

*The
Story of the
Famous Players-Lasky
Corporation*



*Paramount - Artcraft
Motion Pictures*



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



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The
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of the
FAMOUS PLAYERS-LASKY
CORPORATION





Cecil B. DeMille
Director-General



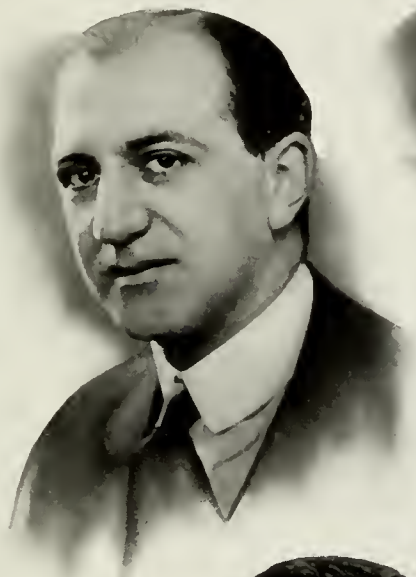
Jesse L. Lasky, *First Vice-President*



Adolph Zukor
President



Elek J. Ludvigh
Secretary



Arthur S. Friend
Treasurer



Walter E. Greene
Vice-President



Frank A. Garbott
Vice-President

The
STORY OF THE
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CORPORATION



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



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FAMOUS PLAYERS-LASKY CORPORATION



Adolph Zukor, *President*



INTRODUCTION



THIS is the complete story of the Famous Players-Lasky Corporation, the world's greatest motion picture enterprise.

The story of the Famous Players-Lasky Corporation is the story of the motion picture. For it is this organization which has *made* the motion picture.

Seven years ago, Adolph Zukor saw in the motion picture, then only an amusing toy, amazing and tremendous possibilities. He realized that if it were properly developed it could become a world factor, an international language, an entertainment and educational medium such as the world had never known.

He knew that if he could persuade celebrated stage stars to appear in photoplays, he would be making the first step toward the future.

Sarah Bernhardt accepted his offer, after many lesser stars had turned it down. The other stars were willing to follow in her lead, however, and with the founding by Mr. Zukor of the Famous Players Film Company, in 1912, the modern motion picture was really born.

The possibilities of the screen were realized also, almost at the same time, by Jesse L. Lasky and Arthur S. Friend. In 1913, they formed Jesse L. Lasky Feature Photoplay Company, and they and their associates worked independently on the same ideals that actuated Mr. Zukor.

The two companies pursued parallel paths independently until 1916, when they merged into the Famous Players-Lasky Corporation.

In the beginning, this was largely a holding company acting through subsidiaries; but in 1917, the subsidiaries became through merger part of the larger company.

The corporation has an authorized capital stock of 200,000 shares with no nominal or par value. Its shares are the only motion picture securities of any kind listed and traded in on the New York Stock Exchange. At the time of writing, it was selling at \$115 a share. Securities of some other motion picture companies are traded in to a limited extent in the outside market, known as the curb, the highest priced being quoted at \$1.50 for shares of \$100 par value.

The corporation conducts a world-wide business. In addition to its twenty-eight branch offices in the United States, it maintains six branches in Canada, and offices in London, Sydney, Wellington, Mexico City, Paris, Copenhagen, Barcelona, Buenos Ayres, Rio de Janeiro, Santiago, Havana, Tokyo, Shanghai and Manila.

Starting from nothing but an idea a few years ago, today this corporation encircles the world. It employs the finest artists, writers, directors, technicians. It produces the finest pictures, Paramount-Artcraft, known all over the world as the ultimate in motion picture art.

This organization, which has led all the others since the beginning of the motion picture, is now opening its greatest year, the greatest year in the history of the screen.

Totally reorganized, enlarged both in scope and size, the Famous Players-Lasky Corporation will give to exhibitors and to the public greater service and greater enjoyment than ever before.

Paramount-Artcraft pictures will continue to be the splendid force that has carried this industry forward, year after year, to unprecedented success.

Under the direction of Adolph Zukor, president; Jesse L. Lasky, vice-president; Cecil B. DeMille, director-general, Arthur S. Friend, treasurer, and their associates, this organization has developed tremendous opportunities for service and tremendous responsibilities to the industry of which it is so large a part.

In the past it has grasped eagerly and efficiently all those opportunities to serve, it has borne with distinction those responsibilities.

With such a record of promises kept, with such ideals, with such an organization to carry out to perfection every detail, the new production, distribution and exploitation policy of the Famous Players-Lasky Corporation can mean only continued success and profit for the thousands of exhibitors who have depended on this company for their consistent source of supply.

In the following pages you will be taken into the studios, and you will learn with what care, skill and expense Paramount-Artcraft pictures are made. You will understand the world-wide system of distribution, a network of a thousand threads. You will see how these pictures are brought to the attention of the public, how in every conceivable way the virtues of Paramount-Artcraft are shown to the world.

And you will read the story of the growth of this organization, which is a great romance, for it is the story of a conquest of the world.

You will read of the past, which is a record of growth and of promises fulfilled, and you will read of the future, as big with promise as the past is with achievement.

In the light of past fulfilment you will know that the promises for the future are as good as achieved.

They are promises of better motion pictures, better theaters, better business, and of continued growth and expansion of the entire industry.



Eugene Zukor, *Assistant to the President*



PRODUCTION





Jesse L. Lasky, *First Vice-President, in charge of Production*



PRODUCTION



THE exhibitor of motion pictures judges pictures by one standard—the box-office.

As is elsewhere noted in this book, Paramount-Artcraft pictures, judged according to that standard, are the best made. They are the pictures which draw more people to the motion picture theaters, and they are the pictures which build up steady patronage. Those who have seen one are sure to come again.

For this reason over 10,000 theaters in the United States show these pictures most of the time, and many theaters show them all of the time.

The organization which makes these pictures, and which, in fact, has made the motion picture industry, is the Famous Players-Lasky Corporation. In a few years this organization has developed the motion picture from nothing, and has made it the mightiest force for good now on earth.

Only the best pictures could accomplish the results, visible in so many fields, that have been accomplished.

The public and the exhibitor know that Paramount-Artcraft are the best, the public because these pictures are better entertainment, the exhibitor because they bring him more money.

To make Paramount-Artcraft pictures the best in the world a tremendous producing organization has been built up. An understanding of the principles and methods of production will give a better understanding of the results they have brought about.

Such tremendous results must spring from tremendous sources. The producing department of the Famous Players-Lasky Corporation, of which Jesse L. Lasky, vice-president, is the head, is mighty in size, in efficiency, in ideals.

Mr. Lasky, one of the pioneers in the motion picture industry, joined with Adolph Zukor some five years ago, and out of this combination the Famous Players-Lasky Corporation has developed. Mr. Lasky exercises a close supervision over the entire production department of the organization.

Years in the theater have taught him “show values,” and he came to the motion picture when it was just beginning with a complete knowledge of public taste, an unerring artistic discrimination, and a keen business vision.

Large as the production department is, and varied as are its ramifications, there is not a corner of it which escapes the eye of Mr. Lasky. He is continually in touch with every branch of the making of Paramount-Artcraft pictures.

Cecil B. DeMille, director-general, who has been associated with Mr. Lasky from the beginning, is rightly credited with being one of the men who have brought the motion picture to its present estate. Mr. DeMille not only acts as artistic supervisor of the entire production department, but also produces special pictures himself, pictures which stand in public estimation as being the most artistic of all screen productions.

Whitman Bennett, production manager, acting under the immediate personal supervision of Mr. Lasky himself, has two tasks—finding the best stories, and finding the individuals best fitted for producing them.

Every picture produced by this organization is the fruit of the labor of a thousand experts, experts whose entire energies are bent to one task—the making of the best motion pictures.

The story is the basis of the motion picture, and the Famous Players-Lasky Corporation has gone and will go to any length to secure the world's best stories.



Cecil B. DeMille, *Director-General*



Whitman Bennett, *Production Manager*

This company has agents in every country of the world, whose function it is to secure options on the best stories written in all languages. They are instructed to secure the best; price is a secondary matter.

In the general office of the scenario department there are twenty readers, who read in all languages. They read everything—novels, plays, magazines and originals. The department is under the supervision of Robert E. McAlarney, scenario editor, who was formerly city editor of the New York Tribune and also head of the Department of Journalism of Columbia University.



Robert E. McAlarney, *Scenario Editor*

Because writers know that this company can give to their works an ideal production, they are enthusiastic rather than hesitant about selling them.

Sir J. M. Barrie first reached the screen through this company. So did Maurice Maeterlinck. Other great authors whose works have been screened by this company are Hall Caine, Louisa M. Alcott, Robert W. Chambers, Edward Sheldon, Booth Tarkington, William J. Locke, Sir Gilbert Parker, Henry Arthur Jones, Granville Barker, David Graham Phillips, Rupert Hughes, Edgar Selwyn, Mark Twain, Charles Dickens, Mrs. Humphrey Ward, Elinor Glyn, and hundreds of others.

No good story is ever passed by because there is no present need for it. It is the policy of the production department to buy options on the best of the world's material, for the organization has the facilities and the individuals for the perfect presentation of any kind of subject.

The willingness of the company to pay the best prices for the best stories, its reputation for artistic production, and its continual searching for the best, explain the fact that the Famous Players-Lasky Corporation secures the finest screen material in the world.

After a story has been purchased, the selection of star and director for that particular story are problems which receive utmost attention. If a star does not care for a part, does not see the possibilities in it, the story is not forced upon him or her. The same policy holds with the directors.

Good work requires not only time and money, but enthusiasm. The director, the star, the cast, must be enthusiastic about a story. If they are not, the story is assigned to others.

If there is not, among the directors in stock with the company, a man of the particular abilities and temperament needed for the proper production of a given story, the entire directorial field is culled until the right man is found.

When this has been done, the story is turned over entirely to the director. No one, not even the president of the company, is allowed to interfere with the director's artistic responsibility. He is told to make the best picture possible, he is given the time and money that he needs, and then he is let alone.

If the completed production is not what might have been expected—if the picture disappoints—it is either shelved or re-made. *No picture is released which does not come up to the standard which the company has set itself.*

Here is an example of the lengths to which this company is willing to go to obtain the best results:



J. N. Naulty, *General Manager*
Eastern Studios

When Cecil B. DeMille, director-general of the company, needed a tropical island for his picture, "The Admirable Crichton," he took an uninhabited island one hundred miles from the coast of California and turned it into a tropical island by buying and transplanting \$50,000 worth of tropical foliage. Twenty men worked four weeks making a tropical island out of a stony desert. When they had finished Mr. DeMille had a *real* tropical island.

The easier and cheaper way would have been to construct a few sets in the studio, or to take the picture among the palms of California. But they are not tropical palms, though few would know the difference, and for a *better*

picture the expense and labor were justified. The story, the direction and the acting are the main features of a motion picture. There are other important features, however, and none of these is slighted in Paramount-Artcraft pictures.

The settings and locations used in these pictures are of as high a quality as the story and direction. So are the costuming, the outfitting, the designing of the titles, the photography, the manufacture of the film itself.

Wilfred Buckland, art director for the Lasky studio, is an architect and decorator of twenty years' experience. He has under him a staff of architects and designers, none with less than five years' actual work in his art. Here, too, money is spent as freely as necessary, and those who design the sets are not hampered by restrictions.

Every set built for a Paramount-Artcraft picture is *right*. If it is a room in a Fifth Avenue mansion, the furniture, paintings and draperies are the finest obtainable. In one set for a recent Cecil B. DeMille picture, "For Better, for Worse," \$30,000 worth of rugs and draperies were used. The furniture was worth a similar amount. The actual construction of the set cost \$25,000. This was only one set. It cost more than most, to be sure. But all are made with as great expenditure of time and skill and money as is necessary for the best results.

From the very first days of the organization, every end has been subserved to the making of better pictures. To the achievement of



M. E. Hoffman, *General Manager*
Lasky Studio



Gardner Hunting, *Eastern Production*
Editor



Frank E. Woods, *Supervising Director*
Lasky Studio

this purpose, time and money have been devoted unstintingly, with the full knowledge that the results would amply justify the investment.

At the Lasky studio, under the general management of M. E. Hoffman, there are over 400 craftsmen employed. There are painters, decorators, sculptors, costume designers, archaeologists—hardly an art or trade is unrepresented. All material used in the pictures is made at the studio, under explicit instructions and under the supervision of the director and the art director.

Similar methods and ideals hold in the studios of the producers affiliated with Famous Players-Lasky—Thomas H. Ince, Mack Sennett, Roscoe Arbuckle, Cosmopolitan Films, Mayflower Productions, Syd Chaplin, New Art Film Company and Maurice Tourneur.

