicia Ramsey's play which was produced on a Broadway stage this year with Grace George as the star. "Eve's Daughter" will be shown on _____ at the _____ Theatre.

STORY OF A GIRL'S "FLING "AT LIFE BILLIE BURKE'S LATEST PICTURE

At the _____ Theatre on _____ demure Billie Burke in her latest Paramount picture, "Eve's Daughter" from Alicia Ramsey's play by that name, is to be the star. The story deals with the life of a girl, suddenly left a little money by her father after a life of repression and hardship. How she nearly outsteps the bounds of convention, spending all her money in "one good time," only to be saved in time by the man who loves her and a girl she has helped, make up a thrilling and at times humorous story that will prove highly entertaining. Other pictures on the program will be _____

Billie Burke, the Paramount star, is appearing to-morrow at the _____ Theatre in a screen adaptation of Alicia Ramsey's "Eve's Daughter" which recently was shown on Broadway with Grace George as star. The screen version was arranged by Margaret Turnbull, while the picture was directed by James Kirkwood. An excellent cast, including Thomas Meighan, William Riley Hatch, Florence Flynn, Lionel Atwill, and others as well known. The story is decidedly "different," and the fact that Miss Burke wears frocks of the very latest design adds greatly to the attraction.

R E V I E W

Newspaper review to be sent out the day after the first showing of "EVE'S DAUGHTER"

Billie Burke's appearance at the _____ Theatre in the much-heralded "Eve's Daughter" proved quite as entertaining as was expected. The direction of James Kirkwood, the clever cast, including Thomas Meighan, William Riley Hatch and others, made this sure in itself, but the always delectable acting of the star herself clinched the matter.

As Irene Simpson-Bates, chafing at the restraint imposed on her by her wealthy and disagreeable old father, she breaks all bonds at his death. Having expected at least a quarter million she is rather disappointed to learn that a mere fifteen thousand is to fall to her lot, but determines to make the very best of her heritage.

Renting an expensive apartment and buying innumerable expensive gowns leads her naturally along the road to expensive acquaintances, not the least expensive of whom is Victoria Vanning, who borrows money extensively, as a habit. Another new friend is Courtenay Urquhart, with whom, after a brief courtship, she consents to run away, scarcely realizing what she does, and dazed by unaccustomed champagne.

Her father's lawyer, young John Norton, who had long been a devoted suitor, learns of this, and follows the eloping couple in a special train, reaching their destination ahead of them. How he, with the help of the shallow but kind-hearted Victoria Vanning, manages to rescue Irene just in time, makes a thrilling story.

There are many humorous touches as is inevitable in a play in which this clever little comedienne appears, such as the second marriage of the mother, who almost literally buys herself a husband thirty years her junior. Miss Burke as Irene is a decidedly head-strong young person, and her semi-quarrels with her old friend John Norton are amusing in their naive sincerity.

It will be remembered that Grace George, one of the most prominent of our actresses, appeared in the stage version of "Eve's Daughter" recently in a Broadway Theatre. Miss Burke has injected many of her well known "Burkeisms" and not a few new ones which add decidedly to the effectiveness of her work.

Other features on the bill were _____

For Exhibitors' information and house organ—cast and the story of “EVE’S DAUGHTER”

CAST

Irene Simpson-Bates.....	BILLIE BURKE
John Norton.....	Thomas Meighan
Courtenay Urquhart.....	Lionel Atwill
Martin Simpson-Bates.....	William Riley Hatch
Victoria Vanning.....	Florence Flynn
Mrs. Simpson-Bates.....	Harriet Ross
Edith Simpson-Bates.....	Lucile Carney
Kate Simpson-Bates.....	Mary Navaro
Rev. James Sunningdale.....	Henry Lee
Director.....	James Kirkwood

THE STORY

Brought up in the very strictest of families, Irene Simpson Bates has somehow managed to blossom into winsome lovable girlhood in spite of the strict though unnecessary poverty and sordidness—for her father is a millionaire—in which she has lived.

She chafes at the galling restraint placed on her by her father, to which the rest of her family has passively submitted, but which she feels the more bitterly for having inherited her father's strong will. He seems to believe himself a chosen disciple of the Lord, dictating the smallest details of his family.

Following a violent quarrel between father and Irene, he is stricken with heart failure and dies. The girls and their mother can hardly credit their own freedom, and believe that he will at least have left them his money to compensate for the years of servitude to his will. They are disappointed, however, for it develops that he has left them a mere fifteen thousand apiece.

Irene, not to be cheated of her heritage of happiness, decides to spend it all in one final fling before she settles down to a life of work—or rather she does not think of the future at all, but resolves to enjoy the bit of happiness life has meted out. With this end in view she rents a beautiful apartment, buys gorgeous frocks for herself and experiences all the thrills of dances, dinners and theatres, capped with the admiration of attractive men which her beauty easily commands.

Among her new acquaintances are Courtenay Urquhart, an aristocratic roue, but a thorough sportsman, and Victoria Vanning, a typical society hanger-on who lives from the bounty of her wealthy friends and who has attached herself greedily to Irene whom she supposes immensely wealthy.

During her gay life with these friends Irene is seeing her old friend and admirer, John Norton, more and more seldom. The latter distrusts her new friends and is fearful of disaster from her extravagances. More than once he has made up an overdrawn account without her knowledge. More than once, also, his proposals of marriage have been half laughingly, half seriously rejected.

In the meantime, Irene's mother, freed from the shackles which have bound her so many years has almost literally bought herself a husband thirty years her junior in spite of the protests of her daughters, and the girls feel themselves more than ever dependent upon their own resources. This strengthens Irene's determination to enjoy life while she may to the fullest measure.

Irene's money does not last long at the rate she has been spending it and upon receiving an offer from Courtenay to accompany him on a trip, she accepts, not thoroughly realizing what she is doing, as she knows that Courtenay is pledged to marry a woman of his own class later.

John Norton, being Courtenay's lawyer, knows of this, and when he learns of Irene's departure with him, is furious and follows on a special train, reaching their destination before the runaways. In the meantime Victoria Vanning, Irene's friend, also learns of the elopement and fortunately for Irene, happens to be staying at the very hotel where Courtenay takes her. She tells Irene of a "pal" of hers who trusted Courtenay too far and consequently took her own life afterwards, frightening Irene thoroughly as she was just beginning to realize the folly of the step she had taken.

Later Victoria meets John Norton, who had thoroughly disliked and distrusted her from the start, but whom she knew to be a good friend of Irene's. Together they plan to get her away from Courtenay, with the least possible scandal or publicity being attached to the affair.

At last, desperate, they attempt a ruse, and Norton sends Courtenay a faked cablegram saying that his rich uncle had died and that he must sail for England on a boat leaving at once. Courtenay tries to persuade Irene to accompany him, but she refuses, and just as he is leaving her Norton enters, tells her it was a ruse and holds out his arms for her to "come home."



STOCK PRODUCTION CUTS AND MATS

Billie Burke in "Eve's Daughter"

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Branch Offices of
PARAMOUNT PICTURES CORPORATION
and
ARTCRAFT PICTURES CORPORATION

BOSTON, Mass. 10 Shawmut Street	MINNEAPOLIS, Minn. Produce Exchange Bldg.
NEW HAVEN, Conn. 131 Meadow Street	SALT LAKE CITY, Utah 133 East 2nd South Street
PORTLAND, ME. 85 Market Street	DENVER, Colo. 1749 Welton Street
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BUTTE, Mont. 403 S. Main Street	WINNIPEG, Man. 447 Main Street
	CALGARY, Alta. Elma Block

**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 & LOUISE HUFF,
 The Spirit of '17
 WALLACE REID.....Rimlock Jones
 J. STUART BLACKTON'S,
 World For Sale
 JULIAN ELTINGE...The Widow's Might
 CHARLES RAY.....The Hired Man
 SESSUE HAYAKAWA..Hidden Pearls
 PAULINE FREDERICK,
 Madame Jealousy
 DOROTHY DALTON.. "Flare-Up" Sal
 VIVIAN MARTIN.....Mary 'Gusta
 JACK PICKFORD.....Huck and Tom
 BILLIE BURKE.....Eve's Daughter
 GEORGE BEBAN...One More American
 ANN PENNINGTON...Calvary Alley
 JACK PICKFORD.....Bunker Bean
 MARGUERITE CLARK.....Prunella
 ENID BENNETT,
 The Keys of the Righteous



ELSIE FERGUSON...Rose of the World
 WILLIAM S. HART,
 Wolves of the Rail
 MARY PICKFORD.....Stella Maris
 ELSIE FERGUSON..The Song of Songs
 WILLIAM S. HART,
 Blue Blazes Rawden
 MARY PICKFORD,
 Amarilly of Clothesline Alley
 MAETERLINCK'S.....The Blue Bird

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 13

Huck and Tom; or the Further Adventures of Tom Sawyer

Scheduled Release Date: **4 Mar 1918**

3/4/18 No. 7
Paramount Pictures



Press Book and Exhibitors' Aids

Jesse L. Lasky presents

Jack Pickford

in

"HUCK and TOM"

or "The Further Adventures of Tom Sawyer"

By MARK TWAIN

Scenario by JULIA CRAWFORD IVERS

Directed by WILLIAM D. TAYLOR

By Arrangement with MARK TWAIN CO.

A Paramount Picture

IN UNION THERE IS STRENGTH

The secret of Paramount's success is simple as A. B. C. It is merely a collection — an organization — of highly specialized units, united and controlled by a master hand; and exerting all the force known to UNION.

INDISPUTABLE EVIDENCE

Added to Jack Pickford's engaging personality and unusual talent and ability is a series of photoplay stories in which he has splendid opportunity and unsurpassed chance to do something. It takes a big star to be equal to this occasion, but Jack Pickford is a big star. For instance.

"Seventeen" from the novel by Booth Tarkington; "Great Expectations" from the classic by Charles Dickens; "The Dummy" from the famous stage success by Harvey J. O'Higgins and Harriet Ford; "Freckles" from the well-known novel by Gene Stratton Porter; "What Money Can't Buy" from the pen of the famous dramatist George Broadhurst; "The Varmint" from the boarding school book by Owen Johnson; "The Ghost House" of which the Dramatic Mirror says "It does not contain a dull moment"; "Jack and Jill" of which the Boston Record says, "his best work since 'Seventeen.'" "Tom Sawyer" from the boyhood classic by Mark Twain; "The Spirit of '17" by Judge Willie Brown, famous as the friend of Chicago's young Americans; and now "HUCK and TOM" another Mark Twain classic to cap the successful climax created by "Tom Sawyer."

These pictures show what organization can do for star, exhibitor and public.



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



What You Want To Know About "Huck and Tom"

Or "The Further Adventures of Tom Sawyer", A Paramount Picture.

- IMPORTANT** While this is a continuation of the story of "Tom Sawyer," it is in no way dependent upon it—being *a complete story in itself*.
- STAR** Jack Pickford, who created such a sensation in "Tom Sawyer," as well as "Seventeen," "The Varmint," "Great Expectations" and others.
- DIRECTOR** William D. Taylor—who directed "Tom Sawyer."
- STORY** Takes up the adventures of "the immortal Tom" from his return to his home through the discovery of the grave robbers and the fight with its consequent murder, up to the discovery of the robbers' gold by Tom and his friend Huck. Thrilling, humorous and amusing.
- AUTHOR** Mark Twain (Samuel Clemens).
- PHOTOGRAPHY** By Homer Scott. Excellent lightings and exterior effects.
- SCENARIO** Julia Crawford Ivers.
- REMARKS** Cave scenes and other exteriors filmed at Hannibal, Missouri, the scene of Mark Twain's boyhood days and of which he wrote in "Tom Sawyer."

KEEP A FILE OF "PROGRESS—ADVANCE" ON YOUR DESK. IT CONTAINS AN EXHIBITOR'S SERVICE DEPARTMENT AS WELL AS MUSIC CUES, ADVERTISING AIDS and OTHER HELPS

ACCESSORIES

(To be Obtained at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Phots

- 10 8 x 10 black and white
- 8 1' x 14 colored gelatins
- 2 22 x 28 colored gelatins
- 8 x 10 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

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

MUSIC CUES FOR "HUCK and TOM" AT YOUR EXCHANGE

THE PLAYERS

TOM SAWYER,
JACK PICKFORD
Sid George Hackathorne
Mary.....Alice Marvin
Aunt Polly...Edythe Chapman
Becky Thatcher..Clara Horton
Widow Douglas,
Helen Gillmore
Huck Finn.....Robert Gordon
Joe Harper.....Antrom Short
Muff Potter.....Tom Bates
Mrs. Judge Thatcher,
Jane Keckley
Injun Joe.....Frank Lanning
Judge Thatcher....John Burton
Director.....William D. Taylor

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7. Advertising and Lobby Display Ideas
9. Biography of Star
11. Advance Publicity Shorts
13. Current Publicity Shorts
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Back Cover, Exchange List and Latest Releases

Ad cuts and mats in line better than half-tones

All exhibitor's will be interested to know that the use of cuts and mats for exhibitor's advertising has trebled in the last three months. The line cuts are far superior to half-tones for smaller cuts as the demand has proven. Single, double, and triple column cuts are available on every Paramount Picture—— They will sell seats.

*Ask your Exchange
for Music Cues*

EXHIBITOR'S THEATRE

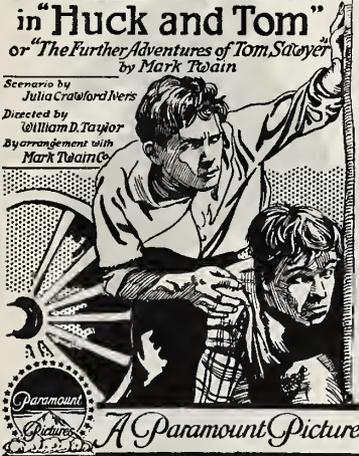
—highly humorous—
New York Times

Jesse L. Lasky presents

Jack Pickford

in "Huck and Tom"
or "The Further Adventures of Tom Sawyer"
by Mark Twain

Scenario by
Julia Crawford Ivers
Directed by
William D. Taylor
By arrangement with
Mark Twain Co.



A Paramount Picture

IF you want to see one of the best photoplays ever produced, *bar none*, see this one.

Paramount-Bray Pictograph

Paramount-Mack Sennett
Comedy

Musical Program

Some
Stars
are
famous



Paramount
Stars
are
foremost

EXHIBITOR'S THEATRE

"Foremost Stars, superbly directed, in clean pictures."

A genuine treat.

Jesse L. Lasky presents

Philadelphia Press

Jack Pickford

in "Huck and Tom"
or "The Further Adventures of Tom Sawyer"
by Mark Twain

Scenario by
Julia Crawford Ivers

Directed by
William D. Taylor

By arrangement with
Mark Twain Co.



A Paramount Picture

YOU have seen Jack Pickford's delightful portrayals of the youth of America before but you've never seen it better done than in this delightful photoplay. For your own sake don't miss this great picture.

Paramount - Arbuckle Comedy

Paramount - Bray Pictograph

Musical Program

*This trade mark distinguishes
the BEST from the rest.*

WE SHOW IT.



A word to the wise — advertise.

EXHIBITOR'S THEATRE

"Foremost Stars, superbly directed, in clean pictures"

Right from Twain's pages

Philadelphia Public Ledger

Jesse Lasky presents

Jack Pickford

in "Huck and Tom"

Scenario by
Julia Crawford Ivers

Directed by
William D. Taylor

By arrangement with
Mark Twain Co.

or "The Further Adventures of Tom Sawyer"
by Mark Twain



A Paramount Picture

One of the best pictures we have ever shown or could hope to show.

Other Attractions

Musical Program

Better blow your own horn than listen to Sousa's Band.

ADVERTISING SUGGESTIONS FROM "HUCK and TOM"

FROM EXHIBITORS SERVICE DEPARTMENT, 485 Fifth Avenue, New York

ADVANCE POST CARD NO. 1
(To be sent 9 days before showing)

Dear Madam:

Jack Pickford will be seen at the..... Theatre on.....in a photoplay called "Huck and Tom," or The Further Adventures of Tom Sawyer which, although a continuation of the story of Tom Sawyer is in no way dependent upon it.

We can promise you an evening of real fun and hope to see you at the theatre on that evening.

Manager.

ADVANCE POST CARD NO. 2
(To be sent 6 days before showing)

Dear Madam:

In this second Tom Sawyer picture which will be shown at the..... Theatre on....., Jack Pickford is winning new laurels for himself, as in it he does some of his best work.

The supporting cast is almost the same as the first picture, which was especially well chosen and which is also responsible for a large share of the success of the picture. You can't very well afford to miss seeing it and we shall look forward to seeing you.

Manager.

SUGGESTED LETTER

(To be shown 3 days before showing of picture)

Dear Madam:

Jack Pickford is one of the few individuals who have successfully overcome the frightful handicap of having a much more famous relative in the same occupation as his own.

In speaking of "Huck and Tom," the latest Paramount Picture in which he is to appear at the..... Theatre on....., Mrs. Pickford, who always keeps in close touch with the work of her famous children, said:

"The role of Tom Sawyer is one that I believe fits Jack as no other could, for his turn before the camera, Jack has had a habit of reading 'Tom Sawyer.' The episode of the cat and the painkiller he has already worked out once at our home in Toronto, when he administered Sloane's liniment to Mary's pet cat."

This is a picture that will appeal to boys and girls from 7 to 70. The big event of the village is the trial of Muff Potter who is accused of murder and when Tom appears as a witness his future career as a detective is foreshadowed. During this trial Injun Joe leaps through a window and makes his escape from the Court Room. Tom, now a hero, glories in the adoration of Becky Thatcher, but his love affair does not prevent him from sneaking off with Huck again in search of further excitement.

If you wish to spend an evening full of thrills and amusement, you will surely come to the theatre and enjoy the adventures of the immortal Tom and the other characters who are real characters.

Trusting to see yourself and friends at the theatre on that evening, I am,

Manager.

FOLLOW UP POST CARD

(To be sent on the day of showing)

Dear Madam:

Don't fail to come to the..... Theatre today, please, and see "Huck and Tom" in The Further Adventures of Tom Sawyer, Jack Pickford's latest Paramount Picture.
Manager.

STOCK PRODUCTION CUTS AND MATS

Jack Pickford in "Huck and Tom"



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

ADVERTISING SUGGESTIONS FOR "HUCK and TOM"

From Exhibitor's Service Department,

-:-

485 Fifth Avenue, New York

LOBBY DISPLAY Get a stout shipping case, put iron strips around each end, then have it buried out in the back yard or rubbed with dirt so that it will have the appearance of being an old treasure chest. After it has assumed a dingy, dirty appearance, it can be placed in your lobby with captions something like this:

"Do you know what Huck and Tom found in this chest? You no doubt enjoyed the adventures of these boys in "Tom Sawyer," and you will enjoy them more than ever in their further adventures when the Paramount production, "Huck and Tom" is shown here.

If your facilities will permit, your lobby can be dressed up to represent the interior of a cave. Get a set of stills from the exchange, which will help to give you details of the case as it appears in "Huck and Tom." You could even put the queer looking doorway at the entrance to the cave in front of your own entrance doorway with a sign over it reading:

"This is the entrance to Huck and Tom's cave. You can spend a very enjoyable evening by entering here without the creepy feeling that came to these adventurous boys."

You could also have your own artist or one of the local sign painters make up a cardboard replica of a cat 4 ft. high with its back up, and also a large medicine bottle about the same size in height. The cat, of course, should be properly colored and the medicine bottle to have a label on it "Pain Killer." Place the bottle and the cat on easels about 4 ft. apart and between the two a large card reading:

"What is the relation between the cat and the 'pain killer?' If you don't know, come and find out what Tom did with the 'pain killer' when he didn't have a pain at all. It is all explained in the new Paramount Picture, 'Huck and Tom' which will be at this Theatre on....."

STREET DISPLAY This would also be a good idea for street display if mounted on a float or body wagon.

NEWSPAPER ADVERTISING A line cut sketch similar to your lobby display—or a photo of a real live cat and a reproduction on the bottle that would be as big as the cat, or at least look as big would be a corking good thing in your newspaper advertising. Make a play in your newspaper copy and let all your advertising play up strong the fact that this production is taken from the book of "Tom Sawyer" by the world renowned and dearly beloved MARK TWAIN. Always play up Mark Twain in big type.

WINDOW DISPLAY You can repeat your co-operation with the book stores in the matter of showing "Tom Sawyer" as well as all of the other MARK TWAIN books.

For Further Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

JACK PICKFORD

Jack Pickford, a member of the famous Pickford family including besides himself, the famous Mary Pickford and the sister Lottie who has also gained some distinction as a motion picture actress, was, like the others, born in Toronto, Canada.

He began his professional career at the tender age of eight, when he entered a stock company in child parts. Later, although still quite young, he played with Chauncey Olcott in "Peg Robin" and "The Three of Us," in the meantime attending school at various places, notably St. Francis Military Academy in New York City.

Jack Pickford is one of the few individuals who have successfully overcome the frightful handicap of having a much more famous relative in the same line of occupation as his own. Though Jack has been a motion picture actor for several years, his progress has been steady rather than meteoric, and it is only recently that he has become a star in his own right with Paramount.

His motion picture career began in 1909 with the old Biograph Company with which his sister, Mary, was at the 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 has 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 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 pictures have been: "The Varmint," by Owen Johnson; "The Ghost House," "Jack and Jill," "Tom Sawyer" from Mark Twain's masterpiece; "The Spirit of '17" and now "Huck and Tom" or "The Further Adventures of Tom Sawyer," which is being shown at the.....Theatre.

ADVANCE PUBLICITY

To be sent to newspapers a week, five and three days respectively in advance
of the first showing of "HUCK and TOM"

At the.....Theatre next week, clever young Jack Pickford, the Paramount star, will appear in a continuation of "Tom Sawyer" entitled "Huck and Tom" which, although complete in itself, abounds in the thrills and fun of Mark Twain's original book, taking up the hero's adventures from the discovery of the grave robbers to the finding of gold in the cave where he and Becky Thatcher are marooned for several days. The cast is the same as in "Tom Sawyer"—the same "Aunt Polly" skillfully depicted by Edythe Chapman, the same ragged, happy-go-lucky little derelict of a Huck Finn as played by Robert Gordon and the others the same with the exception of Frank Lanning who appears as Injun Joe and Tom Bates as Muff Potter.

JACK PICKFORD IN ANOTHER "TOM SAWYER" PICTURE AT THE.....

A tale of absorbing interest, known to nearly everyone already is to be the attraction at the.....Theatre on..... This is "Huck and Tom," or "The further Adventures of Tom Sawyer," from Mark Twain's immortal book "Tom Sawyer." Young Mr. Pickford appeared some time ago in "Tom Sawyer" and his success was so great that the producers decided to continue the production in a second five reel picture, so great was the popularity of the first, and so much material was left over from which to draw. Tom Sawyer, aided and abetted by the irrepressible Huck Finn, indulge in thrilling and humorous adventure, including witnessing a murder and being able to save a man's life by their testimony, as well as being marooned in a cave where they discover untold wealth that had been hidden there by robbers. The cast is especially good and the production was directed by William D. Taylor who also directed "Tom Sawyer."

Jack Pickford will be the star at the.....Theatre in the Paramount picture, "Huck and Tom" or "The Further Adventures of Tom Sawyer." This is the story of how Tom and his friend Huck Finn, in their efforts to ward off impending warts according to the formula prescribed for them by a superstitious old darkey, discover real grave robbers and are witnesses to a sure 'nuff murder. The next day, having sworn each other to eternal secrecy, Tom is ill in bed, being dosed with the Pain-killer, by Aunt Polly, while Huck creeps away too frightened to smoke his favorite ferns. The story from that point reaches a thrilling climax. The cast is excellent and Wm. D. Taylor was the director.

CURRENT PUBLICITY

Newspaper stories to be sent out two and three days before and on the day of the first showing, respectively.

At the.....Theatre on.....Jack Pickford will appear in a thrilling Paramount version of "Huck and Tom" or "The Further Adventures of Tom Sawyer," which was arranged for him from Mark Twain's famous story "Tom Sawyer" by Julia Crawford Ivers. This is the second "Tom Sawyer" picture in which Mr. Pickford has recently appeared, Director William D. Taylor having been unable to include all the incidents of the story in the first one. Lovers of the immortal Tom will remember the adventure of the grave robbers, when Huck and Tom were trying to rid themselves of impending warts, the painkiller which Tom administered to an unsuspecting cat, and the finding of the robbers' gold in the cave. The cast is almost the same as in the first picture, with Edythe Chapman as Aunt Polly, Robert Gordon as Huck, Clara Horton as Becky Thatcher and all the others

Jack Pickford is winning new laurels for himself in "Huck and Tom" at the.....Theatre, a continuation of the role, yet a story complete in itself, which he played recently in "Tom Sawyer." The irrepressible Tom, aided and abetted by his friend the disreputable Huck Finn, overhears graverobbers at their grewsome task and is an unwilling witness of a murder. Later episodes show the well-remembered painkiller incident when Tom administered the medicine to a confiding cat with disastrous results; the finding of the hidden treasure and the panic on the island when Tom and Becky Thatcher his childish sweetheart are lost in the cave. An excellent cast and the direction of William D. Taylor who also directed "Tom Sawyer" have made of this Paramount Picture, one of the wholesomest, most amusing of the season.

MRS. PICKFORD REVEALS JACK'S MISCHIEVOUS PAST.

In speaking of "Huck and Tom" in which her son is to appear at the.....Theatre tomorrow, Mrs. Pickford, who always keeps in close touch with the work of her famous children, said: "The role of Tom Sawyer is one that I believe fits Jack as no other could for all his life—even until recently, when travelling or waiting for his turn before the camera, Jack has had a habit of reading 'Tom Sawyer.' The episode of the cat and the painkiller he has already worked out once at our home in Toronto when he administered Sloan's liniment to Mary's pet cat."

REVIEW

To be sent to newspapers for use the day following the first showing of "Huck and Tom"

The very spirit of youth and fun and American boyhood are to be found throughout the entire five reels of Jack Pickford's latest Paramount picture, "Huck and Tom," now showing at the Theatre. This is the second of the Tom Sawyer pictures, from Mark Twain's immortal books, although each in itself is a complete release. Director William D. Taylor, a fervent admirer of the great American humorist, found that there was too much material to be contained in a mere five-reel photoplay, and has divided the subject matter into two productions.

Beginning with the determination of Tom and his inseparable friend Huck to ward off all possibility of warts—the story finds the two boys in a graveyard at midnight—according to the advice of an old ducky as to the best manner of curing warts.

How they overhear some grave-robbers planning their gruesome work and how they are unwilling witnesses of a murder, is all thrillingly depicted. The next day Tom is ill in bed and his Aunt Polly, cleverly portrayed by Edythe Chapman, is administering the Painkiller, which Tom, in turn, passes on to an unsuspecting cat—with dire results.

Later the boys are present at the trial of the supposed murderer and by telling an accurate story of their adventures succeed in freeing an innocent man and convicting the criminal. The notoriety they derive from this incident is very sweet to Tom who fancies himself much in love with the Judge's daughter, little Becky Thatcher.

Follows the incident, well remembered by readers of Mark Twain's story, of Tom letting a cat down through the roof of the schoolroom which fastens its claws into the hated schoolmaster's wig, lifting it slowly off. A charitable curtain is drawn on the sequence of this scene and it is not long after that the great adventure of being lost in the cave with Becky brings Tom again into the limelight.

Altogether, the picture is fascinatingly interesting and brings out some of Mr. Pickford's best work. The supporting cast including Edythe Chapman, Robert Gordon, Clara Horton, Alice Marvin, George Hackathorne and others is especially well chosen. Director William D. Taylor and cameraman Homer Scott are responsible for a large share of the success of the picture. Other attractions on the bill are

.....

For Exhibitor's information or house organ, - cast and the story of "HUCK and TOM"

THE CAST.

TOM SAWYER	JACK PICKFORD
Sid	George Hackathorne
Mary	Alice Marvin
Aunt Polly	Edythe Chapman
Becky Thatcher	Clara Horton
Widow Douglas	Helen Gillmore
Huck Finn	Robert Gordon
Joe Harper	Antrom Short
Muff Potter	Tom Bates
Mrs. Judge Thatcher.....	Jane Keckley
Injun Joe	Frank Lanning
Judge Thatcher	John Burton

Director, William D. Taylor

THE STORY.

Tom Sawyer and Huck Finn are observed adding to their previous escapades by sneaking off one dark, dismal night to the village cemetery, where under Huck's direction, the boys are about to banish warts through a number of wierd incantations in which a dead cat is chiefly concerned. While engaged in this gruesome task, they discover Muff Potter, a human derelict of the town, Injun Joe, and a "body snatcher," about to dig open a grave. In a melee which follows an argument over pay for the services of Joe and Potter, the half-breed stabs the "Doctor," and putting the knife into Muff Potter's hands convinces the old man that he had done the deed.

Huck and Tom swear to each other the deepest secrecy concerning the affair and sneak away from the scene, while Injun Joe and Muff Potter also make their escape. The next day the whole town is agog over the discovery of a body in the graveyard. Tom is ill at home, and Aunt Polly attempts to remedy his nightmares by the water cure and Pain Killer, part of which, Tom, in turn, inflicts upon Peter, the cat.

The big event of the village is the trial of Muff Potter, who is soon accused of the murder. Judge Thatcher is in the chair, Injun Joe, Muff Potter and Tom Sawyer are called to the witness stand. Tom

fearfully relates what he saw in the graveyard and at his recital, Injun Joe leaps through a window and makes his escape from the courtroom.

Tom is now the hero, glorying in the adoration of Becky Thatcher. His love affair with the girl, however, does not prevent him from sneaking off with Huck again in search of further excitement. The boys discover a haunted house, where Injun Joe, disguised effectually, and another man have buried considerable plunder from marauding adventures in the countryside. Huck and Tom are about to be trapped upstairs in the house, when the old rickety staircase falls and Injun Joe and his accomplice depart without discovering that they have been observed. Huck and Tom learn that Injun Joe is staying in a tavern and that most of the loot is there. Tom leaves Huck to watch the Indian while he goes on Becky's picnic to the Painted Caves with the other boys and girls. Huck follows Injun Joe from the tavern in time to prevent his pre-arranged attack upon the Widow Douglas. Huck gets the sheriff, and a posse chases Joe and his accomplice, but the two escape, leaving Huck, suddenly ill with fever, at the Widow Douglas' house.

After they have been left by the other picnic guests, Tom and Becky are lost in the cave for two days. Tom, in his efforts to find a way out of the maze, discovers that Injun Joe is also in the cave. Later Tom finds another exit and helps Becky to escape. Judge Thatcher has the cave sealed up, and when Tom tells him Joe is inside, an opening of the door discloses the Indian lying dead near the sealed entrance. Returning to the spot where he discovered the Indian in the cave, Tom leads Huck Finn to the box of treasure, which is now the rightful possession of the youthful adventurers.



DON'T FORGET TO USE THIS TRADEMARK EVERYWHERE.
WE'RE GIVING IT A MILLION DOLLARS' WORTH OF NATIONAL AD-
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PICTURES BEARING THIS TRADEMARK.

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

Always obtainable at your Exchange

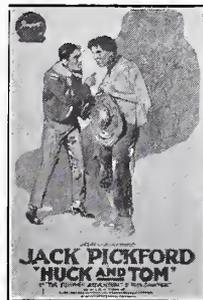
SLIDE



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet



Six Sheet

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 14

Amarilly of Clothesline Alley

Scheduled Release Date: 11 Mar 1918

3/11/18
No. 72



Press Book - Exhibitor's Aids

MARY PICKFORD

IN

"Amarilly of Clothesline Alley"

By BELLE K. MANIATES

Scenario by Frances Marion

Directed by Marshall Neilan

An ARTCRAFT Picture



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



Get Music Cues at Your Exchange

What you should know about "Amarilly of Clothesline Alley."

While this is probably the most amusing picture in which Mary Pickford has ever appeared, it is full of wholesome philosophy, showing that people from the environments of such a place as Clothes Line Alley can never mix happily with the upper stratum of society.

Mary Pickford, while unquestionably the greatest drawing card in the world, has displayed fresh evidences of her remarkable genius and versatility with each succeeding appearance. Her last picture, "Stella Maris," has been a cyclonic triumph which has swept the country, and the public will be expectantly awaiting her appearance in "Amarilly of Clothes Line Alley."

Frances Marion wrote the scenario from the novel by Belle K. Maniates. Miss Marion was also the author of the screen adaptation of "Stella Maris."

The production was directed by Marshall Neilan, who has won recognition as a foremost producer. His remarkable work in "Stella Maris" and other recent Mary Pickford photoplays for Artcraft has demonstrated that he is one of the most artistic and ablest directors in the Famous Players-Lasky organization.

The combination of star, director and scenarioist which made "Stella Maris" such a notable production are strongly in evidence in "Amarilly of Clothes Line Alley."

