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NEW YORK, CITY, U. S. A.

# CORINNE GRIFFITH

FANNIE HURST'S SENSATIONAL LOVE-ROMANCE

# BACK PAY With GRANT WITHERS

## "BACK PAY" IS BEST STORY FROM PEN OF GIFTED WRITER

Corinne Griffith Makes Most of Fine Opportunity in Role of Country Girl in Fannie Hurst's Brilliant Drama

(PREPARED REVIEW)

"Back Pay," perhaps the most celebrated of all Fannie Hurst's short stories, first published in a magazine, later included in "The Vertical City," then dramatized by the author as a starring vehicle for Margaret Lawrence, and some years ago produced as a silent picture for Seena Owen has finally found its way to the audible screen with Corinne Griffith in the stellar role. A crowded and highly enthusiastic audience greeted the premiere of this absorbing First National production last night at the Strand Theatre.

Miss Griffith's Vitaphone version of "Back Pay" follows out the essentials of plot and characterization of the original story and Francis Edwards Faragoh, who made the screen adaptation, has cleverly caught the spirit of Miss Hurst's brilliant and natural dialogue. The changes in the story are mainly such as add colorful backgrounds or a bit of comedy relief. The war episodes merely hinted at in the book and legitimate drama form one of the most thrilling sequences of the picture.

The story of "Back Pay" is chiefly concerned with the struggle of the heroine, Hester Bevins, to escape the hopelessness of her narrow environment in a sleepy Virginia town where she lives with an aunt of frowsled features, soiled kimono and questionable reputation. Gerald, Hester's childhood sweetheart, a fine, high principled youth, offers the escape of marriage, but the girl can see no percentage in merely transferring her sordid surroundings under another roof. She loves the handsome Southerner, but he is poor and can only offer her a humdrum existence without yesterdays or tomorrows. Hester's pretty head is turned by the smooth flattery and roseate promises of a travelling salesman from New York. She runs away with him but the romance is short-lived and then

### Believe It Or Not

Three property boys who worked on Corinne Griffith's latest First National and Vitaphone production, "Back Pay," which opens at the

Theatre, recently received the strangest assignment of all the various odd jobs which frequently fall to their lot. During the making of this Fannie Hurst Story, they were ordered to tear up fifteen barrels of old newspapers and sheets of colored tissue from 9 o'clock in the morning until three in the afternoon.

The barrels full of small bits of paper were needed for one of the scenes in "Back Pay" which takes place on Armistice Day in New York City.

begins a cycle of Manhattan love adventures, finally terminating in a luxurious Fifth Avenue apartment with a wealthy, middle-aged protector. While Hester and her lover are making whoopee in New York, Gerald enlists and is fighting in No Man's Land in France where he is gassed and becomes totally blind. The balance of the story deals with the awakening of Hester's better self and her reunion with Gerald just before the latter's death.

Miss Griffith can always be relied upon for intelligent rendering of any role. Her portrait of Hester Bevins is extremely human and feminine. The gradual transition from a village belle "who wears cotton frocks but has a crepe-de-chine soul" to an ultra-sophisticated woman of the world is portrayed with subtle shading and conviction. She further proves her artistry by playing the role primarily for understanding rather than sympathy. Grant Withers and the other players under the direction of William A. Seiter are excellent.

Cut No. 15  
Cut 30c  
Mat 10c



New Love Team In "Back Pay"

Corinne Griffith and Grant Withers have received wide-spread recognition for their respective dramatic achievements in "Back Pay" the Fannie Hurst story on view currently at the Strand

## "BACK PAY" IS STRONG DRAMA OF SOCIETY'S HEIGHTS AND DEPTHS

Corinne Griffith, Grant Withers and Others Score in Appealing Characterizations — Picture Splendidly Produced

(CURRENT READER)

"Back Pay," Corinne Griffith's latest starring picture for First National, now heading the bill at the Strand Theatre, is founded on the most famous of all of Fannie Hurst's short stories. The period of "Back Pay" is during the late World War and one of the important sequences is laid in No Man's Land in France, but Director William A. Seiter, has chosen intimate sidelights on the war rather than any big spectacular battle scenes. There are no shots of thousands of soldiers on the march or huge enemy armies fighting in the trenches. Instead, the main action is concentrated on a small group of eight American doughboys in a dugout detailed to lay barbed wire entanglements.

These scenes were shot at night exactly as they actually occurred in the war. Grant Withers, who plays opposite Miss Griffith in this dramatic First National production, is one of the wiring squad who loses his way and is gassed and blinded in the story.

In addition to Grant Withers who plays opposite Miss Griffith, the star's

supporting cast includes Montagu Love, Vivian Oakland, Hallam Cooley, Geneva Mitchell, William Bailey, Virginia Sale and Louise Beavers.

Three admirers are important to the psychological development of Corinne Griffith's character in the role of Hester Bevins in "Back Pay," the famous Fannie Hurst story and Broadway play, which brings the First National star to the Strand Theatre in an all Vitaphone production next week. Grant Withers plays an unsophisticated Virginia youth who has nothing to offer but an all-compelling love; Hallam Cooley has the role of a smart-aleck wise-cracking traveling salesman who persuades Hester to run away with him to New York and Montagu Love will be seen as a middle-aged wealthy man-about-town who showers her with jewels and furs.

The struggle between love and luxury is at the basis worthy of Miss Griffith's emotional talents. According to William A. Seiter who directed this story, all the witticisms and deep currents of humor, drama and characterization which have brought fame to the author of "Lummox," "Humoresque" and "Back Pay," have been retained in Francis Edwards Faragoh's screen adaptation of Miss Hurst's story.

## CORINNE GRIFFITH SINGS FOR FIRST TIME ON SCREEN

No Voice Doubling in "Back Pay" Picture Based on Fannie Hurst Story

The story of "Back Pay," Corinne Griffith's First National and Vitaphone production directed by William A. Seiter, which brings to the screen the most famous of all the short stories in the voluminous collection by Fannie Hurst, opens with Miss Griffith singing to her lover as they sprawl under the trees at an employees' picnic in the little town of Demopolis, Virginia. There will be no voice doubling for Corinne's songs, as she is an accomplished musician who has been playing a piano and singing for her own amusement for many years before she ever dreamed of sound pictures.

The song chosen by the heroine of "Back Pay," a modern drama laid in the period of the late World War, is "They Didn't Believe Me," with words by Herbert Reynolds and music by Jerome Kern. This number was an outstanding hit when it was first introduced in the musical comedy, "The Girl from Utah," and was selected in preference to a new theme song because it exactly fits the action of the story.

"Back Pay" is scheduled to open next week at the Strand Theatre. It was directed by William A. Seiter and adapted for the screen by Francis Edwards Faragoh. Prominent in the strong supporting cast are Grant Withers, Montagu Love, Hallam Cooley, Virginia Sale, Geneva Mitchell, Vivian Oakland, Bill Bailey and Dee Loretta.

## Margaret Lawrence Role For Corinne Griffith

"Back Pay" the First National production starring Corinne Griffith, with Grant Withers and Montagu Love in the principal supporting roles, is scheduled for early release at the Strand Theatre. This is a Vitaphone version of Fannie Hurst's renowned stage play in which Margaret Lawrence once appeared on Broadway.



Cut No. 14 Cut 20c Mat 5c



Cut No. 9 Cut 20c Mat 5c



# Sold In Advance To Countless Readers As Fannie Hurst's Most Famous Short Story!

## ORCHID OF THE SCREEN TURNS TO RED-BLOODED WOMEN

Corinne Griffith Reveals New Depths in  
Portrayal of Country Girl in "Back  
Pay"—Tired of Being Called Beauty

(ADVANCE FEATURE)

For the past year or so, Corinne Griffith has been undergoing a gradual metamorphosis in her screen personality. Instead of the blue-blooded noblewomen, virtuous clinging vines and languorous ladies of the salon of her early performances, the one time "orchid lady of the silver sheet" has turned the key on hot-house roles and transplanted herself to harder soil.

This new Corinne Griffith, born of rebellion and revolt against saccharine society sirens in stories built around twenty or thirty French gowns, has become wicked, wayward and wild and glories in her escape from the drawing room to the very heart of the slums, the uncertain crossroads and lowly by-paths of life.

"A long time ago, I became heartily sick and tired of hearing about my poise, my beauty and my ability to wear clothes well," says Corinne. "I want to be an actress, not a fashion plate. For years, the publicity built up around my face just because I happened to get my first start in pictures by winning the beauty prize at a Santa Monica ballroom contest, when I was sixteen years old, has proved a detriment rather than an asset.