The productions made under the supervision of Thomas H. Ince, starring William S. Hart, Dorothy Dalton, Enid Bennett, Charles Ray and Douglas MacLean and Doris May have been on an equally high level, and will in future continue to be.

Mack Sennett, “the king of slapstick,” has been releasing his unique comedies through Famous Players-Lasky for two years, one every two weeks, and it is admitted that no similar comedies are comparable to them.

Roscoe “Fatty” Arbuckle, who recently re-signed with this company to release his comedies for three years, is another comedy genius who stands alone.

Famous Players-Lasky Corporation has at all times secured the very best in motion pictures for its customers. This is easily proved by a recollection of some of the leading directors and stars who have been associated with



Gloria Swanson and Elliot Dexter in Cecil DeMille's "For Better, for Worse"

Elsie Ferguson in "The Parisian Wife"

Robert Harron and Lillian Gish in D. W. Griffith's "The Great Love"



Cecil B. DeMille's "The Squaw Man," new version, made in 1918

"The Squaw Man," Cecil B. DeMille's first picture, made in 1913



Old Property Room



Wilfred Buckland,
Art Director

Blacksmith
Shop



No. 4 (Open)
Stage

Property Construction
Plaster Cast, etc.



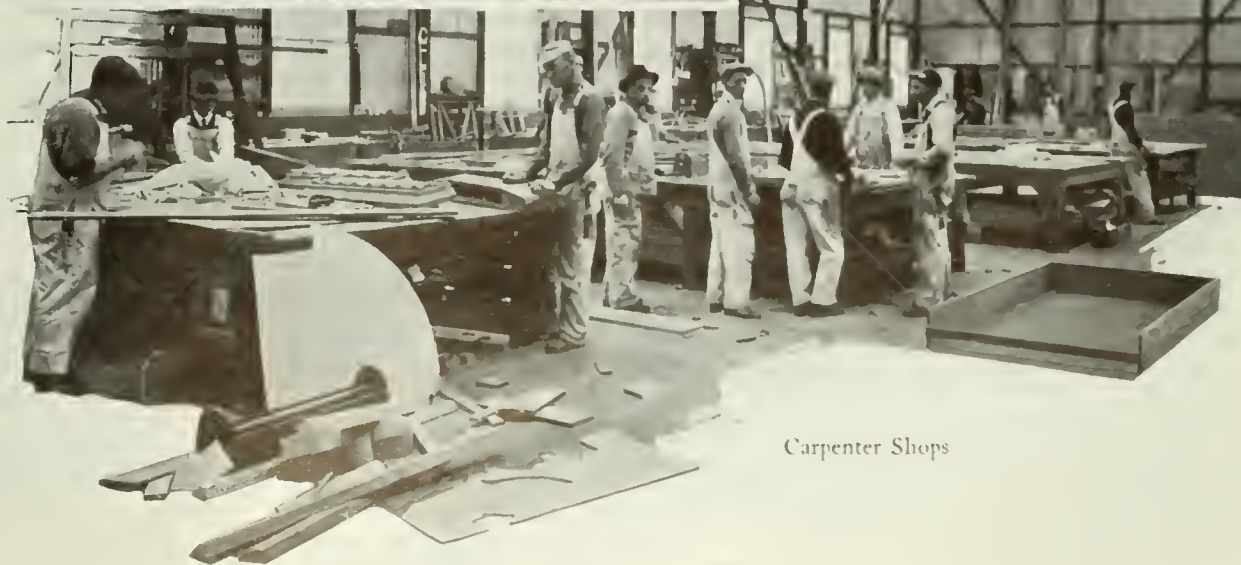
Executive Offices



New Buildings and
No. 1 Stage



Some Views
of the
Lasky Studio
Hollywood, Cal.



Carpenter Shops

it—D. W. Griffith, Mary Pickford, Maurice Tourneur, Douglas Fairbanks—almost every artist of prominence in motion pictures has been or will be associated with this organization.

This mighty organization, so vast in scope and size and accomplishment, has sprung up in seven years from nothing—except an idea. That idea was in the mind of Adolph Zukor, now president of Famous Players-Lasky.

Seven years ago, Adolph Zukor saw the motion picture dying. Dying because it was only a mechanical toy. But in his brain was already seething the idea of what it might become. He saw in this strange mechanical toy the beginnings of something that could overwhelm the world, re-build cities and re-make humanity.

To persuade great actors and actresses to appear in motion picture representations of the world's greatest stories—that was his idea. And at that time the motion pictures showed nothing but crude "chases," tricks of photography, and the like.

The actors and actresses of the day turned down his proposals with contempt. So he said to the one man he had been able to interest, Daniel Frohman: "We must secure the greatest of all actresses. The others will follow."

Daniel Frohman went to Paris and succeeded in showing Sarah Bernhardt that her art could be preserved in no other way except by the screen. Being a great artist, and possessed of an artist's vision, she accepted.

The first genuine motion picture, then, was "Queen Elizabeth" with Sarah Bernhardt. The picture caused a sensation.



Thomas H. Ince
The most successful independent picture producer in the world. Fifty of his personally supervised productions released yearly as Paramount-Artcraft pictures.



Thomas H. Ince Studios. Interior of one of the big stages



Thomas H. Ince Studio Grounds from the Administration Building



Thomas H. Ince Administration Building

Almost over night the world's ideas about the motion picture were turned topsy-turvy, and the first step toward the future had been made.

A few years later, another man with vision and ability entered this new business, and built the Lasky studio. This was Jesse L. Lasky. He brought to his new field a knowledge of the stage and of the public, and an experience in production. A few years later, the Lasky Company joined with Famous Players, forming the Famous Players-Lasky Corporation.

Five years ago, the Lasky studio at Hollywood, California, occupied the building which, three months ago, was too small for the *properties* of the present studio. The properties were moved out of what was once the entire studio, and the original building stands there almost lost in the maze of stages and laboratories.

Today the Lasky studio has four stages, covering a floor space of 47,000 square feet. The studio lots cover ten acres. The studio also owns a ranch of 1200 acres, where exteriors are taken. And then there are the gigantic laboratories, mills, manufactories of all kinds.

Besides the Lasky studio, the company also maintains the Morosco studio in Hollywood; a studio in Fort Lee, New Jersey; and one on Fifty-sixth Street, New York. The Morosco studio is managed by Charles E. Eyton, and the Fort Lee and Fifty-sixth Street studios by J. N. Naulty. These four studios are, however, only a part of the whole production organization, which includes the affiliated producers already listed.

That is how the industry has grown in seven years, from the brain of Adolph Zukor.

A big factor in the growth of the Lasky Company, and of the industry, was Cecil B. DeMille. DeMille, a dramatist and producer of renown, saw possibilities in the new motion picture which the stage could never offer.

To take this new and untried medium, and mold it into the form of life, and color it with the color of



(Above) William S. Hart in "Branding Broadway"
(Below) William S. Hart Studio



Charles Ray in
"The Girl Dodger," Ince



Enid Bennett in "Happy Tho' Married," Ince



Dorothy Dalton
in "Extravagance," Ince



Thomas H. Ince's "The False Faces"
with Henry B. Wathall



Mack Sennett

The "King of Slap-stick." His productions, independently produced, released as Paramount-Mack Sennett comedies.

life—it was an allure which had never been experienced since the first sculptor visioned the glory of marble in a lump of clay.

Mr. DeMille's first picture, "The Squaw Man," was crude—crude compared with his work of today. But it was a hundred leagues ahead of previous motion pictures. And in five years the motion picture, in the hands of DeMille and others with equal vision, has advanced ten thousand leagues, as you know who see the motion pictures of today.

THOMAS H. INCE

In 1917, Thomas H. Ince signed a contract with the Famous Players-Lasky Corporation which diverted into that concern the great organization of stars, writers and experts which the genius of the producer had perfected in the course of a decade of unparalleled effort.

The originator of a school which bore the imprint of a unique personality, Mr. Ince decided that the most universal means of placing his productions before the public was the Famous Players-Lasky Corporation. Starting a few years ago in the old biograph studio in Los Angeles, the

Ince organization now occupies a new studio at Culver City, which is one of the largest and most completely equipped in the world.

Mr. Ince is a showman, having been associated with the stage since his thirteenth year, and he not only knows what people want, but also knows how to pick the individuals who can give it. Many of the most important stars of the present day were first introduced to the screen by Mr. Ince. Among these are William S. Hart, Dorothy Dalton, Charles Ray, Enid Bennett, George Beban, Sessue Hayakawa, William Desmond, H. B. Warner, Bessie Barriscale and Frank Keenan.

With new stars, new studios and an enlarged production staff, the coming year promises to be the biggest in Ince history. Since he first entered motion pictures he has been improving steadily, and by sure degrees he has worked himself into the position of prominence he now holds.

Besides the stars which have been appearing in Paramount pictures under Ince supervision in the past two years, Mr. Ince plans to introduce this season two new ones, Douglas MacLean and Doris May, who will be co-starred in special productions.



Overhead View of Sets at Sennett's



Carpenter Shop, Sennett Studio

The Ince studio administration is carried out by a staff headed by J. Parker Read, general manager, and Clark W. Thomas, manager of productions.

MACK SENNETT

Mack Sennett two years ago added his production organization to the already gigantic one of this company. Mr. Sennett's studio now occupies twenty-six acres and has four stages, laboratories, property rooms, etc.



Entrance, Sennett Studio



Interior, Fifty-sixth Street Studio, New York



Interior,
Fort Lee Studio

It is significant of the present quality of the Mack Sennett pictures that a few years ago, when he was just beginning to find his wonderful success, he had twenty-two companies working continually on the production of comedies. However, realizing that quality was more important than quantity, he cut down the number of companies to four, and utilized his vast organization for the production of less than one-fifth the quantity of work.

Mack Sennett now personally supervises every one of his productions, which are released one every two weeks.



Exterior, Fort Lee Studio

ROSCOE "FATTY" ARBUCKLE

Sixteen pictures made by Roscoe "Fatty" Arbuckle have so far been released by Famous Players-Lasky. These comedies, two reels in length, are made by the Comique Film Corporation, Joseph Schenck, president.

This company began work in March, 1917, in California, and the product has improved with every picture. Mr. Arbuckle is at present building a new studio at Culver City, where he will have greater production facilities than ever before. Lou Anger is the general manager of the company.

Mr. Arbuckle, like all the producers affiliated with Famous Players-Lasky, supervises all of his productions, and he in many cases goes so far as to direct, write, cut and assemble them.

The race is not yet completed. Expansion and Improvement—those two watch words of the Famous Players-Lasky Corporation, are still engraved on the mind of every individual in that organization.



John Barrymore
in "The Test of Honor"



Billie Burke
in "The Make-Believe Wife"



Exterior, Fifty-sixth Street
Studio



Robert Warwick
in "Secret Service"



Marguerite Clark
in "Mrs. Wiggs of the Cabbage Patch"



Roscoe
Arbuckle



"Fatty" Arbuckle
in "A Desert Hero,"
Paramount-Arbuckle Comedy

The plans for the future are as great as the accomplishments of the past. Hitherto the production field has been America. Now it is to be the world. The opening of a large studio in London, with production facilities as great as those now possessed in California, is the first step in the internationalization of the production department of the company. The studio will be opened this year. Prominent directors, players and writers will be sent from America and secured in Europe.

The London studio will be used primarily for pictures having a European location. Albert Kaufman is European production supervisor.

This studio will be the production headquarters of Europe, and pictures will be made in Italy, France, Scotland—wherever, in fact, opportunity for making better pictures is found. As far as possible, in future, pictures will be made in the actual spots called for by the stories.

A \$2,000,000 studio is to be opened on Long Island in a few months, and this will be the largest studio in the east. It will be large enough to handle eight companies at once, and will be in every way equal to the western production plants.

The Long Island studio is being erected for two reasons: to allow equal facilities for excellent work to the artists who are prevented from going to California on account of New York theatrical work, and to make pictures with metropolitan settings when those are required by the stories under work.

Some of the most popular of the screen stars, such as John Barrymore and Billie Burke, are kept in New York all season for stage plays, and the public would be deprived of their best work were there not perfect production facilities in the east. The production plans of the coming year, both in this and other respects, have outgrown the two studios already in operation in the east, the Fifty-sixth Street and the Fort Lee.

The recent affiliation of Cosmopolitan Productions with the Famous Players-Lasky Corporation opens another wide and significant field. The greatest contemporary writers write for the Cosmopolitan Magazine, the most popular monthly in the world, and their work, by this affiliation, becomes available for motion picture presentation.