This subject has been sumptuously produced, and presents scenes from the highest to the humblest walks of life, some of which were taken in the famous "Chinatown" of San Francisco.

MUSIC CUES WILL BE FOUND IN "PROGRESS - A D V A N C E," THE
SPLENDID EXHIBITORS' PUBLICATION NOW BEING ISSUED
WEEKLY BY FAMOUS PLAYERS-LASKY CORPORATION,
OR AT YOUR EXCHANGE

ACCESSORIES

(To Be Obtained at Your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- One six-sheet
- One Stock Twenty-four sheet

Photos

- Ten 8 x 10 black and white
- Eight 11 x 14 colored gelatin
- Two 22 x 28 colored gelatin
- 8 x 10 photos of star

Cuts and Mats on Production

- Five one column
- Three two-column
- Two three column

Rotogravure One Sheet

Advertising Layouts, Cuts and Mats

Press Book, with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

CAST

Amarilly Jenkins
MARY PICKFORD
Terry McGowan Wm. Scott
Gordon Phillips . . Norman Kerry
Mrs. Stuyvesant Phillips
Ida Waterman
Colette King . . . Margaret Landis
Mrs. Jenkins Kate Price
Bosco McCarty . . Thos. H. Wilson
Johnny Walker . . Fred Goodwins
Father Riordan, Herbert Standing
Flamingues Jenkins, Wesley Barry
Milt Jenkins, Frank Butterworth
Bud Jenkins Antrim Short
Bo Jenkins, George Hackathorne
Freida Shultz . . . Gertrude Short

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10.	Publicity Stories
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12.	Publicity Stories
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14.	Publicity Stories
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Mailing Campaign for "Amarilly of Clothes Line Alley."

Advance Post Card No. 1

(to be sent 9 days before showing)

Dear Madam:

Mary Pickford's next appearance in an Artcraft Picture will be "AMARILLY OF CLOTHES LINE ALLEY" at the Theatre on

It is expected that she will duplicate her success in "Stella Maris," in which she recently scored a sensational triumph, as the same combination of author and director is responsible for this new production, and she is supported by practically the same cast. Don't miss it.

Manager.

Advance Post Card No. 2

(to be sent 6 days before showing)

Dear Madam:

"AMARILLY OF CLOTHES LINE ALLEY," Mary Pickford's latest Artcraft Picture which is coming to the.....theatre is probably the most amusing production in which "Our Mary" has appeared. It presents scenes from the highest to the humblest walks of life, some of which were taken in the famous Chinatown of San Francisco. One shows the big dance halls of the Barbary Coast and the motley crews from the fleets of the world which anchor in the Golden Gate. The date is

Manager.

Suggested Letter

(To be sent 3 days before showing)

Dear Madam:

When Mary Pickford arrived in San Francisco during the filming of some of the scenes in her latest Artcraft Picture, "AMARILLY OF CLOTHES LINE ALLEY," a Navy-Marine Corps drive for recruits was being made, and she was invited to lead the big parade through the downtown streets. Dressed in the regalia of a United States Marine, "America's Sweetheart" took over the baton of the leader of the Mare Island Band of 50 pieces, and marched proudly down the street while a hundred thousand people cheered our "beloved Mary," and wielding the baton almost as tall as herself, she blew kisses with her free hand to the enthusiastic multitude.

Varied types are shown in "AMARILLY OF CLOTHES LINE ALLEY," showing the contrast between the upper stratum of society and the people of Clothes Line Alley, the center of the slum district, which proves conclusively that oil and water will not mix. The happiness of the people of the slums is well portrayed as compared with the moral attitude of the bored and restless life of the upper crust.

We thank you for past courtesies and hope to have the pleasure of seeing you at the..... theatre on.....to view this picture.

Yours sincerely,
Manager.

Follow Up Post Card (To be sent to arrive on date of showing)

Dear Madam:

"AMARILLY OF CLOTHES LINE ALLEY" is being shown at the..... theatre today. When the Red Cross officials asked Mary Pickford to speak to 15,000 workmen of the big ship building plant, during the filming of this picture in San Francisco, she wore a coat and hat, and some of the men were doubtful of her identity. "If you're Mary Pickford where are your curls," yelled an oil-bedaubed worker. Mary whipped off her hat and the famous Pickford curls tumbled over her shoulders. We shall hope to see you during the showing of this picture.

Manager.

FOR FURTHER ADVERTISING SUGGESTIONS CONSULT
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

Advertising Suggestions for "Amarilly of Clothes Line Alley."

LOBBY DISPLAY—You could have a large washtub displayed in your lobby, turned upside down and a cut-out of Mary Pickford standing on top of it. Around her waist could be a clothes line and on either side cut-outs of her two sweethearts—one a society boy and the other a bartender. They could both have hold of one end of the clothes line and pull in their respective directions. A card could read:

"WHICH ONE WILL WIN THE TUG OF WAR?

COME AND LET 'AMARILLY OF CLOTHES LINE ALLEY TELL YOU.'"

STREET DISPLAY—You could have a boy dressed as a messenger boy, distributing envelopes of yellow paper which might suggest a telegram and inside have a notice as follows:

"MY SISTER 'AMARILLY OF CLOTHES LINE ALLEY' WISHES TO SEE YOU AT THE..... THEATRE ON AS SHE HAS IMPORTANT NEWS TO IMPART TO YOU." (Signed) Bud Jenkins.

WINDOW DISPLAY—This would give a splendid opportunity for your Hardware store to display wash-tubs, flat-irons, scrub-brushes, brooms, etc., and have a card in the window:

"'AMARILLY OF CLOTHES LINE ALLEY' WILL BE SHOWN AT THE..... THEATRE ON WHERE SHE AND HER MOTHER WIELD THESE ARTICLES IN PREFERENCE TO JOINING THE IDLE RICH."

Your Department Stores could also have a display of all kinds of street and house gowns on life-sized figures in their windows and they could have reading matter something like the following:

"Come in and look all you wish. Our salespeople will not bother you. My clerks will act as guides and give you interesting information."

And tie this up with a card telling about the Mary Pickford production at the..... theatre who refused to become a society woman, preferring to marry a bartender and stick to her old occupation of scrubbing theatres.

Your leading grocery store could also tie up with this by advertising a certain kind of soap, or they could have small cakes made up and handed out at the theatre by the manager, called "Amarilly Soap,"—the kind Mary Pickford uses in her new Artcraft Picture—"Amarilly of Clothes Line Alley."

CAR CARDS—In your cars you could have cards as follows:

MARY PICKFORD WILL APPEAR AT THE..... THEATRE ON..... IN "AMARILLY OF CLOTHES LINES ALLEY" AND WILL TELL YOU WHY SHE PREFERRED TO MARRY A BARTENDER TO A SOCIETY YOUTH.

NEWSPAPER ADVERTISING—Link up your ads in your local newspaper with all the local stuff you can get; for instance: "Did you see the display in Mr.-----'s window of 'AMARILLY OF CLOTHES LINE ALLEY?' You know what it advertises—it shows not only the goods he has for sale, but tells you of the new Mary Pickford photoplay."

Or you could have the following:

"WHICH WOULD YOU PREFER TO MARRY—A SOCIETY CHAP OR A BARTENDER?"

Mary Pickford will tell you which was her choice in "Amarilly of Clothes Line Alley" at the..... theatre on.....

**FOR ADDITIONAL SUGGESTIONS PLEASE WRITE TO THE
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York**

Ad-cuts and mats—ties that bind to the public purse

Henry Hudson discovered Broadway, but it took advertising *a la* Cohan to make it pay. In other words, the greatest gold mine isn't worth a cent till you work it. Advertising is the open sesame to prosperity and you couldn't choose a more profitable or more economical method than by way of these line cuts.

Exhibitor's Theatre

MARY PICKFORD
in "Amarilly of Clothesline Alley"
By Belle K. Maniates

Scenario by Frances Marion, Directed by Marshall Neilan



An ARTCRAFT Picture

When the history of the screen is written, "Amarilly of Clothesline Alley" will be the standard by which historians judge all Mary Pickford pictures.

Paramount - Burton Holmes Travel Picture No. T1068, "The Real Bohemia," will make the feature more valuable.

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

MARY PICKFORD
in "Amarilly of Clothesline Alley"

By Belle K. Maniates

Scenario by Frances Marion, Directed by Marshall Neilan



An ARTCRAFT Picture

She's a wonderful girl! She's a wonderful actress! Whether you come to see "America's Sweetheart" or whether you come to thrill at her marvelous histrionic powers, we know you'll come. All week, but come early to avoid the crowds!

Show *Paramount-Burton Holmes Travel Picture No. T1068,*
"The Real Bohemia"

It will create the proper "atmosphere" for the feature.

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

MARY PICKFORD

in "Amarilly of Clothesline Alley"
By Belle K. Maniates

Scenario by Frances Marion,
Directed by Marshall Neilan



An ARTCRAFT Picture



Greater than "Rebecca of Sunnybrook Farm!" Greater than "Stella Maris!" We are running this picture all week to take care of everybody we can, but you know what a Mary Pickford picture is. To be sure you see it, come early!

Show *Paramount-Burton Holmes Travel Picture No. T1068, "The Real Bohemia."*
It will create the proper "atmosphere" for the feature.

Paramount-Bray Pictograph

Musical Program

Price of Edition, \$1.00

MARY PICKFORD

"Attention of Clean Living Women"
By Mary Pickford

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NEW YORK: THE PICKFORD COMPANY

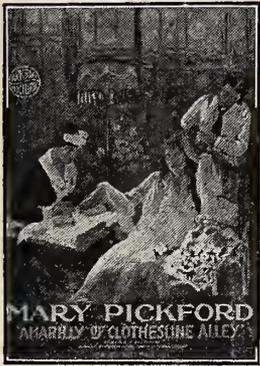
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Printed in the United States of America

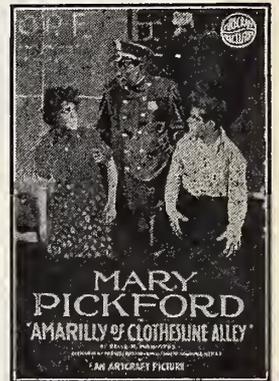
Cover your town with this paper and you will fill every seat at every performance

Always obtainable at your exchange.

SLIDE



One Sheet Poster



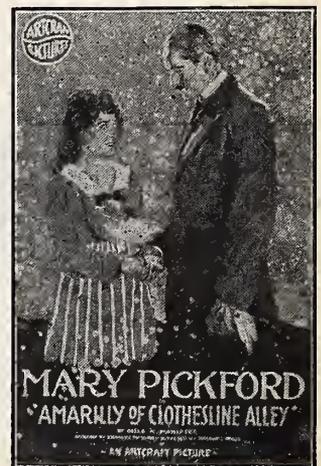
One Sheet Poster



Three Sheet Poster



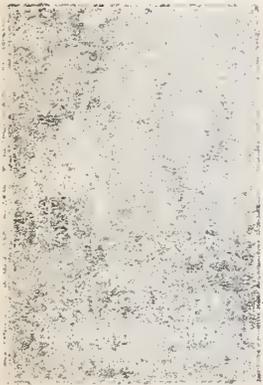
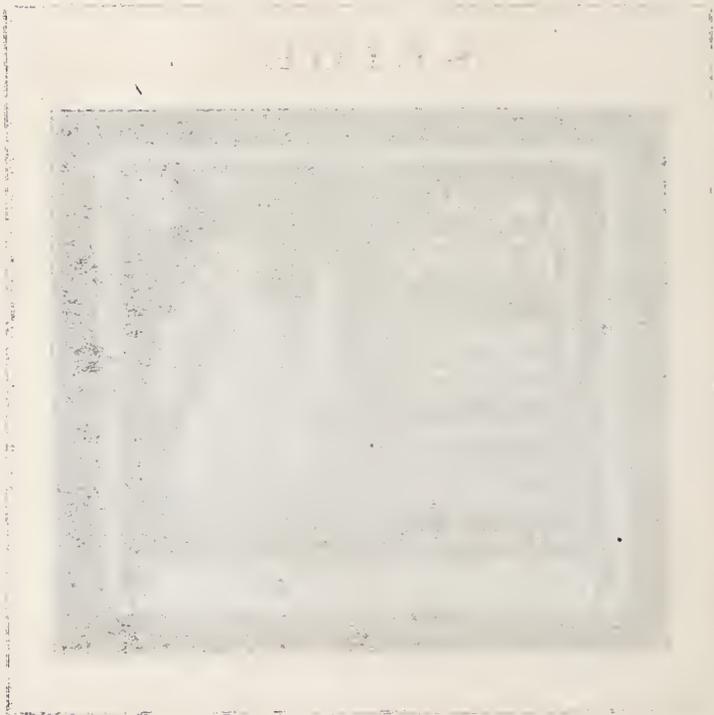
Six Sheet Poster



Three Sheet Poster

Cover your form with this paper and you will fill
every part of every performance

Apply this paper to the inside of your form



Form 100



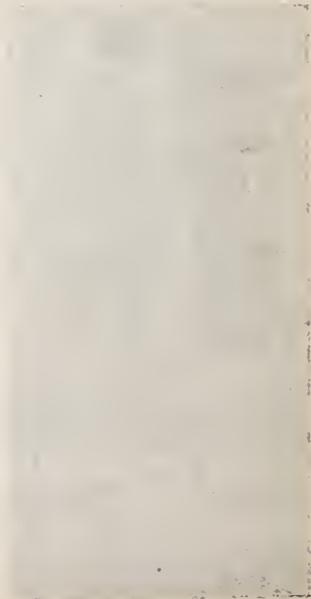
Form 100



Form 100



Form 100



Form 100

PRODUCTION CUTS AND MATS

Mary Pickford in "Amarilly of Clothesline Alley"



MARY PICKFORD in "Amarilly of Clothesline Alley" An ADITCRAFT Picture 491



MARY PICKFORD in "Amarilly of Clothesline Alley" An ADITCRAFT Picture 492



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MARY PICKFORD in "Amarilly of Clothesline Alley" An ADITCRAFT Picture 499



MARY PICKFORD in "Amarilly of Clothesline Alley" An ADITCRAFT Picture 500

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

THE UNIVERSITY OF CHICAGO



Press stories to be sent out a week ahead and during the showing of "AMARILLY OF CLOTHES LINE ALLEY"

Mary Pickford's next appearance in an Artcraft picture will be an adaptation by Frances Marion of "Amarilly of Clothes Line Alley," from the novel by Belle K. Maniates. This is said to be the funniest photoplay in which "America's Sweetheart" has ever appeared in, but while the story consists principally of amusing incidents it is full of simple, homely philosophy and endeavors to show that people from the environments of Clothes Line Alley can never mix happily with the upper stratum of society.

The famous star's last appearance on the screen was in a dual role in "Stella Maris," in which she scored a sensational triumph. "Amarilly of Clothes Line Alley," which will be the attraction at the theatre on is expected to duplicate this success, as the scenario is by the same author, and the production was directed by Marshall Neilan, the same combination responsible for "Stella Maris."

Mary Pickford is a scrub-girl, her mother is a washerwoman, and her brothers are newsboys. She has refused an offer of marriage from a gilded society youth, and is going to marry a bartender.

Not in real life, of course, but in "Amarilly of Clothes Line Alley," an Artcraft picture, which is declared to be the most amusing photoplay she has ever appeared in.

The society youth falls in love with Amarilly and Mary and her folks from the slums meet the four hundred, resulting in extremely funny situations.

"Amarilly of Clothes Line Alley" will be shown at the theatre on

Comedy holds full sway in "Amarilly of Clothes Line Alley," the next Artcraft picture following "Stella Maris," which stars Mary Pickford, and which will be exhibited at thetheatre, beginning

While in every picture presenting Miss Pickford there has been more or less comedy and the star has time and again proven herself a comedienne of rare ability as well as an actress capable of any height of emotional acting, it is said that there has never before been a Pickford photoplay wherein humor predominated to such an extent as in this new story of the slums.

There are many moments of genuine pathos and any number of thrills in the course of the picture, but laughter will hold sway, overcoming momentary predisposition to tears. Throughout the story "Our Mary," winsome, dainty withal, presents a convincing figure of the little tenement girl straying far afield into the realms of the idle rich, lured by the blandishments of a scion of wealth, but returns at last to her natural environments, where she finds happiness.

Some of the scenes in "Amarilly of Clothes Line Alley," the Artcraft picture starring Mary Pickford, which will be exhibited at the theatre beginning, were taken in San Francisco, and the noted star arrived in that city as a whirlwind Navy-Marine Corps drive for recruiting was being made, and was invited to lead the big parade through the downtown streets.

Continued over

Dressed in the regalia of a United States Marine, "America's Sweetheart" took over the baton of the leader of the Mare Island Band of fifty pieces and marched proudly down the street, while a hundred thousand people cheered the beloved star. San Franciscans who witnessed the spectacle observed that General Pershing himself, returning from Europe, would probably draw no larger crowd on the streets than did this little girl wielding a baton almost as tall as herself, and blowing kisses with her free hand to the enthusiastic multitudes.

"Amarilly of Clothes Line Alley" was adapted to the screen by Frances Marion from the novel by Belle K. Maniates, and is declared to be a most unusual picture, with amusing contrasts between the people of the slums and high society.

Chinatown, as it was some years ago, with the big dance-halls of the Barbary Coast and the motley crews from the fleets of the world anchoring in the Golden Gate, making the most of their time on shore, is shown in Mary Pickford's latest Artcraft picture, "Amarilly of Clothes Line Alley," which will be shown at the theatre beginning The exterior scenes were filmed on the streets of San Francisco and scores of slant-eyed Mongolians added "atmosphere" to the picture.

"Amarilly of Clothes Line Alley" was adapted by Frances Marion from the novel by Belle K. Maniates, and presents "America's Sweetheart" as a product of the slums, who has some amusing and exciting experiences. Among her admirers are two favored ones--a bartender and a gilded

Continued over

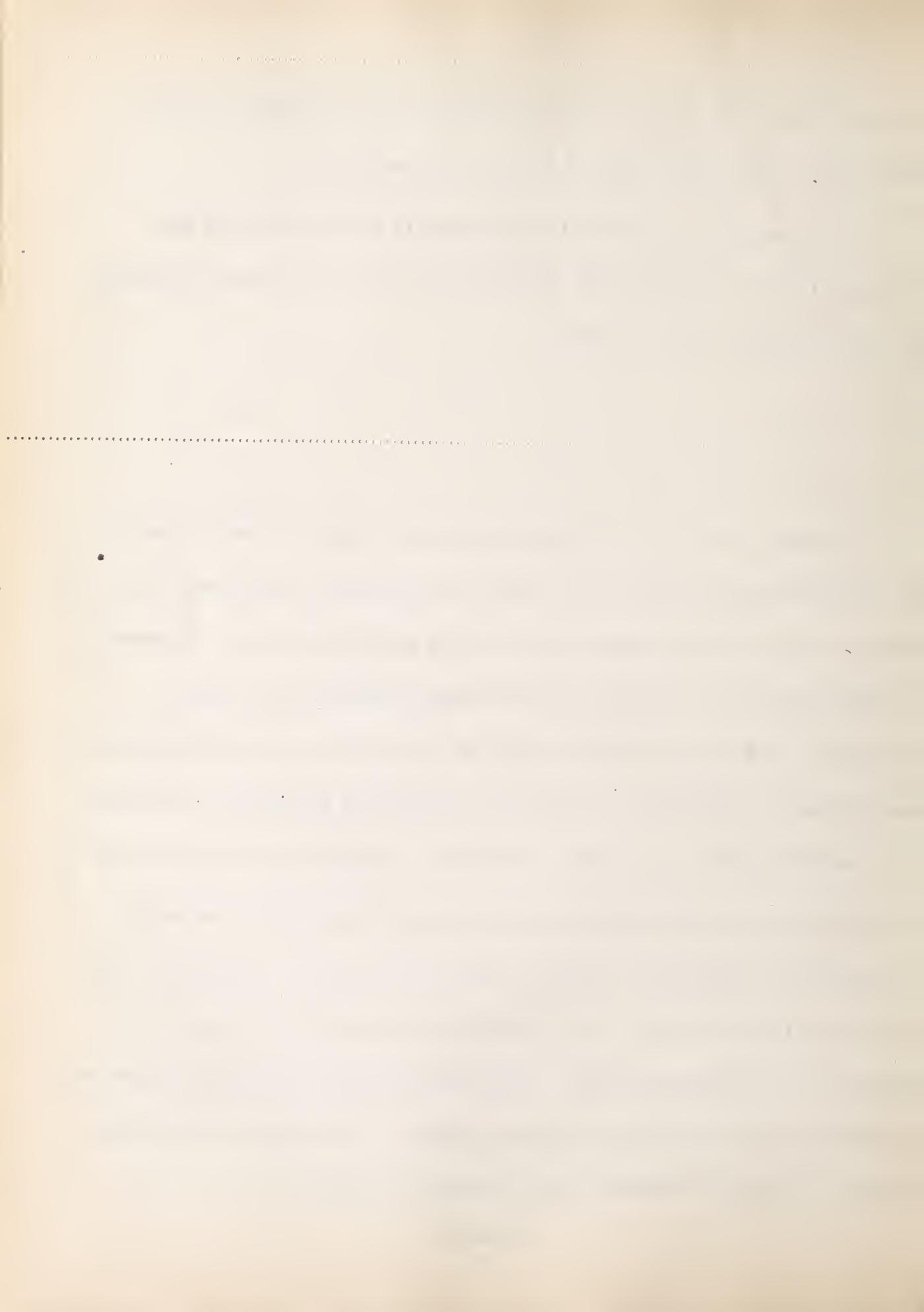
society youth. She meets the latter when he gets knocked out in a brawl which takes place while he is on a slumming tour.

The production was directed by Marshall Neilan, who has been responsible for a number of Miss Pickford's recent successes, including her last picture, "Stella Maris."

At the theatre beginning tomorrow, Mary Pickford in her latest Artcraft picture, "Amarilly of Clothes Line Alley," will be shown. It is the most humorous picture in which she has ever appeared. Clothes Line Alley is typical of the tenement district of a great metropolis, and the characters, from the star down, are all indigenous to the precincts that form so large and picturesque portions of the city.

Mary Pickford, of course, is Amarilly, daughter of a tender-hearted Irish washerwoman, and mother of a large family, the boys of which are messengers and newsboys. Amarilly makes her living as a scrub girl in a theatre, while her fiance, Terry McGowan, the pride of the Alley, is a bartender in the Midway saloon. Aside from the fact that he holds the heart of Amarilly, he is celebrated as the inventor of the famous Hickey-Boola cocktail, though he himself never indulges in liquor.

Continued over



The happiness of the inhabitants of Clothes Line Alley is well portrayed, and the moral attitude is compared to the bored and restless life of the upper crust, including one of its leading members, Gordon Phillips, whose mother is anxious he shall marry a girl of social prominence. Mother receives a severe shock when she discovers that her son has fallen in love with Amarilly. The events that ensue prove conclusively that the two widely separated elements in the social world cannot mix happily.

The novel from which the picture is adapted was written by Belle K. Maniates. Frances Marion is the author of the scenario, which is a genuinely human story. Marshall Neilan, who has produced a number of Miss Pickford's recent successes, directed the production.

While the picture supplies a new environment for Miss Pickford it will undoubtedly prove as entertaining as the previous photoplays in which "Our Mary" has starred under the Artcraft banner.

The Artcraft picture now being shown at the theatre, "Amarilly of Clothes Line Alley," starring Mary Pickford, presents varied types in portraying the contrast between the upper stratum of society and the people of Clothes Line Alley, the center of the slum district. The

Continued over

popular star is introduced as a scrub girl, and Kate Price, whose comical actions in the films are known to all patrons of picture houses, plays the part of Amarilly's mother, a good-natured and tender-hearted washer-woman.

Norman Kerry, whose romantic love-making has caused countless feminine hearts to flutter, appears as a wealthy young dilettante who shocks his mother into hysterics when he evinces an inclination to marry the bewitching scrub girl. Others in the cast are Wm. Scott, Ida Waterman, Margaret Landis, Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short.

While amusing scenes predominate, there are moments of great pathos, and sensational incidents furnish the necessary thrills.

The great popularity of Mary Pickford was attested recently, when she was working on "Amarilly of Clothes Line Alley," the Artcraft picture which is now being showing at the theatre. Some of the scenes are laid in San Francisco, and when "Our Mary" appeared in that city she was unable to proceed with the work, owing to the enthusiastic crowd that gathered in the streets to watch her. After several unsuccessful attempts the company returned to Los Angeles, and upon assurance of the San Francisco authorities that special arrangements would be made to protect her from her admirers a second trip was made, and the streets surrounding the locations in which the Pickford players were working were roped off and guarded by the police.

While Mary Pickford was in San Francisco working on her latest Artcraft picture, "Amarilly of Clothes Line Alley," which is now being exhibited at the theatre, she was requested by the Red Cross officials to speak to 15,000 workmen engaged in the great Union Iron Works, the big ship-building plant. The popular little star wore a coat and a cloth hat, and some of the men were doubtful of her identity.

"If you're Mary Pickford where are your curls?" yelled an oil bedaubed worker. With that challenge, "Our Mary" whipped off her hat and the famous Pickford curls tumbled over her shoulders. The shipyard echoed with the cheers of the men, and they listened attentively to the star's eloquent appeal, and the results were more than satisfactory to the Red Cross people.

While Mary Pickford's latest Artcraft picture, "Amarilly of Clothes Line Alley," now being shown at the theatre, is brimful of comedy, many thrilling scenes are shown. One of the big moments is when a member of a slumming party "doing" the Barbary Coast, has an altercation with a waiter. A blow follows, and in a few moments a battle royal is in progress.

While entirely different from anything she has heretofore appeared in, "Amarilly of Clothes Line Alley" is a splendid vehicle for the talented star; and it is predicted that it will duplicate her recent big success in "Stella Maris," which was generally declared to be her best Artcraft picture.

Synopsis of "Amarilly Clothes Line Alley"

Amarilly lives in Clothes Line Alley, in a typical tenement home with her jolly, tender-hearted Irish washerwoman mother and her small brothers, who are messenger and newsboys. Amarilly is a girl "who makes 'em stand around," as her mother expresses it. She takes matters in her own hands and manages them so successfully that everything comes out as it should.

Amarilly is a scrub girl at a theatre, and her fiance, Terry McGowan, is the pride of the alley and the bartender at the Midway saloon, though he never took a drink.

Gordon Phillips, a wealthy young dilettante on a slumming party, is injured in a brawl and Amarilly takes him home and nurses him, which brings on a quarrel with the jealous Terry. After Gordon's recovery Amarilly is given steady employment cleaning up his studio, and when scarlet fever invades Amarilly's household she is given a temporary home with Mrs. Phillips.

After the quarantine is lifted Mrs. Phillips pompously receives Amarilly's mother, and the attempt to mix oil and water, while resulting in extremely humorous scenes, proves conclusively to wise little Amarilly that Clothes Line Alley and the Upper Crust will never get along together. Terry, meanwhile, is shot during a Tong War in Chinatown and is near death, which brings to Amarilly a realization of her love for him, and when Gordon proposes marriage his offer is declined. Terry recovers to marry Amarilly, and Gordon quite properly finds happiness with a little butterfly of his own set.

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 15

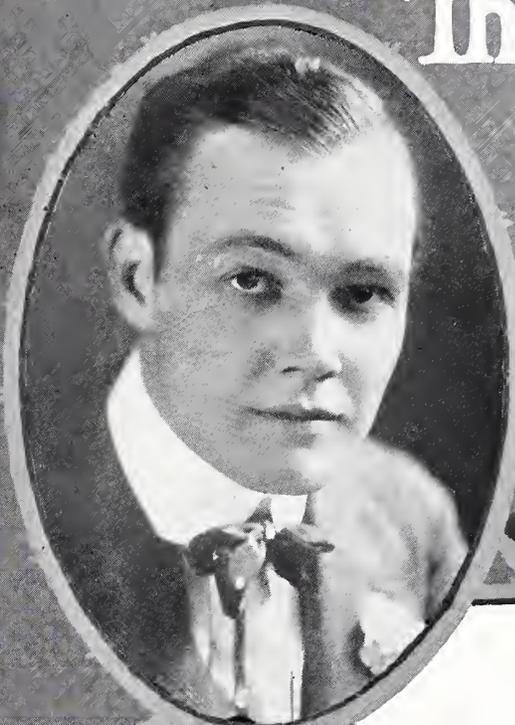
The Family Skeleton

Scheduled Release Date: **11 Mar 1918**

3/1/10 21-2

Thos. H. Ince

Paramount Pictures



CHARLES
RAY

Thomas H. Ince

Presents

CHARLES RAY

in

"THE FAMILY SKELETON"

By Bert Lennon

Directed by Victor Schertzinger

Photographed by Chester Lyons

Supervision of Thomas H. Ince

A Paramount Picture

Music Cues for this production are obtainable at your Paramount Exchange.



Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE 41 FORTY-FIRST ST.
NEW YORK

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

WHAT YOU WANT TO KNOW ABOUT "THE FAMILY SKELETON"

A Paramount Picture

- THE STAR..... CHARLES RAY, who recently scored a success in "The Hired Man," and who first came to popular favor in "The Clodhopper," "The Son of His Father" and others.
- THE DIRECTOR..... Victor L. Schertzinger, under the supervision of Thomas H. Ince.
- CAMERAMAN..... Chester Lyons.
- THE CAST..... Sylvia Bremer, one of the prettiest stars of the screen; Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer.
- THE STORY..... Humorous account of the struggle of young millionaire against an imaginary inherited craving for drink. Cured by chorus girl sweetheart through trumped-up kidnapping episode.
- PHOTOGRAPHY..... Splendid throughout—good "shots" of water-front fight, etc.
- REMARKS..... A Charles Ray picture without a fight has come to be unthinkable, so Mr. Ray is given ample opportunity to prove his fistic prowess in a "regular" fight with Billy Elmer—usually a detective, this time masquerading as a prize fighter.

SPECIAL MUSIC CUES EXPERTLY PREPARED ARE AVAILABLE AT YOUR EXCHANGE OR IN THE CURRENT ISSUES OF "PROGRESS-ADVANCE"—THE EXHIBITORS' OWN PAPER. PUT YOUR NAME ON THE LIST AND KEEP A FILE ON YOUR DESK FOR FUTURE REFERENCE —

ACCESSORIES
(Can be obtained at Exchanges)

Paper
Two 1 sheets
Two 3 sheets
Two 6 sheets

Photos
10 8x10 black and white
8 11x14 colored gelatin
2 22x28 colored gelatin
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

Rotogravure One Sheets

Series of Advertising Layouts—With Mats

Press Book
With 'what you want to know,' mail campaign, lobby suggestions, biography of star, sample cuts, mats, lithographs and a big assortment of publicity stories

Slides

Music Cues

and
DON'T FORGET
to tie up with that
Million Dollar Advertising Campaign
by
Showing the Trademark

THE PLAYERS

Billy Bates.....CHARLES RAY
Poppy Drayton....Sylvia Bremer
Dr. Lemuel Griggs,
Andrew Arbuckle
"Spider" Doyle.....Billy Elmer
Billy's Valet.....Otto Hoffman
Wheeler.....Jack Dyer

Director
Victor L. Schertzinger

Supervision of
THOMAS H. INCE

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AD-CUTS and MATS TO HOLD OLD FRIENDS and MAKE NEW ONES

THE best reason for your using line cuts is the fact that everybody else is using half-tones. Your ad becomes so prominent by *contrast* that it is sure to be seen.

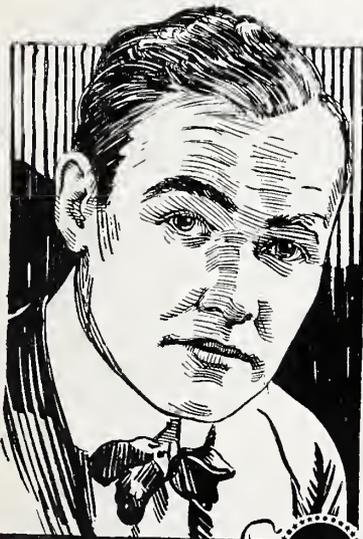
EXHIBITOR'S THEATRE

Thomas H. Ince presents

Charles Ray

in "The Family Skeleton"

By Bert Lennon
Directed by Victor Schertzinger
Photographed by Chester Lyons
Supervision of Thomas H. Ince



A Paramount Picture



Charles Ray's pictures are always good—but we guarantee this to be his best. That means something.

Musical Selections

Paramount-Arbuckle Comedy

Paramount-Bray Pictograph

EXHIBITOR'S THEATRE

Thomas H. Ince presents

Charles Ray

in "The Family Skeleton"

By Bert Lennon
Directed by Victor Schertzinger
Photographed by Chester Lyons
Supervision of Thomas H. Ince



A Paramount Picture



This is the kind of picture we are proud to show. We like to show pictures that we know you will recommend to your friends. That's the kind of a picture this is.