### Tired of Being a Beauty

"To this day I'm constantly reading how I was selected as Queen of the Mardi Gras in New Orleans. Not a word of truth in it—I was just a child when my family moved, for a time, from Texarkana, Texas, to New Orleans because my father had business there. I attended boarding school and studied art, intending with the ego of my eleven winters and summers to become a great portrait painter. It had never entered my head at that age to go on the screen. Furthermore, I was regarded as the ugly duckling by my family. I was pale, delicate and thin and I had failed to inherit my mother's great luminous brown eyes, the distinguishing mark of beauty in our family, as mother is very proud of her Italian origin. To have the only blue eyes in the family was almost a sin.

"But once I had been tagged with the beauty label there was no getting away from it. Artists invited me to sit for them, couturieres wanted me to be their first to wear their most expensive models and producers cast me in stately, insipid roles where I could be clad in jewels and satins. As long as I walked through a part without stubbing my toes they were satisfied, but I, myself, was miserably unhappy. I longed to play women in varied walks of life requiring keen characterization and I wanted to give vent to my emotions.

### Stories of Struggle

"Stories of human struggle attract me most, whether it is a struggle for achievement, fame, money, virtue, power, love or existence itself. Red-blooded characters present the greatest acting opportunities. I want parts which offer possibilities for contrast and shading. In short, "the aristocrat of the screen," as many have called me, has kicked over the traces!"

### A Fair Exchange

Although Corinne Griffith receives nearly a thousand requests per week for her autograph from admiring fans, it is a new experience for the First National star to collect signatures of others. But while making her latest all-dialogue drama, "Back Pay," by Fannie Hurst, which is proving an overwhelming success at the Theatre, Miss Griffith became so interested in all the other renowned works of this great American writer that she began a collection of Fannie Hurst first editions.

When the author of "Back Pay" visited Hollywood, recently, to consult with Herbert Brennon on the filming of "Lum-mox," she graciously consented to autograph all her novels and books of short stories in Miss Griffith's library in exchange for an autographed copy of a portrait of the beautiful Corinne by James Montgomery Flagg.

Since Miss Griffith has taken matters into her own hands she has departed more and more radically from her erstwhile goody-good roles. In "Outcast" she was a social derelict, a girl of the streets. In "Saturdays' Children" she played a working girl with decidedly advanced and unconventional ideas regarding matrimony. In "Prisoners" she slipped down another rung in the social ladder by going to jail as a thief. In "Lilies of the Field," her first all-Vitaphone production, she became a Broadway cabaret girl, wore tights, got drunk and amazed her audiences by executing a jazzy tap dance atop a baby grand piano.

And now as Hester Bevins in "Back Pay," the celebrated Fannie Hurst story which opens at the Theatre, on ..... day, the new Corinne Griffith will be seen as a small town Southern girl who harbors a crepe de chine soul under her cotton frocks. Her wasted life is finally redeemed by the awakening of her better self when her childhood sweetheart whom she has deserted, returns from the war blind and helpless. "Back Pay" is directed by William A. Seiter and included in Miss Griffith's supporting cast are such sterling players as Grant Withers, Montagu Love and Hallam Cooley.

### CAPITOL

**CORINNE GRIFFITH**  
**Back Pay**

with  
**GRANT WITHERS**  
A FIRST NATIONAL & VITAPHONE HIT

Cut No. 10 Cut 40c Mat 10c

## One Of The Season's Finer Pictures!

**CORINNE GRIFFITH**

with GRANT  
WITHERS  
Montagu Love  
Hallam Cooley

Produced by  
WALTER  
MOROSCO



in  
**Back Pay**

Based on story by  
**FANNIE HURST**  
A William A.  
**SEITER PROD.**

Cut No. 1 Cut 60c Mat 15c

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A FIRST NATIONAL



## PLAYS HEROINES OF MANY LANDS

Corinne Griffith's Characteriza-  
tions Cover Wide Range  
of Nationalities

(CURRENT READER)

Corinne Griffith has been skipping all around the globe in her recent First National productions. As Lady Hamilton in "The Divine Lady," she played a celebrated English beauty; as Riza Riga in "Prisoners," she was a Hungarian waitress in a little town near Budapest; in the role of Mildred Harker in "Lilies of the Field," Corinne portrayed a dyed-in-the-wool New Yorker, who became a Broadway cabaret show girl, and now as Hester Bevins, in "Back Pay" at the Theatre, the versatile dramatic star enacts a Southern girl from a small town in Virginia.

"Back Pay" is based on an original story by Fannie Hurst and affords Miss Griffith an opportunity for one of the most interesting characterizations of her entire career. After deliberately sacrificing love for riches and adventure, the heroine discovers that real happiness depends upon being true to oneself and that life collects an exorbitant interest from the wages of sin.

Grant Withers and Montagu Love are the two masculine leads in "Back Pay." William A. Seiter directed.

## Vivian Oakland

Vivian Oakland was christened Vivian Anderson but chose the California city of her birth as her stage name when, at the age of nine, she began her professional career in an Oakland stock company.

It was while appearing in a light operetta in New York that Miss Oakland made her screen debut at the suggestion of Edwin Carewe who cast her for the role of Beauty in "Destiny." Her second picture was "Peter Ibbetson" with Wallace Reid. Her latest role is that of the principal feminine part in Corinne Griffith's supporting cast of "Back Pay" by Fannie Hurst made for First National. "Back Pay" is the current attraction at the Theatre.

## A Real Artist

Montagu Love, who plays the heavy in "Back Pay" starring Corinne Griffith, which is the feature attraction this week at the Theatre, was a well known newspaper artist in London several years before he began his stage career. Love is particularly adept at drawing animals and illustrated articles in many magazines devoted to sports in addition to his newspaper assignments. Many of his original drawings now line the walls of his Hollywood home.

## SEITER ONCE MORE DIRECTS GRIFFITH

Star of "Back Pay" and  
Director Have Been To-  
gether in Many Pictures

(ADVANCE READER)

William A. Seiter, after guiding Corinne Griffith's destinies in "Outcast" and "Prisoners" and also directing the talking sequences of her recent Maxwell Anderson Pulitzer Prize play, "Saturday's Children," has again directed the beautiful First National star in "Back Pay" by Fannie Hurst, which is soon to have its long anticipated premiere at the Theatre.

About all the vacation Seiter has had between pictures during the past year is a deep breath. In addition to Miss Griffith's films, he directed Colleen Moore in "Happiness Ahead," "Synthetic Sin," "Why Be Good" and "Irish Eyes Are Smiling."

Mr. Seiter really belongs in the category of Hollywood "pioneers." He started as an extra man about fifteen years ago. His companions in those days of making the studio rounds in search of a day's work were Harold Lloyd, Hal Roach and Sydney Franklin.

Mr. Seiter will remain with Corinne Griffith when she begins her next picture, "The Lost Lady" by Willa Cather.



# Wm. A. Seiter Who Gave You "Outcast" And Other Big Gross Builders Directed "Back Pay"

## FIRST NATIONAL BUILDS TOWN FOR "BACK PAY"

All Virginia Community Accurately Reproduced in Corinne Griffith Film

### (ADVANCE READER)

Three whole acres of ground on the First National studio lot at Burbank, California, were devoted to the construction of the little town of Demopolis, Va., which forms one of the principal locales of Corinne Griffith's "Back Pay," the famous Fannie Hurst story coming to the

Theatre. In addition to the quaint residential section comprising several full length city blocks of typical small town frame cottages, the entire village business section of Demopolis before the war, had to be faithfully reproduced in every detail. There is the inevitable saloon and pool room, the usual barber shop, corner drug store, quick lunch cafe, furniture feed and fuel building, city hardware shop, wall-paper grocery and meat market combined, gunsmithy, and Finley's Department store, a two story edifice completely stocked from pins to phonographs where Miss Griffith as Hester Bevins and her leading man, Grant Withers as Gerald Smith, are both employees in the story. A large park square proudly displays an old-fashioned cannon in front of the City Hall, church and Commercial Hotel, and there are lumber yards, old-fashioned stables and the railroad station and tracks.

Much of the action of "Back Pay" takes place out-of-doors in these busy street scenes and the microphone equipment mounted on trucks followed the camera for several blocks in the long shots. William A. Seiter who formerly directed Miss Griffith in "Outcast" and "Prisoners" directed this all-talking First National story. Francis Edwards Faragoh is responsible for the adaptation, continuity and dialogue. Mr. Faragoh recently directed Corinne's first 100% Vitaphone film, "Lilies of the Field."

Besides Grant Withers, Miss Griffith's "Back Pay" cast includes Montagu Love, Hallam Cooley, Dee Loretta, Dick Gordon, William Bailey, Geneva Mitchell, Louise Beavers, Vivian Oakland, Louise Carver and James Marcus.