The Cosmopolitan Magazine has been for years the best selling of all fiction monthlies. It has pleased the public—the same public that is to be pleased by motion pictures.

Among the great writers whose works will be transferred to the screen are John Galsworthy, Robert W. Chambers, W. W. Jacobs, E. Phillips Oppenheim, Elinor Glyn and Justice Miles Forman. The first Cosmopolitan release will be Robert W. Chambers' story, "The Dark Star."

Another important production affiliation for the coming year is that with Sydney Chaplin,



Douglas Fairbanks in "Arizona"

brother of the famous comedian, who has contracted to do a series of five-reel comedies for release as Paramount-Artcraft Super-Comedies. These pictures will be unlike any comedies ever made, it is said, and six months apiece is to be spent in making them. Mr. Chaplin has been away from the screen for several years, handling the business affairs of his brother, but he was formerly internationally known as a comedian of unusual excellence, both on stage and screen.

Announcement has also been made that several specials will be made for release by this company by Mayflower Productions, under the direction of George Loane Tucker. Maurice Tourneur will also give some pictures. His work as director is known through his great spectacles "Sorting Life," "The White Heather," his delicate fantasies, "The Blue Bird" and "Prunella" and many strong dramas.

In the coming year the Famous Players-Lasky will branch into another field, a field which has never been entered, although always recognized as full of possibilities. This is the production of educational motion pictures.

There have been yet no strictly educational motion pictures—that is, pictures for use in schools and colleges in the teaching of various subjects.


Clear-seeing men have known, from the time the tremendous revelation of motion picture possibilities first flashed on their vision, that this medium, if applied to education, could fulfil one of the greatest functions of the nation in a way that it had never been fulfilled.

History, geography, engineering, chemistry—there is scarcely a subject which cannot be taught more easily and more thoroughly by motion pictures than by text-books.


Complete courses in all subjects, from primary to college, will be prepared by experts in the various branches. These specialists will outline the courses and supervise their production.

Those who wish to study mining engineering, or architecture, or geology, will have the mines, the structures and the secrets of the earth brought direct to them by the magic of the screen.


This new department, under the direction of Nathan Friend, is already at work selecting specialists and planning courses. Releasing of these courses to schools and colleges will commence some time during the year.



Dorothy Gish
in "Peppy Polly"



Bryant Washburn in "Venus in the East"



Marion Davies in "The Dark Star"—Paramount-Artcraft
Specially produced by Cosmopolitan Films

The educational department will also produce a series of one-reel pictures on Americanization, for general distribution. These will be made under the supervision of the Department of the Interior, Secretary Lane giving full co-operation. These productions will have the purpose of "selling America to Americans."

The general plans for the coming year will be on these same lines of continued expansion and improvement of the quality of the product. Every possible means of discovering what the public wants in motion pictures, and giving it to them regardless of circumstances, will be taken.

There will be fewer pictures next year, but the producing organization will be enlarged. This means that the quality of production will be more than doubled. As good as the pictures have been, they can be better, and by enlarging the organization and reducing its output this result can be promised absolutely.

Among the feature pictures, a selective booking system will prevail. This means that the entire producing organization will devote every effort to making every picture a special, *one to stand on its own merits*. The pictures will be released as individual subjects, and for the accomplishment of this every one has to be *a production of exceptional merit*.

The finest one-reel subjects in the world, an important part of picture production, will be released through this organization. These will include the Burton Holmes Travel pictures, which have for years been in their field unequalled. One Burton Holmes Travelogue will be released each week.

In the light of the success of the Paramount-Bray Pictographs, released for several years by this company, a one-reel subject to be entitled the Paramount Magazine will be released weekly. This will be produced under the direction of Nathan Friend, and will be made up of the best magazine subjects obtainable.

A new comedy one-reel series, adapted from the cartoons by Briggs of the New York Tribune, will also be released one every two weeks during the coming year. The series is entitled "The Days of Real Sport," and narrates the adventures of "Skinny" and his boy companions. The scenarios are written by Mr. Briggs, and the productions supervised by him. The original cartoons are syndicated to many newspapers throughout the country, and "Skinny" is a well-known figure to almost every family in America. His visualization on the screen in this unique series of comedies will be welcomed with delight.

The Post Scenic Series, one reel of wonderful natural beauty, enhanced by amazing photography, will also be among the releases. The Post Scenic Series is well known, having been shown in leading theaters for some time.

Every individual working in the production department of the Famous Players-Lasky Corporation is alive with one strong purpose—to make the future progress of the motion picture as great as has been the past.

The organization since its beginning has been marked with three virtues: the vision to dream, the courage to do, and the strength to succeed.

These virtues are the keynote of the past and the prophecy of the future.



Hugh Ford
Famous Paramount-Artcraft
Special Director



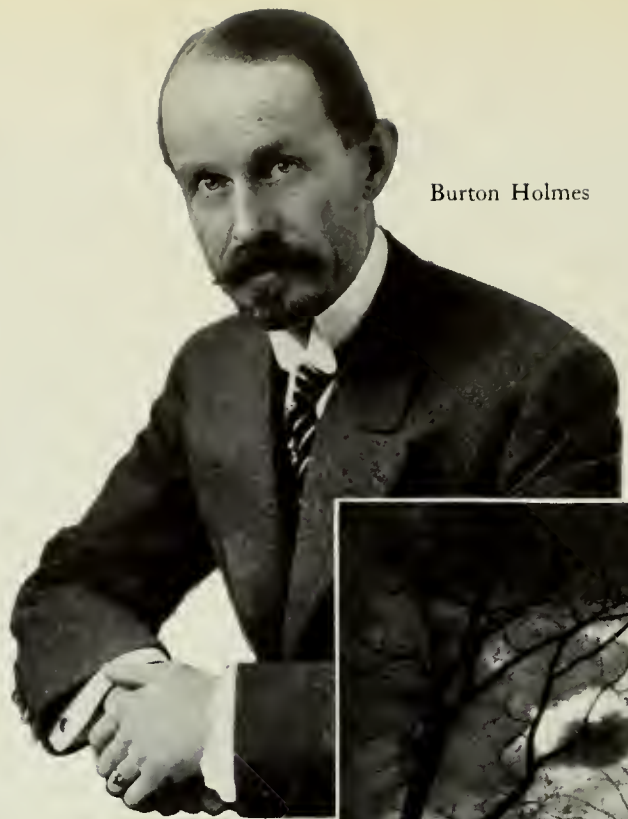
Mary Pickford in "Johanna Enlists"



Nathan Friend
*Head of Educational Department and
Paramount Magazine*



Albert E. Kaufman
Supervisor Foreign Productions



Burton Holmes



Paramount-Post Nature Pictures
"The Cloud"



Vivian Martin
in "You Never Saw Such a Girl"



Clare Briggs
in his office



Wallace Reid
in "The Roaring Road"



Ethel Clayton in "Pettigrew's Girl"

A LIST of some of the important productions for the coming year is evidence of what the company's policy is to be in regard to stories, artists and directors. Among the pictures now being created for the new SELECTIVE BOOKING PLAN which is described later, are the following:

Cecil B. DeMille will produce some of his especially directed features, dealing with subjects that strike home to every class of audience.

"A Girl Named Mary," starring Marguerite Clark, from the Metropolitan Magazine serial and book by Juliet Wilbor Tompkins.

"April Folly," from the book by Cynthia Stockley, Author of "Poppy." One of the first of the new Cosmopolitan Productions.

"Capt. Dieppe," starring Robert Warwick, from the play and novel by Anthony Hope, author of "The Prisoner of Zenda."

"Eliza Comes to Stay," starring Marguerite Clark, adapted from the play by Henry B. Esmond.

"Everywoman," from the drama by Walter Browne. To be produced with a special cast.

"Hawthorne of the U. S. A.," starring Wallace Reid, from the play that made Douglas Fairbanks famous, by James Fagan.

"His Official Fiancée," starring Vivian Martin, an adaptation of the novel by Berta Ruck (Mrs. Oliver Onions).

"Huckleberry Finn," a new production from the book by Mark Twain to be directed by William Taylor, director of "Tom Sawyer."

"In Mizoura," starring Robert Warwick, adapted from Augustus Thomas' first famous play. Directed by Hugh Ford.

"It Pays to Advertise," starring Bryant Washburn, from the stage success by Roi Cooper Megrue and Walter Hackett. Directed by Donald Crisp.

"Luck in Pawn," starring Marguerite Clark, from the play by Marvin Taylor produced on Broadway this season.

"Mary's Ankle," starring Douglas MacLean and Doris May, under the supervision of Thomas H. Ince in an adaptation of May Watson Tully's comedy.

"Miss Hobbs," starring Ethel Clayton, in an adaptation of Jerome K. Jerome's play in which Annie Russell made her greatest success. Directed by William C. DeMille.

"Mother," starring Ethel Clayton, in an adaptation of the book by Kathleen Norris.

"Peg o' My Heart," with a special cast, directed by William C. DeMille, from the play by J. Hartley Manners.

Productions as yet unnamed will include the "Fatty" Arbuckle Comedy features, John Barrymore, the Syd Chaplin Comedy features, Cecil B. DeMille productions, Dorothy Gish, the Mack Sennett Comedy features and the productions of Maurice Tourneur.

"Sadie Love," starring Billie Burke, in the comedy by Avery Hopwood.

"Sick-a-Bed," starring Bryant Washburn, from one of the first farces to win success on Broadway last season, by Ethel Watts Mumford.

"Speed Carr," starring Wallace Reid, from an original story by J. Stuart Woodhouse.

"The Copperhead," starring Lionel Barrymore, from Augustus Thomas' great play.

"Stepping Out," starring Enid Bennett, under the supervision of Thomas H. Ince, in a story by C. Gardner Sullivan. Directed by Fred Niblo.

"The Black Bag," starring Wallace Reid, in an adaptation of the mystery novel by Louis Joseph Vance, author of "False Faces."



Maurice Tourneur



Syd Chaplin

"The Cinema Murder," from the mystery story by E. Phillips Oppenheim, which ran serially in Hearst's Magazine. A Cosmopolitan production.

"The Fear Market," starring Ethel Clayton in Amelie Rives' drama of high society, blackmail, romance and adventure.

"The Female of the Species," starring Ethel Clayton, in an adaptation of the surprise story by Joseph Gollomb.

"The Lottery Man," starring Wallace Reid. From the play by Rida Johnson Young, author of "Brown of Harvard." Directed by James Cruze.

"The Market of Souls," starring Dorothy Dalton, under the supervision of Thomas H. Ince in a story by John Lynch. Directed by Joseph De Grasse.

"The Miracle Man," a Mayflower production, directed by George Loane Tucker. From the play by George M. Cohan.

"The Misleading Widow," starring Billie Burke, adapted from the Margaret Anglin play "Billeted," by F. Tennyson Jesse and H. N. Harwood. Directed by John S. Robertson.

"The Other Woman," starring Enid Bennett, under the supervision of Thomas H. Ince. An original story by C. Gardner Sullivan. Directed by Fred Niblo.

"The Restless Sex," a Cosmopolitan production from the New York society novel by Robert Chambers. Scenario by Frances Marion.

"The Sea Wolf," a new special picturization of the story by Jack London, directed by George Melford.

"The Teeth of the Tiger," with a special cast, adapted from the great mystery story by Maurice Le Blanc, telling the further adventures of Arsene Lupin.

"The Third Kiss," starring Vivian Martin, from the story by Heliodore Tenno. Directed by Robert Vignola.

"The Thirteenth Commandment," starring Ethel Clayton, from the novel of New York life by Rupert Hughes, author of "What Will People Say?"

"The Valley of the Giants," starring Wallace Reid in a story by Peter B. Kyne which ran as a serial in Red Book. Directed by James Cruze.

"The Witness for the Defense," starring Elsie Ferguson, directed by George Fitzmaurice. Adapted from the play by A. E. W. Mason.

"The Young Mrs. Winthrop," starring Ethel Clayton, in an adaptation of the play by Bronson Howard, author of "Shenandoah" and "The Henrietta."

"Told in the Hills," starring Robert Warwick, directed by George Melford, from the novel by Marah Ellis Ryan.

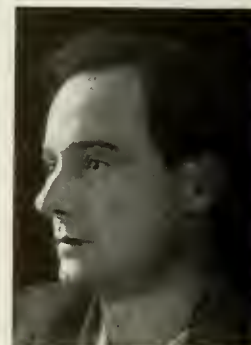
"Too Much Johnson," starring Bryant Washburn, adapted from William Gillette's farce.

"What's Your Husband Doing?" starring Douglas MacLean and Doris May, under the supervision of Thomas H. Ince. From the comedy by George V. Hobart. Directed by Lloyd Ingraham.