Exhibitor's Orchestra

Paramount-Burton Holmes Travel Picture

Paramount-Bray Pictograph

A "perfectly good excuse" for not advertising is merely an admission of advertising's great value.

EXHIBITOR'S THEATRE

Thomas H. Ince *presents*

Charles Ray

in "The Family Skeleton"

By Bert Lennon

Directed by Victor Schertzinger

Photographed by Chester Lyons

Supervision of Thomas H. Ince



A Paramount Picture



Other Attractions

Musical Program

A lot of folks have been shipwrecked—but Robinson Crusoe had a press agent.

—Terry Ramsaye.

Suggested Mail Campaign for "THE FAMILY SKELETON"

from Exhibitors' Service Department

485 Fifth Avenue, New York

ADVANCE POST CARD No. 1 (TO BE SENT
9 DAYS BEFORE SHOWING OF PICTURE)

DEAR MADAM:

Charles Ray, Ince's "wonder boy," is to appear at the.....Theatre on.....in a new Paramount Picture entitled "THE FAMILY SKELETON."

It is a humorous account of the struggle of a young millionaire against an imaginary inherited craving, and will afford you an evening of rare amusement.

Manager.

ADVANCE POST CARD No. 2 (TO BE SENT
6 DAYS BEFORE SHOWING OF PICTURE)

DEAR MADAM:

In "THE FAMILY SKELETON," the new Paramount Picture, starring Charles Ray, which is coming to the.....Theatre, Miss Sylvia Bremer, one of the prettiest stars of the screen, will be his "chorus girl" sweetheart, who trumps up a kidnapping episode and thereby cures him of an imaginary disease.

This picture will be shown on.....
and we hope to see you on that date.

Manager.

SUGGESTED LETTER

(TO BE SENT 3 DAYS BEFORE SHOWING OF PICTURE)

DEAR MADAM:

As you well know, many people are obsessed with the idea that they inherit some family weakness when in reality the condition exists merely in their imagination.

In the Paramount Picture, "THE FAMILY SKELETON," Charles Ray plays the part of a spoiled young millionaire who is convinced by his own solicitous guardian that he has inherited his father's craving for drink, while, as a matter of fact, a finer, more wholesome chap never existed.

During one of his reckless spells, he falls desperately in love with a chorus girl who seems to him to be different from others of her class, and in order to appear in her eyes as a man of the world, he drinks recklessly, trying to prove to himself that it will never "get him" as it did his father. He goes from bad to worse, however, when his sweetheart, who really loves him, becomes so alarmed that she appeals to his family physician who tells her to go ahead, and in any way she can to make him forget his imaginary struggles.

The way she accomplishes this is a scream from beginning to end, and will teach many a girl a lesson in the fine art of diverting a man's attention. It also proves the fact, fully established by sociological statistics that it is lack of suitable diversion that is the chief cause of the bodily indulgences such as the excessive use of liquor. An ex-prize fighter also adds much comedy to this unusual picture, which we trust you will not miss at the.....Theatre on.....

Manager.

FOLLOW-UP POST CARD (TO BE SENT SO AS TO ARRIVE ON DATE OF SHOWING)

DEAR MADAM:

"THE FAMILY SKELETON" will be shown at the.....Theatre today. Come and see how Charles Ray is able to smash his with a little hatchet. He may be able to help you with yours if you have one.

Manager.

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

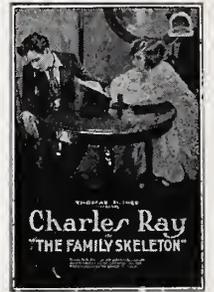
Always obtainable at your exchange



One Sheet



Three Sheet



One Sheet



Three Sheet



Six Sheet

"THE FAMILY SKELETON"

LOBBY You could have a cut-out of a decanter half filled with whiskey, and have **DISPLAY** Charles Ray sitting with a hatchet in his hand looking at it. The decanter could be made to represent a skeleton, the stopper to represent the head, the handles, the arms and shoulders and the ribs and lower part of body faintly showing through the liquid with a sign reading:

"Come Inside and See Charles Ray Smash 'THE FAMILY SKELETON'"

Or you could have a cut-out of a prize fighter squaring off at a cut-out of a skeleton, who should also be in fighting position, and a card:

"Come in and See How Many Rounds It Took Before 'THE FAMILY SKELETON' Got the Knockout. Charles Ray Will Show You"

STREET DISPLAY Have boys carrying banners on which could be printed:

"Follies Beauty Chorus Will Support Me in 'THE FAMILY SKELETON' at the
..... Theatre on..... Don't Miss It! Charles Ray."

WINDOW You could have your Department, Clothing and China Stores co-operate with **DISPLAY** you by having in the department store window handsome evening gowns on figures to represent high-class chorus girls, and a card:

"The Follies Beauty Chorus, of which this is a reproduction, will support Charles Ray in 'THE FAMILY SKELETON' at the..... Theatre on....."

The clothing stores would have a splendid opportunity to dress their windows in the latest spring and summer suits, white flannels and accessories, with a card reading:

"These are the styles of dress worn by Charles Ray in his Paramount Picture, 'THE FAMILY SKELETON,' which is to be shown at the.... Theatre on...."

And the China stores could have a window full of decanters and glasses of the finest variety and have reading matter as follows:

"A decanter plays a prominent part in 'THE FAMILY SKELETON,' new Paramount Picture starring Charles Ray at the..... Theatre on....."

CAR CARDS AND NEWSPAPER ADVERTISING

For your car cards you could have a card as follows:

"Is there a skeleton in every closet? Charles Ray will tell you at the..... Theatre on..... in his new Paramount Picture, 'THE FAMILY SKELETON.' It is well worth finding out!"

For your newspaper take a photograph of your lobby display and have catch-lines as follows:
"At the..... Theatre on..... in 'The Family Skeleton' you will see:

"Chorus Girl Hypnotizes and Reforms Millionaire"

"Prize Fighter Caught in the Act of Kidnapping Finds His Enemy Well 'Over the Top' in a Fierce Struggle"

And many other amusing incidents, which cannot fail to afford you an evening of rare amusement.

Having gained the co-operation of your different stores, with suitable cards calling attention to the showing of "THE FAMILY SKELETON," you could take a photograph of the best window and have it reproduced on the cover of your house organ.

For Further Advertising Suggestions Consult
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

Out California way they're giving the vigorous hand-clasp of congratulation to a tall, good-looking youth who is one of those rare persons that you read about as having "sprung into fame overnight." His name is "Charlie" Ray.

Until a short time ago, he was just E Pluribus Unum. His name, linked, from week to week, with the photodramas that were not of the two-dollar-a-seat variety, simply shared the popularity that was enjoyed by hundreds of others in his profession.

"Charlie" Ray needed an opportunity by which to convince that he could act. He needed just such a part as that of Frank Winslow in "The Coward" which masterful characterization won him many laurels. Ray wasn't fitted to the part. The part was fitted to him because Thos. H. Ince, in writing "The Coward," kept Ray in his mind.

Talking with "Charlie" Ray is as refreshing as watching him on the screen. He is one of those mild-mannered youths who make you believe from the start that they are gentlemen and who, moreover, assist you in maintaining that belief. One of the most welcome things about him is that he and the ego appear to be on the most unfriendly terms. He doesn't court the pad and pencil of the interviewer, but, interviewed, he discoursed fluently and intelligently on divers topics of common interest.

Disregarding his frankly boyish face, Ray appeals more as a man than as the mere stripling he is. His dark brown eyes are deeply-set beneath a wrinkle-less brow, which, with his firm and finely-moulded chin, gives his head a well-shaped aspect.

When Mr. Ince transferred his producing activities to the tremendous Famous Players-Lasky organization making Paramount and Artcraft pictures Charles Ray, together with Enid Bennett, Wm. S. Hart and Dorothy Dalton came with him.

To date Mr. Ray has made for Paramount four splendid pictures, all directed under the direct supervision of Thos. H. Ince himself. "The Son of His Father," "His Mother's Boy," "The Hired Man," and now "The Family Skeleton" will be shown at theTheatre beginning Other attractions on the bill will be.....

ADVANCE PUBLICITY

Newspaper stories to be sent out the week preceding the first showing of "THE FAMILY SKELETON"

With every chance in the world for success, having inherited countless millions and a strong physique from his paternal parent, Charles Ray still insists that he is an incurable drunkard—and proceeds to demonstrate the fact notwithstanding that science declares him absolutely immune. It all happens in his newest Paramount picture, "The Family Skeleton" in which he will be seen at the Theatre beginning next How his dainty sweetheart succeeds in curing him in spite of himself has been humorously shown in the photoplay which was directed by Victor L. Schertzinger under the supervision of Thomas H. Ince and which boasts a splendid cast including Sylvia Bremer, Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer.

A prize fighter whose sole conversational asset is the terse phrase "Let's Go;" a chorus girl; a millionaire's son; a domineering old valet;—these and many others make up the amusing cast of Charles Ray's newest Paramount picture, "The Family Skeleton" which is to be shown at the Theatre on Sylvia Bremer plays the leading feminine role in support of Mr. Ray while clever Billy Elmer is the ex-prize fighter. Other players in the cast are Andrew Arbuckle, Otto Hoffman and Jack Dyer. Under the personal supervision of Thomas H. Ince himself, Victor L. Schertzinger directed the entire production.

Those who saw Charles Ray in his latest picture "The Hired Man" will welcome the announcement that he is again to appear at the Theatre, this time in a photoplay differing widely from his former pictures, yet giving him even more opportunity to display his exceptional ability. This is "The Family Skeleton," a semi-farcial drama founded on the firm conviction of young Billy Bates, a millionaire, that he has inherited an irresistible tendency to drink. How his charming chorus girl sweetheart cures him is amusingly told and the excellent cast lends able assistance to the efforts of the star. Sylvia Bremer is the leading lady while Billy Elmer, Andrew Arbuckle, Otto Hoffman and Jack Dyer are popular players in the cast.

CURRENT PUBLICITY

Newspaper shorts to be sent out during the showing of "THE FAMILY SKELETON"

They say that every family has its hidden skeleton—its something that is never spoken of save with bated breath—a sort of bete noir—but in Charles Ray's family—that is, in his picture "The Family Skeleton"—now showing at the.....Theatre this Bete noir is only imaginary. The queer part of it all is that the hero—whose particular skeleton is that he fancies himself an incurable drunkard—suffers far more than if his trouble had been real. How he is cured by his sweetheart—played by Sylvia Bremer, is interestingly shown. Other players on the cast are Andrew Arbuckle, Billy Elmer, Otto Hoffman and Jack Dyer.

Good looking young Charles Ray—Thomas H. Ince's "wonder boy" as he has been called, will be the star at theTheatre in his latest Paramount picture "The Family Skeleton." The picture was directed by Victor L. Schertzinger under Mr. Ince's personal supervision and boasts a number of popular players in the cast such as Sylvia Bremer, Billy Elmer and others.

The humorous account of the struggle of a young millionaire against the Demon Rum, and his cure by a lovely chorus girl and a loyal old valet, makes up the basis of Charles Ray's latest Paramount picture now showing at the Theatre.

Every other means having failed to effect a cure, pretty Poppy Drayton, the chorus girl sweetheart, consults the boy's old family physician and plots with him to startle the young man into forgetfulness of his imaginary trouble. They hire an ex-prize fighter who is to pretend to abduct Poppy under the boy's very nose. The results were even better than the two conspirators hoped for and the amusing finale of the episode makes "The Family Skeleton" the best of any of Charles Ray's pictures so far—not even excepting "The Clodhopper," "The Hired Man" and "This Mother's Boy."

The photography which was by cameraman Chester Lyons, is especially good and some "Shots" of water front scenes, a fight—for a Charles Ray picture without a fight has come to be impossible, so much have his former fistic battles been appreciated—are notably good.

Billy Elmer, the beloved detective of the screen in this picture takes the part of an ex-prize fighter, while pretty Sylvia Bremer plays the leading feminine role.

REVIEW

Newspaper review of "THE FAMILY SKELETON" written for use the day following the first showing

Once upon a time there was a person with an imaginary trouble. So begins the story but not once upon one time but once upon a million million times has this happened—yet in Charles Ray's newest Paramount picture, "The Family Skeleton" which opened last night at the Theatre, the subject has been treated in an entirely new manner.

Ray as young Billy Bates, heir to the amassed Bates millions, believes himself to have inherited, along with the money, his father's abnormal tendency for drink. His physicians assure him otherwise, but partly to prove them wrong, partly in sheer spirit of braggartism he proceeds to test himself.

His friends predict his ruin and Billy does his best to make their dismal prophecies true—until pretty Poppy Drayton, the leader of the prettiest chorus in town comes to the rescue. When Billy is supposed to go to the mountains of Vermont for a rest and to try to cure himself, Poppy has him located and plots with "Spider" Doyle, an ex-prize fighter to save Billy from himself.

She comes to the unsavory resort in the slums where Billy imagines he is carrying on his "losing fight"—apparently accidentally with a slumming party. "Spider" Doyle who "happens" to be near Billy apparently insults Poppy and Billy, furious, tries to interfere. From that point the work of the conspirators is easy.

Poppy is duly abducted—"Spider" plays the villain as per contract and the strange "cure" is well under way when all at once something seems to snap in Billy's head—a strain gives way and he realizes the unworthy part he has played. Just about then, Spider, who does not know the cure is finished tries again to abduct Poppy and receives in return such a beating as never in all the course of his days in the ring had come his way.

Poppy realizes she has been able to bring Billy to his senses and together they start out on a new life. There are many delightful touches of comedy which keep the audience in gales of laughter. Billy Elmer as the prize fighter gives a delightful interpretation. Sylvia Bremer as Poppy; Andrew Arbuckle as old Dr. Griggs; Otto Hoffman as Billy's Valet, and Jack Dyer as the indispensable Dyer are effective members of the cast.

For Exhibitors' information, house organ, etc.—Cast and Synopsis of
"THE FAMILY SKELETON"

THE CAST

Billy Bates CHARLES RAY
Poppy Drayton Sylvia Bremer
Dr. Griggs Andrew Arbuckle
"Spider" Doyle Billy Elmer
Billy's Valet Otto Hoffman
Wheeler Jack Dyer
Director Victor L. Schertzinger
Supervised personally by THOMAS H. INCE

THE SYNOPSIS

Young Billy Bates, sole heir to the amassed Bates millions is convinced, by his over-solicitous guardians that he has inherited his father's craving for drink. As a matter of fact, this condition exists merely in their imagination, for a finer, more wholesome boy never existed.

Meeting Poppy Drayton, leader of the Follies beauty chorus, at a dinner, Billy falls quite madly in love with her as she seems different from other chorus girls. But, to appear quite a man of the world in her eyes, he drinks recklessly—also, perhaps, to prove to himself that he is not a slave to the habit—that it will never "get" him as it got his father.

Going from bad to worse, Billy's nerves become frayed and over-taxed and his old valet, who had been with the family for years, grieves deeply. At last one of his guardians advise his taking a rest in the mountains of Vermont. Billy admits that he is a trifle fagged and agrees. Before he goes, he tells Poppy that when he comes back he is going to ask her to marry him.

A few days later one of Poppy's friends informs her that he has seen Billy at Muggsy Taylor's joint—a disreputable saloon in the worst quarter of the town. That very night Poppy seeks out old Doctor Griggs, one of Billy's guardians, and asks his advise. He tells her that she herself can do more than anyone else. He tells her to go ahead and in any way she can make Billy forget himself and his imaginary struggles with the demon rum—and charge it all to him.

It is shortly after that that "Spider" Doyle makes his appearance at Muggsy's. It is whispered that "Spider" was an ex-prize fighter—and no one cares to question him about it.

The result of Spider's first meeting with Billy in a fierce battle in which Billy came out the loser.

The night of the fight Poppy herself appeared at Muggsy's with a group of friends who had come "slumming." Billy had only time to tell her of his losing fight against himself when he was rudely interrupted by Spider who grasped Poppy's arm roughly, apparently frightening her speechless. Billy, resentful, tries to interfere and receives another terrific beating.

Hurrying to Poppy's little country house not far from town, Billy is not surprised to see Poppy and Spider pass in a taxi. Soon after he overhears Spider plotting to kidnap Poppy and take her out of the country. Billy proceeds to follow Spider's companion and at last locates Poppy herself in a small shack on the water front.

Taking the thoroughly frightened girl to her home, Billy refuses to leave her that night, ensconcing himself in her sitting room with a villainous looking hatchet—the only weapon he could find. All night long he sits tensely listening for the return of Spider or his men. Suddenly a decanter on a nearby table catches his eye, and fascinated, he looks at it, half surprised at his own power of resistance. In its polished sides he could see Spider, Poppy, all sorts of queer visions.

His eyes still on the bottle, Billy rises like a hypnotized sleeper and reaching for the decanter is about to pour it into a glass when he hears his name spoken by HER voice. All at once the spell was broken. The decanter falls from Billy's hand and he stares at it and smiles.

Just then Billy hears the door cautiously opened and Spider Doyle creeps in. By the half light Billy can see him standing with the hatchet in his hand. One spring lands Billy well atop his enemy and a fierce struggle ensues. The next thing Spider knows he finds himself propped up in a chair with Billy pouring altogether too much water over him and Poppy standing nearby. "I never thought I'd get anything like this when I undertook the job" said Spider to Poppy, and just about then Billy begins to wake up to the trick Poppy has played on him.

At first Billy is resentful, but his good qualities came to the fore and he was able to smile at the joke on himself. "And when you thought you heard me calling you as you were lifting the glass, it was really I—I've been watching you." But just about then Poppy was gathered into Billy's arms as he repeated Spider's favorite phrase, "Let's go."

STOCK PRODUCTION CUTS AND MATS

Charles Ray in "The Family Skeleton"



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

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 16

Sunshine Nan

Scheduled Release Date: **11 Mar 1918**

3776
Cecil De Mille

Press Book—Exhibitor's Aids



Adolph Zukor

presents

ANN PENNINGTON

in

“SUNSHINE NAN”

Adapted from “Calvary Alley” by Alice Hegan Rice

Scenario by EVE UNSELL

Directed by CHARLES GIBLYN



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



A Paramount Picture



What You Want to Know About "Sunshine Nan"

- STARANN PENNINGTON, dainty star of "The Antics of Ann," "The Rainbow Princess," and "The Little Boy Scout."
- DIRECTORCharles Giblyn.
- AUTHORAlice Hegan Rice, author of "Mrs Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp" and others, as well as "Calvary Alley," her latest, from which "Sunshine Nan" was adapted.
- SCENARIOEve Unsell.
- PHOTOGRAPHYGood throughout—Lightings, especially the slum interiors, very well done.
- CASTRichard Barthelmess, well known lead for Marguerite Clark in the "Bab" pictures and others; John Hines, Helen Tracey and Charles Eldridge.
- REMARKSAlice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch" and others as popular; Ann Pennington, the clever danseuse of the Ziegfeld Follies, and "Miss 1917"; the capable direction and scenario by Charles Giblyn and Eve Unsell respectively;—all this and more have made "Sunshine Nan" one of the most attractive releases of the month. It will please everybody. Be sure to use Alice Hegan Rice, the author of "Mrs. Wiggs," in ALL your advertising.

ACCESSORIES

(Obtainable from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- Ten 8x10 black and white
- Eight 11x14 colored gelatine
- Two 22x28 colored gelatine
- 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

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays

Slides

Music Cues

MUSIC CUES IN "PROGRESS- ADVANCE" OR FROM YOUR EXCHANGE

THE PLAYERS

Nance Molloy
ANN PENNINGTON
MacPherson Clark
Richard Barthelmess
Dan Lewis.....John Hines
Mrs. Snawdor.....Helen Tracy
Mr. Snawdor.....Charles Eldridge
Director.....Charles Giblyn

Order Your Accessories now from the Illustrations on pages 1, 2, 4 and back cover as well as the list to the left.

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Ad-Cuts and Mats that Really Advertise

There is a place for a half-tone, and there is a place for a line cut. The place for a half-tone is the news columns of the papers. The place for a line cut is in the advertising columns, where its sharp lines will attract attention. The quicker you get your Paramount line cuts into the advertising columns, the quicker will you attract attention and get the line outside.

EXHIBITOR'S THEATRE

Adolph Zukor presents
ANN PENNINGTON

Scenario by
EVE UNSELL
in "Sunshine Nan"
Adapted from "Calvary Alley" by
ALICE HEGAN RICE
Directed by
CHARLES GIBLIN



You'll like this picture. It's the best that Miss Pennington has ever done and we are mighty proud to show it. A delightful little drama with a vein of comedy as fine as fine-spun gold.

See 2 column line cut for suggestions that will make this feature more profitable to you.

Musical Program

EXHIBITOR'S THEATRE

Adolph Zukor presents

ANN PENNINGTON

in "Sunshine Nan"
Adapted from "Calvary Alley" by
ALICE HEGAN RICE

Scenario by
EVE UNSELL
Directed by
CHARLES GIBLIN

A little laugh, a little sob—you know the kind of a story. The kind that pleases everybody. Surely one that you can't afford to miss.



A Paramount Picture

Paramount-Mack Sennett Company

Show Paramount-Burton Holmes Travel Picture No. T 1074, "The Sunny South of England." It will give atmosphere to the feature and enhance its value to you.

Paramount-Bray Pictograph

Musical Program

A little touch of Advertising makes the whole world kin

EXHIBITOR'S THEATRE

"Foremost stars, superbly directed in clean motion pictures."

Adolph Zukor *presents*

ANN PENNINGTON

Scenario by
EVE UNSELL

in "Sunshine Nan"
Adapted from "Calvary Alley" by
ALICE HEGAN RICE

Directed by
CHARLES GIBLYN



A Paramount Picture



Everybody will like this picture. A wonderful story of the "ups and downs" of a sweet-faced little girl who's bound to win your heart. You simply can't afford to miss this picture.

Paramount-Burton Holmes Travel Picture.
"The Sunny South of England," (T1074.)

Paramount-Mack Sennett Comedy

Musical Programme

It's a long road that has no bill-board.

SUGGESTED MAIL CAMPAIGN FOR "SUNSHINE NAN"

FROM EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

ADVANCE POST CARD NO. 1

(To be sent 9 days before showing)

Dear Madam:

Ann Pennington, the dainty star, will appear in a new Paramount Picture entitled "Sunshine Nan" at the..... Theatre on..... This is one of the most attractive releases of the month and we are sure it will delight everybody. Please remember the date.

Manager.

ADVANCE POST CARD NO. 2

(To be sent 6 days before showing)

Dear Madam:

The new Ann Pennington picture which will be shown at the..... Theatre, entitled "Sunshine Nan," was adapted from the story "Calvary Alley" by Alice Hegan Rice, author of "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary." The cast is especially good, including Richard Barthelmess, who played the leads with Marguerite Clark in "The Seven Swans."

The date of the showing is We shall look forward to seeing you.

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing)

Dear Madam:

Diminutive Ann Pennington, the well-known Danseuse of the "Ziegfeld Follies" and "Miss 1917," will be introduced in her latest Paramount Photoplay, "Sunshine Nan," at the..... Theatre on..... as an urchin, just as ready to plunge into a rough-and-tumble fist fight as she is to take tender care of her neighbor's baby.

The story tells of an ambitious little slum girl who rises to become the wife of a successful inventor. There are tremendous obstacles in the way of the transformation however, such as being accused of a crime she never committed, and fighting her way up afterwards as an office girl and stenographer; but she turns all this to good account and lends a helping hand to many of her old friends of the "alley."

This is a thrilling story from beginning to end and it abounds in queer types of humanity which are portrayed by clever artists.

Please do not fail to come early to the showing of this picture, as we anticipate a full house.

Manager.

FOLLOW UP POST CARD

(To be sent on date of showing)

Dear Madam:

Today Ann Pennington appears at the..... Theatre in "Sunshine Nan" and does her special Fairy Queen Dance, which makes her happiness complete, and we trust yours as well. Don't miss it please.

Manager.

ADVERTISING SUGGESTIONS FOR "SUNSHINE NAN"

FROM EXHIBITORS' SERVICE DEPARTMENT

LOBBY DISPLAY "SUNSHINE NAN" is a high class picture of a little slum girl who rises in the world against overwhelming odds. You could have a photograph of Ann Pennington as an urchin in one corner of the lobby, with a cut out representing the sun shedding its rays over her, and on the other side of the lobby have an attractive picture of Miss Pennington as a fancy dancer, dressed as a fairy queen.

WINDOW DISPLAY Your local Book Store will probably be willing to advertise and display Alice Hegan Rice's books with ideas of their own, such as "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp," and "Calvary Alley," from which latter book "SUNSHINE NAN" was adapted for the screen. A card in this window could read:

"If you have not read "Calvary Alley," from which "Sunshine Nan" was filmed, the Paramount Photoplay in which Ann Pennington will be seen at the Theatre on, don't miss seeing the picture. It will delight you. *Then buy the book!*"

CAR CARDS Take a photograph of your Lobby Display and link up with the theatre by a card reading as follows:

"Come to the Theatre on and see Ann Pennington in "Sunshine Nan."

"How far that little candle throws its beams—
So shines a good deed in a naughty world."

—*Shakespeare.*

NEWSPAPER ADVERTISING You could have a reproduction of your Window Display, giving credit to the merchant who got it up, and have reading matter as follows:

"An urchin becomes the wife of a famous inventor, and her first duty is to see that the Alley is scrubbed to a state of shining cleanliness."

"Sunshine Nan" was sent to a reformatory for a crime she never committed, but it was the means of her becoming a first class stenographer and a model wife."

"SUNSHINE NAN" GETS STUCK IN THE CEMENT

On one occasion when Nan with the rest of the Alley Gang was hot on the trail of some choir boys, she thrust her small foot through a fence only to find it imprinted on some fresh concrete on the other side. Come to the Theatre on and see what a dainty impression "SUNSHINE NAN'S" foot left.

THROWAWAYS Take the advertising from your local newspaper and have it reproduced on slip sheets of gay colored paper, and have these distributed by boys dressed as slum children, carrying banners as follows:

"WE ARE THE PALS OF 'SUNSHINE NAN'—COME TO THE
.... THEATRE ON AND SEE HOW SHE UPLIFTED US!"

For Further Advertising Suggestions Be Sure to Call Upon
THE EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

ADVANCE PUBLICITY

Newspaper shorts to be sent out three, two and one day, respectively, in advance of the first showing of "SUNSHINE NAN."

At the..... Theatre on.....dainty Ann Pennington, the well known danseuse of the Ziegfeld Follies, "Miss 1917" and others, will appear in her latest Paramount photoplay, "Sunshine Nan." This is an adaptation of Alice Hegan Rice's "Calvary Alley." As will be remembered, Alice Hegan Rice is the author of "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp" and others. The cast of "Sunshine Nan" is especially good, including young Richard Barthelmess, recently leading man for Marguerite Clark in the "Bab" pictures, "The Seven Swans" and others; John Hines, Helen Tracey and Charles Eldridge.

FAMOUS DANSEUSE TO APPEAR AT THE IN "SUNSHINE NAN"

Diminutive Ann Pennington, the well known dancer of the Ziegfeld Follies, "Miss 1917" and other attractions, is to be the star at the Theatre beginning on She will appear in her newest Paramount photoplay, "Sunshine Nan," which is an adaptation of Alice Hegan Rice's "Calvary Alley." Director Charles Giblyn has followed the original script closely from a scenario by Eve Unsell, and an excellent cast includes Richard Barthelmess, also widely known as a dancer; Helen Tracey and others. The story is one of the slums, and Miss Pennington, the dainty, is introduced as a typical "alley rat." Her ragged champion becomes a famous inventor and MacPherson Clark, son of the rich factory owner, has his life saved by Miss Pennington later in the story.

A story of an ambitious little slum girl who rises to become the wife of a successful inventor is cleverly portrayed by Ann Pennington in her latest Paramount picture, "Sunshine Nan," at the Theatre. Of course there were tremendous obstacles in the way of this transformation, such as an enforced stay in a girls' reformatory for a 'crime' she had never committed, and the fighting of her way up afterwards as an office girl and stenographer. How she turned all this to good account and lent a helping hand to many of her old friends from the "alley" has been skillfully depicted by Miss Pennington. Director Charles Giblyn produced the picture from a scenario by Eve Unsell. Alice Hegan Rice, the original author, will be remembered as having written "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp" and others.

CURRENT PUBLICITY

Newspaper stories to be sent out the first day of the showing of "SUNSHINE NAN."

Today at the Theatre, Ann Pennington makes her reappearance on the screen in her newest Paramount photoplay, "Sunshine Nan," having temporarily deserted it to dance in "Miss 1917," "The Ziegfeld Follies" and others. Miss Pennington's preceding picture was "The Antics of Ann," a whimsical boarding school story. In "Sunshine Nan" she takes a contrasting part--that of a little slum girl who rises in the world against overwhelming odds. The supporting cast is very good, including Richard Barthelmess, Helen Tracey, John Hines and others. Charles Giblyn is the director, while the clever scenario was prepared by Eve Unsell from Alice Hegan Rice's story "Calvary Alley."

"SUNSHINE NAN" AT THE.....SHOWS QUEER "TYPES"

Ann Pennington's latest Paramount picture at the "Sunshine Nan," abounds in queer types of humanity which are portrayed by a clever cast, including Richard Barthelmess, Helen Tracey, John Hines, Charles Eldridge and others. There is, first of all, Sunshine Nan herself, skilfully depicted by Miss Pennington, next comes her loyal defender Dan Lewis, who grows up to be her admirer and later her husband; there is Mrs. Snawdor, portrayed by funny Mrs. Lewis McCord; her husband, a disreputable derelict of a man, which part is taken by Charles Giblyn and others as amusing. Alice Hegan Rice, the author, will be remembered for her "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Mr. Opp," and others. Charles Giblyn is the director while Eve Unsell has been responsible for a good scenario, following closely Alice Hegan Rice's story, "Calvary Alley."

As Nance Molloy in her newest Paramount picture, "Sunshine Alley," Ann Pennington is introduced as a typical "alley rat," just as ready to plunge into a rough-and-tumble fist fight as she is to take tender care of her neighbor's baby. Her champion, Dan Lewis, is played by John Hines, while the role of MacPherson Clark, the son of the rich man who turns out to be the villain, is interpreted by Richard Barthelmess. Mr. and Mrs. Snawdor, two denizens of the alley who are prominent in the story, are played by Charles Eldridge and Helen Tracey. The story is an adaptation of Alice Hegan Rice's well known "Calvary Alley."

REVIEW

To be sent to newspapers the day following the first showing of "SUNSHINE NAN."

Having known the Ann Pennington who, in gorgeous raiment and many jewels, flits across the stages of New York nightly, it is somewhat difficult at first to accustom one's self to a dirty, ragged, extremely practical young person who mothers a whole alley full of the flotsam and jetsam of humanity.

Nevertheless, dainty Miss Pennington, the famous danseuse, manages to accomplish the feat in a highly satisfactory manner at the, where she is appearing in "Sunshine Nan," a Paramount version of Alice Hegan Rice's book, "Calvary Alley." As quaint as "Lovey Mary," as wise as "Mrs. Wiggs" herself, Miss Pennington endeared herself to her audience within the first fifteen feet of film where she is seen "mothering" a wee gamin of there.

The story will be familiar to most readers of fiction who know and love Alice Hegan Rice's humanly clever books. Nance Molloy, living back of the great Cathedral in "Calvary Alley," does her best to scrub up the few rooms occupied by herself, her stepfather and her slovenly mother.

The long-standing feud between the "Alley Rats," of which Nan is the acknowledged leader, and the boys of the choir of the Cathedral, occupies all Nan's leisure moments, and in many a battle royal the "Rats" come out victorious, due to Nan's sagacious leadership. Nan has one loyal henchman in little Dan Lewis, who stands by to the bitter end--which, unfortunately, comes all too soon when Nan is unjustly, and in spite of Dan's pleas, sent to a reformatory.

This however, proves to be "the makin' of Nan" as her father puts it, for there, during her four years' stay, she learns stenography, and when she comes out is a self reliant young person quite able to support herself. Dan, in the meantime, has become a chemist in the great shoe factory owned by the Clarks. Nance and Dan have had many a glorious fistic encounter with the young son of the house, MacPherson Clark, who now holds a "position" in his father's factory.

To make a long story short, Nance and Dan are married and live happily ever after,--after a series of adventures concerning Dan's invention, worth many hundreds of thousands of dollars, which young Clark tries to steal. Richard Barthelmess as MacPherson Clark has skillfully depicted a difficult role; John Hines, Helen Tracey and Charles Eldridge contributed a large measure of success, while the work of the star herself was up to her usual standard.

For Exhibitor's information or house organ—cast and synopsis of "SUNSHINE NAN."