### Dee Loretta is Versatile

Dee Loretta, who plays Corinne Griffith's aunt of very shady reputation in First National's "Back Pay," a forthcoming attraction at the Theatre, is a well known stage actress who is equally at home in dramatic or musical comedy productions. Miss Loretta has appeared in character roles on the New York stage in "Glorianna," "Jimmy," "Maytime," "No, No, Nanette" and "Broadway."

### New Beach Home

Corinne Griffith, whose latest all-talking picture, "Back Pay" by Fannie Hurst is now playing to capacity audiences at the Theatre, has recently purchased a large lot at Malibu Beach and is building an all-the-year-round home there overlooking the Pacific Ocean. Miss Griffith has a private beach frontage of 150 feet. The new home will be ready for occupancy by the first of May.



Cut No. 12 Cut 40c Mat 10c

First National Pictures, Inc.

presents

CORINNE GRIFFITH

in

"BACK PAY"

Based on the story by Fannie Hurst

Screen version and dialogue by

Francis Edwards Faragoh

A William A. Seiter Production

Produced by Walter Morosco

A First National and Vitaphone Production

Vitaphone Orchestra Directed by Leo Forbstein

Photography by John Seitz

## THE CAST

HESTER BEVINS

Gerald Smith

Wheeler

Sol Bloom

Kitty

Babe

Ed

Wheeler's secretary

Aggie Simms

Judge

Masseuse

Hester's Maid

CORINNE GRIFFITH

Grant Withers

Montagu Love

Hallam Cooley

Vivian Oakland

Geneva Mitchell

William Bailey

Virginia Sale

Dee Loretta

James Marcus

Louise Carver

Louise Beavers

## "BACK PAY" A HUMAN STORY

### SYNOPSIS (Not for Publication)

"Back Pay" deals with the struggles of a small town girl, Hester Bevins, to escape the cramping monotony of her narrow environment. She lives in a Virginia town with a slatternly aunt whose reputation is none too good. Gerald, Hester's childhood sweetheart, a high-principled youth, wants to marry her, but Hester sees nothing to be gained by such a marriage, in that it would mean a continued residence in the tiresome town.

At this time, a debonair travelling salesman arrives from New York. Hester runs away with him and accepts the luxury of a Park Avenue apartment with all expenses paid.

Gerald goes to the war, is gassed in No Man's Land and becomes totally blind. When Hester learns of this tragedy, her old love for Gerald is revived and she rushes to the hospital where he is lying helpless. Although his condition is fatal, she wants to marry him in order to make his remaining hours more tolerable. The marriage takes place and the two lovers experience a brief period of peace and calm before the death of Gerald.

Hester had planned to return to her former mode of living, but finds it impossible after having experienced the beauty of unselfish love.

## WAR VETERANS IN "BACK PAY"

### (ADVANCE READER)

Although Corinne Griffith's latest First National and Vitaphone production, "Back Pay," by Fannie Hurst, is by no means a war picture, there are certain sequences in the picture which take place during the late world-conflict and call for a war background.

One of the scenes laid in New York faithfully reproduce 36th Street and Fifth Avenue in 1917 when companies of American soldiers marched through the shopping district daily. Instead of employing extras to portray the doughboys, Director William A. Seiter engaged one hundred men from the Los Angeles Veterans' Bureau who had actually seen service at the front, with Captain John McCafferty as their presiding officer.

"Back Pay" is scheduled for early release at the Theatre. It is an all-dialogue production, said to be the finest achievement of Corinne Griffith's varied screen career. Grant Withers and Montagu Love the principal supporting roles.

## Chic Sale's Sister In "Back Pay"

### (ADVANCE READER)

Virginia Sale, a sister of the famous Chic Sale, is a comparative newcomer to the screen who inherits her brother's talent for comedy characterization. Miss Sale will be seen in the role of a prim secretary to Montagu Love in Corinne Griffith's "Back Pay" by Fannie Hurst, a First National and Vitaphone production which is promised at the Theatre beginning

Virginia has never traded on her brother's reputation and has refused repeatedly to let him use his influence in any way. When she went to Hollywood three years ago she took an assumed name and accepted extra work in various studios, even though she had just completed a successful tour in vaudeville. Finally, she signed with the Christie Comedies and played a series of short subjects opposite Jack Duffy. Her first full length picture was "Embarrassing Moments" with Reginald Denny. Since then she has been freelancing and though still in her early twenties has specialized in the parts of eccentric elderly ladies. She has also been particularly successful in the roles of foreign servant girls, fussy old maids, school teachers and stenographers.

"Back Pay" was directed by William A. Seiter, who previously directed Miss Griffith in "Outcast" and "Prisoners." Grant Withers plays opposite the star. Montagu Love has an important role and others in the cast besides Miss Sale are: Vivian Oakland, Hallam Cooley, Geneva Mitchell and William Bailey.

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She traded Love for Luxury; Dirty Dishes for Dazzling Diamonds. She was blind to her mad bargain until Love opened her eyes.

The loveliest of all screen stars heading a fine cast including

GRANT WITHERS

Montagu Love

Hallam Cooley

Based on story by FANNIE HURST

Cut No. 5  
Cut 40c  
Mat 10c

A Wm. A. Seiter Prod.



Produced by Walter Morosco

CORINNE GRIFFITH  
"Back Pay"

A FIRST NATIONAL

and VITAPHONE Picture

## Stage Players

Several experienced actors and actresses of the legitimate stage will be heard in important supporting roles when Corinne Griffith comes to the Theatre next week in the most celebrated of all Fannie Hurst's famous stories, "Back Pay," directed by William A. Seiter. Montagu Love, Vivian Oakland, Dee Loretta, Virginia Sale, a sister of Chic Sale, Hallam Cooley and William Bailey have all gained their experience on the speaking stage long before entering pictures and did not have to take any lessons in voice culture.

## No Screen Makeup For Corinne Griffith

When Corinne Griffith comes to the Theatre in "Back Pay" in which she plays Fannie Hurst's famous heroine, Hester Bevins, a southern girl, the beautiful First National star will be seen without any makeup other than lip rouge. Several male stars have recently appeared before the camera without makeup, but Miss Griffith is said to be the only screen actress in Hollywood who uses no grease paint. "Back Pay" is directed by William A. Seiter. Grant Withers and Montagu Love have the principal supporting roles

## Popular Song

"They Didn't Believe Me," the big song hit from "The Girl From Utah" with words by Herbert Reynolds and music by Jerome Kern will be sung by Corinne Griffith in her forthcoming First National and Vitaphone production "Back Pay" by Fannie Hurst soon to be shown at the Theatre. This number was chosen rather than a new song because the words exactly fit a situation in the story. "Back Pay" marks Miss Griffith's debut as a singer on the screen.

## Colorful Story Coming To Screen Of . . . Theatre

Corinne Griffith Plays Southern Girl in Her Latest Film "Back Pay"

### (ADVANCE READER)

"Back Pay," Corinne Griffith's First National and Vitaphone production adapted from Fannie Hurst's famous story and play of the same name, opens at the Theatre next week, for a day engagement.

In "Back Pay" Miss Griffith plays the role of a Southern girl from a little town in Virginia and as the star is herself a Southerner, having been born in Texarkana, Texas, her voice is particularly well suited to the role.

The story deals with the colorful adventures of a heroine who sacrifices love for beautiful clothes and a life of easy virtue. She runs away to New York with a travelling salesman and progresses from a cheap tenement in the Bronx to an arty stucco house in Greenwich Village and finally to a swanky apartment on Park Avenue. In the end, just before it is too late, she learns the meaning of real love.

Grant Withers, who recently played opposite Miss Griffith in "Saturday's Children" will again be seen as her leading man and Montague Love has an equally important role. Others in the supporting cast are: Vivian Oakland, Hallam Cooley, Geneva Mitchell, Virginia Sale, William Bailey and Dee Loretta. William A. Seiter directed.

There are many colorful backdrops in this absorbing Fannie Hurst drama which was adapted for the screen by Francis Edwards Faragoh, including snow mountains of Lake Placid where much of the action takes place in a hunting lodge; the picturesque street and home scenes in the sleepy town of Demopolis, glimpses of New York City; bits of gay life at Hot Springs and an intensely thrilling war sequence in No Man's Land "Somewhere in France."



Every ad and story on this page can be used for advertising the Vitaphone version with slight additions to the copy.

# SILENT

## From Fannie Hurst's Gifted Pen! With Corinne Griffith's Charming Voice!

She bargained for luxury and found happiness, until Love showed her how poor she was! Corinne in the kind of a role you've always wanted her to portray. It's her best talkie—by far!