"The Egg-Crate Wallop," starring Charles Ray, under the supervision of Thomas H. Ince. An original story by Julien Josephson, author of "Greased Lightning." Directed by Jerome Storm.

"Why Smith Left Home," starring Bryant Washburn, from the farce comedy by George Broadhurst.

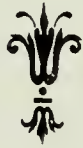
"Widow by Proxy," starring Marguerite Clark, in an adaptation of the farce by Catherine Chisholm Cushing. Directed by Walter Edwards.



Geo. Loane Tucker



DISTRIBUTION





Walter E. Greene, *Vice-President of Famous Players-Lasky Corporation in charge of Distribution*



DISTRIBUTION



SEVENTY-FIVE per cent of the 17,130 motion picture theaters in the United States, as listed by the Internal Revenue Department, show Paramount-Artcraft pictures at least a part of the time. A steadily growing proportion prospers by exhibiting Paramount-Artcraft pictures exclusively, which calls to mind the interesting fact that no theater anywhere exhibits any other brand of pictures exclusively. This is at once a tribute to the quality and quantity of the output released by the Famous Players-Lasky Corporation under these trade-marks and an indication that somebody has to work hard to accomplish such notable results. The truth of the matter is that the operation of the Department of Distribution involves infinite toil and painstaking. Persons seeking a soft snap should sedulously avoid the Department of Distribution.

The Department of Distribution includes a field force of 1241 persons apportioned to twenty-six branch exchanges throughout the United States so located that few motion-picture theaters are distant more than twenty-four hours by express shipment from an exchange. Each exchange has film storage vaults as required by the underwriters, personnel and all equipment necessary to take care of exhibitors in its territory. This field force is supported by a staff of 300 at the home office in New York.

At the head of the department is Walter E. Greene, vice-president and managing director of distribution, whose position is analogous to that of the vice-president in charge of traffic on a railroad. The vice-president formulates plans for carrying into effect policies laid down by the executive committee or president, and decides questions bearing on their interpretation. Next in rank comes Al. Lichtman, general manager of distribution, the executive in direct charge of operation. Other executives include Frederic Gage, secretary to Mr. Greene, Charles C. Burr, assistant general manager; Sidney R. Kent, sales manager; H. H. Buxbaum, J. W. Allen, and M. H. Lewis, special representatives; Harry Asher, W. E. Smith, C. E. Holcomb, Louis Marcus and Herman Wobber, district managers; and Robert E. McIntyre, Arthur C. Wilson, Robert A. Kreier, Thomas A. Kilfoyle, Samuel Handel, Saul Berman, Emanuel R. Barnet and Fred A. Leroy, auditors. For convenience of distribution the United States is divided into nine districts, in charge of district managers or, in some instances, of special representatives, and finally, the local managers of the twenty-six branch exchanges. A personal connecting link between the home office and the field force is provided by the three special representatives, who are on the road most of the time, checking up work and straightening out snarls. The staff of eight traveling auditors keeps watch and ward over finances. Like every other successful business enterprise the Famous Players-Lasky Corporation finds that the way to get results is to provide for careful supervision plus more supervision, to which is added supervision.

The foundation upon which the scientific system of supervision has been built involved a prodigious amount of labor possible only to a corporation directed by wise foresight and backed by ample resources.

First, the United States was divided into nine districts in each of which are from two to four branch exchanges under local managers, arranged according to distances and density of population so that each district could be thoroughly supervised by its manager, and so that each theater in the district can be reached by an express shipment from an exchange within twenty-four hours, except in the Western districts where distances are great. The next step was to collect, classify and digest, district by district, data about each and every community, large and small, such as its population and resources, type and seating capacity



Al. Lichtman
General Manager
Distribution Department



C. C. Burr
Asst. General Manager



S. R. Kent
Sales Manager



Fred Gage
Secretary to W. E. Greene

of every motion picture theater, train service and all else likely to be of service in fixing an equitable rental for films and for serving exhibitors. This data is on file at the branch exchange concerned, and also at the home office. From the former source it is passed on to the salesmen together with a thorough understanding of the pictures they have to offer, so that these gentlemen may approach a potential customer with a full knowledge of all conditions likely to affect a bargain. Salesmen who handle Paramount-Artcraft pictures are never told, as has been known to happen in more primitive days, to "go out an' get some business"; on the contrary, they are as carefully rehearsed for each onslaught, and as rigidly restricted to limited objectives as were the gentlemen who accompanied Marshal Foch on his personally conducted tour to the Rhine.

All this information together with a great deal more comes to a focus on the desk of the general manager in New York where it is condensed into a graphic chart showing at a glance the possibilities of each district for absorbing Paramount-Artcraft pictures. A black line traced across this chart, and extended from day to day, shows the volume of sales in relation to possibilities of sales, so that at a glance before he sits down at his desk in the morning the general manager can take in the whole story of his subordinates' work to date as compared with preceding weeks and months.

Like an organist at his console, the general manager, with this graphic diagram for music, sits at his desk in New York and plays upon the motion-picture theaters of the nation, for every operation of every exchange is absolutely controlled by the home office. Whenever that wavering black line upon the diagram begins to sag, indicating that less than 100 per cent of the theaters in some section of the country are playing Paramount-Artcraft pictures for the time being the organist steps upon the loud pedal, and then things begin to happen in the exchange territory affected. If the branch manager cannot help the salesmen to master the difficulties the district manager is hurried to their aid; and if the united



H. T. Scully
Manager New Haven Exchange



H. Asher
District Manager, Boston



General Offices
Boston Exchange



J. A. McConville
Manager Boston Exchange



Projection Room
Boston Exchange



Cutting Room, Portland, Maine, Exchange



Main Office, Portland, Maine, Exchange

efforts of the three are still inadequate, the reserves, in the form of the nearest special representative, are thrown in. One of the methods devised for keeping salesmen keyed up to concert pitch is a system of duplicate daily reports to general headquarters in New York, as well as to the branch exchange. Thus, even while in uttermost Dismalburg, the salesman is made to feel that the sleepless eye of the home office is always upon him; and that under such circumstances he might just as well close contracts with every theater in sight without unnecessary delay. But the salesman also feels that the eye which the home office turns upon him is a kindly, appreciative, encouraging eye. Indeed, he has no doubts on that score, for a bonus system has been devised which awards him extra pay whenever his sales pass a fixed moderate minimum. This bonus system has worked miracles in stimulating sales. For instance, in one recent week, one exchange earned a bonus of 122 per cent; that is, it doubled the fixed minimum and then added 22 per cent to the new total. Another exchange in the same week earned a bonus of 106 per cent; yet another, a very large exchange, earned an 83 per cent bonus.

When the policy which directs their distribution is understood, the fact that Paramount-Artcraft pictures are to be seen at least a part of the time in 98 per cent of American theaters does not seem at all surprising.

Selling pictures to exhibitors is the smallest part of the enormous task allotted to the



Accounting Department
Buffalo Exchange



Exterior, Buffalo Exchange



Personnel of Buffalo Exchange
R. C. Fox, *Branch Manager*, in center

Department of Distribution. The department's chief duty is service to the exhibitor. Like woman's work, the service rendered by the Famous Players-Lasky Corporation to its patrons is never done. It goes on day and night, disregards holidays and does not keep the Sabbath. In terms of arithmetic, service is to sales as the ratio of 21 to 1; for while only sixty salesmen are required to make contracts, a field force of 1181 is kept busy rendering the service these contracts involve. Even this is not all; for the home office on its own account also renders important service, one part of which is a national campaign of exploitation to sell Paramount-Artcraft pictures to the public; but that is another story which is told at length in another chapter.

When a contract is received duly approved by the home office every department of the branch exchange is notified and functions on that contract begin. The booker arranges dates for each picture included in consultation with the shipping department, which consists of a corps of animated time tables and lightning calculators; for the booking and shipping schedules must be so arranged that each film may be kept on the move as continuously as train service will permit. A film in the exchange vault is earning money for nobody; and, besides, it costs 18 cents to check it into storage and out again. Faulty calculation might easily allow these small charges to grow into a substantial aggregate.

At the same time the accessory department arranges to supply the exhibitor with posters in any size from 1 to 24 sheet in any quantity he can use, music cues, "ad" cuts and "mats" scene cuts and mats, photographs and advance notices, all of which facilitate advertising and publicity in the local newspapers; rotogravures and photographs for lobby displays and slides for announcements on the screen. Lastly, comes the "press book," which is a complete manual of plans and methods for promoting each individual picture, together with prepared material for advertisements and press notices.

These press books on devices for stimulating patronage and presenting the pictures attractively are prepared by special lists in showmanship and are far in advance of any other manual known to the motion picture industry. For exceptional pictures special service is provided. All these things are forwarded well in advance of the date for the picture so they may be on hand when needed.



A. G. Whyte
Manager of the New York
Exchange



General Offices of the New York Exchange



Reception Room of the
New York Exchange,
729 Seventh Avenue,
New York



Personnel of the New York Exchange



Personnel of the Philadelphia Exchange



W. E. Smith
District
Manager
Philadelphia



Reception Room of the Philadelphia Exchange

Meanwhile, the accounting department gets out bills and mails them well in advance so they can be paid promptly; for the motion picture business is conducted on a spot cash basis. Lastly, the inspection department examines the film to see that it is in perfect condition and turns it over to the shipping department to send to the exhibitor.

It does not seem possible that so small an object could require so much labor and care as are necessary to keep a film going on its rounds.



Exterior, Washington, D. C.,
Exchange

Films are not always treated with the consideration their fragile nature demands. For that reason it is not possible to save time and express charges by having exhibitors ship a picture after they are through with it to the next man on the list. Instead the film must travel from the theater back to the exchange after filling each date to be inspected and, if necessary, restored before proceeding to its next engagement. In some instances, however, films are passed on from one theater to another when messengers accompany them.

The Famous Players-Lasky Corporation has developed a system of its own for the repair and renovation of films which is a great advance over anything hitherto known in the industry, so that the small town exhibitor, who only receives a film after it has filled its engagements in first, second and third-run theaters, can give his patrons a show as brilliant on the screen as the more pretentious places. The corporation has recognized that the small town



O. A. Morgan
Assistant Sales Manager, Home Office



Staff and Office Force, Washington, D. C., Exchange

exhibitor is just as important as the manager of the big city theater. In order to give him the same grade of service it has established two large renovating plants in New York. Minor damages to a film can be made good in the exchanges; but whenever a film is no longer in first-class condition it is withdrawn from circulation and sent to New York where damaged portions are replaced and the rest dipped in a revivifying solution which cleans and freshens it so that the restored film cannot be distinguished, when projected on the screen, from one fresh from the laboratory.

Before this system of renewal was instituted by the Famous Players-Lasky Corporation pictures in poor condition were circulated sometimes even in second and third-run houses, due in part to heavy bookings which made demand urgent on the one hand, and careless, not to say reckless, operators who rushed films through the projecting machine regardless of the speed limit, tightening the tension spring to hold the picture steady, with the result that all the sprocket holes were torn out and the film ruined. Not infrequently the operators punched holes in the film as a labor-saving way of providing themselves with operating cues. Again, careless handling allows grains of dust to get on the face of the film which are shoved along as the film runs through, causing long scratches known in the vernacular as "rain." The rental proceeds from the smallest theaters do not warrant the expense of making new prints; so patrons of these theaters only too often had to put up with inferior shows until the ingenuity of the Famous Players-Lasky Corporation provided an economically practicable solution of the renewal problem.



H. P. Wolfberg
Manager Cincinnati Exchange

After every department of the exchange has done its full duty it sometimes happens that trains fail to make connections. There may be a collision or a derailment or a washout, but, however legitimate the excuse, it doesn't help the exhibitor who is faced with the prospect of a dark house and a dead loss for a day or more. Again, an exhibitor may delay a return shipment or mis-send it. Whatever the cause, the branch exchange must get the film to the next exhibitor on time. This is where Service, spelled with a capital "S," comes in.