THE PLAYERS

Nance Molloy.....ANN PENNINGTON
MacPherson Clark.....Richard Barthelmess
Dan Lewis.....John Hines
Mrs. Snawdor.....Helen Tracey
Mr. Snawdor.....Charles Eldridge
Director.....Charles Giblyn

THE STORY

Calvary Alley, back of the great Cathedral, with its dirt and misery and frequent police raids, is the only world that Nance Molloy knows. In it she lives with her slovenly family, struggling to lift them from the squalor of their lives. In the whole alley Nan knows only one real friend, and this is Dan Lewis, an orphan. In the constant fights between the Alley "rats," as the children of the slums are called, and the young choir boys of the Cathedral, it is Dan who saves Nan from many a serious beating.

One of the choir boys, MacPherson Clark, whose father owns the big Clark shoe factory, is the leading spirit. Nan particularly detests "Mac" Clark and in later years is destined--but that is getting ahead of the story.

The week before Christmas, Dan Lewis plans to give a party and invites Nan to do a special dance as the fairy queen. Her happiness is then complete, especially as she has earned in a sweat shop enough money to buy a pair of dainty satin slippers for the occasion. On the way to the festivities, however, Nan and Dan, who try to interfere in a domestic quarrel of some of their drunken neighbors, are arrested and committed to reformatory schools.

Four years pass and Nan has learned stenography at the school. She emerges a trim, businesslike young lady and takes a position at the Clark Shoe Factory. Dan works in the chemical department of the same concern. The two young people renew the friendship of their childhood and before long become engaged.

In the meantime, Clark's young son, MacPherson, has returned from college, very blase and quite a man of the world. He spends

money recklessly and one night, on being refused more from his father, he returns to the office, goes to the safe, and is about to escape with some of his father's money when he overhears Dan at work and spies on him. Dan gives an exclamation of triumph for he has completed a discovery that will make his fortune. Mac's knowledge of chemicals, gained at college, makes him realize the importance of this and he determines to steal the process and palm it off as his own.

This he does, and his father suddenly becomes very proud of his Boy. Nan, one day, overhears the two talking of the process and feels sure that it is the one on which Dan has been working. A quarrel with Dan prevents her speaking of the matter and she is still at the office that night when MacPherson Clark steals in to get the invention.

Nance creeps after him unobserved, and suddenly snatching the paper on which he is copying her lover's invention, indignantly accuses him of theft. MacPherson rushes after the girl to get back the paper at all costs, and in the scene that follows he steps on a huge machine and is suddenly whirled up into the air. Nance runs to the small controlling crank and holds on to it with all her might, a look of agony on her face as the effort wrenches her arm horribly.

With the aid of Dan and some of the other men who happen to enter at that moment, MacPherson is rescued in the nick of time, and is taken to the hospital, unconscious. In the meantime, Dan frees Nan's arm and it hangs, limp, broken, at her side. With a pitiful attempt to smile Nan faints in Dan's arms.

In the hospital MacPherson Clark, Nan's old enemy of the alley, confesses his guilt and his heart-broken father pleads with Nan and Dan not to publicly disgrace the family by a statement to the papers. They grant his request and Nance, with her arm in a sling, is led away by Dan.

The invention makes Dan a rich man and finally he and Nance are married. Nance's ambitions to improve conditions in Calvary Alley are now realized and she has it scrubbed up to a state of shining cleanliness. The fence between the Alley and the Cathedral is taken away and the only trace of the old days that remains is a queer little imprint of a bare foot,--Nan's, made on one occasion when, with the rest of the "Alley Gang" she was hot on the trail of some of the choir boys and had thrust her small foot through a fence only to find it imprinted in some fresh concrete on the other side.

STOCK PRODUCTION CUTS AND MATS

Ann Pennington in "Sunshine Nan."



ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture* ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture*



ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture* ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture* ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture*



ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture* ANN PENNINGTON in "Sunshine Nan" *A Paramount Picture*

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above.

Always Obtainable at Your Exchange.

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

Always obtainable at your Exchange

SLIDE



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 17

Wild Youth

Scheduled Release Date: **18 Mar 1918**



Press Book-Exhibitor's Aids

J. STUART BLACKTON

The Master of Screencraft

presents

“Wild Youth”

From the novel of Sir Gilbert Parker

Picturized and produced under the personal direction of

J. Stuart Blackton

A Paramount Picture



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



Things You Need to Know About "Wild Youth"—A Paramount Picture

- STARS** No star featured, but LOUISE HUFF, THEODORE ROBERTS and JACK MULHALL carry the picture.
- DIRECTOR** George H. Melford, under personal supervision of J. STUART BLACKTON.
- AUTHOR** Sir Gilbert Parker, author of "The Judgment House," "The World for Sale," etc.
- SCENARIO** J. Stuart Blackton.
- CAMERAMAN** Paul Perry.
- STORY** Young girl married to older man who abuses her is saved by young neighbor who afterwards, accused of the murder of the old husband, clears himself and marries the girl.
- THE PLAYERS** Louise Huff, Theodore Roberts, Jack Mulhall, James Cruze, and Adele Farrington—practically an all-star cast.
- PHOTOGRAPHY** Excellent throughout—lightings good.
- EXTERIORS** Taken in Bear Valley, California, and around Hollywood and Los Angeles.
- REMARKS** By far the best Blackton production so far made for Paramount. Has received a tremendous amount of favorable criticism.

ACCESSORIES

(Obtainable at your Exchange)

Paper

- Two 1 sheets
- Two 3 sheets
- Two 6 sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatine
- 2 22x28 colored gelatine
- 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

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Slides

Music Cues

MUSIC CUES AVAILABLE AT YOUR EXCHANGE OR IN "PROGRESS-ADVANCE"

THE PLAYERS

Louise Mazarine... Louise Huff
Joel Mazarine Theodore Roberts
Orlando Guise... Jack Mulhall
Li Choo..... James Cruze
Orlando's Mother Adele Farrington

Picturized and produced under the personal direction of J. Stuart Blackton

Order Your Accessories NOW from the list at the left and the Illustrations in this book.

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Production Cuts and Mats
3rd Cover, Stock Production Cuts and Mats
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Ad-Cuts and Mats that get across—and bring something back.

You want advertising matter that actually brings them in. The best proof that the ad-cuts furnished by the Famous Players-Lasky Corporation pay is the fact that the call to them has increased three-fold in three months; and that, of the new users, 94% have reordered. Get in the growing army.

Exhibitor's Theatre
J. Stuart Blackton
The Master of Screencraft presents
"Wild Youth"
From the novel of SIR GILBERT PARKER
Picturized and produced under the personal direction of J. STUART BLACKTON



A Paramount Picture

A superb cast that includes
LOUISE HUFF and THEODORE ROBERTS
 and a story that is internationally famous, combined to make a picture that you simply cannot afford to miss.

Show Paramount-Bray Pictograph No. N 2039
'How They Broke the Freight Congestion.'
 A picture of current interest.

Are you reaping the profits that
Paramount-Mack Sennett Comedies
 bring to live-wire exhibitors.

Musical Program.

Name of Exhibitor's Theatre

J. Stuart Blackton
The Master of Screencraft presents
"Wild Youth"
From the novel of SIR GILBERT PARKER
Picturized and produced under the personal direction of J. STUART BLACKTON



A Paramount Picture

A picture based on one of Sir Gilbert Parker's famous books is bound to be good. Portrayed by a cast that includes
LOUISE HUFF and THEODORE ROBERTS
 Doesn't that sound good to you? Don't fail to see it.

Show Paramount-Bray Pictograph N 2039
"How They Broke the Freight Congestion."
 A picture of current interest.

Are you reaping the profits that
Paramount-Mack Sennett Comedies
 bring to live-wire exhibitors

Musical Program

Name of Exhibitor's Theatre

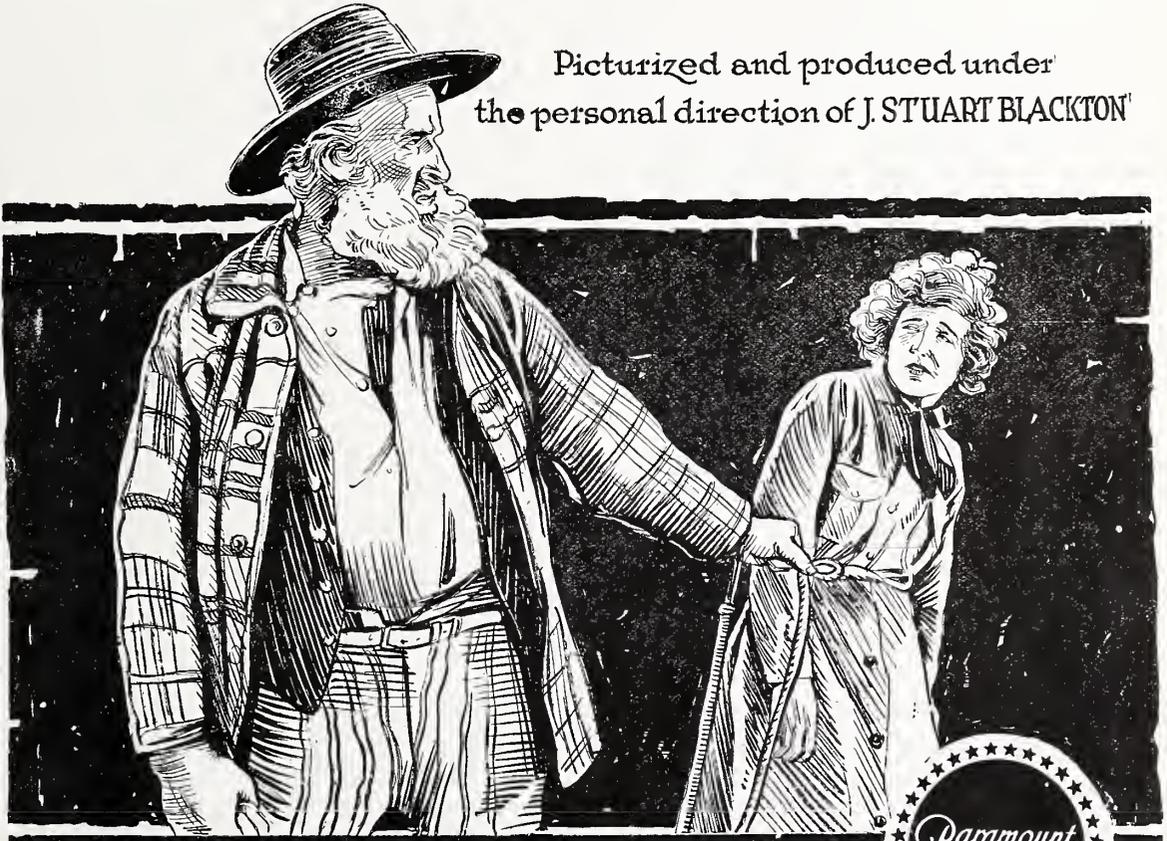
J. Stuart Blackton

The Master of Screencraft presents

"Wild Youth"

From the novel of SIR GILBERT PARKER

Picturized and produced under
the personal direction of J. STUART BLACKTON



A Paramount Picture



A remarkable story and a remarkable cast. We are proud to be able to offer you a story by world-famous Sir Gilbert Parker, portrayed by such popular favorites as

LOUISE HUFF and THEODORE ROBERTS

This is one of those rare pictures that you simply cannot afford to miss.

Show Paramount-Bray Pictograph No. N 2039

"How They Broke the Freight Congestion"

A picture of current interest.

Are you reaping the profits that
Paramount-Mack Sennett Comedies
bring to live-wire exhibitors

MUSICAL PROGRAM

SUGGESTED MAIL CAMPAIGN FOR "WILD YOUTH."

FROM EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

At the
theatre on
will be shown a new Paramount Picture called "WILD YOUTH." It is a screen adaptation of the literary masterpiece of Sir Gilbert Parker, which is a fascinating story and will appeal to all ages. We shall hope to see you at the theatre on that evening.

Manager.

ADVANCE POST CARD No. 2

(To be sent 6 days before showing.)

Dear Madam:

In the new Paramount Picture called "WILD YOUTH" which is coming to the theatre next there will be an all-star cast, including Louise Huff, Theo. Roberts, Jack Mulhall and Adele Farrington.

Appealing little Louise Huff is at her winsome best. It is one of the season's best pictures. Don't forget the date

Manager.

SUGGESTED LETTER

Dear Madam:

When "WILD YOUTH," by Sir Gilbert Parker, was published, it was considered one of the six best sellers of the year. It has now been produced for the screen by J. Stuart Blackton, and has received a tremendous amount of favorable criticism.

The story deals with the familiar call of youth for youth, and proves that the drawing together of people about the same age works as surely as that gravitation pulls the apple from the tree, and that old age which tries to hold back the youngsters of its generation will only be defeated.

It is the story of a young girl married to an old man who abuses her, and how she is saved after a runaway accident by a young neighbor. There exists between them, unacknowledged even to themselves, a sort of tacit understanding, a sympathy, unspoken, unobserved, yet strong in itself. Matters seem inextricably tangled when a quick turn of fate leaves the girl a widow. The Chinese servant, Li Choo, plays a prominent part when he lends a helping hand to the young lovers, and the young widow feels she owes him a debt of gratitude at least.

As the story has a very happy ending, we can promise you an evening of rare entertainment and amusement. We trust you will come early and bring your family with you.

Manager.

FOLLOW UP POST CARD

(To be sent on date of showing.)

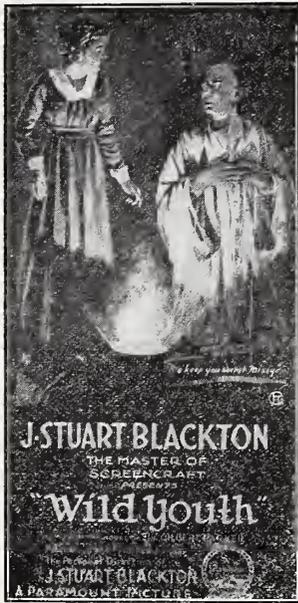
Dear Madam:

"WILD YOUTH," with Louise Huff and Theodore Roberts, is the attraction at the theatre today. We are sure you will enjoy the outdoor scenes, which were filmed in Sunny California, as well as the pretty love story.

Manager.

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

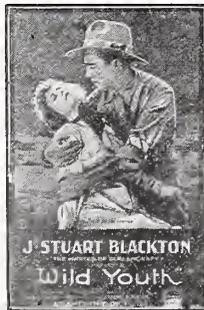
Always obtainable at your Exchange



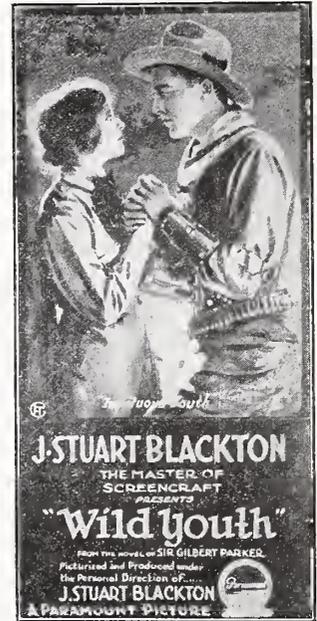
Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

ADVERTISING SUGGESTION FOR "WILD YOUTH"

FROM EXHIBITORS' SERVICE DEPARTMENT

LOBBY You could have a large bird cage hanging in your lobby with a figure to **DISPLAY**: represent Louise Huff inside for display purposes; have a cut out of an old man looking in to the cage grinning at her, and on the side, a figure dressed as a Chinaman opening the door of the cage, with a sign reading:

"This is not the proverbial gilded cage but more in the nature of prison bars. Come inside and see how "WILD YOUTH" kills two birds with one stone."

Over the head of the Chinaman a card could read:

"THE LIBERATOR"

STREET Outside of the theatre you could have a horse standing on which is an empty **DISPLAY**: saddle, and a sign reading:

"Missing—The Rider of this Horse. 'WILD YOUTH,' the Paramount Picture showing here today, will show you where she was found."

CAR Have a reproduction of your Lobby Display and reading matter as follows: **CARDS**: *"Go to the Theatre on and see 'WILD YOUTH' break loose from its cage."*

WINDOW Your department store or whoever handles bird cages could make a fine **DISPLAY**: play of all styles and kinds and link this up with the Paramount Picture of *"'Wild Youth' at the theatre,"* giving the date.

Your harness store could have the figure of a horse standing in the window or outside the door with a handsome saddle thereon, and reading matter something like the following:

"WHAT HAPPENED TO THE RIDER OF THIS HORSE?"

At the Theatre on 'Wild Youth' will tell you."

Your bookstore could display the book entitled "Wild Youth" as well as the other recent books of Sir Gilbert Parker, and a card in the window could read:

"Before you go to the Theatre on to see the Paramount Picture 'Wild Youth,' it would be a good idea to read the book of the same name by Sir Gilbert Parker."

The live exhibitors are paying more and more attention to Window Display and there are great possibilities for it in this production. If you have never tried this form of advertising, begin with this picture and possibly we can help you on the next production with some new and original ideas. It's worth trying so—**DO IT NOW.**

NEWSPAPER You could also have a reproduction of your Lobby Display linked up **ADVERTISING**: with your newspaper ads. and reading matter, such as:

"Theodore Roberts, the Inimitable, plays the part of the crusty old husband in the new Paramount Picture, 'Wild Youth.' It is the old story of the call of youth to youth and the final downfall of old age when it tries to triumph over it. Don't fail to see this picture at the theatre on"

A CHINAMAN TO THE RESCUE

A lynx-eyed, silent footed Chinese servant lends a helping hand to the young lover when circumstantial evidence points strongly to him. At the theatre on, *'Wild Youth'* will tell you the rest of this thrilling story."

For Further Advertising Suggestions Please Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

ADVANCE PUBLICITY

Newspaper shorts to be sent out three or four days in advance of the first showing of "Wild Youth."

Patrons of the Theatre will be interested in the announcement that Sir Gilbert Parker's "Wild Youth," a literary masterpiece, and one of the "six best sellers" of the year of its publication, has been produced for the screen by J. Stuart Blackton and is to be shown at that Theatre on..... The production is practically an all-star photoplay as the cast includes Louise Huff, Theodore Roberts, Jack Mulhall, James Neill and Adele Farrington.

A story of the age-old call of youth to youth will be found at the Theatre next week when the J. Stuart Blackton Paramount photoplay, "Wild Youth," will be shown. "Wild Youth" is an adaptation of Sir Gilbert Parker's famous book by that name and has been picturized and personally directed by Mr. Blackton himself. The story deals with the love of a young rancher for the girl wife of a crusty old neighbor,--the latter role being taken by the inimitable Theodore Roberts. The old husband is murdered and for a time the dark shadow of suspicion points to the girl wife and her young admirer--but events prove that another agent brought about his end. The photography which is by Paul Perry, adds greatly to the charm of the picture and the outdoor scenes, filmed in Sunny California, will be greatly appreciated.

A third of the popular Blackton Paramount pictures, Sir Gilbert Parker's "Wild Youth," will be the attraction at the Theatre next week. Two former Blackton releases, also by Sir Gilbert Parker, have already been completed, in the East. "Wild Youth" was filmed in and around Hollywood, California, and it is said that the outdoor scenes are particularly magnificent. The story is one of the eternal call of youth to youth, and deals with the love of young Orlando Guise, a rancher, for the wife of his crusty old neighbor, Mazarine. Their affair seems perfectly hopeless to the two young people, who are both unhappy until Fate, in the shape of a certain sphinx-eyed Chinese servant aids them. There is a trial during the course of which it seems that the young man must certainly be condemned until--but we will leave you to see the rest of this extremely thrilling picture for yourself at the Theatre.

CURRENT PUBLICITY

Newspaper shorts to be sent out during the first showing of "Wild Youth."

An all-star Paramount picture, picturized and produced under the personal direction of J. Stuart Blackton, is "Wild Youth," now showing at the Theatre. This is an adaptation of one of Sir Gilbert Parker's most popular novels and boasts a splendid cast including Louise Huff, Theodore Roberts, Jack Mulhall, James Cruze and Adele Farrington.

The story is familiar to all lovers of fiction, dealing with the call of youth to youth and the final downfall of old age which tries to hold back the youngsters of its generation. Theodore Roberts plays the old husband of a young wife, who is Louise Huff--while the lover is Jack Mulhall. Well worked out, clear cut and wholesome, "Wild Youth" appeals to all ages and will be one of the most popular of the season's pictures.

A fascinating story is "Wild Youth," the Paramount picture now being played at the Theatre. This was picturized from Sir Gilbert Parker's novel by J. Stuart Blackton, who also personally supervised its direction. It is a story of a young girl married to an aged man who abuses her. She is saved after a runaway accident by a young neighbor, who later is accused of her husband's murder. He clears himself, however, through certain unexpected evidence which appears, and a few months later the two young people are happily married. The cast includes Theodore Roberts, Louise Huff, Jack Mulhall, James Cruze and Adele Farrington.

Cameraman Paul Perry has produced some of his very best work in J. Stuart Blackton-Paramount pictures in the newest, "Wild Youth," which is to be shown this week at the Theatre. Many of the exteriors are of rare beauty, while the appealing little Louise Huff, who always photographs extremely well, is at her winsome best. Other players in the all-star cast are Theodore Roberts, Jack Mulhall, James Neill and Adele Farrington.

The story, which is an adaptation from Sir Gilbert Parker's novel of the same name, deals with the age-old call of youth to youth and the love of a young girl-wife for a neighbor while her old husband--fully old enough to be her father--grows more and more cruel with his increasing jealousy. Matters seem inextricably tangled when a quick turn of fate leaves Louise a widow. For a while the young lover is accused of the murder of her husband, but Li Choo, a Chinese servant, confesses and the two youngsters are free to work out their happiness together.

REVIEW.

Newspaper short to be sent out the day following the first showing of "WILD YOUTH."

Having already successfully presented two of Sir Gilbert Parker's famous novels, "The World for Sale" and "The Judgment House" on the screen, J. Stuart Blackton, called "the master of screencraft," now brings forth "Wild Youth," a Paramount Picture. Its success at the yesterday amounted practically to a furore and the three popular players, Louise Huff, Theodore Roberts and Jack Mulhall, each won new laurels in their clever impersonations.

Louise Huff as Louise Mazarine, the girl wife of old Joel Mazarine, which part was played by Theodore Roberts, meets and instantly falls in love with Orlando Guise, their neighbor, and a rancher like her husband.

From the instant their eyes meet, the two are irrevocably drawn together by the sheer spirit of youth and high spirits. Their first meeting, when Orlando has rescued Joel from a gang of outlaws who attempt to rob him, draws them together under unusual circumstances and gives them the impression of having known each other for a tremendous length of time.

Thereafter, there exists between them, unacknowledged even to themselves, a sort of tacit understanding, a sympathy, unspoken, unobserved, yet strong in itself. When old Joel's treatment of his wife drives her out on a mad solitary ride across the desert and she is thrown from her horse and Orlando is at hand to save her in some miraculous manner, matters come to a climax and the two realize fully that they love each other.

Even then no sign is given and Orlando cares for her as tenderly and impersonally as if she had been his small sister, indeed, more so. The old husband, however, when they return together allows his worst nature to come to the fore and voices all the base suspicions to which he is a prey.

There is a lynx-eyed, silent footed Chinese servant of old Joel's who lends a helping hand to the young lovers, and he it is who confesses to Joel's murder a few days later when circumstantial evidence points strongly to Orlando. Joel's treatment of his young wife and the frequent beatings administered to his servant have won him the enmity of everyone and there are no mourners except perhaps, Louise herself, who fancied she owed him a debt of gratitude at least. However, as might be expected, the story ends in a most satisfactory manner with the wedding of Orlando and Louise.

For Exhibitors' Information and house organ—the story and the players of "WILD YOUTH."

T H E C A S T

Louise Mazarine.....Louise Huff
Joel Mazarine.....Theodore Roberts
Orlando Guise.....Jack Mulhall
Li Choo.....James Cruze
Orlando's mother.....Adele Farrington

Picturized and produced under the personal direction of
J. STUART BLACKTON

T H E S T O R Y

"Wild Youth" is a story of the love of youth for youth--that immutable law which has controlled the destinies of men and women from immemorial ages. Louise Mazarine is but a slip of a girl when she becomes the wife of Joel Mazarine who, in turn, is sixty-five years of age. These two are the violations of this immutable law of love and youth. The drawing together of Orlando and Louise works as surely as gravitation pulls the apple from the tree.

Joel Mazarine is to his girl-wife but a jailor, and she is to him merely the pretty payment for a ten-thousand-dollar mortgage. Thus neither is happy and each feels that the other is sorrowful.

Orlando Guise and his mother, a frivolous old lady, are the joint owners of a large ranch near that of the Mazarines. When Louise looks into Orlando's laughing eyes one day for the first time, her spirit is wholly alive, for she feels the eternal call of youth to youth.

Joel Mazarine, shortly after, is attacked near his ranch with robbery as a motive and through the intervention of Orlando, the old man's life is saved. As, after that, Orlando becomes a frequent visitor at the house of Mazarine, the jealousy of the old husband is aroused.

The Chinese servant of Mazarine, old Li Choo, acting as messenger between Louise and Orlando, is suspected by his master of being in league with the young lovers, and it is he who receives the cruel blows

of the whip when Joel threatens to beat Louise in a passionate fit of anger and pique.

Shortly afterward, Louise is thrown from her horse while riding alone in the desert and is rescued by Orlando, whose horse, startled, runs away and leaves them stranded there. This brings matters to a crisis, for old Mazarine is furious on Louise's return and again threatens to beat her.

She manages to escape, however, and takes refuge with a friend of the young doctor--a kindly Mrs. Doyle, at the latter's ranch. Here the enforced quiet and idleness soon restore her to health.

In the meantime Mazarine becomes more and more vicious in his treatment of his servants, particularly Li Choo, whom he blames for his wife's departure. Orlando and Mazarine clash over a land deal and again the old man succumbs to the young, thus doubly increasing his fury and thirst for revenge. He makes a will disinheriting Louise, but his lawyer, who, like everyone else, is a friend of the young Mrs. Mazarine, prevents his signing it.

Some time later, when Mazarine is found dead at the roadside, suspicion falls on Orlando, for he had been the first to discover the tragedy. The circumstantial evidence is strong against the accused man, but within a short time an unsuspected element is brought into play.

This is the confession of Li Choo, the servant, who gives himself up as the murderer. Facts come to light which show that Li Choo had at one time been a great man in his own country but had fled after committing a murder--quite as justifiable as this--but nevertheless, punishable by the law of his country with death or exile. Li Choo admits that his motive for the murder of Mazarine was the terrific beatings he had received, as well as the cruelty to Louise.

Now that he has made atonement for his first crime by working for "low people," the law of his country demands that he take his own life or receive the severest penalty for the second. This he proceeds to do in spite of all efforts.

Six months afterwards Louise and Orlando are married with great rejoicing and festivities along all the countryside.



THE SPIRIT OF YOUTH IS IMMORTAL AND THIS BLACKTON-
PARAMOUNT PICTURE APPEALS TO YOUTH AND OLD AGE ALIKE

STOCK PRODUCTION CUTS AND MATS

“Wild Youth”



J STUART BLACKTON presents "Wild Youth" A Paramount Picture

J STUART BLACKTON presents "Wild Youth" A Paramount Picture

J STUART BLACKTON presents "Wild Youth" A Paramount Picture

J STUART BLACKTON presents "Wild Youth" A Paramount Picture

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J STUART BLACKTON presents "Wild Youth" A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Centre Row—Three two-Column Cuts and Mats

Top Row—Two Three-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above. Always Obtainable at Your Exchange.

3/18/16

No. 75



Press Book — Exhibitor's Aids

THOMAS H. INCE

Presents

DOROTHY DALTON

in

“LOVE ME”

By C. Gardner Sullivan

Directed by Wm. Neill Photographed by John Stumar

Supervision of Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION

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



Get Music Cues at Your Exchange

What You Want To Know About "Love Me"—A Paramount Picture

- THE STAR DOROTHY DALTON, who has recently appeared in "FLARE-UP SAL," "THE PRICE MARK," "LOVE LETTERS" and others.
- DIRECTOR Roy William Neill, under the supervision of Thomas H. Ince.
- AUTHOR C. Gardner Sullivan.
- PHOTOGRAPHER John Stumar.
- STORY Society drama of breezy Western girl who marries into exclusive wealthy family who do not accept her until she has made a tremendous sacrifice of herself for her husband's sister.
- LIGHTINGS Good throughout—excellent indoor "shots."
- COSTUMES, ETC. Gowns worn by the "smart set" of Miss Dalton's relatives will delight your feminine patrons. Very attractive indoor "sets" with new ideas for the home-makers.
- EXTERIORS Interesting shots of construction work with Miss Dalton bossing the job in attractive khaki suit.
- CAST Clever young Jack Holt, who played with Mary Pickford in "THE LITTLE AMERICAN" and who has played in support of Hayakawa recently, is fine as the young husband. William Conklin is the "heavy" as usual, while Robert McKim, Dorcas Mathews, Melbourne MacDowell and Elinor Hancock all play their roles convincingly.

Music Cues for "LOVE ME" Available at Your Exchange or in "Progress--Advance." Keep a File of That Publication on Your Desk ---- It's Worth Your While.

ACCESSORIES

(Can be obtained at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatin
- 2 22x28 colored gelatin
- 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

Rotogravure One Sheets

Series of Advertising Layouts: With Mats

Press Book with "what you want to know," mail campaign, lobby suggestions, biography of star, sample cuts, mats, lithographs and a big assortment of publicity stories.

Slides

Music Cues

THE CAST

Maida Madison,
DOROTHY DALTON
Gordon Appleby Jack Holt
Rupert Fenton,
William Conklin
Eunice Dorcas Mathews
Grant Appleby,
Melbourne MacDowell
Mrs. Appleby Elinor Hancock
Mortimer Appleby,
Robert McKim

Director, Roy William Neill
Supervised by Thomas H. Ince

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Ad-cuts and mats—headlights on the train of progress

The man who "gets along without advertising" is like the man who walked from New York to Chicago. Oh, yes! he got there all right, but the Twentieth Century passed him 48 times on the way. Moral: You can be successful without advertising, but you can be more successful or be successful quicker with it. Start now by using these sparkling line cuts.

Exhibitor's Theatre

Thomas H. Ince presents
Dorothy Dalton

Directed by William Neill in "Love Me" Photographed by John Stumar
 By C. Gardner Sullivan
 Supervision of Thomas H. Ince



A Paramount Picture

Dorothy Dalton thrills you as few favorites of the screen can. See her in the most thrilling of all her pictures.

Paramount-Burton Holmes Travel Picture No. 1049, "Felling Big Trees in the Giant Forests of California," reinforces the feature.

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

Thomas H. Ince presents

Dorothy Dalton

Directed by William Neill in "Love Me" Photographed by John Stumar
 By C. Gardner Sullivan
 Supervision of Thomas H. Ince



A Paramount Picture

A mad jump from staid old "Philly" to the wilds of the lumber country furnishes the thrills that make this a great picture. Don't fail to see Dorothy Dalton, past-mistress of hair-raising suspense.

Surround the feature with "atmosphere"

Show Paramount-Burton Holmes Travel Picture No. T 1049 "Felling Big Trees in the Giant Forests of California"

Paramount-Bray Pictograph

Musical Program

Name of Exhibitor's Theatre

Thomas H. Ince *presents*

Dorothy Dalton

Directed by
William Neill

in "Love Me"
By C. Gardner Sullivan

Photographed by
John Stumar

Supervision of Thomas H. Ince



A Paramount Picture



Dorothy Dalton is past-mistress of thrills and this is the most exciting of all the "thrillers" she has made. Don't miss it.

The feature will receive a heartier welcome if preceded by
Paramount-Burton Holmes Travel Picture No. T 1049
"Felling Big Trees in the Giant Forests of California"

Paramount-Bray Pictograph



Musical Program

SUGGESTED MAIL CAMPAIGN FOR "LOVE ME"

From Exhibitors' Service Department

ADVANCE POST CARD No. 1

(To be sent 9 days before showing)

Dear Madam:

"LOVE ME" is the name of the new Paramount Picture which is coming to the Theatre on....., with Dorothy Dalton as the star.

It is a thrilling society drama and will delight our women patrons, as it has some unusual situations and the author has made it one of the most novel of recent photoplays.

We shall look forward to seeing you at the theatre during this showing.

Manager.

ADVANCE POST CARD No. 2

(To be sent 6 days before showing)

Dear Madam:

In the new Paramount Picture "LOVE ME," which is coming to the..... Theatre, Dorothy Dalton is surrounded by an excellent cast. Miss Dalton plays a role that fits her perfectly and as the picture was directed by Roy William Neill under the direct supervision of Thos. H. Ince, its success is assured beforehand.

It is a straight-forward and interesting narrative of the struggle of a girl to win the love and respect of her husband's family and incidentally to keep his against great odds.

Come to the theatre on.....and see how Miss Dalton accomplishes this feat.

Manager.

SUGGESTED LETTER

(To be sent out 3 days before showing)

Dear Madam:

As you know, Dorothy Dalton is always winsome, but in her new Paramount Picture, "LOVE ME," which is to be shown at the..... Theatre on....., she is more than ever enticing in her new role.