### Corinne Griffith IN "BACK PAY"

with  
**GRANT WITHERS**  
Montagu Love, Hallam Cooley  
A William A. Seiter Production.  
Based on story by Fannie Hurst.

A FIRST NATIONAL



Produced by  
**WALTER MOROSCO**

Cut No. 2 Cut 40c Mat 10c

## Brief Biographies of the Cast

### CORINNE GRIFFITH



Corinne Griffith  
in  
"Back Pay"

Cut No. 11  
Cut 15c  
Mat 5c

Corinne Griffith is claimed as a native daughter of two states, as she was born in Texarkana right on the border line between Texas and Arkansas. Her father, John Griffith, of English descent, was a railroad man connected with the old Vanderbilt line in Texas. Her mother's parents were Italian. Corinne had her first insight into the amusement world at the age of four when she followed a circus parade and was given a lift in a big red wagon by a couple of acrobats. Several hours later, her distracted parents found the child calmly playing with some clowns under the Big Top.

While attending a public dance at Santa Monica, Miss Griffith won a beauty contest which decided her future career. Among the judges was Roland Sturgeon, then a director for Vitaphone, who invited the girl winner to make a test the following morning. This resulted in an immediate contract. After a few pictures on the Coast, Corinne became a full fledged star and was transferred East to make a series of films in the old Flatbush Studios. She remained with Vitaphone for five years. Samuel Goldwyn next signed Corinne to star in Elinor Glyn's "Six Days" and this was followed by a screen version of Robert W. Chambers' novel, "The Common Law." In 1925, First National Pictures claimed her and she was starred in "Black Oxen," "Declasse," "Classified," "Mademoiselle Modiste," "Into Her Kingdom," "The Lady in Ermine" and "Three Hours." Her more recent pictures include "The Divine Lady" by E. Barrington, "Saturday's Children" by Maxwell Anderson, "Prisoners" by Ferenc Molnar, "Lilies of the Field" by William Hurlburt and "Back Pay," an all-Vitaphone production, by Fannie Hurst, which is soon to be shown at the Theatre. "Back Pay" is directed by William A. Seiter.

Corinne Griffith is a great reader and is especially fond of poetry. She swims, plays tennis and rides a bicycle far from the maddening crowd at Malibu Beach, Calif., where she has a summer home, and enjoys long walks. She never diets, preferring to keep her slender figure through constant exercise. Much of her leisure time is devoted to studying French.

### HALLAM COOLEY

Hallam Cooley who plays Al Bloom, a travelling salesman, in Corinne Griffith's First National-Vitaphone production, "Back Pay" by Fannie Hurst, was born in New York City, but journeyed to Chicago during his high school days and later attended Northwestern University where he devoted as much time as his studies would allow to amateur dramatics.

After being graduated, Cooley toured the United States with a stock company appearing in "The Man From Mexico," "The Kingdom of Content" and various other productions. However, the screen was flourishing during his cub days on the stage and Hal finally returned to New York to join the Selznick Picture Company. Several character and comedy roles followed in Cosmopolitan Productions and Cooley forged rapidly ahead in a long series of Fox two-reel domestic comedies opposite Kathryn Perry. He is much in demand at the studios. Hal's favorite hobbies are tennis and polo. He is six feet tall, has dark hair and dark eyes and is an all-around athlete.

### GRANT WITHERS



Grant Withers  
in  
"Back Pay"

Cut No. 13  
Cut 15c  
Mat 5c

For the past two years Grant Withers has been rapidly working his way toward stardom. But the youthful Colorado actor experienced many early struggles and discouragements before achieving his present eminence.

Finally he was engaged for a series of twenty short length features with Alberta Vaughan and Margaret Morris. Other fairly good roles followed with Fox, Universal and Christie Studios, but it was not until he played a small part as Lord Nelson's flag lieutenant in Corinne Griffith's "The Divine Lady," that the real turning point in his screen career was reached. Miss Griffith liked the young man's looks, earnestness and ability so much that she elevated him to the part of her leading man in "Saturday's Children" and he made good. Now Grant has again been chosen by Corinne to play opposite her in "Back Pay" which opens shortly at the Theatre.

Other recent productions in which young Withers has appeared are "In the Headlines," "The Madonna of Avenue A" and "The Other Tomorrow" with Billie Dove.

### MONTAGU LOVE

The noted character actor, Montagu Love, who plays the "heavy" in Corinne Griffith's all-talking First National picture, "Back Pay," by Fannie Hurst, is a native of Portsmouth, England. He was graduated from Cambridge and started his career as a newspaper artist in London. He was particularly successful in drawing army and sporting illustrations, although he also sketched famous English actors at first nights. Soon, however, he gave up art in favor of the stage.

It was while playing in New York that he succumbed to the lure of the camera and made several pictures for the old World Film Company, winning particular praise for his performance in "Rasputin." Some of his most recent pictures are "The Divine Lady" with Corinne Griffith, "Bulldog Drummond" with Ronald Coleman, "Night of Love" with Coleman and Banky, "The Mysterious Island," "Charming Sinners" with Ruth Chatterton, "Her Private Life" and "A Notorious Affair" with Billie Dove.

### Withers' New Role

Grant Withers the handsome young American actor from Colorado, who was recently signed to a long term contract by First National Pictures, on the strength of his fine performance as leading man to Corinne Griffith in "Saturday's Children," will again play opposite Miss Griffith in "Back Pay," which is promised as the next attraction at the Theatre.

### Newspaper Experience

Grant Withers who is appearing opposite Corinne Griffith in "Back Pay" at the Theatre was once a copy reader in Colorado on his grandfather's newspaper, The Pueblo Chieftain. Grant's first job in California was that of reporter on a Los Angeles daily. He was fired from the job but by a curious quirk of fate received his first starring role in a Warner Brothers picture of newspaper life, "In the Headlines."

## Biography of WILLIAM A. SEITER

William A. Seiter first came to Hollywood fifteen years ago when the thriving motion picture colony of today was hardly more than a succession of orange groves. Seiter's first partner in the old established New York firm of Higgins and Seiter, importers of glass and chinaware, gave his son an excellent art education intending to have him become a junior member of the business. But Bill had other plans, he wanted to be a screen actor.

Young Seiter journeyed to Hollywood armed only with ambition. He refused any financial help from the family back East, and bravely made the daily round of studios in search of extra work. There were many lean times when his bed was the back seat of an automobile in a garage where the night watchman was a sympathetic old negro. But finally, after playing a number of Keystone cops in the old Mack Sennett Studios, and acting as an assistant cameraman on various productions when no parts were forthcoming, perseverance won Bill a leading role as a Northwest Mounted Policeman opposite Loretta Blake in a picture produced by Griffith.

When Norma Talmadge left Vitaphone Company in Brooklyn to make "The Captivating Mary Carstairs" at the Coast, Seiter was not only assigned the juvenile lead but was also made assistant to the director. His next step was to direct a series of comedies starring Carter de Haven. Then Thomas W. Ince, assigned him to the megaphone for "The Kentucky Colonel" which led to a contract with Warner Brothers. His next move was to Universal where he directed Laura LaPlante, who has since become, in private life, Mrs. William A. Seiter.

When his Universal contract terminated, Bill was immediately signed by First National where he has become an ace director, equally at home in comedy and intense emotional drama. For Colleen Moore he has directed many stories in lighter vein, while for Corinne Griffith he wielded the megaphone for more serious mas, such as "Outcast," "Prisoners" and "Back Pay."



First National Pictures, Inc.  
presents

## Corinne Griffith



Cut No. 8  
Cut 20c  
Mat 5c

with

**GRANT WITHERS**  
Montagu Love, Hallam Cooley. Based on story by Fannie Hurst. A Wm. A. Seiter Production. Produced by Walter Morosco.  
**A FIRST NATIONAL & VITAPHONE PICTURE**

### A Double Romance

When Corinne Griffith comes to the Theatre next week in her second all-talking First National production, "Back Pay," adapted for the screen from Fannie Hurst's famous short story and drama, the star will have two well-known leading men,—Grant Withers, who plays her early sweetheart in a little town in Virginia and Montagu Love who becomes her patron lover when the southern heroine journeys to New York City for a life of ease and luxury. William A. Seiter directed.

### Colored Actress Scores

Louise Beavers, the colored actress who won considerable favorable comment from press and public for her fine performance of Mary Pickford's negro mammy in "Coquette," will again have a talking role in Corinne Griffith's "Back Pay," opening tomorrow at the Theatre. As Corinne's maid in this Fannie Hurst drama, directed by William A. Seiter, Miss Beavers supplies the comedy relief.