For example, a few weeks ago a film was shipped by an exhibitor from Omaha to Wayne, Nebraska, that was due at Sioux City, Iowa. The moment the "miss-out" was discovered, as it inevitably had to be, thanks to the automatic system of cross checks and counter checks at the Omaha branch exchange, the long distance telephone was set to work. An automobile was hired to get that film over the precipitous hills of northeast Nebraska and the glutinous gumbo of the Missouri River valley on the home stretch to Sioux City. That automobile trip cost almost the total amount



Main Offices, Cincinnati Exchange



Personnel of Pittsburgh Exchange



H. H. Buxbaum
Special
Representative
Headquarters
at Pittsburgh



Frank C. Bonistall
Manager
Pittsburgh Exchange



Personnel of Cincinnati Exchange

of the rental received from the Sioux City exhibitor; but he was enabled to give the show he had announced, and thus saved from serious loss. Again, a messenger was sent from New York to Chicago to carry a film in order not to disappoint a customer. It was not possible to economize on messenger charges by sending a Western Union boy, for the margin of time was so narrow that if anything had gone wrong a boy might have failed. A man whose time was worth twenty dollars a day was chosen for the mission. The cost of the trip was \$146.42; but again the customer was served; and that is what the Department of Distribution is for. In recent months express service has been so unsatisfactory that the Famous Players-Lasky Corporation has been obliged to establish a special automobile delivery service between New York and Philadelphia in order to make sure that customers shall be served on schedule time. This same express service obliged the corporation to send a messenger from Los Angeles to New York to make sure of the



G. W. Erdman
Manager Cleveland Exchange

delivery of a print of "The Knickerbocker Buckaroo," an Artcraft picture starring Douglas Fairbanks in time for exhibition at the Rivoli Theater. Inevitable delays inherent in the production of motion pictures left so little time between the completion of the print at the laboratory and the date announced for the showing of the picture that it was not safe to depend upon ordinary transportation routine.

In dwelling on the endless care taken to serve customers, the magnitude of the efforts involved has been left in the background. Lest the reader misapprehend the task of the Department of Distribution, the fact should here be stated that the average number of subjects shipped each week by the department is 23,920. The New York branch exchange alone ships 2100 subjects weekly; the Chicago branch exchange ships 2030 subjects weekly. Of course, an equal number of shipments is received, making a total of 47,840 items to be handled without error by the department. To make the matter still more complicated, seven new subjects of one to five or more reels are contributed each week by the Department of Production, with 30 to 89 prints from each, making an aggregate average new footage of 1,429,000 added weekly to the volume in circulation. As each subject is in active circulation from one to two years, and in less active circulation for an indefinite period, since a picture that has not been seen is the same as a book that has not been read, the detail devolving upon the Department of Distribution is staggering.

As a further aid to appreciation of the operations of the Department of Distribution, the fact may be mentioned that the branch exchanges alone spent in the first quarter of 1919 \$36,974 for traveling expenses, \$16,000 for telephone and telegraph tolls, \$44,000 for express charges, and \$21,000 for postage. The two renovating plants in New York spent \$27,000 in renewing worn films in order that the smallest audience in the most remote corner of the country might see just as good a picture as the first Broadway audience saw the night that picture was released. To these items must be added substantial sums devoted to the same purposes by the home office. If the aggregate seems large, the fact should be borne in mind



Department Heads, Cleveland Exchange



J. W. Toone, Auditor of Exchanges
Home Office

that the Famous Players-Lasky Corporation is doing business at a lower operating ratio than any other concern in the motion picture business, first because its volume of business is so much greater than that of its contemporaries, as shown in Part V, which would give a lower proportionate cost, even if conditions were equal. But conditions are all in favor of the Famous Players-Lasky Corporation, which has perfected a scientific system for the operation of every department.

In the tireless quest for new ways to serve the exhibitor, on the principle that whatever is good for him must necessarily be excellent for it, the Famous Players-Lasky Corporation will introduce a system of distribution that is nothing less than revolutionary September 1, 1919, which is the first day of the New Year in the motion picture industry. At first blush, contracting for pictures might seem to be a matter of salesmanship rather than of service; but in this instance the whole purpose of the new plan is service. To explain:

Before the Famous Players-Lasky Corporation was organized some of the producing and distributing companies which later became subsidiaries and finally, component parts, of the corporation, sold pictures on the states rights system. When the corporation was first created it began business on what is known as the "program" system; that is, it sold the exhibitor on a month-

to-month contract a complete program for the evening. Later the "star" series system was instituted, under which the exhibitor contracted to take a series consisting of a specified number of productions featuring a given star. This system continued in vogue until August 31, 1919. Under the new dispensation, known in trade vernacular as "selective booking," each and every picture will be sold individually on its merits. Or perhaps it would be more accurate to say that each and every picture will be sold according to the united judgment of the exhibitor and the Famous-Players Lasky Corporation of its box office value. Selective booking gives the exhibitor complete freedom of action. As for the producer, while the new system will vastly increase a volume of office labor already large, the Famous Players-Lasky Corporation regards the selective booking system as a step in advance; and in its experience, as in that of others, progress and profits are synonymous.

Through its branch exchanges, the Famous Players-Lasky Corporation comes in contact with exhibitors. Special pains have been taken, naturally, in the selection of physical surroundings and personnel, not merely to render service, but also to attract patronage. Clever motion picture producers would not be likely to overlook the psychological factor in business affairs. For this reason each exchange has an individuality of its own. Here is the order in which they are listed for convenience in administration:

District No. 1—Harry Asher, district manager; headquarters, Boston, Mass.

Branch No. 1—No. 8 Shawmut Street, Boston, Mass.; J. A. McConville, branch manager. With a staff of 79 persons and working quarters occupying an area of 15,000 square feet on two floors,



Fred F. Creswell
Branch Manager
Chicago Exchange



J. W. Allen
Special
Representative
Headquarters
at Chicago



Exterior, Chicago Exchange



Personnel of Chicago Exchange



J. W. Hicks, Jr.
Branch
Manager
Minneapolis

Branch Manager McConville is able to serve a population of 5,000,000 which includes the most fastidious and hardest to please people in America. Talk about Missourians wanting to be shown! Why, they are not to be compared with those hard-headed Yankees. They also want perfect service—and they get it, for the Boston exchange ranks 100 A1, to apply a marine insurance term to motion pictures. This territory demands that its motion pictures shall be clean and of the best. Paramount-Drew comedies are great favorites.



Building in which
Minneapolis
Branch Exchange
is located

Branch No. 2—No. 85 Market Street, Portland, Maine; William O'Brien, branch manager. Portland branch exchange needs but 4000 square feet of floor area and a force of 20 persons to care for its territory with a population of 800,000. But it is a highly efficient organization in up-to-the-minute quarters, for there is a large seasonal business in the great number of summer resorts. This floating population will be satisfied with nothing but the very best.



Personnel of Minneapolis Exchange

Branch No. 3—No. 132 Meadow Street, New Haven, Conn.; Henry T. Scully, branch manager. New Haven exchange serves the Nutmeg State with a population of 1,202,000. Branch Manager Scully has a force of 23 working on a floor area of 4500 square feet. New Haven being a great college center, is ultra select in its taste in motion pictures. In every detail the entertainments offered must be above reproach. But aside from catering to a fastidious taste, the territory is easy to serve, for it is very compact, with every theater within a few hours of the exchange.

District No. 2—Position of district manager temporarily vacant. Headquarters, New York, N. Y.

Branch No. 1—No. 729 Seventh Avenue, New York; A. G. Whyte, branch manager. The New York Exchange is the largest motion

picture exchange in the world. More business is done here than is done nationally by many concerns of national reputation. Besides the metropolis, the home of the world's greatest motion picture theaters, such as the Rivoli, Rialto and Strand, known everywhere, this exchange serves 75 per cent of New York State and 70 per cent of New Jersey, a territory having a total population of 9,395,000 which seeks diversion in 1500 theaters. Branch Manager Whyte has built up a remarkably efficient



C. L. Peavey
Branch Manager
Omaha Exchange

staff, totaling 118 persons. It has to be exceptional, because the patronage here is exacting. A force of inspectors works



Lobby of Omaha Exchange



Personnel of Omaha Exchange

all night every night to make sure that films are in perfect condition; and a night shipping force is required to get them to destination on time. Work in this exchange never stops from one year's end to another. The corporation maintains its own delivery service to pick up and deliver films with the least possible delay.

Branch No. 2—No. 145 Franklin Street, Buffalo, N. Y.; Richard C. Fox, branch manager. This exchange has for its territory the city itself and one-fourth of the Empire State, making the total population served, 2,500,000. Branch Manager Fox has a force of 37 and a working floor area of 4000 square feet; but the demand for Paramount-Artcraft pictures is growing so rapidly that the Famous Players-Lasky Corporation has been obliged to erect a building of its own at the corner of Franklin and Chippewa Streets which will provide an area of 9000 square feet for the exchange. This will be ready for occupancy late in 1919.

Distances are short and train service of the best in this territory.

District No. 3—W. E. Smith, district manager; headquarters at Philadelphia, Pa.

Branch No. 1—No. 1219 Vine Street, Philadelphia, Pa.; J. D. Clark, branch manager. Philadelphia has the proud distinction of possessing the most beautiful motion picture exchange in the world. The exchange occupies two floors, the ground floor being fitted up with mahogany partitions and furniture and fittings in keeping, so that the general impression is that it houses a big bank. Branch Manager Clark with a force of 59 serves the city, 60 per cent of Pennsylvania and 30 per cent of New Jersey, with a population of 5,800,000 and 800 theaters. Like all Famous Players-Lasky branch exchanges, Philadelphia has the most modern a labor-saving office equipment the market affords, such as billing and adding machines, Remington automatic bookkeeping machines, stamping machines and everything else that affords speed combined with accuracy; for the territory, while small in area, has a very large number of accounts.

Branch No. 2—No. 421 Tenth Street, N. W., Washington, D. C.; J. L. Reardon, branch manager. A force of 37 persons and a floor area of 8000 square feet is required to take care of the business here. From the standpoint of patronage, the national capital is unequalled, for motion picture devotees here include the most distinguished people, not only of America but also representatives of foreign lands. The motion picture theaters are new and handsome; and only the best pictures are shown, very largely those bearing Paramount-Artcraft trade-marks. In addition to the capital, the territory served includes all of Delaware, Maryland, and Virginia, 15 per cent of West Virginia and 75 per cent of North Carolina, having a total population of 6,000,000.

District No. 4—H. H. Buxbaum, special representative; headquarters at Pittsburgh, Pa.

Branch No. 1—1150 Penn Avenue, Pittsburgh, Pa.; F. C. Bonistall, branch manager. The Pittsburgh exchange employs a force of 49 persons, occupies 12,000 square feet in a new fireproof building devoted exclusively to motion picture exchanges. Pittsburgh territory includes 40 per cent of Pennsylvania



H. A. Ross
Branch
Manager,
Detroit
Exchange



General Office, Detroit Exchange



Personnel of Detroit Exchange



General Offices
Kansas City
Exchange



M. H. Lewis, *Special Representative*
Headquarters at Kansas City, Mo.



G. E. Akers, *Branch Manager*
Kansas City, Mo.



Exterior of
Kansas City
Exchange

Personnel of Kansas City Exchange

and 30 per cent of West Virginia, with a population of 3,600,000. It is one of the richest and also one of the most productive from a motion picture viewpoint in the United States.

Branch No. 2—No. 107 West Third Street, Cincinnati, Ohio; H. P. Wolfberg, branch manager. Cincinnati exchange occupies an entire building of five floors with a floor area of 14,000 square feet. Branch Manager Wolfberg has a force of 59 persons to take care of a territory which includes 55 per cent of West Virginia, 95 per cent of Kentucky, 50 per cent of Ohio and 55 per cent of Indiana, with a population

of 7,000,000. With the exception of some eight or ten cities this territory is made up of small or medium sized communities, so that the branch manager and his staff have to work hard for moderate results.

Branch Exchange No. 3—No. 811 Prospect Avenue, Cleveland, Ohio; G. W. Erdman, branch manager. Cleveland branch exchange occupies a single floor with an area of 4000 square feet. Branch Manager G. W. Erdman with a force of 45 persons has a territory including the city and 40 per cent of the State of Ohio, with a population of 2,015,000 to take care of. But Cleveland has some very fine theaters and is highly developed, speaking from a motion picture standpoint. Consequently the requirements are most exacting.

District No. 5—J. W. Allen, special representative; headquarters at Chicago, Ill.

Branch No. 1—No. 845 South Wabash Avenue, Chicago, Ill.; Fred Creswell, branch manager. Chicago stands second in importance to New York. The Famous Players-Lasky Corporation owns an eight-story building here, of which the ground and second floors are rented, and the remaining six floors, with an area of 50,000 square feet, are devoted

to the purposes of the exchange under Branch Manager Creswell with a force of 152 persons. Like most other exchanges, it has a handsome little theater in which



R. C. Li Beau
Branch Manager
Des Moines Exchange



Main Office
Des Moines
Exchange



Personnel
of Des Moines
Exchange

exhibitors can have a look at pictures on request, which is in constant use and crowded to capacity. Chicago exchange serves 75 per cent of Illinois, 40 per cent of Indiana, 5 per cent of Iowa and 15 per cent of Wisconsin, with a total population of 6,080,000.