Miss Dalton is a girl of great determination. When she made up her mind at an early age to go on the stage, she met with great opposition from her parents, her father wishing her to take up the study of law. She would doubtless have made a success of this, for she possessed great argumentative ability, not only winning her point from her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

After playing with several stock companies, she spent two years on the Keith Circuit with an act of her own. The advantages of home life made possible by the studio work accounts for Miss Dalton's abandonment of the stage. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. Between rides and drives, and rehearsals, Miss Dalton is oftenest to be found among the books in her splendid library at the home in Hollywood, California, which she built for herself and her mother, and which is noted for the original and amusing social functions given by its mistress.

We trust you will come to the theatre and see Miss Dalton as a breezy and unconventional Western girl who, after a hard fight, wins the love and respect of her husband's exclusive and wealthy family.

Manager.

FOLLOW UP POST CARD

(To be sent to arrive on date of showing)

Dear Madam:

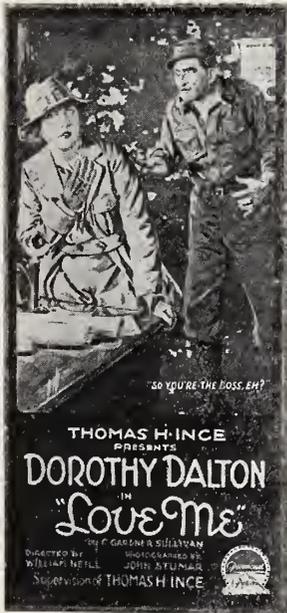
Dorothy Dalton, in her new Paramount Picture, which is the attraction at the..... Theatre today, has few occasions to flash those alluring dimples, and yet is more adorable than ever.

Her gowns, as well as those of her "in-laws" will cause gasps of pleasure from the feminine contingent of the audience and we hope to see you amongst the number.

Manager.

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

Always obtainable at your Exchange



Three Sheet



One Sheet



One Sheet



Three Sheet



Six Sheet

ADVERTISING SUGGESTIONS FOR "LOVE ME"

LOBBY DISPLAY This photoplay has to do with a charming Western girl who decided to take up engineering as a profession. The scene is laid in North Dakota, where she is helping to construct a bridge. You could have a cut-out of Dorothy Dalton dressed in a Khaki Hunting Costume, standing on a stone directing a gang of men, with an unfinished bridge scene in the background, and a card above her head reading:

"THE NEW WOMAN. COME INSIDE AND SEE THE FATE THAT BEFELL HER AND I AM SURE MANY OF OUR GIRLS WILL WANT TO ENTER THE FIELD"

Or a splendid display would be to have an attractive show-case in the center of your lobby containing candies called "kisses," all wrapped in dainty white paper, and the papers could be labelled "LOVE ME KISSES." Have the prettiest girl you can find, attractively gowned, dispensing one of these candies to each patron who enters the theatre. Your local candy maker might be glad to co-operate with you on this scheme, as he would probably sell a lot of the candy. He could carry a card in his window reading:

"DON'T MISS THE NEW PARAMOUNT PICTURE 'LOVE ME' AT THE.....THEATRE ON..... A KISS IS GIVEN TO EACH PATRON. ON YOUR WAY HOME, STOP IN AND LET ME KNOW HOW YOU ENJOYED IT"

The card in your lobby could read:

"A KISS GIVEN TO EVERY ONE WHO PASSES THROUGH THIS GATE. WIVES NEED NOT BE AFRAID TO BRING THEIR HUSBANDS!!! DOROTHY DALTON IS THE STAR OF THE PICTURE — 'LOVE ME'"

WINDOW DISPLAY You can sell your department and costume houses for window display on this picture, since the star, mother-in-law and sister-in-law all wear elaborate gowns of all descriptions. This will be a good opportunity to display all the new Spring and Summer materials of the most expensive kind. A card in the window could read:

"IN 'LOVE ME' AT THE.....THEATRE ON.....DOROTHY DALTON AND HER 'IN-LAWS' WILL WEAR SOME EXQUISITE NEW GOWNS: IN FACT IT WILL BE A FASHION SHOW IN ITSELF, WELL WORTH SEEING"

You could also have a window filled with khaki hunting costumes for women and a card as follows:

"THIS IS A REPRODUCTION OF THE SUIT WORN BY DOROTHY DALTON AS AN ENGINEER BEFORE SHE TOOK A LIFE PARTNER, AND IS SIMILAR TO THOSE WORN BY OUR BRAVE AMERICAN GIRLS WHO ARE ACTING IN THE CAPACITY OF CONDUCTORS ON THE STREET CARS IN NEW YORK CITY"

CAR CARDS You could have an attractive photograph of Dorothy Dalton on one side of a card dressed in a handsome costume and on the other side a picture dressed in the khaki uniform, and underneath reading matter as follows:

"'LOVE ME' AT THE.....THEATRE ON.....AND YOU WILL GET A KISS"

(Signed) DOROTHY DALTON.

For Further Advertising Suggestions Write to
THE EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

A DISSERTATION ON DOROTHY DALTON

Dorothy Dalton is a Chicago girl of great determination. She made up her mind very early in life that she was to become a successful actress. Of course she met opposition from her parents. Her father wished her to take up the study of law, following her graduation from the Sacred Heart Academy, Chicago.

She would doubtless have made a success at law, for she possessed great argumentative ability at that time, not only winning her point with her father, but even persuading him to provide her tuition for a course at the American Conservatory of Dramatic Art.

Upon her graduation from this school she commenced her stage career in support of Virginia Harned in a stock company. Later she played with Hart Conway for two years, did ingenue roles with Wright Huntington's company, and finally spent two years on B. F. Keith's circuit with an act of her own.

Following this vaudeville excursion she joined the Thomas H. Ince forces, her first appearance having been in "The Disciple." Her versatility and personal charm have now rewarded her with an enviable position among the stars of the "filament" where she is known as one of the screen's most charming "vampires."

She is five feet, three inches tall, and of the brunette type. Outdoor sports appeal strongly to her, for she believes that perfect health—and hence success—depend entirely upon correct habits of thought and exercise. While specializing particularly in motor-ing and horseback riding, Miss Dalton is also an expert swimmer and can wield a canoe paddle with all the dexterity of an Indian.

The advantages of home life, made possible by the studio work, account for Miss Dalton's abandonment of the stage. Between rides and drives and rehearsals she is oftenest to be found among the books in her splendid library at the home at Hollywood, California, which she built for herself and her mother and which is noted among the other players for the original and amusing social functions given by its mistress.

Miss Dalton's most recent Paramount picture, "Love Me," is now showing at the -----Theatre. This is a thrilling society drama, written by C. Gardner Sullivan and directed by Roy William Neill under the supervision of Thomas H. Ince. An excellent supporting cast including William Conklin, Jack Holt, Robert McKim and others has been supplied.

ADVANCE PUBLICITY

Newspaper shorts to be sent out four, three and two days, respectively, in advance of the first showing of "LOVE ME"

The.....Theatre announces for next week, the re-appearance of charming Dorothy Dalton, this time in "Love Me," a photoplay from the pen of C. Gardner Sullivan, directed by R. William Neill under the supervision of Thomas H. Ince. In this picture Miss Dalton takes the part of a breezy Western girl, married to a wealthy society man whose family refuse to accept her as one of them, making her life among them all that is hard to bear. How she finally wins their hearts completely at a tremendous cost to herself, is thrillingly told in the picture. An excellent cast, including Wm. Conklin, Jack Holt, and Robert McKim, has been supplied, which with the personal supervision of Thomas H. Ince, makes its success assured beforehand.

As the star in "Love Me," her latest Paramount picture, produced under the personal supervision of Thomas H. Ince, charming Dorothy Dalton will win new laurels at the Theatre next week. She is supported by a splendid cast including actors like William Conklin, Jack Holt and Robert McKim, who, as will be remembered, have recently appeared with her in "The Price Mark," "Love Letters" and "Flare-Up Sal". The story tells of a western girl, Maida Madison, who conducts a winning fight to win the hearts of her husband's exclusive and somewhat frigid family who on first acquaintance, are inclined to turn her a very cold collective shoulder. There are some unusual situations, and the author, C. Gardner Sullivan has made of "Love Me" one of the most novel of recent photoplays.

At the Theatre, begining on the feature will be the Paramount photoplay, "Love Me," starring winsome Dorothy Dalton. That "Love Me" was written by C. Gardner Sullivan and directed by R. William Neill under the personal supervision of Thomas H. Ince, himself, speaks loudly for its success, and the excellent cast, including William Conklin, Jack Holt, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim, adds the last word. The story is a society drama with a new and interesting point of view of an unconventional Western girl who earns the love and respect of her husband's exclusive and wealthy family. Other items on the bill at the Theatre will be.....



CURRENT PUBLICITY

Newspaper shorts to be sent out during the showing of "LOVE ME" at your theatre

Dorothy Dalton, the charming Paramount star who, under the direction of Thomas H. Ince, has come to take one of the highest places in filmdom, is now playing at the Theatre in "Love Me," her latest picture, written by C. Gardner Sullivan and supervised by Thomas H. Ince. "Love Me," which boasts an excellent cast, is a story of a Western girl, Maida Madison who through their joint profession of engineering, meets young Gordon Appleby and eventually goes East with him as his wife. How his severely exclusive family refuse to recognize her and how she finally at a great cost, manages to win their love, makes a tale of absorbing interest. An excellent cast includes Jack Holt, William Conklin, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim.

A fascinating story of a breezy Western girl who, after a long struggle, captivates the hearts of her husband's exclusive and very wealthy family who at first had refused to receive her, is "Love Me," the latest Dorothy Dalton-Paramount picture, now showing at the Theatre. Always winsome, Miss Dalton is more than ever adorable in her new role and some of the gowns she wears, as well as those of her socially correct "in-laws" caused gasps of pleasure from the feminine contingent of the audiences. William Conklin plays the "villun" as usual in Miss Dalton's pictures, while Robert McKim ably assists him in his machinations and clever young Jack Holt is the husband. There is another "woman in the case" too, played by Dorcas Mathews, while Elinor Hancock makes a stunning mother. Roy William Neill, under the supervision of Thomas H. Ince himself, directed the picture.

Than Dorothy Dalton as Maida in her newest Paramount release at the Theatre, no prettier Maida could be imagined. A role that fits her as perfectly as her diminutive gloves always do, has been provided for her in C. Gardner Sullivan's play, "Love Me," which was directed by Roy William Neill under the direct supervision of Thomas H. Ince himself. An excellent cast including William Conklin, Jack Holt, Dorcas Mathews, Melbourne MacDowell, Elinor Hancock and Robert McKim adds to the general effectiveness. The story is of a capable, breezy Western girl who marries a younger son in an excessively exclusive Eastern family. This family refuses absolutely to welcome her until--well, that is the part of the story you will see for yourself at the.....

REVIEW

Newspaper review of "LOVE ME" to be sent out the day following the first showing

Someone has said of Dorothy Dalton that without her dimples she would be merely mediocre, but in "Love Me," the new wistful, rather sad Dorothy Dalton has few occasions to flash those alluring dimpled smiles of hers and yet is more adorable and a better actress than ever.

"Love Me" was written for Miss Dalton by C. Gardner Sullivan, author of "The Keys of the Righteous," and other photoplays and the director was Roy William Neill, who, under the supervision of Thomas H. Ince himself, has directed so many of her recent pictures. It is a straight-forward interesting narrative of the struggle of Maida Madison to win the love and respect of her husband's family, and incidentally, to keep his against great odds.

In the beginning they had met in an unconventional way during the construction of a bridge in North Dakota to which he had been assigned after the unexpected departure of a fellow engineer. What was his surprise on arriving, to find the work capably progressing under the direction of a small but determined young lady, like himself a recent graduate of a school of engineering.

The friendship formed during the stressful times of their work and on the last glorious day when together, they watched its opening, ripened into a very enduring love and when young Gordon Appleby returned to his wealthy and exclusive family in one of the wealthiest and most exclusive cities of the East, he brought with him a certain young woman engineer as his bride.

Her acceptance by the Applebys was anything but cordial, but in her sincere, straightforward manner, Maida tried not to notice, and if she did, to convince herself that it was her imagination. Gordon's older brother Mortimer in particular, seemed bent on convincing Gordon that he had made a sad mistake in the choosing of his wife. He it was who, watching Maida at a certain party one evening, noticed her intense watchful eyes fixed on Fenton, a man of the world and admirer of Gordon's married sister whose husband was at that time "somewhere with the fleet."

Mistaking Maida's motives, Mortimer follows her when she leaves the party and as he expects, finds her in Fenton's rooms. The fact that she had come merely to save their sister is brought forcefully home to Gordon and Mortimer and Maida comes to take her rightful place in her husband's family.

An especially good supporting cast includes William Conklin, Jack Holt, Robert McKim, Dorcas Mathews, Melbourne MacDowell, and Elinor Hancock.

For Exhibitors' information or house organ,—the players and story of "LOVE ME"

THE PLAYERS

Maida MadisonDOROTHY DALTON
Gordon ApplebyJack Holt
Rupert FentonWm. Conklin
EuniceDorcas Mathews
Grant ApplebyMelbourne MacDowell
Mrs. ApplebyElinor Hancock
Mortimer ApplebyRobert McKim

Director.....Roy William Neill

Supervision of Thomas H. Ince

THE STORY

The name of Appleby was synonymous in the aristocratic city of Philadelphia with the phrase "social distinction." Mrs. Appleby in the social world had achieved the same success as her husband Grant Appleby had accomplished as President of a great construction company. Their daughter, Eunice, married to a naval officer, at present "somewhere at sea," was a typical pampered and spoiled daughter of the rich. She would have found life very monotonous indeed but for the assiduous attentions of Rupert Fenton, an experienced man of the world and an arch disciple of the creed—Selfishness.

Mortimer the elder son was chiefly occupied in upholding the Appleby social prestige, but his younger brother, Gordon formed a notable contrast to the others. He it was who, having successfully completed a course in engineering, found himself delegated to the construction of a bridge in North Dakota. What was his surprise to find the work being carried on, after the death of his predecessor, by an attractive, and exceedingly capable young woman, also a graduate engineer.

The two worked at the great task together and became firm friends. At last the day came when their work was completed and Gordon, swept away by the glory of the thing, proposed that they continue the partnership—indefinitely.

Upon their arrival at the home of the Applebys, Maida found herself an outsider, and, although they tried to conceal the fact, looked upon as an interloper by her husband's family. Her one admirer and friend in the whole exclusive little circle was Fenton, to whom her youth and freshness were a constant allure. An incident that happened at her first dinner in her husband's home accentuated this odd friendship. This was when Maida, bewildered by the array of cutlery beside her plate, turned frankly to Fenton, demanding: "Will you tell me which I should use first?"

As the days went on Maida tried to overlook the continued hostility of the Applebys, particularly Mortimer, the older brother. At a lawn party given by the Applebys in her husband's absence she felt herself more than ever an interloper, and she sought a quiet nook in the garden to regain control of her wounded spirits. There she was an unwilling listener to a love scene between Eunice and Fenton when the latter passionately demanded Eunice to leave everything and come to Egypt with him that night.

That night there was to be an exclusive Charity Ball at one of the finest hotels of the city, and Eunice, pleading a headache had remained at home. This worried Maida, and almost unobserved, she slipped from the dance to find Eunice and warn her not to make the fatal mistake. There had been one observer of Maida's departure, though, and this was Mortimer, the older brother, who had also noticed her continued watching of Fenton. This piqued him and aroused his family pride, for so suspicious had he become that he was sure that Maida was carrying on an affair with Fenton in his brother's absence. Summoning a taxi, Mortimer hastens to Fenton's rooms where he is sure he will find them together.

In the meantime, Maida has gained admission to Fenton's rooms where he was pacing the floor, waiting for Eunice. He was pretending ignorance of this and that he was surprised at the whole affair when they were interrupted by the ringing of the bell and Eunice herself burst in. A moment later Mortimer, sure now, of trapping his victims, entered also.

Maida had barely time to help Eunice out a back stairway to the street when Mortimer, in spite of Fenton's protests, entered the bedroom and found her. One sneering look and he was gone, leaving Maida and Fenton to face each other uncertainly.

But quickly regaining her self possession, Maida tells Fenton that he must leave the country—and alone. That he must never see Eunice again. She adds that the only person concerned, her husband, will understand, that she will make him understand, in spite of Mortimer's story. Touched by her nobility of soul, Fenton complies.

Later, at the Appleby home, while Maida was making a valiant fight to retain her husband's full trust in spite of the bitter words of his brother and family, a package from Fenton was brought in, with letters from Eunice and a word or two of regret from himself, fully explaining Maida's part in the affair. Mrs. Appleby, the correct and implacable, turning to Maida, exclaims: "My dear, how can we ever repay you?" "Love Me" is Maida's only answer through happy tears.



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STOCK PRODUCTION CUTS AND MATS

DOROTHY DALTON IN "LOVE ME"



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture 5756



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture 5757



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture 5759



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture 5761



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture



THOMAS H. INCE presents
DOROTHY DALTON in "Love Me" A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—One Two-column and Three One-Column Cuts and Mats
Centre Row—One Three-column, One Two-column and Two One-column Cuts and Mats
Bottom Row—One Two-column and One Three-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

PARAMOUNT PRESS BOOK COLLECTION

Volume 4: February – March 1918; Index Number 19

La Tosca

Scheduled Release Date: **25 Mar 1918**

3/25/18
No. 77



Adolph Zukor *presents*

PAULINE FREDERICK

IN

“LA TOSCA”

By VICTORIEN SARDOU

Scenario by CHARLES E. WHITTAKER.

Directed by EDWARD JOSÉ.

A Paramount Picture

Press Book—Exhibitors’ Aids



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



Things You Need To Know About "LA TOSCA"

A Paramount Picture

- STAR PAULINE FREDERICK, one of the screen's most brilliant emotional actresses, who has appeared in "Bella Donna," "The Spider," "Sapho," "The Love That Lives," "Mrs. Dane's Defense," and others.
- DIRECTOR Edward Jose, internationally famed as stage and screen director. Has directed Sarah Bernhardt and other great stars.
- STORY Taken, with as little change as possible, from the opera of same name, which is one of the most popular of the operatic stage and in which such artists as Cavalieri, also a Paramount star, Farrar, Fremstad, Mary Garden and others have appeared.
- SCENARIO Charles E. Whittaker, one of the best-known scenarioists of filmdom, arranged the screen version.
- AUTHOR Victorien Sardou—"La Tosca" was written by Monsieur Sardou in France over thirty years ago for Sarah Bernhardt.
- PHOTOGRAPHY By Ned Van Buren.
- SETTINGS, COSTUMES, ETC. Sets copied exactly from Roman buildings, including the Castle of St. Angelo, the interior of the Church of Saint Andrea, etc. The costumes follow those used on the operatic stage—being extremely becoming to the beautiful star.
- SUPPORT Includes Frank Losee as the Baron Scarpia, Chief of Police; besides Jules Raucourt, Henry Hebert and W. H. Forestelle.

DON'T FORGET TO ORDER YOUR "PROGRESS---ADVANCE" HOLDER

A file on your desk will repay you ten times over. "Progress—Advance" contains Music Cues, Advertising Suggestions and numerous other helps.

ACCESSORIES

(To be Obtained at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One twenty-four sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatins
- 2 22x28 colored gelatins
- 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

Rotogravure

Series of Advertising Layouts: Mats

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Heralds

Slides

Window Cards

Music Cues

THE PLAYERS

La Tosca,
PAULINE FREDERICK
Baron Scarpia.....Frank Losee
Mario Cavaradossi,
Jules Raucourt
Cesare Angelotti, Henry Hebert
Spoletti.....W. H. Forestelle
Director....Edward Jose

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Ad-cuts and mats that get across--and bring something back

PROMINENCE can be gained by two methods. (1) Buying big space or, (2) using cuts that stand out in sharp contrast from others on the same page. If you don't want to take big space use Paramount's line cuts. On a page of half-tones or solid type—the choice of most advertisers—your line cuts will stand out like the proverbial sore thumb.

EXHIBITOR'S THEATRE

ADOLPH ZUKOR *presents*

PAULINE FREDERICK

in "La Tosca"

By VICTORIEN SARDOU

Scenario by CHARLES E. WHITTAKER, Directed by EDWARD JOSÉ



A Paramount Picture



A mighty picture with a mighty star. The world's greatest and most tragic heroine brought to the screen by an emotional artist without a peer.

Show Paramount-Burton Holmes Travel Picture No. T1080

"SOUTHERN ITALY"

to give "atmosphere" to the feature.

Send 'em away with a smile; show a

Paramount - Mack Sennett Comedy.

Musical Program

EXHIBITOR'S THEATRE

ADOLPH ZUKOR *presents*

PAULINE FREDERICK

in "La Tosca"

By VICTORIEN SARDOU

Scenario by CHARLES E. WHITTAKER, Directed by EDWARD JOSÉ



A Paramount Picture



"LA TOSCA", is famed in song and story as the world's greatest, and most tragic heroine. A part ideally suited to the powerful art of Pauline Frederick.

Paramount-Burton Holmes Travel Picture No. T1086 - "Southern Italy"

Paramount-Mack Sennett Comedy

Musical Program

Advertise like the Devil—he gets a lot of business. — Terry Ramsaye

EXHIBITOR'S THEATRE

ADOLPH ZUKOR *presents*

PAULINE FREDERICK

“La Tosca”

By VICTORIEN SARDOU

Scenario by CHARLES E. WHITTAKER, Directed by EDWARD JOSÉ



A Paramount Picture



“LA TOSCA” tragic heroine of song and story, famed the world over, brought home to you by the foremost emotional artist of the screen.

Show Paramount-Burton Holmes Travel Picture
No. T1080, *Southern Italy*, for “atmosphere”

They'll leave happy if you show
Paramount-Mack Sennet Comedies

Soloists

Orchestra

There are thousands of John Smith's in the 'phone book, but the only one you can remember is the chap who married Pocahontas; the answer is—not matrimony—but publicity—*Terry Ramsaye.*

SUGGESTED MAIL CAMPAIGN FOR "LA TOSCA"

FROM EXHIBITORS SERVICE DEPARTMENT

Post Card No. 1 (sent out 9 days before showing of picture)

Dear Madam:

Pauline Frederick the beautiful, is coming to the.....theatre on..... in "LA TOSCA," which has been arranged from the Opera of that name with as little change as possible. Miss Frederick looks her prettiest in this photoplay and we are sure you will want to see it.

Manager.

Post Card No. 2 (sent out 6 days before showing of picture)

Dear Madam:

"LA TOSCA," the new Paramount Picture in which Pauline Frederick will appear at the.....theatre, was directed by Edward Jose, the internationally famed star and screen director who has directed Sarah Bernhardt and other great stars. An excellent supporting company has been provided and you are promised an evening of rare entertainment, when we show this picture on.....

.....

Manager.

SUGGESTED LETTER

(To be sent 3 days before showing of picture)

Dear Madam:

"LA TOSCA," the famous Opera, was written by Sardou in France for Sarah Bernhardt over thirty years ago.

The Paramount version of this Opera will be shown at the.....Theatre on..... with Pauline Frederick in the stellar role, in which she is afforded unusual dramatic opportunity.

During the filming of this picture at Ft. Marion, Florida, Miss Frederick made her debut as a daredevil, when she made a sensational fall of 30 ft. from a parapet of the fort into the water, in the death scene.

The settings for this picture were copied exactly from Roman buildings, including the castle of St. Angelo, the interior of the church of St. Andrae; and the costumes follow those used on the Operatic stage, being extremely well adapted to Miss Frederick.

This is said to be one of the most exquisite screen productions ever filmed, and we hope to have the pleasure of seeing you during the showing of this production, which starts at

.....
Manager.

FOLLOW UP POST CARD

(To be sent on date of showing)

Dear Madam:

We are showing the Paramount Screen Version of the famous Opera, "LA TOSCA" to-day, and we feel sure you will not want to miss seeing this elaborate production.

Manager.

ANY ADDITIONAL SUGGESTIONS WILL BE CAREFULLY FURNISHED BY
THE EXHIBITORS' SERVICE DEPARTMENT

485 Fifth Avenue, New York

STOCK PRODUCTION CUTS AND MATS
Pauline Frederick in "La Tosca"



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*



Pauline Frederick in "La Tosca" *A Paramount Picture*

ISSUED IN SETS OF TEN, CONSISTING OF

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

Reduced as Shown Above

Always Obtainable at Your Exchange

ADVERTISING and LOBBY SUGGESTIONS FOR "LA TOSCA"
FROM EXHIBITORS SERVICE DEPARTMENT

LOBBY DISPLAY: You could use our paper in the scene where Miss Frederick is about to jump from a high stone wall, with soldiers about to capture her. This and the scene where "La Tosca" kills her pursuer, the Chief of Police, provides the dramatic punch of the story. Take the largest sheet of lithograph you can display in or about the Lobby, cut out the figures so they will be silhouetted against a background and paste on cardboard or stiff backing, and it will make a striking display. Paint on the cut-out some catch line like the following:

"COME INSIDE AND SEE HOW THE FIRING SQUAD RESEMBLES THAT OF OUR GERMAN 'KULTURISTS' AND HOW 'LA TOSCA' DUPES THEM."

WINDOW DISPLAY: Your local Book Store could display copies of this play, "La Tosca" and other books by the famous writer, Sardou, with a card reading:

"LA TOSCA" will appear at the Theatre on with Pauline Frederick in the stellar role. If you are not familiar with this story, it would pay you to read it before seeing the picture."

Your Music Store could have a window display of the Opera score and a card as follows:

"LA TOSCA", the Famous Opera, will appear in Paramount screen version at the Theatre on when the music of the Opera will be a special feature of the showing. All lovers of music should be present to enjoy this treat.

The Department Stores could display handsome gowns on the order of those worn by "La Tosca" and could also have an attractive showing of Fans, since one plays such an important part in the play. A card could read:

"Come to the Theatre on and see what an important part a fan played in the death of La Tosca's lover, in the Paramount screen version of that Opera.

STREET DISPLAY: You could have a band outside your theatre on the evenings of the showing of this photoplay, playing the music of the Opera—La Tosca. This always attracts attention, and would probably be the means of filling your house.

CAR CARDS AND NEWSPAPER ADVERTISING Take a photograph of your most attractive window display and in your cars have a card reading:

"A PARAMOUNT VERSION OF 'LA TOSCA,' the FAMOUS OPERA, WILL BE THE ATTRACTION AT THE THEATRE on WITH PAULINE FREDERICK AS THE STAR."

And the Newspaper could also have a reproduction of your most attractive window, giving credit to the merchant who got it up. This will link up your campaign with that of the merchant and help him to sell more goods and you more tickets. Be sure to use the Paramount trade-mark which will help tie up with the million dollar advertising campaign, and you could have the following reading matter:

"CHIEF OF POLICE DECEIVES 'LA TOSCA' "

"The Chief of Police promises to use blank cartridges in the soldiers' guns to save La Tosca's lover, but when she expects him to smile at her, she is stunned to find him really dead."

"LA TOSCA TURNS THE TABLES ON THE CHIEF OF POLICE"

"To save herself and her lover from paying the price asked by the Chief of Police, La Tosca turns the tables on him and kills him. Don't miss this thrilling and artistic performance of Miss Pauline Frederick at the Theatre on

FOR FURTHER SUGGESTIONS CALL ON THE EXHIBITORS' SERVICE DEPARTMENT, 485 Fifth Avenue, New York.

ADVANCE PUBLICITY

Newspaper stories to be sent out four, three, two and one days, respectively, in advance of the first showing of "LA TOSCA"

At the.....Theatre onof next week, lovers of good entertainment will find a treat in store for them in the shape of Pauline Frederick in the stellar role of the Paramount version of "La Tosca." Arranged from the opera with as little change as possible, "La Tosca" affords the star unusual dramatic opportunity. An excellent supporting cast has been provided together with the direction of Edward Jose, formerly stage director for Madame Sarah Bernhardt.

Pauline Frederick the beautiful, at her very prettiest in "La Tosca" is the Paramount star playing at theTheatre next week. Costumes, settings, even the story, follow closely the operatic production as enacted by Cavalieri, Farrar, Hempstad and others of the great divas. Charles E. Whittaker, a well known scenario-writer has arranged the screen version of Sardou's famous opera, written originally for Sarah Bernhardt. The director is Edward Jose and there is an excellent cast including Frank Losee, Jules Raucourt, Henry Hebert and W. H. Forestelle.

It was 28 degrees above zero in St. Augustine, Florida, a few weeks ago at the time when Pauline Frederick and a company of Paramount players were there to film scenes for "La Tosca," the picture to be shown at the.....Theatre

As Tosca never acquired the habit of wearing furs of dressing for the rigors of winter time, Miss Frederick sustained a severe chill during the taking of some of the scenes and only barely escaped pneumonia. Notwithstanding, the photoplay was successfully finished and is said to be one of the most exquisite screen productions ever filmed. The director was Edward Jose and the excellent cast includes Frank Losee, Jules Raucourt, Henry Hebert and W. H. Forestelle.

PLAYER IN "LA TOSCA" BARELY ESCAPES DEATH

Jules Raucourt, who will play the part of Mario Cavaradossi in "La Tosca," the Paramount picture starring Pauline Frederick at theTheatre next week, had a narrow escape while filming the picture in Florida a short time ago. The car in which Mr. Raucourt was riding alone with his chauffeur skidded and turned completely over. Fortunately Mr. Raucourt was able to jump before the crash came and escaped accident.

CURRENT PUBLICITY

Newspaper shorts to be sent out the day before the showing of "LA TOSCA"

PAULINE FREDERICK DOES A THRILLER IN "LA TOSCA"

Pauline Frederick, who is appearing at the.....Theatre in the Paramount version of "La Tosca," made her debut as a 'daredevil' at Ft. Marion, Florida, when she made a sensational fall of thirty feet from a parapet of the fort into the water in the death scene of "La Tosca."

The scene follows the killing of her lover, Mario, by the firing squad after Tosca has stabbed Scarpia, the chief of police. In escaping the pursuing soldiers, Tosca is supposed to be shot and fall into the water. Miss Frederick could have allowed a "double" to do this scene for her, but Edward Jose, her director, was not wrong in supposing that she would accomplish the feat to keep the picture up to the very high standard which prevails throughout.

Other players in the cast are Frank Losee as the Baron Scarpia, Jules Raucourt as Mario, the lover, Henry Hebert as Angelotti, the refugee, and W. H. Forestelle as Spoletti.

There is an actress in Paramount's new picture, "La Tosca" now starring Pauline Frederick at the.....Theatre, who is superbly happy at the chance to make herself immortal on the screen. She is none other than Elise, and under less enchanting and romantic circumstances happens to be Miss Frederick's personal maid.

Elise plays the part to which she is eminently fitted by experience and training, that of maid to "La Tosca," the temperamental heroine of Sardou's great drama. Other players of note who appear in the cast are Frank Losee as the Baron Scarpia. Jules Raucourt as Mario, the lover, Henry Hebert as the fugitive. Edward Jose is the director.

One of the most popular of all operas, Sardou's "La Tosca" is Pauline Frederick's latest Paramount photoplay. It is to be shown at the.....Theatre commencing tomorrow. The story of the young singer who avenges her lover's torture and the insults to herself by stabbing old Baron Scarpia, chief of police and then, finding that her lover has actually been shot in spite of a promise to the contrary, leaps to her death from the parapet of the castle of St Angelo, Rome, is too well known to be given at length, but suffice it to say that an excellent cast, Miss Frederick's superb acting and the direction of Edward Jose promise excellent entertainment for all.

REVIEW

Newspaper review of "LA TOSCA" to be sent out the day following the first showing

It would be difficult to find, in the whole range of drama and opera, a piece that has won more signal renown than "La Tosca," which is Pauline Frederick's newest Paramount picture now showing at the..... Theatre. Written by Victorian Sardou, upwards of thirty years ago expressly for Sarah Bernhardt, it was in this play, later adapted for the operatic stage, that she made one of the greatest successes of her wonderful career.

The possibilities of "La Tosca" as a screen drama can hardly be overestimated. It is as perfectly adapted to the films as if it had been written for them, and Miss Frederick as the beautiful Italian singer leaves nothing to be desired in her magnificent interpretation.

Infinite care and attention to the details of production are apparent in the handling of the theme, and it is said that "La Tosca" is one of the most expensive films that has been produced for some time. A large company of players, directors, cameramen and 'props' were sent to St. Augustine, Florida, where many of the exterior scenes were taken. Exact duplicates of the Castle of St. Angelo, the interior of the Church of St. Andrea and other famous Roman edifices were constructed, sometimes only to appear upon the screen in a single momentary flash.

Miss Frederick in the adorable curls and quaint poke-bonnet-like hats affected by 'Tosca' is more beautiful than ever and as we watch her progress through the episode of the hiding of the fugitive, Angelotti, the capture and torture of her lover, Mario for it, and the beguiling of the hardened old police chief, Baron Scarpia into liberating her lover, we can not wonder at the sad havoc she wreaks upon the hearts of her many suitors.