### Sylvan Love

One of the most beautiful love scenes ever portrayed on the screen has for its background the picturesque picnic grounds in the sylvan woods of Virginia in Corinne Griffith's "Back Pay," soon to be shown at the Theatre. It is at a picnic given for the employees of a small town department store that Miss Griffith and Grant Withers first reveal their love.

### Distinguished Cast

In the celebrated Fannie Hurst story "Back Pay," which has its initial showing at the Theatre on Corinne Griffith will be supported by a cast of such well known names as Grant Withers, Montagu Love, Vivian Oakland, Hallam Cooley, Geneva Mitchell, Dee Loretta, William Bailey and Virginia Sale. William A. Seiter directed and Francis Edwards Faragoh is responsible for the adaptation and dialogue.

### Grant Withers With Corinne Griffith Again

Two years ago Grant Withers was thrilled at winning the small part of a flag lieutenant in "The Divine Lady" with Corinne Griffith. Though his name never appeared on the cast, his ability and good looks did not escape Miss Griffith's attention and the handsome Colorado athlete was promoted to the role of her leading man in "Saturday's Children." Now Grant is again playing opposite the First National star in "Back Pay" at the Theatre.

### Dog Actor Well Paid

Dumpsie, a clever maltese terrier only a year and a half old, is one of the important members of the cast in Corinne Griffith's "Back Pay," the current attraction at the Theatre. In the role of "Mr. Schwartz," Dumpsie was paid \$25.00 per day all during the making of this absorbing Fannie Hurst story directed by William A. Seiter for First National and Vitaphone.



# SECTION

You can use any illustration and almost every story in this entire press sheet for your silent showing with slight changes.

First National Pictures, Inc., presents

## CORINNE GRIFFITH

The Orchid of the Screen in her Greatest Vitaphone Achievement

Produced by WALTER MOROSCO

Fannie Hurst's great story; five stars headed by the loveliest star on the screen; direction by Wm. A. Seiter who gave you "Outcast." No wonder they're calling it one of the season's finest pictures.

### Back Pay

with GRANT WITHERS  
A FIRST NATIONAL  
and VITAPHONE PICTURE

Cut No. 7  
Cut 40c  
Mat 10c

### Actor Braves Wet And Cold Making "Back Pay" Scenes

Grant Withers Gets Soaked Seven Times In Course Of a Day's Work

(NEWS STORY)

All in the interest of Art with a capital A, Grant Withers, leading man for Corinne Griffith in "Back Pay," the star's second all-talking picture for First National, was called upon to risk pneumonia and a few other ailments while on location during the making of this celebrated Fannie Hurst story which is announced for early showing at the Theatre.

One of the picturesque scenes in "Back Pay" represents a picnic ground where Miss Griffith, Mr. Withers and forty other players in the roles of employees of Finley's Department Store in the small town of Demopolis, Virginia, are making merry. It is at this picnic that Withers in the role of Gerald Smith first declares his love for Miss Griffith as Hester Bevins. The action requires Grant, all dressed up in white trousers and a blue coat, to plunge into an icy cold stream, where Corinne is marooned on a rock, and carry her in his arms to shore.

As the entire sequence was shot outdoors with difficult travelling microphone equipment to follow the dialogue, it was necessary to photograph each shot several times, which meant that the hero must dash into the water in dry trousers for each "take." In the course of half an hour seven pairs of wet, muddy white flannels were soaked to the waist and presented an amusing picture as they hung, flapping in the breeze, on the side-lines, at fashionable Bel-Air, California, where the Demopolis picnic scenes were made.

William A. Seiter directed "Back Pay" and Francis Edwards Faragoh wrote the screen adaptation and dialogue. Besides Grant Withers, Montagu Love and Hallam Cooley also play Miss Griffith's lovers.

### Chic Sales' Sister

When "Back Pay," starring Corinne Griffith, comes to the Theatre, Virginia Sale, younger sister of the celebrated stage and screen comedian, Chic Sale, will be seen in the role of an eccentric comedy characterization of a stenographer. Miss Sale, who was formerly on the legitimate stage, is rapidly making a name for herself on the talking screen as a character actress of considerable ability.

### COLLECTS LACES

Corinne Griffith who plays Hester Bevins in the Fannie Hurst drama, "Back Pay," which First National is now presenting at the Theatre as an all Vitaphone production, directed by William A. Seiter, has a collection of real laces valued at several thousand dollars. Many of these rare laces are museum pieces of great historical value. Among the modern things in Corinne's collection is a banquet tablecloth on which thirty girls worked for a whole year. Into the laces are woven various portraits of Miss Griffith as Lady Hamilton and heads of all the principal characters of "The Divine Lady."

In a bed room scene with Montagu Love in "Back Pay," the star appears in a lace-trimmed fluted chiffon night-dress showing under a gorgeous French negligee. The lace medallions inserted in this nightie are rare examples of 15th Century needlework.

### French Accent For Geneva

Geneva Mitchell will talk with a French accent in "Back Pay" starring Corinne Griffith, when this celebrated Fannie Hurst story is shown at the Theatre the week of . . . . . Miss Mitchell speaks French fluently in private life and also has a knowledge of Italian and German, which she finds very useful since the advent of dialogue films. Her role in "Back Pay" is that of a lady of easy virtue.

### "BACK PAY" IS HEART INTEREST STORY BRILLIANTLY ENACTED BY ALL-STAR CAST

Corinne Griffith Seen At Her Best in Splendid Adaptation of Sympathetic Drama By Fannie Hurst

(PREPARED REVIEW)

★ ★ ★



Cut No. 16 Cut 30c Mat 10c

Grant Withers, Corinne Griffith and Montagu Love in "Back Pay."

A crowded and distinguished audience welcomed the premiere of Corinne Griffith's "Back Pay," at the Theatre last night, and was rewarded with a brilliant union of beauty, drama, personality and intelligent direction in this celebrated Fannie Hurst story.

"Back Pay" has been widely read as a short story and enjoyed a successful New York stage run some years ago with Helen MacKellar in the role of Hester Bevins. Her Hester

is a flesh-and-blood heroine who chafes under the restraint of her narrow environment in a small Virginia town and longs for romance, pretty clothes and the animation of a big city. Though she loves Gerald Smith who works at the same department store, the ambitious Hester realizes that life with him would mean a continued humdrum existence. She finally settled down to a life of easy virtue in a Fifth Avenue apartment with Wheeler, a middle aged suitor.

Then the war breaks out and while Gerald is fighting for his country at the front, Hester, Wheeler and the fast set in which they move are shown making merry with a round of gay parties at Hot Springs, Lake Placid and New York. But when Gerald is sent from France to a New York hospital wounded and blinded, Hester is brought to the realization of her wasted life and decides to marry her soldier lover though he has only a few days to live. The climax is particularly appealing.

"Back Pay" offers Miss Griffith one of the finest roles of her career. She is ably supported by a fine cast under the direction of William A. Seiter.

### Withers is Aviator

About two years ago, Grant Withers, handsome hero of Corinne Griffith's "Back Pay," the feature attraction this week at the Theatre, fell 1500 feet in an airplane in Arizona. Grant was thrown out head first when the ship hit the ground, barely escaping death. But the crash has not taken away his fondness for flying and he spends all his spare time between pictures in California soaring the clouds for amusement.

### Varied Locales

Many interesting and varied locales form the background for Corinne Griffith's stellar vehicle, "Back Pay," which is to be the next feature attraction at the Theatre. There are scenes in Demopolis, Virginia, New York City, Hot Springs, Lake Placid and No Man's Land in France, where a thrilling war sequence takes place.

### Varied Locales In New Corinne Griffith Picture

Scenes in "Back Pay" Move From Small Virginia Town To Fashionable Park Avenue

(ADVANCE READER)

Many varied and interesting locales form the background of "Back Pay," by Fannie Hurst, Corinne Griffith's second all-talking production for First National, which follows her recent "Lilies of the Field," which was entirely laid in New York City.

In Miss Hurst's famous play founded on a short story by the same distinguished author, which has been translated into seven languages, there are scenes in the sleepy little town of Demopolis, Virginia, where the star is shown as a working girl in a small department store; settings in a luxurious Park Avenue apartment house and crowded street scenes in New York City, when the heroine leaves Demopolis for a life of easy virtue in a big metropolis; snow mountain scenes at Lake Placid depicting winter sports and a jolly week-end in a hunting lodge; festive bits of fast life at Hot Springs and wide wastelands with trenches, barricades, dug-outs and miles of barbed wire entanglements, "somewhere in France," during a thrilling war sequence.

"Back Pay" is the coming attraction at the Theatre. It was directed by William A. Seiter and the surrounding cast includes such well known names as Grant Withers, Montagu Love, and Vivian Oakland.