Branch No. 2—No. 608 First Avenue, Minneapolis, Minn.; J. W. Hicks, Jr., branch manager. Minneapolis exchange is on the verge of the land of long distances. A force of 55 persons serves the Twin Cities, all of Minnesota and North Dakota, 85 per cent of Wisconsin, 85 per cent of South Dakota and 10 per cent of Michigan, with an aggregate population of 5,800,000. It takes three or four days for a film to travel to the remotest theater, play its engagement and return. The exchange occupies a floor with an area of 8000 square feet in a modern fireproof building.

Branch No. 3—No. 63 Elizabeth Street, Detroit, Mich.; H. A. Ross, branch manager. The Detroit branch exchange is housed in one of the most modern film offices in the country. The building is fireproof. The exchange occupies an entire floor of some 10,000 square feet. Branch Manager Ross has a force of 52. Probably no other exchange has been developed any higher than Detroit; for Detroit has some of the most beautiful theaters in the country, and these demand the very best in motion pictures. In addition to the city this exchange serves 10 per cent of Ohio, 5 per cent of Indiana and 90 per cent of the State of Michigan, with an aggregate population of 3,320,000.

District No. 6—M. H. Lewis, special representative; headquarters at Kansas City.

Branch No. 1—No. 2024 Broadway, Kansas City, Mo.; G. E. Akers, branch manager. A force of 45 is required to handle the business in this prosperous city and additional territory including all of Kansas, 60 per cent of Missouri and 20 per cent of Oklahoma, with a population of 4,500,000. A modern three-story building with a floor area of 14,000 square feet is occupied exclusively by the exchange.

Branch No. 2—3929 Olive Street, St. Louis, Mo.; George W. Weeks, branch manager. The Famous Players-Lasky Corporation owns the building occupied by St. Louis branch exchange. It has a floor area of 7500 square feet and includes a handsome projection

room, or theater. With a staff of 33 persons Branch Manager Weeks is able to serve the city and territory, including 25 per cent of Illinois, 40 per cent of Missouri, and 5 per cent of Kentucky, with a population of 2,900,000. But the towns are very small and admission prices very low, so it takes a deal of hard work to produce modest results. Wallace Reid is very popular in this territory; and as he hails from St. Louis, this would seem to be one case in which a motion picture star is not without honor in his own country, whatever may be said of prophets.



L. L. Dent
Special Representative
S. G. Lynch Enterprises, Atlanta



R. E. Bradford, Branch Manager
Atlanta, Ga.



C. E. Holcomb, District Manager
Atlanta, Ga.



Personnel of St. Louis
Exchange



Geo. W. Weeks
Branch Manager
St. Louis Exchange



Exterior of St. Louis Exchange



Louis Marcus
District Manager
Salt Lake City Exchange



Salt Lake City Exchange



Personnel of Salt Lake City Exchange



F. B. McCracken
Branch Manager
Salt Lake City

Branch No. 3—No. 415 West Eighth Street, Des Moines, Iowa; R. C. Li Beau, branch manager. With a force of 26 persons the Des Moines exchange is enabled to take care of the motion picture theaters in the capital city and 80 per cent of the Hawkeye State, with a total population of 1,800,000. The exchange occupies one floor, 3500 square feet in area, in a modern building. This territory has the unique distinction of having the largest automobile patronage of any in America. Those prosperous Iowa farmers will travel miles with their families to see a good motion picture. Even the smallest towns are educated to the very best in pictures. Paramount-Artcraft pictures are, therefore, very popular.

Branch No. 4—No. 208 S. Thirteenth Street, Omaha, Neb.; C. L. Peavey, branch manager. At this exchange a force of 21 persons serves 85 per cent

of Nebraska and 10 per cent of Iowa, with a population of 1,400,000. Omaha has beautiful modern theaters and in the matter of motion pictures is more progressive than many a larger city. But outside of the city the territory of this exchange has only very small communities.

District No. 7—C. E. Holcomb, district manager; headquarters at Atlanta, Ga. In the south, the S. A. Lynch Enterprises and the Famous Players-Lasky Corporation co-operate in the task of distribution.

Branch No. 1—No. 51 Luckie Street, Atlanta, Ga.; R. E. Bradford, branch manager. This exchange, with a force of 43 persons, serves one of the largest territories in the country. It embraces all Tennessee except the city of Memphis, all Florida except Pensacola, all Alabama except Mobile and Tuscaloosa, all of Georgia and 40 per cent of South Carolina. The population of 10,000,000 includes a large proportion of negroes, with whom "Fatty" Arbuckle and Paramount Mack-Sennett comedies are great favorites. Highly imaginative pictures do not "get over" in a colored audience. The exchange occupies two floors of 12,000 square feet area in a modern building.

Branch No. 2—No. 814 Perdido Street, New Orleans, La.; H. F. Wilkes, branch manager. With a force of 32 persons Branch Manager Wilkes serves the southern metropolis, and a rather large expanse of territory including all of Louisiana and Mississippi, a small part of Texas and the cities of Memphis, Tenn.;



Main Office
New Orleans Exchange



H. F. Wilkes, Manager
New Orleans Exchange



Exterior of New Orleans Exchange



Main Office, Denver Exchange



Personnel of Denver Exchange



M. H. Cohn
Manager Denver Office

Pensacola, Fla.; and Mobile and Tuscaloosa, Ala., with a total population of 3,950,000, a large proportion of which is colored. The towns are mostly small.

Branch No. 3—No. 1902 Commerce Street, Dallas, Texas; T. O. Tuttle, branch manager. Dallas exchange employs a force of 44 persons and occupies two floors, aggregating 10,000 square feet, for the territory served is large and is coming to the front very fast. The oil boom creates towns over night; but, alas! it also demobilizes them in the same length of time, occasionally. There are many motion picture shows in tents, and still more in the open air in summer; for the temperature down that way gets quite ambitious at times. Dallas serves nearly all the great Lone Star State and most of Arkansas.

Branch No. 4—Charlotte, N. C.; David Prince, branch manager. Serves all of North Carolina, 60 per cent of South Carolina, and nine counties in Northeastern Tennessee. Total population, 1,800,000.

Branch No. 5—Oklahoma City; Joseph H. Gilday, branch manager. Serves all of Oklahoma, except ten counties, the northern Panhandle of Texas, and Northwest Arkansas. Total population, 2,000,000.

District No. 8—Louis Marcus, district manager; headquarters, Salt Lake City, Utah.

Branch No. 1—No. 133 East Second Street South, Salt Lake City, Utah.; F. B. McCracken, branch manager. In expanse of territory, District No. 8 leads all the rest. Its boundaries are the Canadian border on the north and Mexico on the south. The territory served by Branch No. 1 reaches

from the Canadian border to the northern line of Arizona and from Green River, Wyo., to Elko, Nev., taking in all of Utah, 60 per cent of Idaho, and 10 per cent each of Wyoming and Nevada, with an aggregate population of 678,000, for the region is largely mountainous and desert waste. Branch Mgr. McCracken has a force of 27 housed in a building with a floor area of 4000 square feet, which is ample for his needs. Some shipments have to be made by stage to small mining camps which can afford to indulge in the luxury of motion pictures only once a week or, perhaps, once a fortnight. But wherever there is a motion picture machine



Personnel of Portland
Oregon, Exchange



C. M. Hill
Branch
Manager
Portland
Exchange



Exterior of Portland, Oregon, Exchange



Main Office
Seattle
Exchange

there the service of the Famous Players-Lasky Corporation reaches. Sometimes a storm in the mountains stops all traffic so that films are away from the exchange for a couple of weeks.

Branch No. 2—No. 1747 Welton Street, Denver, Col.; M. H. Cohn, branch manager. The territory served by this exchange includes all of Colorado, 90 per cent of New Mexico, and 15 per cent each of Nebraska and South Dakota, with an aggregate population of 1,700,000. The Famous Players-Lasky Corporation owns the building which houses the exchange, to which 4000 square feet are devoted. A force of 27 persons is required to operate the exchange. Denver is one of the most highly developed cities in the country. Curtis Street, with its imposing motion picture theaters and brilliant lights, is world famous.



Personnel of Seattle Exchange

District No. 9—Herman Wobber, district manager; headquarters at San Francisco.



G.W. Endert, *Manager*, Seattle

Branch No. 1—No. 821 Market Street, San Francisco, Cal.; H. G. Rosebaum, branch manager. District No. 9 includes all the Pacific coast states. San Francisco exchange, which employs a force of 50, occupies 12,000 square feet on two floors of a modern building. The territory served includes 65 per cent of California and 90 per cent of Nevada, with a population of 1,881,000. San Francisco is one of the most highly developed motion picture centers in America. Some of its motion picture palaces, such as the Imperial and California, deserve some such adjective as "wonderful" to characterize them adequately. From San Francisco, large shipments of films are made

to China, Japan, Australia and Hawaii, not to mention many other points in the Far East. It takes three weeks, usually, for a film to make the trip to Honolulu, fill its date there and return.

Branch No. 2—No. 112 West Ninth Street, Los Angeles, Cal.; H. G. Ballance, branch manager. Los Angeles, capital of the motion picture world, is different from any other place. Owing to the great number of wealthy health and pleasure seekers and more especially to the



Main Office
Dallas Exchange



D. Prince, *Branch Manager*
Charlotte, N. C.

Los Angeles, capital of the motion picture world, is different from any other place. Owing to the great number of wealthy health and pleasure seekers and more especially to the



Personnel of Dallas Exchange



Louis Loeb, *Standardization Expert*
Home Office



H. G. Rosebaum, *Branch Manager*
San Francisco Exchange

30,000 persons engaged in the production of motion pictures who make their homes there, audiences are as uncertain, coy and hard to please as woman in her hours of ease was alleged by Scott to be. The fact is worthy of note that in order to please such hypercritical audiences, Grauman's Theater, embodying the very latest ideas in motion picture theater construction and one of the world's most beautiful amusement palaces, presents Paramount-Artcraft pictures exclusively. The branch exchange in charge of H. G. Ballance, with a force of

37, occupies 6000 square feet in the Marsh-Strong building. The territory served includes 35 per cent of California, Arizona, and 5 per cent of New Mexico.

Branch No. 3—Nos. 2017-19 Third Avenue, Seattle, Wash.; G. W. Endert, branch manager. Seattle exchange, which occupies 8000 square feet in the Owen building, employs a force of 34 persons. The territory served includes 95 per cent of Washington and 40 per cent of Idaho, and Alaska, with a population of 1,500,000. Many Alaskan shipments of film travel weary miles by dog sled.

Branch No. 4—No. 14 North Ninth Street, Portland, Ore.; C. M. Hill, branch manager. Portland is famed as a city of wealth and aristocracy. Its taste in motion pictures, therefore, is very particular. The leading motion picture theaters, such as the Liberty, People's and Majestic, are large, comfortable and handsome. Paramount-Artcraft pictures are very popular. Branch Manager Hill with a force of 23 persons occupies a floor area of 2000 square feet, comprising the ground floor of a conveniently located building. This exchange serves all of Oregon and 5 per cent of Washington with a total population of 900,000.

This gigantic organization is welded together, and its spirit kept to the top notch of enthusiasm, partly through an internal house organ, "Pep," edited by Louis F. Guimond. This is a weekly publication, devoted to what its name implies—stimulating the exchange force.



Herman Wobber, *District Manager*
San Francisco Exchange



Personnel of San Francisco Exchange



Harry G. Ballance
Manager
Los Angeles Exchange



Personnel of Los Angeles Exchange



General Office, Los Angeles Exchange



FOREIGN DISTRIBUTION



Emil E. Shauer
Assistant Treasurer
and Manager of
Foreign Department



FOREIGN OFFICES AND ALLIED ORGANIZATIONS
for the distribution of
PARAMOUNT-ARTCRAFT PICTURES

FAMOUS PLAYERS-LASKY FILM SERVICE, LTD.
(Great Britain and Ireland)

London	Cardiff
Liverpool	Leeds
Manchester	Newcastle
Birmingham	Dublin

FEATURE FILMS, LTD.
(Australia and New Zealand)

Sydney	Melbourne
Adelaide	Brisbane
Perth	Wellington, N. Z.