Frank Losee as the Baron Scarpia stands out sharply from the rest of the cast for his clear cut portrayal of the treacherous, relentless old man-hunter who stops at nothing to further his personal advancement and gratification. The supper scene where Tosca is pleading for the life of Mario, her fiance, is a stirring scene that leaves one gripping the arms of one's chair, and the splendid climax where Tosca, finding that she has been betrayed, and that her lover is really killed, defies the soldiers and flings herself over the parapet of the Castle St. Angelo, is magnificently done.

Jules Raucourt as Mario, Henry Hebert as Angelotti and W. H. Forestelle as Spoletti accomplished some fine work. The director was Edward Jose.

For Exhibitor's information and house organ,--the players and the story of "LA TOSCA"

THE PLAYERS

La ToscaPAULINE FREDERICK
Baron ScarpiaFrank Losee
Mario CavaradossiJules Raucourt
Cesare AngelottiHenry Hebert
SpolettiW. H. Forestelle

Director, Edward Jose

THE STORY

Floria Tosca is a beautiful girl of poor parents, who has been educated and taught to sing by the priests at Rome, until at the opening of the story, she is the idol of the whole city and a high favorite at court.

She is in love with Mario Cavaradossi, a painter who is working at a fresco in the Church of St. Andrea where Tosca meets him every afternoon.

One day while he is waiting there for her, a political refugee from Naples, Cesare Angelotti, hides in the church where his sister has hidden some of her own garments as a disguise. Mario helps him escape before Tosca arrives, although he arouses her jealousy in the delay about opening the door, and because she fancies he has painted a resemblance to another woman in his madonnas.

Meanwhile Baron Scarpia, the chief of police, has discovered Angelotti's escape from his cell at the castle of St. Angelo, and traces him to the church, where he finds the fan of Angelotti's sister, which the fugitive had forgotten to take .

That night Scarpia follows Tosca to a fete at the Farnese Palace where he plays upon her jealousy with the fan in an effort to trace Angelotti. His questionings are interrupted, however, by the news that Italy's army has lost a great battle, and the fete is rudely interrupted. Tosca goes to Mario's villa where she has only time to learn the truth about Angelotti's escape before Scarpia, who has again followed her, appears.

By torturing Mario, Scarpia at last wrings from Tosca the whereabouts of the fugitive. The news comes too late, however, for Angelotti, discouraged, has already committed suicide when Scarpia's men find him.

Scarpia is so enraged that he orders Mario sent to prison in Angelotti's place. Tosca pleads for him, but unavailingly, and soon she herself is locked up by Scarpia lest she appeal to the Queen for help.

Apparently relenting, Scarpia later calls Tosca before him and after some parleying, bluntly informs her that she herself is the price of her lover's freedom. Tosca refuses at first, but when Scarpia declares that unless she consents, Mario shall die instantly, she consents.

Scarpia then promises to order the firing squad which is to execute his sentence upon Angelotti to place blank cartridges in their guns. He pretends to issue this order, and goes on to tell Tosca that Mario has only to pretend to fall and remain until nightfall when Tosca herself can come to carry him away.

When Scarpia's back is turned, Tosca, seizing a knife from the supper table which has been set for them, plunges it into Scarpia's back. He is killed at once, and stopping only to place a few candles around him, Tosca hastens away to the cell of her lover, telling him how she has arranged to save him. Mario forgives her the betrayal of Angelotti and goes unresistingly with the soldiers when they come to lead him to his death.

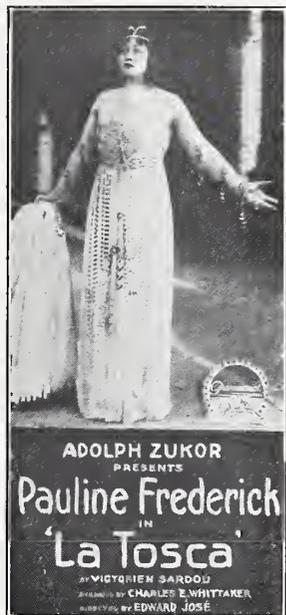
But Scarpia had deceived Tosca. He had not given the order to the firing squad and when Tosca rushes to Mario, whom she expects to smile covertly at her, she is stunned to find that he is really dead.

Mad with grief, Tosca mounts the parapet of the castle and screams to the soldiers that Scarpia is dead! That she has murdered him. When they find that this is actually true, a detachment of them try to capture her, but, defying them, she leaps to her death on the stones below.

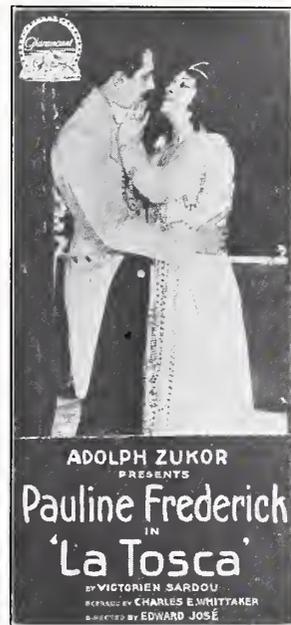
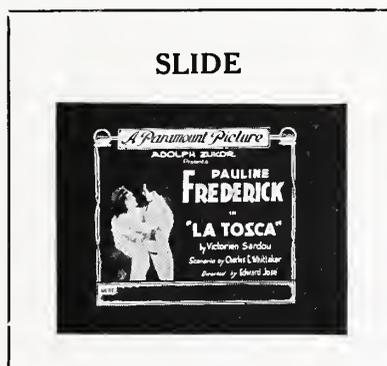


Cover your town with this paper and you will fill every seat on every performance.

Always Obtainable
At Your Exchange



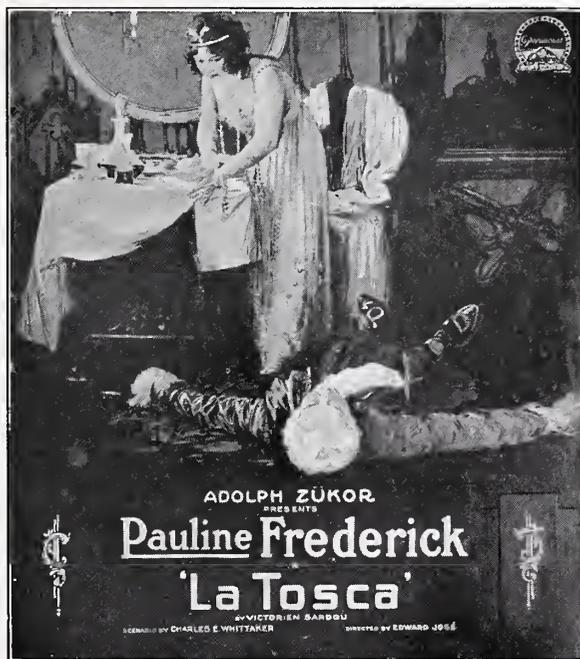
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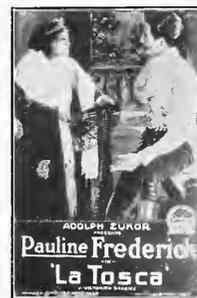
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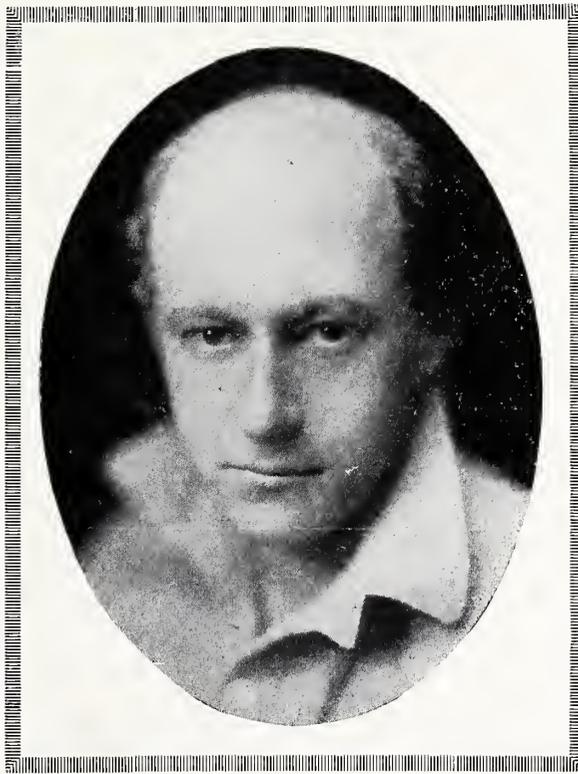


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Press Book-Exhibitor's Aids

CHARLES KENMORE ULRICH, Editor

JESSE L. LASKY
Presents

CECIL B. DE MILLE

Production

"THE WHISPERING CHORUS"

By Jeanie Macpherson. From the story by Perley Poore Sheehan

An ARTCRAFT Picture



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



Get Music Cues at Your Exchange

What Exhibitors Should Know About "THE WHISPERING CHORUS"

An Artcraft Picture

- STARS** This is in every respect a superb picture production, with Kathlyn Williams Raymond Hatton, Elliott Dexter, Tully Marshall and James Neill in the leading roles. Seldom have so many notable players been presented in any single production, and coupled with the dramatic interest of this superb story, and its heart-appealing force, this is a Paramount picture far above the ordinary.
- DIRECTOR**..... "The Whispering Chorus" is a special Cecil B. DeMille production for Artcraft release and is particularly noteworthy on that account. Mr. DeMille is famous for his productions of "Joan the Woman," "The Woman God Forgot," "The Devil Stone" and others, all of which established new and higher standards of cinema art.
- AUTHOR** Perley Poore Sheehan, famous novelist and magazine writer.
- SCENARIO** By Jeanie Macpherson, brilliant author of the scenarios of numerous Artcraft pictures, all of which have become famous.
- STORY** An absorbingly dramatic and tense story of a man who, harassed by debt, resorts to theft. He deserts his wife, becomes a hermit 'longshoreman. changes clothes with a drowned man, assumes an alias and later is hunted down by the police who mistake him for his own murderer. When he learns that his wife is happily married to the governor of his state, he goes to death rather than wring from her the admission that he is her husband. The various scenes are filled with thrills and dramatic action of the highest order.
- PHOTOGRAPHY** By Alvin Wyckoff, a master cameraman.

ACCESSORIES

(Obtainable from your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- One six-sheet
- 24-sheet stand

Photos

- 8 8x10 black and white
- 8 11x14 gelatine

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

Press Book with sales talk, card and letter announcements, suggestions for lobby and other displays.

Slides

Music Cues

"THE WHISPERING CHORUS"

THE PLAYERS .

Jane Trimble. Kathlyn Williams
John Trimble, her husband.... Raymond Hatton
George Coggeswell..... Elliott Dexter
Mrs. Trimble, John's mother... Edythe Chapman
Charles Barden.... John Burton
Tom Burns..... Parkes Jones
H. P. Clumley... Tully Marshall
Chief McFarland.... Guy Oliver
Stauberry..... W. H. Brown
Channing..... James Neill
Longshoreman.... Noah Beery
Mocking Face..... Gustav Seyffertitz
Evil Face..... Walter Lynch
Good Face... Edna Mae Cooper

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Production, Cuts and Mats

Back Cover, Exchange List and latest releases

Suggested Mail Campaign for "THE WHISPERING CHORUS"

Advance Post Card No. 1

(To be sent 9 days before showing)

Dear Madam:

Conceded to be one of the best photoplays ever produced, "THE WHISPERING CHORUS," a special Cecil B. De Mille production for Artcraft, will be the feature of the bill at the Theatre, next

With a large cast of players headed by Kathlyn Williams, Raymond Hatton, Elliott Dexter, Tully Marshall and others, this photoplay should commend itself to your notice as one you cannot well afford to miss seeing.

.....
Manager.

Advance Post Card No. 2

(To be sent 6 days before showing)

Dear Madam:

The great Artcraft picture, "THE WHISPERING CHORUS," which is a special production by Cecil B. De Mille, will be adequately presented at the Theatre, next

This superb photoplay unfolds a story of self-sacrifice which is so wonderfully developed as to stamp the production as one of the most unusual ever presented at any theatre.

I respectfully urge that you will find this worthy of your attendance at the opening presentation.

Sincerely Yours,

.....
Manager.

SUGGESTED LETTER

(To be sent three days before showing)

Dear Madam:

His conscience awakened by "The Whispering Chorus," whose clinging melody stirred his heart and brain and quickened gnawing remorse, John Trimble, thief, fugitive and nameless wanderer, makes the supreme sacrifice to preserve the happiness of the woman he loves. This graphic story is fully outlined in Cecil B. De Mille's splendid special production for Artcraft, "The Whispering Chorus," which is to be presented at the Theatre, next

This is a photoplay of unusual power and distinctive heart-appeal. It embraces all the elements of human interest and it is inevitable that in its development the gamut of human emotions is run. Its various details have been worked out with extraordinary skill of craftsmanship, the result being a cinema offering of exquisite artistry and effectiveness.

The management of the Theatre desires to assure you that there will be nothing lacking in the way of accessories and incidental music, to make this presentation one of the notable events of the season. Your kindly co-operation is respectfully invited.

Sincerely Yours,

.....
Manager.

FOLLOW-UP POST CARD

(To be sent to arrive on date of showing)

Dear Madam:

Inasmuch as "The Whispering Chorus," the superb Artcraft picture which is to be presented at the Theatre today (.....) promises to prove a record breaker, we have made special arrangements to accommodate our patrons, and we will be glad to extend you every courtesy.

Sincerely Yours,

.....
Manager.

Advertising Suggestions for the Exploitation of "THE WHISPERING CHORUS"

LOBBY DISPLAY: Have a large ear, with a cupped hand beside the lobe, painted and beneath it attach a card bearing the following inscription:

"He's listening to 'The Whispering Chorus.' Conscience may make cowards of most men, but John Trimble did not belong to that class."

WINDOW DISPLAY: Have several handsome women's gowns, hats and other articles of feminine wear, all of the highest grade, displayed in store windows, with a card reading:

"His wife's love for finery did much to cause the downfall of John Trimble, but he was reclaimed to manhood by 'The Whispering Chorus,' and bravely atoned his faults."

STREET DISPLAY: Utilize a fife and drum corps, one of them carrying a banner as they march through the streets, bearing the following:

"'The Whispering Chorus' teaches loyalty to principle and duty as well as to flag and country. It will sound its message at the..... Theatre, next"

CAR CARDS: Print in colors, if possible, cards showing the ear and cupped hand and beneath this the words:

"If you desire to hear 'The Whispering Chorus,' see the superb Paramount picture at the Theatre next....."

NEWSPAPER ADVERTISING: The same idea suggested for lobby display and car cards, may be utilized in large space advertising in the newspapers. The following headlines in addition thereto, are suggested:

*"Trimble's Conscience Awakened by
'The Whispering Chorus.'"*

*"Self-Sacrifice Dominant Theme of
'The Whispering Chorus.'"*

*"'Awake to Duty!' Refrain of 'The Whispering
Chorus' That Regenerated John
Trimble's Soul."*

SPECIAL MUSIC: As a special feature designed to make the production impressive, have a chorus of several voices sing a plaintive aria behind the scene, or a phonograph might be employed instead.

REMARKS: Exhibitors are urged to do their utmost in displaying this wonderful picture, which is the first Cecil B. de Mille SPECIAL production since "Joan the Woman." House managers should not hesitate to spend money in exploiting this magnificent feature, as the investment is bound to pay.

FOR FURTHER SUGGESTIONS PLEASE WRITE TO THE
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue New York

For Exhibitor's Information or House Organ—Cast and Story of the Cecil B. DeMille Production for Artcraft of "The Whispering Chorus".

"THE WHISPERING CHORUS"

CAST

Jane Trimble Kathlyn Williams
John Trimble, her husband Raymond Hatton
George Coggeswell Elliott Dexter
Mrs. Trimble, mother to John . . Edythe Chapman
Charles Barden John Burton
Tom Burns Parkes Jones
H. P. Clumley Tully Marshall
Chief McFarland Guy Oliver
Stauberry W. H. Brown
Channing James Neill
Longshoreman Noah Beery
Mocking Face Gustav Seyffertitz
Evil Face Walter Lynch
Good Face Edna Mae Cooper

STORY

Harassed by creditors and unable to meet the current expenses of his family establishment, John Trimble, a trusted employe of a contracting corporation, resorts to theft. Little by little the menace of arrest and punishment confronts him and one day he deserts his wife and mother to become a hermit in a hut on an island in the Ohio river. His wife causes a diligent search to be made for her husband, but every effort to find him proves fruitless.

While fishing in the river one day, Trimble drags to the surface the body of a man of about his own height and build. To give credence to the belief that he is dead, Trimble places his clothing on the corpse with sufficient data to insure identification of the body as that of Trimble, and sets it afloat. The body is recovered and after an investigation by the police, it is declared to be that of Trimble and that he was the victim of foul play.

Meanwhile, Mrs. Trimble, convinced that her husband is dead, accepts the attentions of George Coggeswell, a lawyer, and in due course becomes his bride. Coggeswell later becomes governor of his state and Mrs. Trimble-Coggeswell a leader of high society. The aged mother of Trimble is heart broken at the loss of her son, but she is loath to believe that he was murdered or that she never will hear from him again.

Assuring himself that he is dead to the world, Trimble assumes the name of Martin and, having

worked as a stevedore, he decides to ship for Australia. Through clues gathered by Chief of Police McFarland, that official's attention is attracted to Trimble, alias Martin, and he resolves to arrest him on the charge of murdering Trimble. The Chief confronts the so-called Martin in a water-front saloon and when he attempts to arrest him, a fierce battle ensues. The Chief is knocked out in the encounter and Martin makes his escape.

Trimble remains in hiding in San Francisco for a time and earns his livelihood by working as a 'longshoreman. Filled with remorse at his neglect of his aged mother, he reveals his secret to another 'longshoreman who is induced to write to Mrs. Trimble. Learning that her son is alive, she implores him to return to her and he readily consents to do so. The rough life he has lead for several years has changed him completely, but his mother accepts his proofs of relationship and falls ill suddenly. Trimble hastens away in search of a physician, but in his absence his mother dies.

Recognized by Chief of Police McFarland, Trimble is arrested under the name of Martin on a charge of murdering Trimble—himself. Trimble denies that he is Martin, and asserts himself to be in fact, Trimble. Not aware of his mother's death, he urges McFarland to call upon Mrs. Trimble for proofs of his assertion. The death of Mrs. Trimble is discovered and Trimble's assertions regarded as falsehoods. He is placed on trial, convicted of being his own murderer, and sentenced to death.

Channing, a friend of Mrs. Coggeswell, believes Trimble's statements and he prevails upon Mrs. Coggeswell to visit Trimble in prison for the purpose of identifying him. When she enters his cell, Trimble recognizes his former wife and aware that she is happy in her new environment, he resolves to die rather than reveal the secret of their former relationship. He again becomes the sturdy reckless 'longshoreman and asserting he is Martin and none other, finally convinces Mrs. Coggeswell that her half-formed suspicion as to his identity is erroneous. Resolutely persisting that he is Martin and the assassin of John Trimble, he goes to death in the electric chair, a victim of self-sacrifice.

PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of
"The Whispering Chorus."

"THE WHISPERING CHORUS"
SUPERB CECIL B. DE MILLE
PRODUCTION A TRIUMPH

**Its Theme of Man's Supreme Sacrifice and Dramatic Realism Make This a
Most Notable Photoplay**

Presenting a galaxy of actors seldom, if ever, gathered together in a single Arctcraft picture, and filled with dramatic and tense moments that hold the interest throughout, Cecil B. De Mille's superb production of "The Whispering Chorus" by Percy Poore Sheehan, and picturized by Jeanie Macpherson, was presented at the Theatre to a packed house yesterday. The theme of self-sacrifice which is the dominating note of this great Paramount picture, was treated in a highly artistic manner and from every standpoint perhaps, this is one of the finest pictures ever seen in this city.

The story is exceptionally strong in conception and treatment, and its various details are worked out with unusual skill of craftsmanship. John Trimble, an employe of a large corporation, is harassed by creditors and in a mad effort to make both ends meet, he resorts to theft of money from his firm. Confronted by the imminence of arrest and conviction, he deserts his wife and aged mother to become a hermit on a lonely island in the Ohio river. To create the impression that he is dead, he dons the clothing of a drowned man whose body he has found in the river and places his own on the body. This done to his satisfaction, he drops out of sight.

With the finding of the body, it is surmised that Trimble was murdered and the police begin a search for his slayer. Trimble has assumed the

name of Martin and by a strange perversity of fate he is suspected of being his own murderer. He eludes arrest after a fierce battle with the police and goes to San Francisco where he becomes a stevedore. Remorse fills him when he thinks of his mother and he returns to her. She fails to recognize him as her son, but when she does so finally, she faints. Trimble runs for a physician into the arms of the police and Mrs. Trimble dies.

Arrested as Martin, Trimble reveals his identity and refers the police to his mother for proofs of his statement, he being unaware of her death. Trimble is tried, convicted of murder and sentenced to death. Meanwhile, his former wife who had remarried under the impression that she was a widow, is appealed to in his behalf, and she visits him in his cell, but when he recognizes her, and realizes that she is happy in her new-found love, he self-sacrificingly convinces her that he is Martin, an assassin, and smilingly goes to his doom.

In the cast are Kathlyn Williams, Raymond Hatton, Elliott Dexter, Tully Marshall and other well known screen stars, all familiar to admirers of Paramount and Arctcraft pictures. The picture created the deepest impression and evoked much praise. It will be the feature of the bill at the Theater and



ADVANCE PUBLICITY

Stories to Be Sent Out to the Newspapers Daily for One Week Prior to the First Showing of "The Whispering Chorus"

**"THE WHISPERING CHORUS,"
SUPERB ARTCRAFT PICTURE,
TO BE SHOWN HERE NEXT WEEK**

Conceded to be one of the most dramatic photoplays ever produced, "The Whispering Chorus," a Cecil B. De Mille production for Artcraft will be shown at the Theatre next The picture is based upon the novel of the same name by Perley Poore Sheehan, recently published serially in a leading magazine. The scenario was prepared by Jeanie Macpherson, a brilliant writer who achieved fame as the scenarioist of "Joan the Woman," "The Woman God Forgot," "A Little American" and other famous cinema successes.

The theme of the picture is one of self-sacrifice and it contains all the elements that appeal successfully to the human emotions. The story is that of a man, burdened by debt, who steals money from the corporation with which he is employed. To escape arrest he drops out of sight to lead the life of a hermit fisherman, leaving his wife and mother in ignorance of his whereabouts. He exchanges clothing with a body which he fishes out of the river and the police are not only convinced that Trimble is dead, but that he was murdered.

Assuming a false name he becomes a stevedore and is hunted by the police as the man who slew himself. He returns home clandestinely to see his mother and is arrested for his own murder. His wife, who had married again in the belief that she was a widow, sees him after his conviction and rather than destroy her happiness, he convinces her that they had never met before and goes to his doom smilingly. The story is replete with dramatic situations that thrill. Manager..... promises a sumptuous showing in the way of special music and accessories.

**FAMOUS FILM PLAYERS MAKE
"THE WHISPERING CHORUS"
MOST NOTABLE PRODUCTION**

Unusual interest attaches to the presentation at the Theatre, next of the great Cecil B. De Mille super-production, "The Whispering Chorus," picturized for Paramount by Jeanie Macpherson, because of the brilliant array of screen players which it presents.

Among these are Kathlyn Williams, Raymond Hatton, Elliott Dexter, Edythe Chapman, Tully Marshall, James Neill, Edna Mae Cooper and others, all of whom are familiar to lovers of high class Paramount and Artcraft pictures.

The theme of the picture is one of supreme self-sacrifice and in its development to a logical and dramatic conclusion, the highest artistry is displayed. The elements of interest and intense heart appeal are there and it is inevitable that the gamut of human emotions will be run. The plot revolves about a man who is convicted of his own murder, whose wife had remarried in the belief that she is a widow and he chooses death to sacrificing her happiness which the admission of his identity must inevitably encompass. The picture was produced by Mr. De Mille with lavish detail and it is said to be one of the most pretentious Paramount offerings thus far made.

**UNUSUAL STORY OF STRONG
MAN'S SACRIFICE OUTLINED
IN "THE WHISPERING CHORUS"**

Embracing in its cast a notable array of screen players and unfolding a story of intense dramatic interest, "The Whispering Chorus," a special Cecil B. De Mille production for Artcraft will be the feature at the Theatre, beginning The photoplay is based upon the magazine story by Perley Poore Sheehan and the scenario is by Jeanie Macpherson, the famous author of numerous Artcraft pictures starring Mary Pickford, Geraldine Farrar and other notable cinema celebrities.

The story is of unusual strength of conception and its development masterly throughout. The central idea is one of self-sacrifice on the part of an erring husband who prefers death to sacrificing the happiness of the woman who once was his wife. The action is rapid, the interest of that quality which grows as each succeeding scene is unfolded, and its heart appeal is irresistible. In the various roles are prominent screen stars including Kathlyn Williams, Raymond Hatton, Elliott Dexter, Tully Marshall, James Neill and many others all of whom are favorites with lovers of Paramount and Artcraft pictures. Manager has provided the production with a highly adequate setting in the way of accessories and special music.

**PHOTOPLAY THAT THRILLS
"THE WHISPERING CHORUS"
ATTHEATRE NEXT.....**

Beginning next, the great Artcraft feature, "The Whispering Chorus" will be the bill at the Theatre. This is a special production by Cecil B. De Mille, one of the most famous directors known to the motion picture art and grouping within itself as it does, an unprecedented number of screen players, it is essentially a superior production of the highest class. The story was written by Perley Poore Sheehan and the scenario is by Jeanie Macpherson, who achieved fame through the many notable pictures written by her for Artcraft and Paramount release.

Delineating the story of a man who makes the supreme sacrifice in order to preserve the happiness of his wife whom he has deserted and who is convicted of being his own murderer, "The Whispering Chorus" is a photodrama of exceptional power and heart appeal. The large cast includes many cinema stars of magnitude and it is, therefore, in every respect a production of a quality of artistry seldom presented. Manager has completed arrangements to handle record crowds for this presentation, the demand for seats evinced being already large enough to predict packed houses.

**MAN'S SELF SACRIFICE IS
HEART STIRRING THEME OF
"THE WHISPERING CHORUS"**

Surpassing in interest any picture heretofore displayed at the Theatre, "The Whispering Chorus," a special Cecil B. De Mille production for Artcraft will be presented for the first time in this city at the Theatre next The story is by Perley Poore Sheehan, a leading magazine writer and the picturization is by Jeanie Macpherson, distinguished author of such notable cinema successes as "Joan the Woman," "The Woman God Forgot," "A Little American" and other pictures in which Mary Pickford and Geraldine Farrar and others were the stars.

Self-sacrifice is the dominant theme of this unusual offering and the players who interpret the various roles form an aggregation of screen stars seldom if ever grouped together in a single photoplay. The action is rapid and dramatic and its heart appeal one of unusual force. The story is developed artistically and the various portrayals, guided by the master mind of Cecil B.

De Mille, are exceptionally convincing. Manager has left nothing undone in the way of music and other accessories to make this presentation one of the most notable of the season at his theatre.

**"THE WHISPERING CHORUS" AT
.....THEATRE TO-MORROW**

Widespread public interest has been aroused in the presentation tomorrow at the Theatre of the superb photodrama "The Whispering Chorus," a special Cecil B. De Mille production for Artcraft. The story of the picture play is one of absorbing heart interest and its various scenes, all of intense dramatic strength, are interpreted by well known screen stars. The story is by Perley Poore Sheehan and the scenario was written by Jeanie Macpherson, author of many famous cinema successes.

The theme of the photoplay, that involving supreme self-sacrifice, is compelling and there is not a moment's lag of interest throughout its action. It is safe to predict that a more impressive picture never was shown in this city and Manager has spared no expense to procure all those essentials in the way of special music and other accessories, needed to make this production one of the most impressive of the season. First come, first served will be Manager 's slogan during the run of this picture at the Theatre.

**"THE WHISPERING CHORUS"
ATTHEATRE TO-DAY**

Beginning today, the magnificent Cecil B. De Mille production of "The Whispering Chorus," an Artcraft picture in which an unexampled array of cinema players are featured, will be the attraction at the Theatre and continue until The stamp of popular approval placed upon this picture in all parts of the country has been most enthusiastic and its presentation at the Theatre promises to prove an epoch in the history of that house. The picture is one of exceptional dramatic power and its heart appeal is unusually compelling. Its theme is of the Zolaesque order of realism and the development of the plot of a high standard of artistry. Public interest in the presentation equals, if it does not far surpass that shown in any picture at this theatre for many seasons. Manager has arranged to handle the biggest crowds of the season, so that it is quite likely that "The Whispering Chorus" will prove a record breaker in the way of attendance and receipts at this popular theatre.

MUSICAL SYNOPSIS for "THE WHISPERING CHORUS"

No.	Min.	(T)itle or (D)escription	Tempo	Selections
REEL No. 1				
1.	3½	At screening	¾ <i>Lento</i>	*Twilight—Cesek
2.	1¼	T—John Tremble, 2nd Ass't Cashier	4/4 <i>Andante affetuoso</i>	*Meditation—Williams
3.	1	T—Martha Tremble—his mother	4/4 <i>Religioso</i>	*Nearer, My God, to Thee
4.	1	Fighting George Coggswell	4/4 <i>Marziale</i>	*Men of Sparta—Zamecnik (Omit introduction)
5.	3¼	T—Christmas Eve	¾ <i>Valse lente</i>	*Passionee—Montagna
6.	3¼	T—John, I'm ashamed of you	4/8 <i>Lento</i>	Erstik—Grieg
7.	2	D—Mother and Jane at home	4/4 <i>Moderato</i>	*Where is my wandering boy to-night?
REEL No. 2				
8.	3½	T—The wee small hours	¾ <i>Lento</i>	*Twilight—Cesek
9.	3¾	T—Blue Monday	¾ <i>Valse lente</i>	*Passionee—Montagna
10.	4	T—The Fear	4/4 <i>Andante con moto</i>	*Romance—Grunfeld
11.	3.	T—On "Jericho Island"	¾ <i>Appassionato</i>	Appassionata No. 40—Borch
REEL No. 3				
12.	4¼	T—Nobody can put a dead man in jail	4/4 <i>Lento</i>	*King Manfred—Reinecke
13.	2½	T—By morning, when he had finished	4/4 <i>Andante affetuoso</i>	*Meditation—Williams
14.	3¾	T—W've just found the body of	6/8 <i>Poco pin lento</i>	*En Mer—Holmes
15.	2½	T—State stirred over Coggswell's graft	4/4 <i>Marziale</i>	*Men of Sparta—Zamecnik (Omit introduction)
16.	2	T—I suppose it must be my husband	2/4 <i>Andante</i>	*In the Gloaming
17.	1¾	D—Mother seated at table	4/4 <i>Moderato</i>	*Where is my wandering boy to-night?
18.	1	T—You'll always go lame	¾ <i>Andante sostenuto</i>	*Romance—Mildenberg
REEL No. 4				
19.	4	T—Fortune favors the brave	4/4 <i>Allegretto grazioso</i>	Idilio—Lack
20.	2¼	I'm "dog" homesick	4/4 <i>Religioso</i>	*Nearer, My God, to Thee
21.	1¾	T—Following the trail of the letter	2/4 <i>Allegro modto</i>	March of the Dwarfs—Grieg
22.	2	T—Now, Edgar Smith	4/4 <i>Allegro furioso</i>	Furioso No. 1—Langey
23.	1¾	T—And on a certain June day	¾ <i>Tempo di Minnetto</i>	*Imaginary Ballet Music—Coleridge-Taylor
24.	2½	T—New Year's Eve brings Tremble	2/4 <i>Marcia</i>	Chinese Patrol—Fliege
25.	1	D—Church scene	2/4 <i>Maestoso</i>	Wedding March—Lohengrin Wagner
REEL No. 5				
26.	2¼	T—In two more years	4/4 <i>Andante affetuoso</i>	Meditation—Williams
27.	1	T—Please make your check	¾ <i>Tempo di Minnetto</i>	*Imaginary Ballet Music—Coleridge-Taylor
28.	3¼	D—Tremble & mother meet	4/4 <i>Moderato</i>	*Where is my wandering boy to-night?
29.	3	T—Johnny!	4/4 <i>Andante</i>	Home, Sweet Home
30.	2½	D—Policeman catches John	4/4 <i>Allegro</i>	Dramatic allegro—Langey
31.	3¾	T—The case of the people against	¾ <i>Lento</i>	*Twilight—Cesek
REEL No. 6				
32.	3¼	T—The night of the verdict	4/4 <i>Andante affetuoso</i>	*Meditation—Williams
33.	1¾	T—How thin, how thin the veil that lies	4/4 <i>Moderato</i>	Appassionato No. 57—Castillo
34.	1½	T—God moves in a mysterious way	2/4 <i>Andante</i>	Good-bye—Tosti
35.	2¼	T—Behind the mask of pleasure	2/4 <i>Andante</i>	*In the Gloaming
36.	2	T—If you were to tell the Governor	4/4 <i>Grave</i>	Dramatic Tension No. 9—Andino
37.	3¼	T—Do you know of any good reason—	4/4 <i>Andante con moto</i>	Romance—Grunfeld
38.	3¼	T—"Thou Shalt Not Kill"	5/8 <i>Poco pin lento</i>	*En Mer—Holmes
39.	3¾	T—"And know that somewhere in the world"—	4/4 <i>Lento</i>	*King Manfred—Reineck
40.	1¼	T—This is our fifth anniversary	2/4 <i>Andante</i>	In the Gloaming

*Repeated Selections

Ad-cuts and mats—badges and prosperity

The prosperous exhibitor blazons it forth to all the world. He'd rather blow his own horn than listen to Sousa's Band. That's why he prospers and will continue to prosper. You should look "flush," too. It's mighty easy to do it. Your Exchange has the means in the shape of these "prosperity line cuts."