### SEITER'S FIFTEENTH

"Back Pay," Corinne Griffith's latest screen production founded on the world-celebrated story and stage drama by Fannie Hurst, which has been announced by the Theatre as one of their forthcoming big attractions, is the fifteenth feature film to be directed by William A. Seiter in the two years he has been under contract to the First National Studio. This achievement marks a record unequalled by any other megaphone wielder in Hollywood, for the same length of time.

One of the chief reasons Seiter has been assigned so many more pictures than the average director is because he is equally at home in guiding his players through light farce or heavy drama.

### Southern Girl

Corinne Griffith will have the role of a department store worker in the little town of Demopolis, Virginia, in First National's "Back Pay" soon to be shown at the Theatre. As Miss Griffith is a native daughter of Texas, her soft, well-modulated voice is particularly well suited to this southern role. Grant Withers plays Miss Griffith's leading man and Montagu Love has an equally important role. William A. Seiter directed.

### Corinne Griffith Sings

For the first time in her long and varied screen career, Corinne Griffith has joined the ranks of the screen stars who not only talk but sing, as well. She is said to have a charming mezzo soprano voice and will make her debut as a singer in "Back Pay," a First National and Vitaphone production which opens at the Theatre next . . . . .

JOEWS WARFIELD  
DIRECTION WEST COAST THEATRES, INC.

You've Been Waiting For It! Here It Is!

First National Pictures, Inc. Presents

Corinne Griffith



Again she aims at your heart. And again she hits!

"Back Pay"

with

GRANT WITHERS  
Montagu Love, Hallam Cooley

Based on story by Fannie Hurst  
A William A. Seiter Prod.  
Produced by Walter Morosco

Cut No. 6 Cut 20c Mat 5c

A FIRST NATIONAL & VITAPHONE PICTURE



# EXPLOITATION

## Bank Tieup

The title "Back Pay" lends itself admirably to bank tieups. Make up a number of tieup show cards per copy furnished here and take them around to your various banks for window display. They should find ready acceptance from officials of these institutions owing to the co-operative message presented.

## HAVE WE GOT YOUR "BACK PAY?"

S  
T  
I  
L  
L

A PORTION  
OF TODAY'S  
PAY—  
DEPOSITED  
WEEKLY—  
MEANS

YOU'LL ALWAYS HAVE  
"BACK PAY" COMING TO  
YOU WITH INTEREST!

CORINNE GRIFFITH HAS A  
MESSAGE FOR YOU AT  
THE STRAND

## Teaser Campaign

Plaster your town with one and half sheets, tack and window cards, also distribute throwaways (the latter incorporating a likeness of (Corinne Griffith) and run slugs on various pages of your newspapers well in advance of your official announcement of photoplay coming, using teaser copy furnished here. Bill like you have never billed before and make it impossible for a person to walk fifty feet without coming face to face with some unit of this teaser campaign.

## KEEP YOUR EYES

## AND EARS OPEN!

A Certain Local Enterprise is  
Coming Through With  
BACK PAY  
For Everybody!

## Souvenir Photos

Every movie fan in the world would welcome the opportunity to secure an autographed photo of Corinne Griffith and no better way to fill that certain off matinee or "supper" show with a capacity audience can be devised than to advertise a special Souvenir Photo Performance.

These photos ordered in quantities are reasonable in cost and can be secured through your exchange.

## Tieup Stills

There are several stills that have a direct tieup value with dealers in various lines from the regular press and star set on "Back Pay" and which present excellent opportunities to gain cooperation from the shops and merchants in question. They are designated below and we strongly advise taking advantage of everyone of them. In each instance, arrange of course, for a most attractive display of the merchandise that ties in with each still together with supplemented window trim of material from the photoplay such as poster cutouts and hand-lettered tieup show-cards. Negligee and lingerie shops—Nos. 42; 43; 51; 52; Electric Baths and Reducing equipment—Nos. 49; 59; 61; Massage Parlors—No. 61; Evening Wear—Nos. 68; 70; Sportswear (Winter)—No. 94.

## Back Pay in Cash Stunt

Here is an idea for building up those off matinees or night performances. Advertise through every medium at your command that every purchaser of a full priced admission ticket for the performance in question will receive "Back Pay" in actual cash as they pass into theatre. State that these pay envelopes will contain cash amounts ranging from One Cent to Five Dollars. You might find it feasible to announce that one back pay envelope will contain a Five Dollar gold piece.

You can use your own judgment as to the number of higher amounts in excess of a penny which of course will be in the majority. Some envelopes should hold a nickel, some dimes, a few quarters and a lesser number halves and dollars. One five dollar gold piece should be spotted in.

## Newspaper Contest

The title "Back Pay" obviously suggests newspaper contest possibilities and one in particular that should have an unusual reader appeal.

The specimen announcement story furnished here is self explanatory and should be followed up with similar copy daily during period of contest (which should run for a full week in advance) together with scene and star cuts from the photoplay. The winning letters should be run each day as well.

## HOW WOULD YOU SPEND YOUR "BACK PAY"

Free Theatre Tickets  
For Best Answers

Most people, especially the wage earner has voluntarily placed themselves on the so-called budget system. The individual budget of course allows so much for actual living expenses, so much for clothing, an allowance for amusements, a portion if possible for the savings account etc., etc.

Many items of necessity have to be curtailed and we often wish that our income was just a certain amount higher that we might be able to buy this or that, take a long desired trip or perhaps dwell in more desirable quarters.

The coming of the First National all talking photodrama, "Back Pay" to the Theatre and which stars Corinne Griffith, prompts a most interesting letter writing contest, which everybody is invited to enter. Suppose you were unexpectedly informed that you had One Hundred Dollars BACK PAY coming to you, just how would you spend this sudden windfall? Write to the Back Pay Contest Editor in not over fifty words to what means you would put \$100.00 back pay.

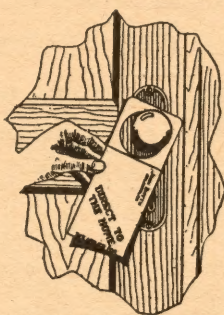
Each day during period of Back Pay contest which ends ..... the ten best letters on this subject will be awarded Two Free Tickets each to witness Corinne Griffith in "Back Pay" at the Theatre.

So get busy folks and make the best possible use of that unexpected "Back Pay." The very best letter received each day will win the further distinction of being published in these columns.

## Vitaphone Accessories

Available at your local exchange are many Vitaphone accessories that will help you cash in on the million dollar Vitaphone advertising campaign. Free trade mark cuts and mats; Vitaphone slug cuts; Vitaphone paper and a free Vitaphone 24-sheet are on hand. Ask your accessory manager.

## DOOR KNOB ENVELOPES



This unique advertising medium is called to your attention, owing to its extreme economical value. The accompanying illustration shows how it is used. The same not only safely protects the enclosure but provides for a headline or teaser message on the outside. It insures 100 percent distribution of all heralds, throwaways, advertising novelties and can be sealed.

IT HANGS SECURELY ON THE DOOR-KNOB, attracting undivided attention. This Door-Knob Envelope is ideal for use in the "Herald Stunt" idea furnished on this page.

ORDER THESE DOOR-KNOB ENVELOPES DIRECT FROM CHANIN ADVERTISING SYNDICATE, Inc., 276 West 43rd Street, New York, N. Y.

The following grades and sizes are recommended.

Kraft 20 lb. No. 6½ (size 3¼ x 6½).  
Price 5 to 9M. \$6.00 per M.—10 to 24M \$5.00 per M.

Kraft 20 lb. No. 10½ (size 4¾ x 9¾).  
Price 5 to 9M \$6.50 per M.—10 to 24M \$5.50 per M.

Prices substantially lower in larger quantities.

## POST CARD COPY

Dear Friend:

All hail Corinne Griffith's greatest screen achievement!  
The world beloved 'orchid of the screen' comes to the Theatre in First National's sensational photodrama "Back Pay" starting  
Corinne Griffith's beauty, charm and artistry is accentuated more than ever, in this, her outstanding characterization since the advent of the talking picture.

If you loved her before, you'll adore her now!

Sincerely,

The Management.

## Street Bally

A sequence in "Back Pay" suggests the following street bally idea which has a direct tieup with the picture. Still No. 3—from the regular set of press stills on "Back Pay" shows the 'hay ride' party on which the bally is based. Frame up a similar horse drawn country hay truck with the banner frame placed upright through center of floor space as shown in this still. Cover floor with hay and with driver attired in typical 'Rube' togs, drive same through the congested districts of your city when the most people are about. Attire a number of girls and boys in gingham frocks and overalls and carry them as passengers. Following is the banner copy.

BRING ALONG YOUR "BACK PAY" AND JOIN CORINNE GRIFFITH'S PICNIC AT THE STRAND THEATRE.