SOCIÉTÉ DES ESTABLISSEMENTS GAUMONT
(France, Belgium, Holland,
Switzerland, French Colonies
and Protectorates and Egypt)

Paris	Marseilles
Lyons	Lille
Toulouse	Nantes
Bordeaux	Nancy
Strasbourg	
Brussels, Belgium	
Geneva, Switzerland	

FAMOUS PLAYERS-LASKY
CORPORATION
(Denmark, Sweden, Norway
and Finland)

Copenhagen, Denmark
Stockholm, Sweden
Christiania, Norway



J. C. Graham
General Foreign Representative

SOUTH PACIFIC PARAMOUNT COMPANY
(Chile, Peru and Bolivia)
Santiago, Chile

PELICULAS "D'LUXO" DA AMERICA DO SUL
(Brazil)
Rio de Janeiro Sao Paulo

SOCIEDAD GENERAL CINEMATOGRAFICA
(Spain, Portugal, Argentine, Paraguay and
Uruguay)
Barcelona, Spain
Lisbon, Portugal
Buenos Ayres, Argentine
Asuncion, Paraguay
Montevideo, Uruguay

CARIBBEAN FILM COMPANY
(Cuba, West Indies, Venezuela,
Costa Rica, Nicaragua,
Guatemala, San Salvador and
Honduras)

Havana, Cuba
San Juan, Porto Rico

NIPPON KATSUDO-SHASIN
KAISHA (Japan) Tokyo

CONTINENTAL FILM COMPANY
(Mexico) Mexico City

GIOVANNI XILO
(Italy) Rome



FOREIGN DISTRIBUTION



THE phenomenal growth in the distribution and exploitation of Paramount-Artcraft pictures in the United States in the last two years has been more than duplicated in the foreign department of the Famous Players-Lasky Corporation which is seeing to it that the tens of millions of motion picture lovers in all parts of the world are supplied with their favorite pictures, which means Paramount-Artcraft. So great has been the expansion of the export business of the Famous Players-Lasky Corporation, that there is not a civilized nation on the globe in which Paramount-Artcraft pictures are not known and shown regularly.

This world-wide demand for Paramount-Artcraft pictures has shown a wonderful increase, despite the fact that the war and its restrictions upon commerce have closed a number of countries to American commerce or have seriously curtailed shipping space for the exportation of film. The export business of the Famous Players-Lasky Corporation was increased by a very wide margin in 1918, and has shown such wonderful growth in the first six months of 1919 as to indicate that the exportation of Paramount-Artcraft pictures abroad during 1919 will be double or treble that of the year 1918.

Under the direction of Mr. Emil E. Shauer, assistant treasurer, arrangements have been concluded for the distribution of Paramount-Artcraft Pictures in all corners of the world. The world-wide supremacy of Paramount-Artcraft pictures is indicated by the great increase in the demand for Famous Players-Lasky productions in the Latin-American countries, notably Argentine, Brazil, Chile, Mexico and Cuba, and in Canada, England, France, Spain, the Scandinavian countries, South Africa, Australia, New Zealand, Japan, China and the other nations of the world with which trade relations were maintained during the war.

The coming of peace will mark the re-opening of the Central European nations to American commerce, and there is every indication that Paramount-Artcraft pictures will resume their world leadership in these countries. Contracts have been closed for the distribution of Paramount-Artcraft pictures in the Ukraine, Jugo-Slovakia, Roumania and Czecho-Slovakia, and inquiries received from the other new nations of Europe indicate that they will speedily join the Paramount-Artcraft world family.

As the first of a series of important moves to increase the prestige and standing of Paramount-Artcraft pictures abroad, the Famous Players-Lasky Corporation has announced the formation in London of the Famous Players-Lasky British Producers, Ltd., a \$3,000,000 corporation which will produce Paramount-Artcraft pictures on European locations. A number of prominent English financiers became interested in the possibilities for the production of Paramount-Artcraft pictures in the beautiful lake and mountain regions of England, and broached the subject to Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation. Negotiations were quickly begun, and the final arrangements for the establishment of the new producing organization were completed by Mr. Shauer, while on a business trip to England and France.

Mr. J. C. Graham, general foreign representative, will be the directing head of the Famous Players-Lasky British Producers, Ltd., while Mr. Jesse L. Lasky, first vice-president, will direct the production activities abroad. A competent production staff has been sent to England to take charge of the production work there.

The wonderful efficiency with which the Foreign Department has served the world-wide demand for Paramount-Artcraft pictures is illustrated by the fact that millions of feet of film were shipped abroad during the war period without the loss of a single foot of film. This record is remarkable when one considers that it was accomplished despite the destructive

submarine warfare waged by the Germans, and in full compliance with the rules and regulations of the War Trade Board and the Foreign Shipping Ministries. Statistics show that fully four-fifths of the American films shipped to England, as well as to Continental Europe, South America and the Orient, were Paramount-Artcraft productions.

A complete and up-to-date publicity and advertising service is maintained in the Foreign Department for the benefit of the foreign exhibitors of films. The exhibitors in all parts of the world are encouraged to make use of the exploitation methods which have proved a success in the United States and which are easily adaptable to other countries with slight changes. Photographs, publicity stories, fiction stories, news stories from the studios, advertising suggestions and ideas and other exploitation material are supplied to all foreign agencies and branches, and reports received indicate these exploitation helps are proving increasingly helpful to exhibitors in all countries, many of whom are following as closely as possible in the footsteps of the American exhibitors advertising and exploiting Paramount-Artcraft pictures.

The exhibition of motion pictures in foreign countries, especially in England, has been very much on the same order as the new program to be carried out by the Famous Players-Lasky Corporation. In London, trade showings are held and are largely attended by exhibitors who select their pictures on the same open market basis as will be inaugurated in America by Famous Players-Lasky. For this reason the tremendous popularity of Paramount-Artcraft pictures in England is an indication of the popularity Paramount-Artcraft pictures will have in America under the Selective Booking Plan. This same process of selection has been carried out in the Scandinavian and other European countries, and in Australia, South America, and other countries.

Much of the credit for the remarkable growth of the export business of the Famous Players-Lasky Corporation is due to the untiring efforts of Mr. Emil E. Shauer, assistant treasurer, and in charge of the Foreign Department. An advertisement which appeared recently in the leading newspapers throughout the country in which a large publishing company solicited advertising carried the thought that after all it is the modest man who wins out in the long game of life. Such a man is Mr. Shauer. The press department has always said that it was harder to get Mr. Shauer to talk about his accomplishments than it was to put over the Actress' "Lost Diamonds" story in the New York Times.

This doesn't necessarily mean that Mr. Shauer will not talk, but it does mean that he does believe in devoting his energies to the sales and promotion of Paramount-Artcraft pictures throughout the world. That he has succeeded is evident from the facts already detailed—that Paramount-Artcraft pictures are shown in every civilized country on the globe and that the foreign business has steadily increased despite the almost impossible barrier raised by four years of war.

Mr. Shauer does not wish to take credit for the creation of the Famous Players-Lasky British Producers, Ltd., but without his preliminary work and the representation of the Famous Players-Lasky Corporation in London, such a great organization as that already launched would scarcely have reached the stage of development that it has.

Mr. Shauer and his associates, Mr. J. C. Graham, and Mr. C. A. Clegg in England, Mr. Alec Lorimore, in charge of the Australasian Field, Mr. John L. Day, who has been largely responsible for the success of Paramount-Artcraft pictures in South American fields, and Mr. Ingvald C. Oes in Copenhagen, have done a tremendous amount of work in popularizing Paramount-Artcraft pictures in all corners of the globe.

John L. Day has established an exchange in Mexico City in the interest of Mr. C. M. Clay, who will act as distributor for Paramount-Artcraft pictures in Mexico. The establishment of an authorized exchange in Mexico is expected to curtail considerably the operation of film thieves, and will assure the distribution of Paramount-Artcraft productions outside Mexico City itself. Thus the Mexican people will be able to see in their theaters the same stars and feature productions that appear in the theaters of the United States.



EXPLOITATION





John C. Flinn, *Director of Publicity and Advertising*



Peter Smith, *Publicity Manager*



Jerome Beatty, *Advertising Manager*



EXPLOITATION



THE work of this corporation does not stop with the making of the picture, nor with the selling of it to the exhibitor. For one huge department, in fact, it only begins there.

Such is the nature of modern business, due to intensive competition, that it is not enough to *make* the best product, and to distribute it to the salesmen.

It must also be sold to the ultimate consumer—the public.

This corporation has one method of selling its product: telling the *truth* about it directly to *the public* as often and in as many ways as human ingenuity can devise.

For the purpose of telling the truth about its product to the public, the company maintains a Publicity and Advertising Department, almost as large in personnel as the department which produces and the department which distributes.

The world today hinges upon advertising. The war could not have been won except by advertising. The churches are now among our biggest advertisers.

And advertising means literally “to turn toward”—to turn the attention of the public toward the product you are trying to sell.

And so the advertising of Paramount-Artcraft pictures is on as high and efficient a scale as their production and their distribution. It has many ramifications, many divisions, but all are actuated by the one purpose—to turn the attention of the public to Paramount-Artcraft pictures by telling the truth about them.

The spirit of the advertising campaign of Famous Players-Lasky Corporation can perhaps be best understood through a knowledge of the most significant and revolutionary branch of it—the national advertising. It was the *first* company to advertise to *the public* through the medium of national magazines, such as the Saturday Evening Post.

The national advertising of Paramount-Artcraft Pictures has been a success for two reasons.

First, because the public is deeply interested in the subject.

Second, because the subject is treated in a way that tremendously stimulates the already alert public imagination on the possibilities of the screen.

Here was an art, an industry, a science, that could be all things to all men—a mirror of life, a recorder of events alive, a goblet of elixir to the emotions.

Here was something American.

What was to be done with it in relation to that other immense modern force, national advertising?

As it turned out, world-events played into the hands of Paramount-Artcraft and their advertising campaign.

What else but the finest of photoplays could express the bursting heart of America at home during the world-war?

Was it not inevitable that the national advertising should prove to the public that Paramount-Artcraft was playing an important role in the terrible yet triumphant making of modern history?

In the Saturday Evening Post, in other national magazines, in the greatest newspapers of all our big cities, the sheer *utility* to everybody of Paramount-Artcraft was regularly reported by the campaign.

It was advertising in its broadest sense, a necessary public narration of the stride of events.

Consider one simple instance, the value of the screen in assisting to sell the Liberty Loans.



Miles Mean Nothing

ALL over the country, every day in the year, as the sun swings lower, Smith's machine is picking up the Joneses half a mile or more down the road—and speeding on to town to the modern motion picture theatre. Then an evening of laughs and thrills, and social intercourse and hellos and hand-waves—and a chance to "talk things over."

It took the right kind of motion pictures to make these better theatres possible. Better theatres would never have been built—better roads would never have put them "just around the corner"—unless better pictures were waiting there. And you will never see the best in clean fun and fine drama; in fine stage direction and inspiring environment until you see Paramount and Arctcraft motion pictures. Ask your favorite theatre to show them to you. You will see the same splendid pictures and supreme artists that delight the people of the greatest cities in our land. Such is the wonder of Paramount and Arctcraft motion pictures—such the magic of this great art—it spans rivers and mountains and brings the two oceans closer together.

Any time you see those trade-marks or names on a motion picture theatre—

- go in
- because those are the best motion pictures;
- best simply because they have
- the foremost stars,
- the foremost directors,
- the foremost authors,
- all working amid unique facilities to keep bright their own fame by pleasing you and all America!

Paramount and Arctcraft Motion Pictures

Three Ways to Know how to be sure of seeing Paramount and Arctcraft Motion Pictures

one—by seeing these trade-marks or names on the advertisements of your local theatres.

two—by seeing these trade-marks or names on the front of the theatre or in the lobby.

three—by seeing these trade-marks or names inside the theatre.

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

FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES



Industries that are winning the war

AGRICULTURE, steel, oil, transportation—all indispensable weapons. But there is another weapon to be fittingly grouped with them—a weapon of the heart—motion pictures!

Fittingly grouped with them, too, on their own basis of volume of business done and amount of capital invested, as well as on the basis of performing the indispensable duty of keeping up the national heart.

It is common knowledge that the quality of all others that America has brought to the Allies is buoyant morale, lightness of heart—and it is common knowledge from coast to coast that it is Paramount and Arctcraft Pictures that have been adopted by the whole nation as the romantic fuel of its cheery temper.

Paramount and Arctcraft Pictures have actually accomplished the magnificent destiny of raising the screen to the importance of a first-grade weapon of victory.

In thousands upon thousands of American communities the great

Paramount and Arctcraft Pictures, aflame with the purpose of victory, have shaped the public morale—the stuff of which victory is made—to a steely resoluteness!

No wonder the President has expressed his appreciation of the war-value of motion pictures!

The men and women of vision behind Paramount and Arctcraft give their word to the nation that the weapons they wield shall always be kept polished and bright—

—bright with the shine "of foremost stars, superbly directed, in clean motion pictures."

Paramount and Arctcraft Motion Pictures

Look for the trade-marks as the sure way of identifying Paramount and Arctcraft Pictures—and the theatres that show them.