Exhibitor's Theatre

Jesse L. Lasky presents
CECIL B. DE MILLE'S
 PRODUCTION
"THE WHISPERING CHORUS"
 By JEANIE MACPHERSON, From the story by PERLEY POORE SHEEHAN



An ARTCRAFT Picture

Any picture produced by Cecil B. De Mille is a picture for you to see. His name is the "last word" in masterful staging, pictorial effects *without peer*, and a clean story. See this one.

Show *Paramount-Burton Holmes Travel Picture No. T1047, "Our Middies At Annapolis"* Everybody shows the Army—You put on the Navy.

When a patron has two theatres in mind the one that is showing a *Paramount-Mack Sennett Comedy* will get his "admission."

Musical Program

Name of Exhibitor's Theatre

Jesse L. Lasky presents
CECIL B. DE MILLE'S
 PRODUCTION
"THE WHISPERING CHORUS"

By JEANIE MACPHERSON, From the story by PERLEY POORE SHEEHAN



An ARTCRAFT Picture



The man who made "Joan, the Woman" and "The Woman God Forgot" has another great picture for you. Unsurpassed for depth of plot and pictorial finesse. All week, but come early.

Show *Paramount-Burton Holmes Travel Picture No. T1047, "Our Middies at Annapolis"* Everybody Shows the Army—You Put on the Navy

When a patron has two theatres in mind, the one that is showing a *Paramount-Mack Sennett Comedy* will get the "admission."

Musical Program

PRODUCTION CUTS AND MATS
"The Whispering Chorus"



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
 An AIRCRAFT Picture



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
 An AIRCRAFT Picture



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
 An AIRCRAFT Picture



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
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 An AIRCRAFT Picture



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
 An AIRCRAFT Picture



CECIL B DE MILLES PRODUCTION "THE WHISPERING CHORUS"
 An AIRCRAFT Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

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

Always obtainable at your exchange



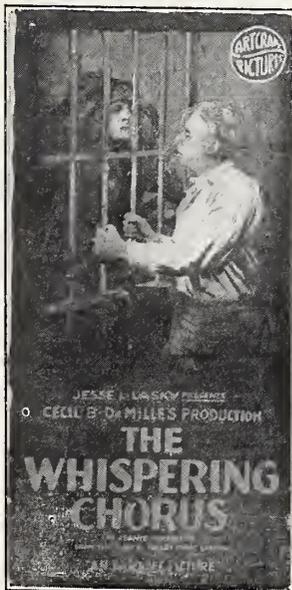
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Three Sheet Poster



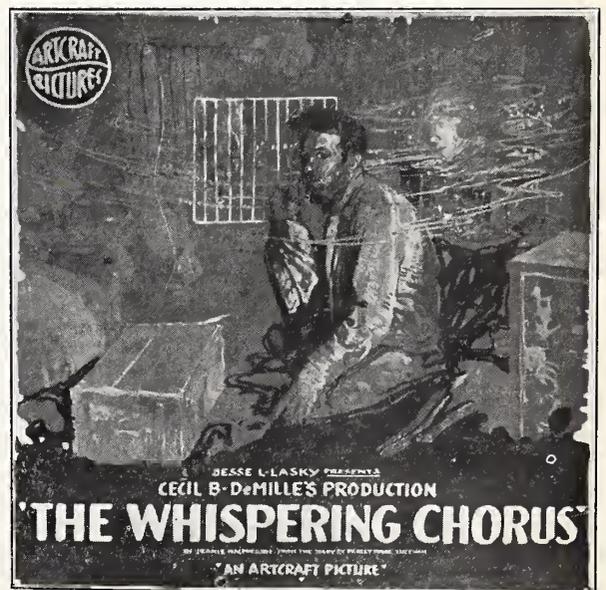
One Sheet Poster



Three Sheet Poster



One Sheet Poster



Six Sheet Poster

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 GEORGE BEBAN . . . "Jules of the Strong Heart"
 J. PICKFORD & L. 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"
 BLACKTON'S "Wild Youth"
 BILLIE BURKE "Eve's Daughter"



ELSIE FERGUSON
 "Rose of the World"
 WM. S. HART
 "Wolves of the Rail"
 MARY PICKFORD
 "Stella Maris"
 CECIL B. DE MILLE
 "The Whispering Chorus"
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 Watch Your Neighbor
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Press Book—Exhibitor's Aids

Thomas H. Ince
presents

ENID BENNETT

in

“NAUGHTY, NAUGHTY!”

By C. Gardner Sullivan

Directed by Jerome Storm, Photographed by John Stumar

Supervision of Thomas H. Ince

A Paramount Picture

Get music cues at your Exchange



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



WHAT YOU WANT TO KNOW ABOUT "NAUGHTY, NAUGHTY!"

- THE STAR** Enid Bennett, who recently made her debut in Paramount Pictures in "The Keys of the Righteous."
- AUTHOR** C. Gardner Sullivan
- DIRECTOR** Jerome Storm, under the personal supervision of THOMAS H. INCE
- CAMERAMAN**..... Charles Stumar
- CAST**..... Includes Earl Rodney, Marjorie Bennett, Gloria Hope, and Andrew Arbuckle.
- PHOTOGRAPHY**.. Excellent—some splendid outdoor shots and lighting effects.
- STORY** Decidedly 'different'—deals with struggle of up-to-date young girl who has visited New York, to rejuvenate the old-fashioned, narrow-minded mid-western town she lives in. Her sweetheart's reformation most difficult of all—but she does it.
- REMARKS** Miss Bennett wears some stunning costumes—'straight from New York' and there is a picturesque dance entitled "The Spirit of Spring" that is exceptionally good.

THAT TREMENDOUS NATIONAL ADVERTISING CAMPAIGN IN WHICH WE ARE SPENDING A MILLION DOLLARS TO TEACH PEOPLE TO LOOK FOR THE PARAMOUNT AND ARTCRAFT TRADEMARKS IS STILL GOING ON. DON'T FORGET TO 'HOOK UP' AND GET YOUR SHARE OF THE BENEFIT.

ACCESSORIES

(Can be obtained at Exchanges)

Paper

- Two 1 sheets
- Two 3 sheets
- Two 6 sheets

Photos

- 10 8x10 black and white
- 8 11x14 colored gelatin
- 2 22x28 colored gelatin
- 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

Rotogravure One Sheets

Series of Advertising Layouts—With Mats

Press Book

With 'what you want to know,' mail campaign, lobby suggestions, biography of star, sample cuts, mats, lithographs and a big assortment of publicity stories

Slides

Music Cues

SHOW THE TRADEMARKS EVERYWHERE

THE PLAYERS

Roberta Miller..ENID BENNETT
Matthew Sampson.....Earl Rodney
Prudence Sampson..Marjorie Bennett
Judith Holmes.....Gloria Hope
Adam Miller.....Andrew Arbuckle
Director.....Jerome Storm

Under the personal supervision of
THOMAS H. INCE

MUSIC CUES FOR 'NAUGHTY
NAUGHTY' AT EXCHANGES
OR IN PROGRESS-ADVANCE

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Inside Back Cover, Lithographs

Back Cover, Current Paramount and Artcraft releases

Ad-cuts and mats that sell Extra reels of tickets

THE fact that a man found one style of advertising satisfactory is no sign that he will not do better with another style. We know exhibitors who made money with a style that they had used for years but who made more money when they changed to the line-cuts furnished by us. That's why we ask you to give them at least a trial.

Name of Exhibitor's Theatre

Thomas H. Ince presents

ENID BENNETT

in "Naughty, Naughty!"

By C. Gardner Sullivan

Directed by Jerome Storm, Photographed by Charles Stumer
Supervision of Thomas H. Ince



A Paramount Picture



Miss Bennett has a role that gives her an opportunity to display her talents as a comedienne to the utmost. Be sure to see this laugh-maker.

Paramount-Bray Pictograph

"How They Broke the Freight Congestion"

It is No. N2039. Ask about it.

Paramount-Mack Sennett Comedies

are made by the "man who taught most of the good comedians most of what they know"

Musical Program

Get cues at your Exchange

Exhibitor's Theatre

Thomas H. Ince presents

ENID BENNETT

in "Naughty, Naughty!"

By C. Gardner Sullivan

Directed by Jerome Storm, Photographed by Charles Stumer
Supervision of Thomas H. Ince



A Paramount Picture



Just as jolly as the name implies. The highlights of the heroine's sense of humor are thrown on the absurd conventions of a "one horse" community. Don't miss it!

Paramount
Mack Sennett Comedies

There are none better

Musical Program

Get cues at your Exchange

Name of Exhibitor's Theatre

Thomas H. Ince *presents*

ENID BENNETT

in "Naughty, Naughty!"

By C. Gardner Sullivan

Directed by Jerome Storm, Photographed by Charles Stumar
Supervision of Thomas H. Ince



A Paramount Picture

Real atmosphere surrounds the characters one would expect to find in a backwoods village all combining to make a highly humorous picture that everybody will enjoy

Paramount-Bray Pictograph No. N2039 "How They Broke the Freight Congestion" is a timely picture that can make money for you.

Ask the Exchange about it.

Paramount-Mack Sennett Comedies
are undisputedly the best comedies made

Musical Program
Get cues at your Exchange

Suggested Mail Campaign for "NAUGHTY, NAUGHTY!"

from Exhibitors' Service Department

485 Fifth Avenue, New York

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

DEAR MADAM:

"NAUGHTY, NAUGHTY!" is the title of the Paramount Picture, which will be shown at the . . . Theatre on with Enid Bennett as the star. It is a charming humorous story and shows how easy it is for a small town girl, after she has visited New York, to rejuvenate her old-fashioned, narrow-minded, mid-western town up to her own modernized point of view. It will delight you, we feel sure.

Manager.

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

DEAR MADAM:

At the Theatre on Enid Bennett, the star in the Paramount Picture, entitled "NAUGHTY, NAUGHTY!" plays a decidedly different role from the one in her recent picture, "The Keys of the Righteous."

Miss Bennett is supported by a splendid cast, including her younger sister, Marjorie, who makes her photoplay debut in this production. Don't fail to come.

Manager.

SUGGESTED LETTER

(TO BE SENT 3 DAYS BEFORE SHOWING)

DEAR MADAM:

The story of Enid Bennett's rise to fame is made all the more interesting by the fact that after she finished her education she went to work in a business office in Perth, Australia, and there she was "discovered" and engaged for the part of "Modesty" in "Everywoman."

When Thos. H. Ince was in Australia he happened to see Miss Bennett playing in repertoire with Fred Niblo and Josephine Cohan, and gave her a contract to appear in pictures under his direction. Her training on the legitimate stage greatly helped her, and while the ingenue rôle is her strongest point, she can be as dainty and charming a comedienne as the screen knows.

The theme of "NAUGHTY, NAUGHTY!" is not, as the name would indicate, a travesty on light opera, but a true to life story of a girl. It entirely lives up to its seductive title and shows the struggle of a girl to overcome the deep-rooted prejudices of her charming though old-fashioned sweetheart—with what success—will be seen at the Theatre on, when "NAUGHTY, NAUGHTY!" will deliver its message to you.

Manager.

(FOLLOW-UP POST CARD)

DEAR MADAM:

"NAUGHTY, NAUGHTY!" the Paramount Picture which we are showing at the Theatre today is full of laughs from start to finish and contains many new and unexpected twists of plot. Come and see Enid Bennett flit from the sublime to the ridiculous.

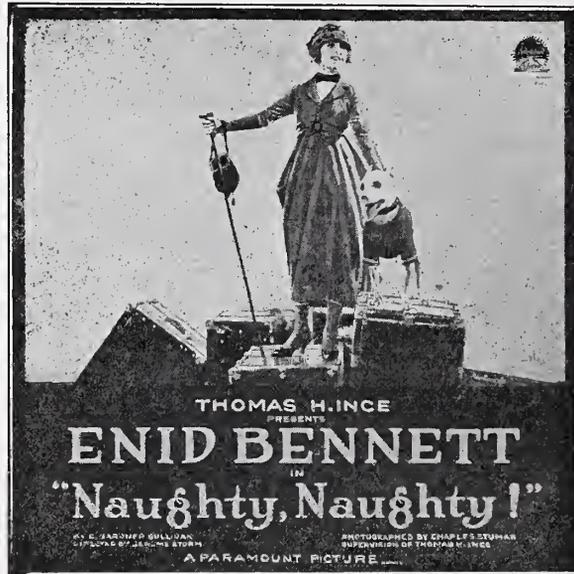
Manager.

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

Always obtainable at your exchange



One Sheet



Six Sheet



One Sheet



Three Sheet



Slide



Three Sheet

Advertising Suggestions for "NAUGHTY, NAUGHTY!"

LOBBY DISPLAY: You could have two large dolls,—one dressed in plain gingham and the other in the smartest clothes obtainable, and have one labeled "Roberta Miller" and the other "Naughty, Naughty!" A card in your lobby could read:

"COME INSIDE AND SEE HOW A TRIP TO NEW YORK CITY MADE ROBERTA MILLER "NAUGHTY, NAUGHTY!"

STREET DISPLAY: You could have similar dolls or the same ones could be mounted on a toy automobile and after being driven through the streets could stand in front of your theatre, with banners on the sides reading:

"COME TO THE---THEATRE ON--- AND SEE IF A TRIP TO NEW YORK MADE A PLAIN LITTLE COUNTRY GIRL REALLY 'NAUGHTY, NAUGHTY!'"

WINDOW DISPLAY: Your largest department store could have life sized figures dressed in the two different styles mentioned above— one in plain gingham and the other in the smartest street costume possible, and she could be leading three thoroughbred bulldogs. These could be labeled as follows:

The first one bearing a card:

"I wonder what Lillyville will say about us."

The second:

"Don't you think 'The Spirit of Spring' dance will shock these rubes?"

The third:

"I can see New York's finish after this trip."

and the figure of the smartly gowned girl could have a banner waving labeled:

"We should worry."

A card in the window should read:

"AT THE---THEATRE ON---'NAUGHTY, NAUGHTY!' WILL SOLVE THESE PROBLEMS FOR YOU."

Your local toy store could have a similar idea to that suggested for the Lobby and Street display and they, no doubt, would furnish you with the necessary toy automobiles and dolls. A card in their window could be similar to the one in the Department Store.

CAR CARDS: Take a photograph of your Department Store window and insert it in your car cards. This will doubly advertise your campaign and doubly arouse the interest of your community. And the Department Store might split 50-50 on interest with you.

NEWSPAPER ADVERTISING: Also have a photograph of your Department Store or Toy Store window in your newspaper and reading matter as follows:

"DO SMART CLOTHES NECESSARILY MAKE A GIRL 'NAUGHTY, NAUGHTY?'"

This question will be answered at the---theatre on---

"HOW ONE GIRL REJUVENATED AND HUMANIZED AN OLD-FASHIONED TOWN."

At the---theatre on---"NAUGHTY, NAUGHTY!" will show you how easy it is for an up-to-date girl to overcome the deep-rooted prejudices and habits of her narrow-minded sweetheart.

For Further Advertising Suggestions Write in to Your
EXHIBITORS' SERVICE DEPARTMENT
485 Fifth Avenue, New York

ENID BENNETT APPEARS IN "NAUGHTY NAUGHTY"

Enid Bennett, the young Australian star whom Thomas H. Ince "discovered" on a trip through Australia, will appear on.....at the..... Theatre in her newest Paramount photoplay, "Naughty Naughty!" This is a fascinating story of a mid-western town romance and was written especially for Miss Bennett by C. Gardner Sullivan.

The story of Miss Bennett's rise to fame would not be long, for she has had one of the most startlingly meteoric careers of filmdom, having, after leaving her position in a business house in Perth, Australia, almost immediately won fame and position on the legitimate stage, appearing in "Everywoman" as the character Modesty.

It was while filling this engagement that Fred Niblo and his wife, Josephine Cohan, then playing in Australia, saw her and immediately engaged her to play with their repertoire company with the result that she played prominent parts in "The Whip," "The Fortune Hunter," "Seven Keys to Baldpate" and "Broadway Jones."

Not very long ago, when Thomas H. Ince was in Australia, Miss Bennett signed a contract with him to appear in pictures under his direction, and when he, in turn, signed with the Famous Players-Lasky Company to make Paramount and Artcraft pictures, she, together with William S. Hart, Dorothy Dalton and Charles Ray became a Paramount star.

Miss Bennett studies French and vocal culture during her leisure moments and her chief recreations are reading and horseback riding, although she delights in all outdoor sports. She has a clear and very light complexion which her fondness for the outdoors and sunshine has never marred, luminous blue eyes that mirror every shade of emotion, and a very extraordinary and individual charm of manner.

Under the supervision of Mr. Ince, Miss Bennett has been able to exploit these particular charms for the screen and it has been proven many times that she possesses not only these, but a remarkable "camera personality" and much real dramatic ability. "The Keys of the Righteous," one of her recent Paramount Pictures, caused much favorable comment. Her training on the legitimate stage in repertoire greatly helped her, and while the ingenue role is her strongest point, she can be as dainty and charming a comedienne as the screen knows. In "Naughty Naughty!" she plays a charmingly humorous role—that of a small town girl who has visited New York and attempts to bring her entire home town up to her own enlarged and modernized point of view.

ADVANCE PUBLICITY

Newspaper shorts to be sent out during the week preceding the first showing of "NAUGHTY, NAUGHTY!"

A photoplay that entirely lives up to its seductive title is Enid Bennett's next Paramount picture which is coming to the.....next week. "Naughty, Naughty!" as its author, C. Gardner Sullivan calls it, is an appealing whimsical story of the struggle of a single girl to overcome the deep-rooted prejudices and habits of a sleepy old-fashioned mid-western town—and incidentally the prejudices of her charming, though old-fashioned sweetheart. The epithet, "Naughty, Naughty!" being so constantly applied to charming Miss Bennett in the course of the action is what gives rise to the title. The cast supporting Miss Bennett includes Earl Rodney, Marjorie Bennett, Gloria Hope and Andrew Arbuckle. Jerome Storm was the director—under the personal supervision of Thomas H. Ince, the well-known producer of "Civilization" and others.

Supporting Enid Bennett in her latest Paramount photoplay, "Naughty Naughty!" at the.....Theatre next week, is an excellent cast including Earl Rodney, Gloria Hope, Marjorie Bennett and Andrew Arbuckle. The direction of Jerome Storm, under the personal supervision of Thomas H. Ince himself, insures an entertaining hour with charming Miss Bennett as entertainer in chief. Written by C. Gardner Sullivan, the story deals with the efforts of Miss Bennett as Roberta Miller, to rejuvenate and humanize the extremely narrow-minded, old-fashioned little mid-western town she inhabits—and incidentally an otherwise charming suitor.

Enid Bennett, the charming Australian "find" of Thomas H. Ince, who recently created a furore in her Paramount debut in "The Keys of the Righteous," will appear again on.....at the.....Theatre in "Naughty Naughty." This is not, as the name would indicate, a travesty on light opera, but a whimsically funny, true-to-life story of a girl in a small mid-western town who struggles to bring to the narrow-minded natives, a realization of their loss in refusing to admit the newer forms of amusement. Incidentally her old-time sweetheart, editor of the local news sheet, is one of the narrowest of all—and it is to his regeneration especially that she turns her attention—with what success will be seen at the.....next week. Other numbers on the specially attractive program will be.....

CURRENT PUBLICITY

Newspaper shorts to be sent out during the showing of "NAUGHTY, NAUGHTY!"

Enid Bennett's newest picture, "Naughty Naughty!" produced by Thomas H. Ince for Paramount, is being shown at the.....Theatre this week. Marjorie Bennett, the star's charming younger sister makes her debut in this picture which was directed by Jerome Storm under Mr. Ince's personal supervision. The author is C. Gardner Sullivan.

A bubbling rollicking comedy featuring Enid Bennett at the..... Theatre is "Naughty Naughty!" a Paramount picture written for Miss Bennett by C. Gardner Sullivan. The story is that of a small town girl who visits New York, comes back to her home town with the firm intention of thoroughly modernizing and metamorphosing the old-fashioned quaint ideas of the natives—especially her former sweetheart, editor of the local newspaper. Miss Bennett is supported by a splendid cast, including her younger sister, Marjorie Bennett, who makes her photoplay debut in this production; Earl Rodney, Gloria Hope and Andrew Arbuckle.

At the.....Theatre this week there is a splendid bill, headed by winsome Enid Bennet in her newest Paramount photoplay "Naughty Naughty!"—quite as alluring as the title indicates. Written especially by C. Gardner Sullivan, the production was directed by Jerome Storm under the personal supervision of Thomas H. Ince himself. The story is full of laughs from start to finish and contains many new and unexpected twists of plot. Other items on the program are.....

The screen and stage boast many pairs of devoted sisters, who through each other's efforts or their own individual talent, secure fame and position. The latest of these are the Bennett sisters, Enid, now a well-known star, and Marjorie who is making her photo-dramatic debut with her "big sister" in "Naughty Naughty!" It may well be said, however, that Miss Marjorie Bennett has made her own way to success, having studied and worked as an extra in many former pictures until her own merit earned for her the prominent role she takes in this picture. Others in the cast are Earl Rodney, Gloria Hope and Andrew Arbuckle.

REVIEW

Newspaper review of "NAUGHTY, NAUGHTY!", written from the standpoint of a 'first nighter' for use in your newspaper the day following the first showing

Pretty Enid Bennett flits from the sublime to the ridiculous—at least in the titles of her photoplays—as easily as you or I flit from home to office. For her latest Paramount picture now showing at the.....has been called "Naughty, Naughty!" while the preceding offering was entitled "The Keys of the Righteous."

There is something in a name, too, in both cases, and "Naughty Naughty!" is quite as intriguing as the name indicates—although not the comic-opera sort of thing one might expect. The story which was written for Miss Bennett by C. Gardner Sullivan, opens with the return of pretty Roberta Miller to her small-town home in the Middle West.

Now there is nothing particularly remarkable about that—the remarkable thing is the effect the trip had had upon the heroine. She had left a quaint ginghamed youngster and had returned a smartly gowned, very sophisticated young person with three thoroughbred bulldogs. Lillyville—for so the town was called—gasped and bit its lips and murmured that it had known all along "Noo York weren't no place fer a young girl."

Roberta, much bored at the too-even tenor of her way in Lillyville, decided to reform the town to conform with her wishes rather than reform herself to conform to the town's wishes. And thereby hangs the tale. A certain young man, her sweetheart and the editor of the local news sheet, was one of the strictest of the strict in the community, and Roberta's efforts to remodel him are screamingly funny. Of course she succeeds and not only convinces the church people that they ought to sanction dances, but that they ought to provide them as a means of entertainment for their young people within their very gates.

Miss Bennett's own sister, Marjorie, makes her photo-dramatic debut in this picture, having appeared only in small "extra" parts formerly. As Prudence Sampson, sister of Roberta's sweetheart, the editor, she has created a charming role that will go far towards winning her a place on the honor role of filmdom beside her famous sister. Others on the splendidly chosen cast are Earl Rodney, Gloria Hope and Andrew Arbuckle.

As will be remembered, Miss Bennett has already appeared in "The Keys of the Righteous," also a Paramount picture, made under the personal supervision of Thomas H. Ince himself. Jerome Storm is the director of "Naughty, Naughty!" while the excellent photographic work was accomplished by Charles Stumar—all under Mr. Ince's supervision.

For Exhibitors' information, house organs: the players and the story of
"NAUGHTY, NAUGHTY!"

T H E P L A Y E R S

Roberta Miller.....ENID BENNETT
Matthew Sampson.....Earl Rodney
Prudence Sampson.....Marjorie Bennett
Judith Holmes.....Gloria Hope
Adam Miller.....Andrew Arbuckle

Directed by Jerome Storm

Under the personal supervision of THOMAS H. INCE

T H E S T O R Y

All of the small town of Lillyville, Kansas, is assembled at its railroad station, awaiting the arrival of its one daily train. This in itself is not unusual, but the fact that pretty Roberta Miller, daughter of Lillyville's banker, is expected back from her long visit to wicked New York City, adds lustre to the occasion.

As the limited "hesitates" gingerly at the tiny depot, Lillyville looks in vain for its wandering daughter. The sharp eye of the Clarion editor, however, discerns a great commotion up at the forward end of the train where a small girl, stunningly dressed, is superintending the unloading of seven huge trunks. Now the editor of the Clarion, while a trifle narrow-minded like the rest of the townspeople, is at heart a good chap, and when he recognizes in the trim form of the young person, his former sweetheart, Roberta, he makes a grand rush to welcome her. Lillyville follows in a body gasping with surprise.

Roberta had left them a demure, unsophisticated child in gingham, and she had returned a fashion plate. Lillyville pursed its lips and declared that it had known all along that "Noo Yawk wern't no place fer a young girl." About thirty-six hours later Lillyville is still surer of this, for Roberta's frocks, the last word in chic—are nothing if not striking. The young editor of Lillyville's new sheet—Matthew Sampson—takes upon himself to sternly rebuke Miss Roberta, and the subsequent chilliness of atmosphere when they meet is quite pronounced.

An incident that brings matters to a climax and determines Lillyville in its disapproval of Roberta happens at an entertainment given by the church—for the "heathen." Roberta had, the committee reproachfully reminds her, used to sing in the choir before she went away. She responds

cheerfully enough that she will be glad to help and tells them they can put her down for a symphonic poem which will be entitled "The Spirit of Spring," adding that she will need Prudence Sampson, the editor's sister and a few of the younger girls to help her. Much mystery is attached to the whole proceeding for no one knows what a symphonic poem may be and the night of the entertainment everyone is a-flutter with curiosity.

"The Spirit of Spring" proves to be some sort of a "heathenish" dance in which—oh horror of horrors!—Roberta and her followers appear absolutely minus shoes and stockings! Moreover, their entire costumes consist of pieces of chiffon, garlands of roses and joyous smiles. The mothers of the interpreters of Springtime go "over the top" of the stage in a hurry, sweeping their offspring into the shelter of material skirts.

Inwardly rebellious, but outwardly meek and wearing very subdued costumes, Roberta continues her meteoric way in the midst of Lillyville society. The natives remark the loss of the bright costumes, and if the truth were told, a feeling akin to disappointment comes over them. Roberta and Prudence Sampson who has come unreservedly to her side, in the meantime are planning a campaign of their own to develop Lillyville and awake it from its state of self-satisfied narrowness.

A certain Judith Holmes is the model young lady of Lillyville—a very paragon of virtue, and it is to her that the two plotters turn their attention. Very diplomatically they commence teaching Judith to dance. Before long they have her believing that she is a second Mrs. Vernon Castle—and incidentally taking an hour longer to dress than formerly each day.

A certain Trevellyan's Dancing Pavilion a few miles from Lillyville had long been a figurative thorn in that community's side. There was nothing very objectionable about the place, except possibly a "blind pig" its owner ran in connection with the dancing. Roberta, after weeks of gradual diplomatic leading up to the subject, proposed that they, three girls, should go over and enjoy a dance on a really good floor. Aside, to Prudence, she says that they will leave Judith, the Model Young Lady there, sending an anonymous message to some of the stricter church members to the effect that they will find the "flower" of their city at Trevellyan's. They do not realize the injustice of it, nor the cruelty to Judith who at heart is a fine girl.

Everything happens as they plan except that the editor of the Clarion, Matthew Sampson himself is the one to receive the note, and he starts off alone to investigate. Roberta's conscience in the meantime has warned her of the unfair trick she was about to play, and just as Matthew drives into the yard of the dancing pavilion, she sends Prudence and Judith out by another door, herself being detained by the angry proprietor. Desperately, she looks around for a means of escape and dashes into a little room nearby, where, to her surprise, one of the most respected church deacons is calmly enjoying a cocktail. She threatens to tell unless he will help her, and between them they manage to convince Matthew and the rest of Lillyville that it is better for the young people to dance at home under the auspices of the church than to seek their relaxation elsewhere. Thus, it is that Roberta transfigures the prim little village and wins Matthew over to her way of thinking as well.

STOCK PRODUCTION CUTS AND MATS

Enid Bennett, in "Naughty, Naughty!"



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!" A Paramount Picture



THOMAS H. INCE presents
ENID BENNETT in "Naughty, Naughty!" A Paramount Picture



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



ENID BENNETT
in "Naughty, Naughty!"
A Paramount Picture



Thomas H. Ince presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



THOMAS H. INCE presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture



THOMAS H. INCE presents
ENID BENNETT in "Naughty, Naughty!"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One Column Cuts and Mats

Reduced as Shown Above

Always Obtainable at Your Exchange

3/31/16
No. 79



Press Book-Exhibitor's Aids

CHARLES KENMORE ULRICH, Editor

ADOLPH ZUKOR, presents

MAETERLINCK'S THE BLUE BIRD

Directed by Maurice Tourneur
Scenario by Charles Maigne

An ARTCRAFT Picture



Get music cues at your Exchange

WHAT YOU SHOULD KNOW ABOUT "THE BLUE BIRD"

This photo spectacle was adapted by Charles Maigne from the play of Maurice Maeterlinck, the great Belgian philosopher, dramatist and poet. "The Blue Bird" is considered to be his masterpiece, and has been widely published throughout the world, five translations having been made in America as well as a stage version.

The film is one of the most stupendous productions ever conceived in motion photography, from a spectacular standpoint, requiring colossal settings, great multitudes of actors and hundreds of expensive costumes.

More real actors appear in "The Blue Bird" than any picture yet released, and it required three months of unceasing labor to complete it, and the expenditure of an enormous amount of money.

It represents in the highest degree the art of photography, supernatural effects being shown through multiple exposures. It would have been impossible to properly adapt this great work to motion pictures if the technical staff of the Famous Players-Lasky Corporation had not discovered novel methods of photography and special effects, which will cause much comment by the public who will view it with amazement and admiration.

Maurice Tourneur, an artistic producer of international reputation, staged the photoplay. A remarkable feature is the clearness of the story notwithstanding its allegorical and symbolical nature, which is so easily followed that a child can understand it.

While the central figures are two children, the cast is filled with actors selected for their talent and ability to fill the scores of roles called for by the play, and to secure the proper types the world of art, drama and screen was drawn upon.

ACCESSORIES

(Obtainable at your Exchange)

Paper

- Two one-sheets
- Two three-sheets
- Two six-sheets
- One-half sheet window card
- 24-sheet stand

Photos

- 6 8x10 black and white
- 8 11x14 colored gelatins

Cuts and Mats on Production

- Five one-column
- Three two-column
- Two three-column

Series of Advertising Layouts: With Mats

Slides

Music Cues

- Novelty Booklet.

"The Blue Bird"

THE CAST

Tyltyl	Robin Macdougall
Mytyl	Tula Belle
Daddy Tyl	Edwin E. Reed
Mummy Tyl	Emma Lowry
Gaffer Tyl	Wm. J. Gross
Granny Tyl	Florence Anderson
Berlingot	Edward Elkas
Berlingot's daughter	Katherine Bianchi
Fairy Berylune	Lillian Cook
Light	Gertrude McCoy
Night	Lyn Donelson
Dog	Chas. Ascot
Cat	Tom Corless
Fire	S. E. Popapovitch
Water	Mary Kennedy
Milk	Eleanor Masters
Sugar	Charles Craig
Bread	Sam Blum

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Ad-cuts and mats that can bring Happiness to you.

YOU are showing the most wonderful photoplay ever made and you've got to have the best kind of artwork and cuts to convey the impression of grandeur and size that this production warrants.

LOOK over the following four pages of ads that have been drawn up and laid out with your profits in mind. With business pullers like these in your local papers you simply have to make money with "The Blue Bird."

ARTCRAFT THEATRE

Adolph Zukor presents
Maeterlinck's
"THE BLUE BIRD"
Directed by Maurice Tourneur. Scenario by Charles Maigne.