## Marquee Staccatos

FROM PICNICS AND HAY RIDES TO PARTIES AND JOY RIDES

PROVING THERE'S NO SUBSTITUTE FOR HAPPINESS

THE ORCHID OF THE SCREEN BLOSSOMS FORTH AT HER BEST

A NEW CORINNE—A NEW THEME

SMALL TOWN LOVE AND BIG CITY FOLLY

## Herald Stunt

Anytime you can arouse sufficient interest by getting people to open up an envelope out of sheer curiosity and note the contents, you have better than an even chance of selling your wares. Copy is furnished here for sealed envelopes in which should be enclosed the regular "Back Pay" herald. Give these wide distribution and you will soon realize the favorable reaction.

THANKS FOR WAITING!  
HERE'S YOUR—  
BACK PAY

## Lobby Display

Corinne Griffith, universe known as "The Orchid Of Screen" prompts the following lobby trim suggestion. Have your sign artist design a number of huge Orchid Bloom cutouts and set in the petals of same a poster cutout head or photo enlargement cutout of Corinne Griffith. Another idea is to give each frame and panel the effect of a huge pay-envelope with a facsimile of the usual printed form at top of each, these three lines to be lettered to represent the printed form and then filled in type.

STRAND—Back Pay

NAME—Corinne Griffith

WEEK OF—(play-dates)

These envelopes to be used as background for your mounted stills, art work etc. Place a replica of a pay envelope of huge proportions at entrance or over marquee with following copy.

IF YOU MISSED CORINNE GRIFFITH in "LILIES OF THE FIELD," "PRISONERS," "SUNDAY'S CHILDREN" or "THE DIVINE LADY" here is your chance to collect your "BACK PAY"

# MADISON

ON KUNSKY CIRCLE

## She Owed A Debt Of Love—And Paid!

# Corinne GRIFFITH

Fannie Hurst's great story. Corinne's outstanding Vitaphone success. One of the season's better pictures.

Cut No. 4  
Cut 40c  
Mat 10c

# BACK PAY

GRANT WITHERS  
Montagu Love and  
Hallam Cooley

A  
Wm. A Seiter Prod.

A FIRST NATIONAL

and  
VITAPHONE Picture

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designing its products.

And A Great "Vitaphone Variety," too!



# Wait Till You Hear Corinne Talk And Sing She's Twice As Appealing As Ever Before!

## WILL NOT TRADE ON NAME OF HER FAMOUS BROTHER

Virginia Sale, Sister of Chic Sale, Insists On  
Developing Artistic Career Strictly On  
Her Own Merits

(FEATURE STORY)

Although still in her early twenties, Virginia Sale, sister of the renowned comedian, Chic Sale, is known as "the youngest old lady in Hollywood." Virginia is rapidly making a name for herself in eccentric comedy characterizations and is an author as well as an actress, having written a series of original monologues in which she toured in vaudeville.

Miss Sale attended the University of Illinois for two years and left to become a student at the Sargent Academy of Dramatic Arts in New York City,

much to the disapproval of her mother and father who preferred to have her become a business woman or school teacher. Curiously enough, with the exception of the old lady parts, Virginia's roles on the stage have been along the lines her parents hoped she would follow in real life. She has been in parts of school teachers, bookkeepers and various types of business women.

In Corinne Griffith's First National and Vitaphone production, "Back Pay," by Fannie Hurst, opening at the Theatre next, Miss Sale has the amusing role of a prim "prunes and prisms" secretary to Montagu Love, who plays one of Miss Griffith's lovers.

"It's a curious thing," says Virginia, "but all my characterizations are founded on childhood impressions. I spent my early years in the little town of Urbana, Illinois, and even as a youngster, I was deeply impressed by the quaint types I met there. Little did my maiden aunts, my neighbors and my grammar school teachers think that they were unconsciously furnishing me 'copy' for my future career.

"One must have an instinctive feeling for comedy character parts just as one is born with an ear for music. You either feel music or you don't. It's the same with playing comedies. The minute an actress shows the slightest sign of effort in attempting to be funny, the result is the exact opposite. In other words, seriousness is the keynote to humor, and tragedy is always trading on the toes of comedy.

"Clothes become a terrifically important item in eccentric character interpretations. One little thing wrong, a scarf or a string of beads not in keeping with the rest of the costume, is apt to throw the entire characterization all off. When I was choosing my outfit for the role of the stern stenographer in "Back Pay," the wardrobe woman at the First National studio insisted that the tailored skirt and coat did not fit, and I had difficulty in convincing her that was exactly what I wanted.

"You see, I am invited to join Miss Griffith and Mr. Love with a party of their sporty friends on a merry week-end skeeing party at Lake Placid. Naturally, the type I play would not have the correct outfit for such luxurious outings and her attempts to be properly dressed for the occasion would lead her to extremes. Therefore, I wear high, funny galoshes to keep my feet warm while tramping through the snow and wide pockets in my mannish sport coat to hold my stenographic notebooks and several pencils, as I am called upon to take dictation at odd moments. I have a wide ribbon on my shell eyeglasses, a woolen scarf wrapped ungracefully about my neck and clumsy woolen mittens. These things give the necessary contrast to the swanky trouserette costume worn by my ultra smart companions."

Miss Sale has consistently refused any help or influence on the part of her famous brother. She even took an assumed name when she first came to Hollywood and played extra parts until her talent was gradually recognized.

### CATCHLINES

The story of a small town Southern girl who finds that to find Life's real happiness depends upon being true to one's self.

The screen's most beautiful star in Fannie Hurst's most famous story.

Corinne Griffith in an absorbing dialogue drama by Fannie Hurst, the famous author of "Humoresque," "Star Dust" and "Lummox."

A hectic past is redeemed at great price when Hester loses her lover but finds her own soul.

One of the screen's greatest emotional stars in Fannie Hurst's powerful dramatic story of a small town Southern girl who is torn between love and luxury.

Always supreme in the silent drama the unforgettable Corinne Griffith now adds to her artistry the magic of a golden voice.

A village beauty, decides to escape her mean environment and pays in full for her self-made destiny in a big Metropolis.

See and hear the new and even greater Corinne Griffith in two hours of gripping entertainment with sobs, laughter, talking and singing.

The magic of a golden voice on the silver screen in a story of exciting escapades written by the famous Fannie Hurst.

Fannie Hurst's great modern drama of small-town Virginia life contrasted with the adventures of New York's smart set, starring the incomparable Corinne Griffith.

A great star in a great modern drama by a great author.

### Screen Orchid



Corinne Griffith in "Back Pay"  
Cut No. 17 Cut 15c Mat 5c

### A WAR SEQUENCE

No Man's Land forms one of the interesting locales in Corinne Griffith's First National and Vitaphone production, "Back Pay," by Fannie Hurst, which comes to the Theatre next. One of the highlights of the picture is a scene somewhere in France during the late World War where Grant Withers, who plays Corinne's leading man, is called upon to creep out of his dug-out and wiggle on his stomach through muddy wastelands from a stake to stake as he places wire entanglements before the trenches. Grant gets lost from his six companions and is gassed and wounded while trying to find his way back. In the end of the story he is totally blind.

Several regiments of ex-service men from the California's Veteran Bureau were used instead of extras in this thrilling war sequence and a mile of French and German trenches was constructed on the First National lot at Burbank. William A. Seiter directed.

### One Silent Role

Imagine, if you can, the Orchid Lady of the screen interviewing fifteen dogs before she could find a suitable one to play an important role in "Back Pay," the First National and Vitaphone production now starring Corinne Griffith at the Theatre. Miss Griffith finally selected an extraordinarily intelligent terrier, partly maltese and partly Yorkshire, whose real name is Dumpsie, though the canine actor appears in the cast of this celebrated Fannie Hurst drama as Mr. Schwartz.

Dumpsie has had an interesting career. She — yes, Mr. Schwartz is a lady dog — was rescued when a puppy from the Mississippi flood at Helena, Arkansas, by Miss Bonnie Ferguson who trained her to perform the most amazing tricks. Although Dumpsie is said to be the only terrier in the world who can pick out the notes of "Home, Sweet Home" on the piano with her two front paws and sing in two registrars, she is cast for one silent role in this all-talking film directed by William A. Seiter with Grant Withers and Montagu Love playing opposite the star.

### Grand Grant



Cut No. 18 Cut 15c Mat 5c

Grant Withers, who plays opposite Corinne Griffith in "Back Pay," a First National Picture

## VETERAN ACTOR SCORES IN TALKING PICTURES

Will the mantle of the departed Emil Jannings fall upon the capable shoulders of that splendid actor, Montagu Love?

Mr. Love has rapidly been coming into his own since the advent of dialogue films, because of his ability both as a stage and motion picture actor. He is really a veteran of pictures almost since their inception, has been an actor of fine reputation on the speaking stage long before ever making his Kleig-light debut.

For years, Love has been trying to get away from bad men impersona-

tions and now at last, he is being recognized by producers in Hollywood as a true and versatile actor. Jannings proved to the world that the public no longer insists upon the perfect profile or eternal youth. Real histrionic ability covers a multitude of years! Besides, Love's repeated appearance in more than fifty feature films have given him an enviable standing with the public. His most recent appearance is in support of Corinne Griffith in "Back Pay," a First National picture coming to the Theatre.

## You'll Laugh! You'll Cry! You'll Cheer!

When you See, Hear and Thrill to

# Corinne GRIFFITH

Produced by  
Walter  
Morosco



Cut No. 3  
Cut 60c  
Mat 15c

Based on story by  
FANNIE  
HURST

FIRST NATIONAL

and VITAPHONE PICTURES

Wealth was her ambition—heart-aches her "Back Pay"!

Her beauty conquered everything but memories!

Young love, sophisticated love, daring love — you'll find them all in

# Back Pay

with

## GRANT WITHERS

Montagu Love, Hallam Cooley

A William A. Seiter Production





# Are You Taking Advantage Of First National's Sliding Scale Of Accessory Prices?



GRANT WITHERS  
MONTAGU LOVE  
HALLAM COOLEY  
FANNIE HURST  
WILLIAM A. SEITER  
WALTER MOROSCO

Corinne Griffith  
**BACK PAY**

A First National and VITAPHONE TALKING PICTURE



SIX SHEET



TWENTY FOUR SHEET



THREE SHEET A



ONE SHEET A



THREE SHEET B



ONE SHEET B

## SPECIAL VITAPHONE STREAMER

SIX  
COLORS

Can be used as a permanent display to sell sound to your public. Can be adjusted to read either "Our Screen Speaks" or "Our Screen Sings" by simply detaching either "Speaks" or "sings" from the string.

SIX  
COLORS



Big enough to be read from the other side of the street. Printed in six brilliant colors, each card in a different color, giving the streamer a startling effect. 10 ply card makes it durable and protects it against tearing. Strung with heavy rope-twine all ready to hang. Can be stretched from six feet to eighteen feet. Packed in heavy corrugated cartons which insures their delivery in perfect condition.

Price ..... only \$2.50 each complete

THERE IS A  
WONDERFUL  
ALL-TALKING  
TRAILER  
ON THIS  
PRODUCTION

ASK  
FOR  
IT!

SLIDE "A"



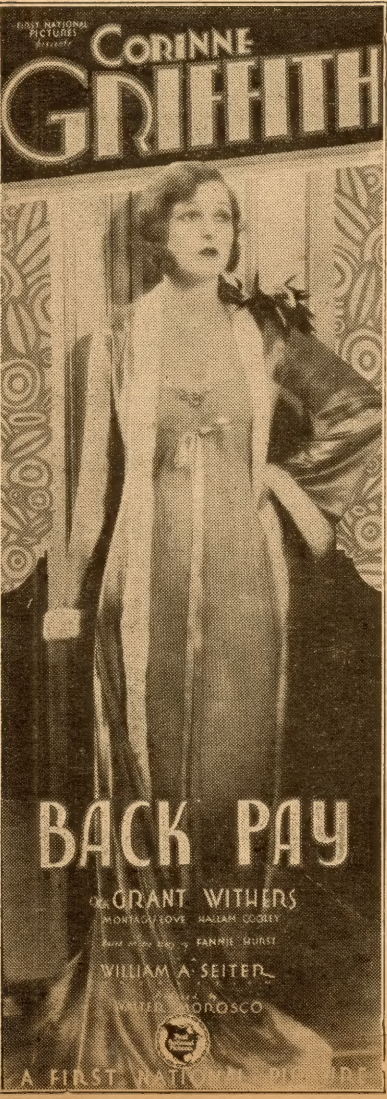
SLIDE "B"



### Color Description of Twenty-four Sheet

The entire background is in bright red. Lettering "Corinne Griffith" in right yellow with blue outline. "Back Pay" in orange with a lighter tone of orange outlining it. Cast is lettered in a striking shade of pink. Lower panel, with trade-mark and lettering "A First National," etc., is white with lettering in brilliant red.

INSERT CARD



CORINNE GRIFFITH

GRANT WITHERS  
MONTAGU LOVE  
HALLAM COOLEY  
FANNIE HURST  
WILLIAM A. SEITER  
WALTER MOROSCO

**BACK PAY**

A FIRST NATIONAL PICTURE

Sliding Scale Prices of Advertising Accessories

1-SHEETS	
1 to 50	15c each
51 to 100	13c each
Over 100	11c each
3-SHEETS	
1 to 25	40c each
Over 25	36c each
6-SHEETS	
1 to 10	75c each
11 to 20	70c each
Over 20	65c each
24-SHEETS	
up to 25	\$2.00 each
Over 25	1.75 each
WINDOW CARDS	
1 to 50	7c each
51 to 100	6c each
Over 100	5½c each
INSERT CARDS	
1 to 25	25c each
26 to 50	22c each
51 to 100	20c each
Over 100	18c each
HERALDS	
1M to 5M	\$3.00 per M
Over 5M	2.75 per M
PHOTOS	
11 x 14 photos (8 in set-colored)	75c a set
22 x 28 photos (2 in set-colored)	80c a set
Slides	15c each
Stills	10c each
Press Sheets	Gratis
Music Cues	Gratis

WINDOW CARD



CORINNE GRIFFITH

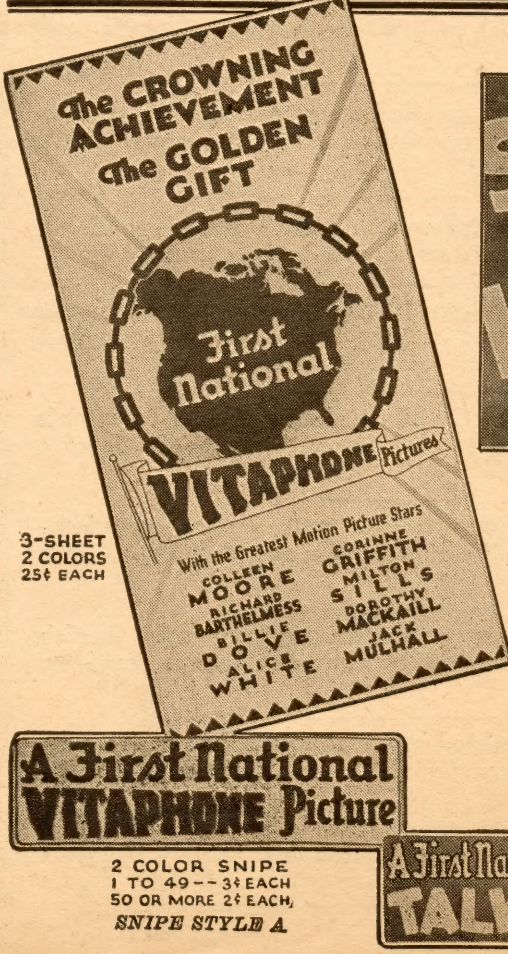
GRANT WITHERS  
MONTAGU LOVE  
HALLAM COOLEY

**BACK PAY**

A FIRST NATIONAL PICTURE

New Low  
Accessory  
Prices  
warrant  
Larger  
Accessory  
Orders

## VITAPHONE BLOCK PAPER



the CROWNING ACHIEVEMENT  
The GOLDEN GIFT

First National

VITAPHONE Pictures

With the Greatest Motion Picture Stars  
COLLEEN MOORE  
RICHARD BARTHELMESS  
DILLIE DOVE  
ALICE WHITE

CORINNE GRIFFITH  
MILTON SILLS  
DOROTHY MACKAILL  
JACK MURRAY

A First National VITAPHONE Picture

2 COLOR SNIPE  
1 TO 49 -- 3¢ EACH  
50 OR MORE 2¢ EACH,  
SNIPE STYLE A



SEE AND HEAD

First National

VITAPHONE Pictures

ONE SHEET  
1 TO 9 -- 12¢ EACH  
10 TO 49 -- 10¢ EACH  
50 OR MORE 8¢ EACH

2 COLOR SNIPE 14"x2"  
1 TO 49 -- 3¢ EACH  
50 OR MORE 2¢ EACH  
SNIPE STYLE B

A First National VITAPHONE TALKING Picture



**Scanned from the United Artists collection at the  
Wisconsin Center for Film and Theater Research,  
with support from Richard Koszarski.**



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