ARTCRAFT THEATRE

Adolph Zukor presents
Maeterlinck's
"THE BLUE BIRD"

Directed by
Maurice Tourneur,
Scenario by Charles Maigne.

"The Blue Bird"
is the symbol of
Happiness.



An ARTCRAFT Picture

A mammoth dramatic
spectacle of Happiness
that will put new cour-
age into American hearts.

TO DAY

TO DAY

Maeterlinck's stirring play is the spec-
tacular drama of the ages-old struggle
for Happiness. Every age and every
class will thrill with delight at it.

ARTCRAFT THEATRE

Adolph Zukor presents

Maeterlinck's

"THE BLUE BIRD"



An ARTCRAFT Picture

TO DAY

A photodrama that lifts dark thoughts into the sunshine.
The whole world will find Happiness in this mightiest
of all photoplay spectacles.

ARTCRAFT THEATRE

Adolph Zukor presents

Maeterlinck's

"THE BLUE BIRD"

Directed by
Maurice Tourneur
Scenario by Charles Maigne

The centuries-old struggle for Happiness thrown on the silver-sheet under the spell of a magic wand.



An ARTCRAFT Picture

TO DAY

Every human heart will thrill and pulsate at this colossal motion picture spectacle.

ARTCRAFT THEATRE

Adolph Zukor presents
Maeterlinck's
"THE BLUE BIRD"

Directed by
Maurice Tourneur
Scenario by Charles Maigné

Seeking Happiness,
you will be eager to
see Maeterlinck's
version of the eternal
struggle for it.



An ARTCRAFT Picture

"The Blue Bird" appeals to you
whether you are man, woman or
child.

TO DAY

A 2-column cut adapted to use over three columns. Try the idea.

SUGGESTED MAILING CAMPAIGN FOR THE EXPLOITATION OF
"THE BLUE BIRD."

Post Card No. 1

(To be sent nine days before showing.)

Dear Madam:

It affords us great pleasure to announce that the superb symbolical photo-production extraordinary, "The Blue Bird," by the famous Belgian poet, Maurice Maeterlinck, will be displayed at the..... Theatre, next

This is in every respect a masterpiece, produced for Artcraft release, and you doubtless will wish to see it. We shall be glad to see you at our theatre on the date mentioned.

Sincerely Yours,

.....,
Manager.

Post Card No. 2.

(To be sent six days before showing.)

Dear Madam:

The superb Artcraft picture extraordinary, "The Blue Bird," a visualization of the famous symbolical play of the same name, by Maurice Maeterlinck, will be displayed at the Theatre, next

It is perhaps needless to remind you that this is a picture production of the greatest magnitude, unequalled in the cinema world, and that if you fail to see it, you will suffer a distinct artistic loss.

Sincerely Yours,

.....,
Manager.

PERSONAL LETTER

(To be sent three days before showing)

Dear Madam:

The pursuit of happiness is one of the ennobling characteristics of mankind. But for it, civilization would lapse back to primal savagery. Philosophers have sought it as being the panacea for all the manifold ills of society of every degree.

Maurice Maeterlinck, the "Belgian Shakespeare," and world-famed philosopher, tells how happiness may be found in his wonderful symbolical play, "The Blue Bird," which has been picturized most elaborately for Artcraft pictures by Maurice Tourneur, one of the most celebrated directors in the cinema world. This superproduction will be displayed at the Theatre, next

The story of "The Blue Bird" is a philosophical dissertation upon life, in which all things are endowed with life and speech, and in which one is given a glimpse of the hereafter. The dead awaken, with messages for the living, and the Unborn are shown as they impatiently await their advent into life upon earth. A production of surpassing beauty, with an exquisite theme and a plainly discernible allegory, it is, nevertheless, so clearly interpreted, that the simplest child can appreciate and enjoy the picture.

We respectfully urge that this great spectacle is worthy of your most careful consideration, and we are convinced you will take advantage of this opportunity to see perhaps the finest cinema productions as yet made.

Sincerely Yours,

.....,
Manager.

FOLLOW-UP POST CARD

(To be sent to arrive on date of showing.)

Dear Madam:

We beg to remind you that Maurice Maeterlinck's magnificent symbolical spectacle, "The Blue Bird," will be given its premier presentation in this city at the Theatre, today (.....) and that it will be displayed with elaborate care.

Hoping to see you among those who will attend this display, we are,

Respectfully Yours,

.....,
Manager.

ADVERTISING SUGGESTIONS FOR THE EXPLOITATION OF
"THE BLUE BIRD"

LOBBY Place one or more bird-cages in your lobby, in each of which is a blue bird.
DISPLAY: Above or beneath fasten this placard:

"This bird symbolizes happiness. If you want to be happy see 'The Blue Bird' at this Theatre next....."

Have a large eagle painted on a strip of canvas, in pursuit of a smaller bird, painted blue, and fasten it over your lobby entrance, or the foyer door. To this fasten this or a similar placard:

"Even the eagle pursues happiness in the upper air, but you may find it when you see 'The Blue Bird' at this Theatre on next."

WINDOW Millinery and department stores may be induced to tie up with you in the exploitation of this subject, by displaying women's hats trimmed with blue-bird wings, or trimmings of like color. If there is a bird dealer, have him place in his show-window several bird-cages, in which there are blue birds. In these displays use the following placards or others similarly worded:

"If you desire to be happy see 'The Blue Bird' at the Theatre on next."

"Happiness comes to him who seeks it, therefore see 'The Blue Bird,' which symbolizes happiness, at the Theatre next"

CAR Use the reproduction of the figure of a blue bird, with spreading wings, and
CARDS: print with it one or both of the cards suggested for the window displays.

STREET Attach to wagons some of your car cards, or place them in any public
ADVERTISING: place where they will be seen and attract attention. A large papier mache reproduction of a blue bird, holding in its bill, the following placard, might be used to advantage, if placed on an automobile and displayed about town:

"I am 'The Blue Bird' of happiness. See me at the Theatre next....."

NEWSPAPER There is an exceptionally fine line of mats and cuts for this production,
ADVERTISING: as shown elsewhere in this press book. Prevail upon your editor to use them in connection with the press stories. The headings of these will suggest ideas for playing up the presentation at your theatre. Care should be taken to dwell upon the idea that "*'The Blue Bird' is the most magnificent spectacle ever visualized on the screen.*" Let the children know that "*'The Blue Bird' is so simple that every child will understand and be delighted with it.*"

For further suggestions write to

THE EXHIBITORS' SERVICE DEPARTMENT,
485 Fifth Avenue, New York.

MAURICE MAETERLINCK

Famous Poet, Philosopher, Dramatist and Author of "The Blue Bird."

Maurice Maeterlinck, poet, philosopher, dramatist, essayist and termed by many distinguished critics as "The Belgian Shakespeare," whose superb artistry is displayed in "The Blue Bird," a symbolical masterpiece produced in New York with enormous success a few years ago, and which now has been visualized on the screen by Artercraft pictures, was born in Ghent, Belgium, on August 29, 1862.

As a child, little Maurice exhibited few of those qualities which in children destined to achieve renown in literature or art, sometimes hold aloft the lamp that reveals the trend of destiny. When a boy, he attended the College Sainte Barbe in Ghent, a seat of learning equivalent to a High School in this country, and from the first it avowedly was the design of his parents that he should become a lawyer. Although he dreamed of literature and philosophy as his natural forte, he nevertheless studied law at the University of Ghent, from which he graduated with honors, and at the age of twenty-four years, he was duly enrolled as a member of the bar to practice in the Belgian Courts.

During his college days, Mr. Maeterlinck had applied himself diligently to the study of philosophy, the Swedenborgian theses appealing most to his receptive fancy. His poetical soul found expression at times in effusions which attracted widespread interest among scholars for their beauty of thought, depth and clarity of expression. He published several volumes of verse, together with some philosophical theses, notably "The Awakening of the Soul," a thesis on silence and a mystic morality which stamped him as a profound philosopher and poet whose genius was closely akin to that of Shakespeare's with which it was favorably compared.

Mr. Maeterlinck went to Paris in 1887 where he soon won and retained the admiration and support of the symbolist school of French poets and whose strong influence upon his later works is now recognized. He returned after a time to Ghent and devoted his summers to study and writing at a quaint chateau in Oostacker. In 1889 he published his first well known volume, "Les Serres Chaud," but even this did not contribute to make his name famous. It was only when Octave Birbeau, in a critical article published in the Paris "Figaro" declared him to be "A Belgian Shakespeare," that the attention of Europe and America was attracted permanently to his works and gave him the first taste of that renown which genius exacts as its tribute and which was to be enjoyed by him in future years.

With fame came renewed inspiration and the desire to do even loftier things. Mr. Maeterlinck produced within a few years "The Life of the Bee," "Wisdom and Destiny" and others of his best known philosophical works. In 1909, he produced his greatest poetical work, "The Blue Bird," a symbolical exposition of the struggle of human beings, represented by two children, Mytyl and Tytyl, for Happiness or Knowledge of Truth, as symbolized by the color, Blue, meaning truth, and the Bird, meaning thought upon whose wings all truth is carried. The superficial symbolism of "The Blue Bird" always has remained simply "Happiness," but the real meaning conveyed by the poet in his play is that happiness is, in fact, the knowledge of truth.

"The Blue Bird" is at once a fairy tale, a morality and mystery play, possessing a lightness of fancy which none other of his works exhibits in like measure. It touches with a wand of charm the childhood that lies at the heart of age and bids it quicken. The play achieved immense success wherever represented and added greatly to his fame. Its reception in New York was enthusiastic and its success inevitably led to its picturization, a by no means easy task, but which under the masterly direction of Maurice Tourneur was accomplished for Artcraft with highly artistic results.

At the outbreak of the war in Europe, Mr. Maeterlinck returned to Paris and his recent works have attracted world-wide attention. He has the happy power to visualize his ideals of life and in this lies the greatest force of his genius. It was well said of him that "he is a man possessed of the rare faculty of seeing beauty in all things, and above all, in truth; of the still rarer faculty of loving all things, and above all, life."

the various sicknesses, the terrible Wars, the Stars, the Dew, etc.

The quest continues to the graveyard, which they reach at midnight. The graves open and the dead come to life, and the cemetery is transformed into a flowery bower. The children again meet their grandparents, long since departed, who express their joy that they have not been forgotten. Here they also find their brothers and sisters who have died, and a glad reunion takes place in Memoryland. These scenes are obliterated by the Fog of Forgetfulness, and in the Palace of Luxuries a sumptuous banquet is in progress, the Luxuries gorging themselves with the plentiful food. Seated around the table are the Luxuries of Being Rich, Landowner, Satisfied Vanity, Drinking When Not Thirsty, Eating When Not Hungry, Knowing Nothing, Doing Nothing, Sleeping More Than Necessary, and Fat Laughter, all of symbolical types.

The bestial gluttons invite the children to join them, but Light sheds her radiance and the banqueters, unable to withstand the pitiless glare, take refuge in the Cavern of Miseries with shrieks of dismay.

In the Cathedral of Happiness the children meet the Joys, including Children's Happiness, Being Well, Loving One's Parents, Pure Air, Blue Sky, The Forest, Sunny Hours, Spring, Rain, and Innocent Thoughts. The Great Joys then appear, including Being Just, Being Good, Fame, Thinking and the Peerless Joy of Maternal Love, which is symbolized by the mother of Tytyl and Mytyl, and is seen glorified by mother love.

In the Azure Palace countless Unborn children await their advent upon the earth, and at the doors are the mothers. These children represent all classes, from the humblest worker to the rulers of the earth. Time opens the gate for the children born that day, and they depart, equipped with something to make their marks in the world, for good or evil.

The children are taken home by the Fairy, their hunt for the Blue Bird having been fruitless. Many birds have been pursued and caught, but they die immediately and change colors, so that the real Blue Bird has not been captured. In the morning the children awaken with different conceptions of life. They greet their parents with affectionate embraces, and everything seems cheerier and brighter to them. Thoughts of the little girl begging for the dove in her semi-delirium induce them to give her the bird, and lo! it turns to a Blue Bird. They have found the Blue Bird of Happiness in making others happy.

ADVANCE . PUBLICITY

To Be Sent to the Newspapers During the Week Preceding and During the
Showing of the Great Artcraft Spectacle
"THE BLUE BIRD"

"THE BLUE BIRD" SUPERB ARTCRAFT PICTURE TO BE SHOWN AT THEATRE

"The Blue Bird," an Artcraft picture, will be shown at the..... theatre next..... It is an adaptation, by Charles Maigne, from Maeterlinck's masterpiece, which has attracted wide attention in the dramatic and literary world. While it dealt with subjects of great profundity in an allegorical manner, it was easily understood. The great author took for his central figures a little boy and girl, and for them he drew aside the curtain of life, delved into the past and touched eloquently upon the great Beyond.

In the form of a play, as produced in London and later in New York, the story teemed with dramatic interest, and instead of a heavy preachment or a dry sermon it developed into a virile presentation, sparkling with vivacity. In adapting this work to motion pictures, director Maurice Tourneur, who staged the production for Artcraft, has carried out the idea of the author in making the photoplay understandable. He discussed the scenes with the tiny actors, who are theoretically the leading characters, believing that if these children can grasp the story, the average patron of a moving-picture theatre, with the aid of the lucid titles which embellish the film, should easily follow the play and understand the allegory.

The result is a unique play, of stupendous magnitude, in which is incorporated the highest technique of photographic art, with multiple film exposures requiring infinite care and patience.

Settings of colossal size and ensembles of hundreds of people make this photoplay a mighty spectacular offering in which the artistic details have been carefully looked after.

TULA BELLE, CHILD ACTRESS CENTRAL FIGURE IN GREAT SPECTACLE, "THE BLUE BIRD"

The central figure in the big Maeterlinck spectacle, "The Blue Bird," an Artcraft picture which will be shown at the theatre next, is Tula Belle, the child prodigy of the screen, whose wonderful work is well known to the patrons of motion-picture houses. Though Tula is but eight years old she has been playing in pictures for several years, and has taken important roles. She is a daring youngster, and in one picture rode a horse which leaped from a cliff into the water, a distance of thirty-five feet. She can swim like a mermaid and is an accomplished dancer.

Tula was born in Norway, and came to this country when a mere baby. Her parents resided in New Rochelle, N. Y., and her precociousness and beauty attracted the attention of a local film producer who tried her out in pictures. It was discovered that she possessed great dramatic ability, and from that time on her services have been in great demand for picture work.

In "The Blue Bird" she and Robin Macdougall, aged ten, are the children who go in quest of the Blue Bird, and experience wonderful adventures. Very often allegorical subjects are not easily understandable by the average audience, and Director Tourneur, who staged the production, wished to make the story absolutely clear. As the picture progressed he assured himself that the scenes were understood by little Tula, and in a number of instances he permitted her to direct the action in which she and Macdougall and other children took part.

Theoretically, Tula is the star of the production, in which about a thousand actors appear, for according to the story it is for the benefit of the little girl and her brother that the Fairy Berylune causes the events to take place that constitute the big spectacle. The scenario was written by Charles Maigne.

BEAUTIFUL SETTINGS EMPLOYED IN SPLENDID ARTCRAFT SUPER- PRODUCTION OF "THE BLUE BIRD"

According to the announcement of the Artcraft Film Corporation, "The Blue Bird," the big Maeterlinck spectacle which will be shown at the theatre next, has established new records in film production, presenting the largest settings ever staged inside a studio, among them the Black Palace of Night, the Palace of Luxuries, the Cave of Miseries, the Azure Palace, Memoryland and the Cathedral of Happiness. In each of these settings scenes are shown which would ordinarily constitute an elaborate feature photoplay.

The greatest number of actors - not supers - ever assembled in one picture appear in "The Blue Bird," aggregating about 1,000. There are many specialties in which prominent players of the stage and screen take part. Rose Rolanda, the well-known dancer, leads a ballet in symbolical dance numbers.

In photographing the picture 150,000 feet of negative was used. A great deal of this was in multiple, triple and quadruple exposures, and it is claimed that it sets a new record for this kind of work.

The play was originally produced at the Boudoir theatre, London, and later presented at the New Theatre, New York, in twelve scenes, which took four hours. The enormous cost of its maintenance has prevented its being sent on tour either in Europe or America, though the fame of Maeterlinck's masterpiece has been widely heralded.

The story is a philosophical dissertation upon life, endowing all things with life and speech, and giving a glimpse into the hereafter. The dead awaken, with messages for the living, and the Unborn are shown impatiently awaiting their advent upon the earth.

While a production of surpassing beauty and exquisite theme, the allegory is plainly discernible, so that even a child can appreciate and enjoy the picture.

REMARKABLE PHOTO SPECTACLE "THE BLUE BIRD" SOON TO BE SHOWN INTHEATRE

A photoplay of extraordinary interest will be shown to the patrons of the theatre on, when "The Blue Bird," an Artcraft picture, will be presented.

When Maurice Maeterlinck presented his "Blue Bird" to the world, less than a decade ago, it was acclaimed as one of the greatest gems of literature, and conceded to be the masterpiece of the great Belgian author, dramatist and poet. Up to the present time no film producer had dared pay the enormous amount demanded for the motion-picture rights, and expend, in addition, the tremendous sum necessary to properly produce the play in films.

The photoplay was produced at the studios of the Famous Players-Lasky Corporation, from a scenario by Charles Maigne, under the direction of Maurice Tourneur, the noted French impresario. The intricate details in intelligently portraying allegory and symbolism, requiring multiple exposures in photography; the numerous and massive settings; the rehearsals of approximately one thousand actors, were successfully mastered by Mr. Tourneur. This film demonstrates the amazing strides that have been made in the cinema art.

The cast is too lengthy to enumerate, all the ordinary matters of life being personified, and beautiful girls in symbolical costumes interpret various parts. Eleanor Masters, the model for James Montgomery Flagg, is Milk; Mary Kennedy, Water; Lillian Cook, Fairy Berylune; Gertrude McCoy, Light; Rose Rolanda, the well-known dancer, leads a ballet in symbolical interpretations, and Lyn Donelson is Night.

Tula Belle and Robin Macdougall, two clever kiddies well known to picture patrons, are the children who search for the Blue Bird. Maurice Tourneur has won an enviable reputation as an artistic producer, and this spectacle has proven a subject in which his genius has been put to a severe test.

FINE ARTCRAFT PICTURE "THE BLUE BIRD" BILLED FORTHEATRE TOMORROW.

The attraction at the theatre tomorrow will be an Artcraft superpicture, adapted by Charles Maigne, from "The Blue Bird," by Maurice Maeterlinck. The filming of this big spectacle is said to have been a stupendous undertaking, requiring many months of time, and the use of every photographic trick ever conceived, as well the origination of many new ones.

When the famous Belgian author wrote his masterpiece he little thought that it would be immortalized in motion pictures by an American organization. And while the spirit of the poet rambled in idyllic fields, the glorified pictures that were conceived in his pregnant mind were recorded with his pen, and the world had to be content with the imaginary visions conjured by the cold type.

Artcraft has visualized these poetical visions, and under the masterful direction of the great French artist and producer, Maurice Tourneur, the allegorical and symbolical epic is presented pictorially

to civilization in a language understandable by all, and depicted so clearly that a child can comprehend it.

The obvious intention of the author was to open the eyes of humanity to the beauties surrounding our every-day life, and to which we are blinded by familiarity. The two children, Mytyl and Tytyl, therefore, typify the average person, and their pursuit of the Blue Bird is an allegorical representation of the restless quest of man for happiness.

The good fairy Berylune leads the children through every walk of life, and they meet in personified form all the vices and virtues, as well as wealth and poverty. The cruel wars loom up in terrible form, and the commodities live and talk. Even the dead are brought back from the grave, and in the Azure palace the Unborn, in great multitudes, impatiently await their advent upon the earth.

Only the marvelous strides made in the art of moving pictures have made it possible to produce a work of this magnitude. It has been a stupendous task, requiring thousands of feet of multiple photographic exposures and the presentation of hundreds of actors in important parts, as well as the construction of huge settings which, it is said, will establish new records in this direction.

WONDERFUL SPECTACLE OF "THE BLUE BIRD" NOW AT THE THEATRE

In "The Blue Bird," the Artcraft picture now on display at the theatre, supernatural effects are produced. The largest setting ever constructed inside a studio represents a graveyard, which turns into a beautiful flower garden. In order to produce this scene various novel mechanical devices were installed at the Famous Players-Lasky studio, in New York, where this set occupied the entire mammoth stage. It took two weeks, day and night, to build.

On the speaking stage in this country and abroad, "The Blue Bird," by Maurice Maeterlinck, the Belgian philosopher, dramatist and poet, was proclaimed a stupendous undertaking. In the screen presentation by Artcraft, now being shown at the theatre, the technical restrictions of the stage have been removed and a more effective interpretation of this great subject is the result.

In Artcraft's big photo-production of Maurice Maeterlinck's international dramatic triumph, "The Blue Bird," two children portray the central characters of Tytyl and Mytyl. These famous parts have been entrusted to little Robin Macdougall and Tula Belle, two talented children whose experience before the camera fits them well for this important work.

Supporting these two clever kiddies is an exceptional cast, including such accomplished artists as Edwin E. Reed, Emma Lowry, Wm. J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom Corless, S. E. Popapovitch, Mary Kennedy, Eleanor Masters, Charles Craig and Samuel Blum. Hundreds of other actors also take part.

DIRECTOR DEFENDS NUDITY AS SHOWN IN GREAT ARTCRAFT PICTURE OF "THE BLUE BIRD"

Maurice Tourneur, the French director who produced Maurice Maeterlinck's "The Blue Bird" for Artcraft, is noted for his artistic technique. Nude figures are shown in the production, which is being exhibited at the theatre, and of these Mr. Tourneur says:

"Nudity in itself is not objectionable unless it is used as a means to attract an unhealthy mind. Nude figures in 'The Blue Bird' are presented in such a manner that they will be viewed with reverence rather than excite thoughts of immodesty.

"An absolutely nude figure symbolizing innocence and purity, or creatures of the great hereafter, can by no stretch of imagination be compared to too much exposure of the clothed body for a sinister purpose. The appeal is entirely different, in the one there being no shadow of sexuality and in the other the thought being entirely suggestive. In making the production I kept in mind the idealism of the author and endeavored to picturize his thoughts."

Children Eat Make-up.

While Maurice Tourneur, the noted director, was filming the big Maeterlinck spectacle, "The Blue Bird," at the Famous Players-Lasky studios in Ft. Lee, N. J., for Artcraft, the sugar shortage was acute. In the play the ordinary commodities of life are personified, and Charles Craig, a well-known screen actor, impersonates Sugar. His make-up contained considerable sugar, as he breaks off pieces of his hands and feeds the children who are in quest of the Blue Bird. Noting the covetous glances of the army of property boys working on the big production, Tourneur took no chances, and every night Craig's make-up was safely locked in the studio safe. "The Blue Bird" is now being shown at the theatre.

Announcement to Exhibitors Displaying “THE BLUE BIRD”

Through the efforts of the Exhibitors' Service Department, we are able to offer you an opportunity to tie up with your local music store when playing Maeterlinck's "The Blue Bird."

A copy of the song, "Blue Bird, Bring Back My Happiness," published by Waterson, Berlin & Snyder, has been sent to every theatre in the United States, accompanied by a return card so that the theatre playing the picture may obtain a copy of the orchestration. A return card has also been sent, so that you may obtain a special slide announcing the coming of "The Blue Bird" and that you will play the music during the showing at your playhouse.

As a special hook-up with your local music dealer or dealers, have them stock up on the song and make a large window display, announcing that this song will be played as a special number during the showing of "The Blue Bird" at your theatre. If you so desire, you can have some employee of the music store sell copies of the song in your lobby, but be sure that this is not done in the theatre proper, as it would most likely cause annoyance to the patrons.

If you are in a position to use singers, it might be a good plan to have a singer render this song during the showing of "The Blue Bird" production.

For Further Particulars Apply to
THE EXHIBITORS' SERVICE DEPARTMENT
FAMOUS PLAYERS-LASKY CORPORATION
485 FIFTH AVENUE, NEW YORK CITY

MUSICAL SYNOPSIS

for

"THE BLUE BIRD"

By JAMES C. BRADFORD

No.	Min.	(T)itle or (D)escription	Tempo	Selection
REEL No. 1				
1.	1½	At screening	2/4 <i>Polka grazioso</i>	Pas de Deux—Rubner (from <i>Prince Ador</i>)
2.	1½	T—One Christmas Eve	2/4 <i>Allegretto</i>	*Hansel and Gretel—Humperdinck (<i>Allegretto con moto</i>)
3.	2½	T—Just across the way	2/4 <i>Pieu lento</i>	*Hansel and Gretel—Humperdinck (From F. to H.)
4.	4	D—Interior—Family in kitchen	3/4 <i>Menuette</i>	Menuette—Debussy (From <i>Petite Suite</i>)
5.	2¾	D—Barlingot at window	4/4 <i>Allegretto con moto</i>	Les Sylphides—Cussane
6.	1½	D—After silhouette flash	4/4 <i>Allegro</i>	Woodland Whispers—Czibulka
REEL No. 2				
7.	3½	T—How beautiful	3/4 <i>Tempo di valse lente</i>	Dance of Fire and Water—O'Neill (From <i>Blue Bird</i>)
8.	2	D—Dog appears	4/4 <i>Allegretto scherzando</i>	2nd Arabesque—Debussy
9.	1¼	T—The soul of sugar	4/4 <i>Tempo di marcia</i>	March Burlesque—Gillet
10.	3½	T—Light	3/4 <i>Andante</i>	Dance of the Hours—O'Neill (From <i>Blue Bird</i>)
11.	2½	T—The palace of Fairy Berylune	4/4 <i>Ala Breve</i>	Willow Blossoms—Sousa
REEL No. 3				
12.	1¼	T—Look first in Palace of Night	2/4 <i>Allegro</i>	The Bee—Schubert
13.	4	T—The Palace of Night	4/4 <i>Tempo di marcia</i>	March and Death Motif (Miracle) —Humperdinck
14.	2¾	T—You open doors at your peril	4/4 <i>Andante</i>	Intermezzo—Hadley
15.	2	T—Whatever you do	3/4 <i>Moderato</i>	Entr'acte—Hadley (Part 3rd)
16.	3½	T—Do not eat now	2/4 <i>Allegretto and</i> 4/4 <i>Andan (No. 2)</i>	La Foret Enchantee—Drigo
REEL No. 4				
17.	3	T—To the tired, dis- heartened children	6/8 <i>Andantino grazioso</i>	En Bateau—Debussy (From <i>Petite Suite</i>)
18.	1¾	T—Now that we have Blue Bird	4/4 <i>Moderato</i>	Cortege—Debussy (From <i>Petite Suite</i>)
19.	4½	T—The search went on	3/4 <i>Allegro</i>	Fete Boheme—Massenet (From <i>Scenes Pittoresques</i>)
20.	1¼	T—This is Palace of Happiness	4/4 <i>Moderato</i>	The Little Shepherd—Debussy
REEL No. 5				
21.	1¾	T—Sunny hours	3/4 <i>Andante con moto</i>	Dance of the Mist Maids—O'Neill (From <i>Blue Bird</i>)
22.	2	T—Greatest joy of all	4/4 <i>Moderato</i>	*Mother o' Mine—Tours
23.	2½	T—These are the unborn children	2/4 <i>Allegretto grazioso</i>	Dance of the Stars—O'Neill (From <i>Blue Bird</i>)
24.	2½	T—That's the time	6/8 <i>Andante misterioso</i>	In Mer—Holmes
25.	1½	T—What is that wonderful singing	4/4 <i>Moderato</i>	*Song of the Mothers—O'Neill (From <i>Blue Bird</i>)
REEL No. 6				
26.	3¼	T—The end of journey	3/8 <i>Tempo di valse</i>	Valse of the Hours—Delibes (From <i>Coppelia</i>)
27.	2½	T—Wake up, its Christmas Day	4/4 <i>Allegro</i>	Christmas Scene (Miracle)— Humperdinck (start at 27)
28.	2¾	D—Cage, Blue Bird close up	4/4 <i>Andante con moto</i>	1st Arabesque—Debussy
29.	1	T—Please, everybody	3/4 <i>Tempo di valse</i>	*Blue Bird Valse—O'Neill (From <i>Blue Bird</i>)

THE END.

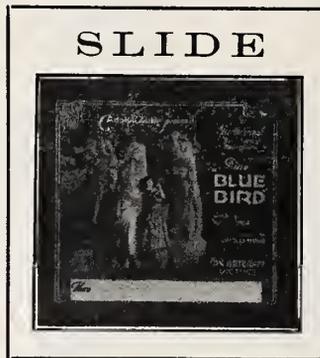
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STOCK PRODUCTION CUTS AND MATS

Maeterlinck's "THE BLUE BIRD"



Maeterlinck's "THE BLUE BIRD" An ARTCRAFT Picture



Maeterlinck's "THE BLUE BIRD" An ARTCRAFT Picture



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Maeterlinck's "THE BLUE BIRD" An ARTCRAFT Picture



Maeterlinck's "THE BLUE BIRD" An ARTCRAFT Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-column Cuts and Mats

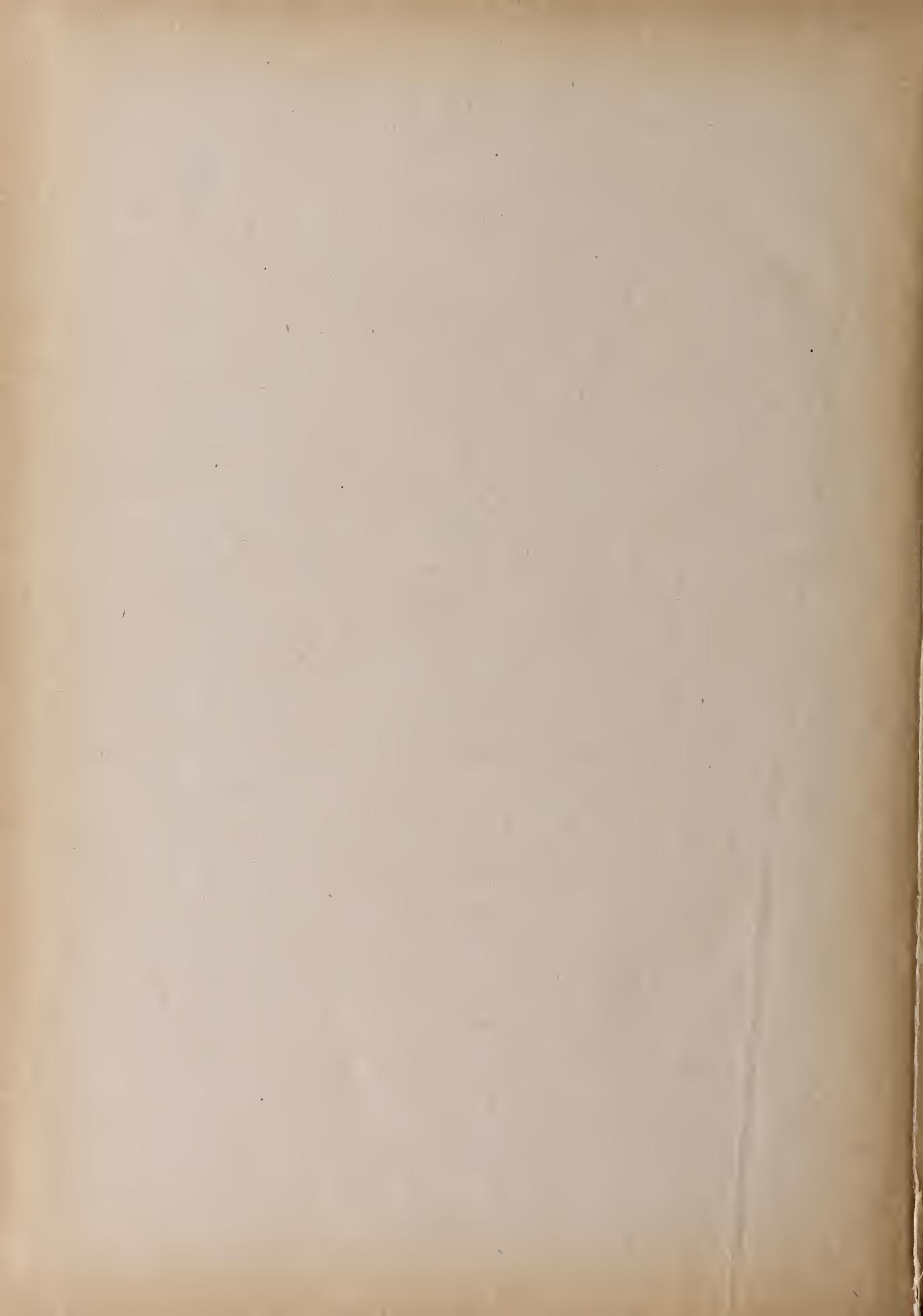
Centre Row—Three Two-column Cuts and Mats

Bottom Row—Five One-column Cuts and Mats

Reduced as Shown Above

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