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

FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES

Arctcraft
Cecil B. De Mille's Production "THE SQUAW MAN"
Douglas Fairbanks in "ARIZONA"
Elsie Ferguson in "UPON THE GREENWOOD TREE"
D. W. Griffith's Production "A ROMANCE OF HAPPY VALLEY"
William S. Hart in "BRANDING BROADWAY"
Paramount-Arctcraft Special Production THOMAS H. INCE'S Production "THE FALSE FACES"

Paramount
Erich Mendelsohn in "COALS OF FIRE"
Ethel Clayton in "THE MYSTERY GIRL"
Dorothy Dalton in "QUICKSAND"
Charles Ray in "STRING BEANS"
Wallace Reid in "TWO MANY MILLIONS"
Bryant Washburn in "THE WAY OF A MAN WITH A MIND"
"Thomas H. Ince Production"

And remember that the Paramount and Arctcraft Pictures that you have seen here are as a book you have never read.



The GREATEST Motion Picture will never be shown on the screen

FIFTEEN millions of people are in the cast. The plot is laid all over the world. Scenes take place in your town. You are in the middle of it.

Tonight—as you step out of the motion picture theatre—happy, smiling faces all around you—there it is!

The Greatest Motion Picture! Why, you've probably thought of it yourself. Of course, such a picture would be the picture of the people who see Motion Pictures—and what Motion Pictures do for these people; the thousands who can go anywhere money will take them and do go to the Motion Pictures by choice; the millions who knew little or nothing of fun or joy until Motion Pictures came into their lives.

Today, fifteen millions are daily seeing the sunny side of life through Paramount and Arctcraft Photoplays. And the sunny side only—that is the unbreakable wartime rule governing every play which is

Paramount! or Arctcraft!

Paramount and Arctcraft Motion Pictures

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

FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES

An Appreciation by Wm. G. McAboo of the War Work of the Motion Picture Industry and of its co-operation with the War Loan Publicity Department, Frank R. Wilson, Director.

TREASURY DEPARTMENT
DIRECTOR

Mr. W. A. Brady, Pres. National Association of the Motion Picture Industry, New York Dear Mr. Brady:

The great financial enterprises of the Government incident to the conduct of this war could not have been carried out successfully without the enthusiastic cooperation of all elements of business activity.

The great motion picture industry has been conspicuous in its business support of these enterprises. Mr. Zukor and his associates who have registered your organization in its relations with the Treasury Department have given unstintingly of their time, talent and labor to help get the Liberty Loan and War Savings appeals before the American people. In this patriotic activity I know they have reflected the attitude of the entire motion picture industry.

I want particularly to express my thanks to the stars and producers who have collaborated in the thirty-five motion picture subjects in behalf of the Fourth Liberty Loan. I believe these animated appeals are very effective in strengthening morale and in helping arouse the public to its responsibilities in connection with the financing of the war.

Cordially yours,
(Signed) Wm. G. McAboo.



The mother-tongue of America's millions — the modern motion picture.

BABEL crumbles before the motion picture screen. "A universal language," said President Wilson. The language of the eye and the soul. And the Famous Players-Lasky Corp. has taken this universal language and placed it on a plane where it enriches the life of the whole nation with a perpetual new joy.

This season, for example, the Famous Players-Lasky Corporation is giving to America even finer pictures—pictures attuned to the spirit of the time—208 Paramount and Arctcraft Pictures generously laden with the joy of living, with romance and adventure, with song and laughter, fun and frolic, rare entertainment for high hearts.

It is the emotions that are the universal language, and it is the emotions that the motion picture speaks and sings to, whether it be the emotional depths of patriotism or the dancing shallows of merriment.

Paramount and Arctcraft touch the deepest chords in you! Such is the power of "Foremost stars, superbly directed in clean pictures."

Paramount and Arctcraft Motion Pictures

Verily for yourself wherever you see these trade-marks, the trade-marks of "the universal language."

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

FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES

Arctcraft
Douglas Fairbanks in "I AM BACK TO YOU"
Elsie Ferguson in "THE CORNER OF PARADISE"
D. W. Griffith's "THE GREAT LOVE"
William S. Hart in "THE BORN WARRIOR"
Mary Pickford in "THE WAGES OF VIOLENCE"
Paul Stone in "THE GOAT"

Paramount-Arctcraft Specials
"The Howl of the Wolf" with a Special Star Cast
Erich Mendelsohn in "PARADE FRAY"
Heinrich Turpin's Production "SPRING LARK"

Paramount
John Barrymore in "OH, THE QUEEN"
Erich Mendelsohn in "PINE AND FRUIT"
Elsie Ferguson in "THE MAN WHO SAVED THE WORLD"
Margaret Clark in "THE FOUR CLASSED LADY"
Ethel Clayton in "WOMAN'S WARRIOR"
Dorothy Dalton in "VIVE LA FRANCE"
Pauline Frederick in "A NIGHT OF THE OLD SQUAD"
Dorothy Gish in "MIDNIGHT SILENCE"
Lila Lee in "SHE'S A LITTLE FEARED"
Vivian Martin in "THE GREAT SILENCE"
Shelley Long and Ernest Trues in "A MAN OF THE FUTURE"
Charles Ray in "THE LAW OF THE NORTH"
Bryant Washburn in "THE MAN FROM FEDERAL RANGE"
Wallace Reid in "THE GREAT TRAIN ROBBERY"
Directed by the B. Ince

It was the *only* selling language that was absolutely universal. The chief administrators of the Government were warm in their praise of its co-operation.

Paramount-Artcraft advertising has had the supreme advantage at all times of being closely related to what is uppermost in the heart of readers.

There never was a campaign that depended so little on professional cleverness and so much on sincerity and vision.

The fact is that in the presence of phenomena of such formidable possibilities as occur in the development of a *new means of expressing the great public heart*, the only genuinely valuable equipment is sincerity and vision—plus the ability to gradually perfect the immense machine of distribution.

In any national advertising of Paramount-Artcraft at any time one can sense this atmosphere of a large and tenacious purpose, a purpose to make the screen really *count* in the upward and happier evolution of humanity.

Volumes could be written about Paramount-Artcraft advertising without saying more than this.

The advertising is the voice of the organization. It is the continual message of reassurance to the public ear.

There is not a human being to whom the good or bad development of motion pictures is not important.

There is not a man, woman or child in America whose opinion of Paramount-Artcraft is not valued. All the developments of Paramount-Artcraft advertising in the future will be an expression of the spirit stated here.

The co-operation with exhibitor's advertising, the enlightened exploiting of every avenue of sympathy to the heart of America, will continue.

The direct, tangible result of all this is that Paramount-Artcraft Motion Pictures are every week worth more and more to exhibitors everywhere.

Worth more in terms of the box-office, in stabilizing as well as developing the theater's income, and worth more, best of all, in making the theater an institution of rock-like permanence because deep-rooted in the very fabrics of local happiness everywhere. If all the exhibitors of America

were to pool their funds for the purpose of advertising motion pictures they could not do more for themselves than the Paramount-Artcraft advertising is doing for them.

In effect it *is* their campaign. It is their campaign to precisely the extent they please, namely, to just the extent that they identify their theaters with the best motion pictures made—Paramount-Artcraft.

There are some things whose development seems to have something of elemental force and certainty.

The screen is one of these.

The screen has become an integral part of the daily life of the civilized world.

It will partake of its prosperity.

At all times its best activities will be expressed by Paramount-Artcraft.

And the national advertising of Paramount-Artcraft will at all times be the only authentic memoranda of the screen's



Art Department



Poster Room, Art Department

Last December and this



He's over there now! And soon will be on his way back, victorious!

Last December you could pick him out, and a million like him, in thousands of theatres, enjoying the great motion pictures distributed by Famous Players-Lasky Corporation, Paramount and Arctcraft.

You saw him with his sweetheart, with his folks.

But the twelve terrible and magnificent months since then have not been desolate for those he left behind, or for him either.

Why?

Look at their faces! Talk about morale!

And the same Paramount and Arctcraft Pictures that they have seen over here he has seen "over there," right within earshot of the thunder of the guns.

The motion picture screen has become one of the greatest factors in the fight for democracy. It entertains, it educates, it makes life a richer thing for all of us.

Paramount and Arctcraft Pictures are the finest examples of screen art. They have risen to mountainous popularity in war-time.

In peace, they are the chosen entertainment of fifty million Americans.

Paramount and Arctcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arctcraft Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION

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

NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

The following new pictures, listed in order of their release, will be shown in December. Watch your local newspaper for dates at your theatre. Save the list.

Arctcraft

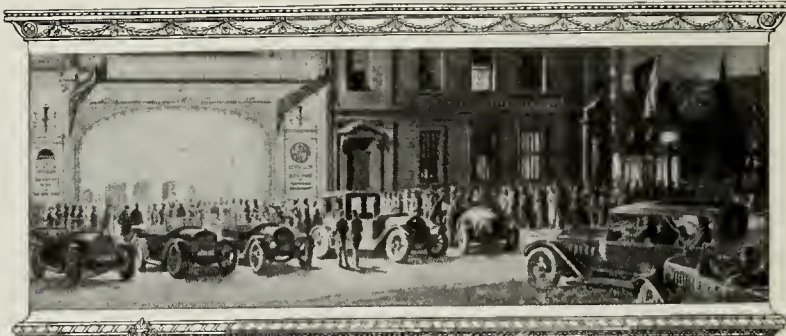
Elic Ferguson in "The Castaway"
Douglas Fairbanks in "Anatomy"
D. W. Griffith's Production "The Greatest Thing in Life"
Wm. S. Hart in "The Great Escape"

Paramount and Arctcraft Special Maurice Tourneur's Production "The Sign of the Cross"

Paramount

End Bennett in "The Sign of the Cross"
Wallace Reid in "The Sign of the Cross"
Shirley Mason and Ernest Torrence in "The Sign of the Cross"
John Emerson and Lila Lee in "The Sign of the Cross"
Charles Ray in "The Sign of the Cross"
Erich Clayton in "The Sign of the Cross"
Dorothy Dalton in "The Sign of the Cross"
Marguerite Clark in "The Sign of the Cross"
Dorothy Gibson in "The Sign of the Cross"
Bryant Washburn in "The Sign of the Cross"
The Way of a Man With a Maid

Supervised by Thos. H. Ince. And remember that any Paramount or Arctcraft Picture that you haven't seen is as new as a buck you have ever read.



"You wouldn't know the Old Town now!"

TIME cannot blur some recollections. If you've ever lived around a small town, your memory needs no photograph of what it looked like then. Seen the Old Town lately?

Or any other of ten thousand and more like it throughout America—any day or night in the week?

No, the "O." is no more the hub of all rural life. They no more are the great excitement where they still breathe fresh air and own broad acres. Much more going on than the "Annual County Fair" or the good old Church Social.

In these times, whenever "Jones, the Farmer" hankers after a couple of hours' laughs and thrills, he goes just where "Brown, the City Banker" goes. And he sees just as fine motion pictures as Mr. Manhattan can see at Broadway's tousest theatre.

Just as fine, because just the same pictures! The famous productions distributed by the Famous Players-Lasky Corporation. The pictures identified everywhere by the two names, Paramount and Arctcraft. And those better motion pictures just naturally brought with them.

— Handsome Modern Theatres All Over the Country
— Bigger Business for Local Merchants.
— Broader, Happier Life to Every Man, Woman and Child.

Paramount and Arctcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arctcraft Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION

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

NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"



New Paramount and Arctcraft Pictures released in January

Listed in order of their release. Consult the local theatres' newspaper advertisements for dates of showing.

Paramount

Pauline Frederick in "Out of the Sun"
Vivian Martin in "The Sign of the Cross"
Lila Lee in "The Sign of the Cross"
Wallace Reid in "The Sign of the Cross"
John Barrymore in "The Sign of the Cross"
Bryant Washburn in "The Sign of the Cross"

Paramount-Arctcraft Specials

"Little Women" (from Louisa M. Alcott's famous book)
A Wm. A. Brady Production
"The False Faces" with Henry B. Walthall and Thomas H. Ince Production

Arctcraft

Fred Stone in "Under the Top"
Elic Ferguson in "The Sign of the Cross"
D. W. Griffith's Production "The Romance of Happy Valley"
Cecil B. de Mille's Production "Don't Change Your Husband"

Comedies

Paramount-Arctcraft Comedy "Catching Out"
Paramount-Mack Sennett Comedies "Cupid's Day Off"
Paramount-Flagg Comedy "Sirospaganda"
Mr and Mrs. Sidney Drew in Paramount-Drew Comedies

Paramount-Burton Pictograph

Paramount-Burton Pictograph One each week
Travel Pictures One each week

"What's on tonight?"

SOMETIMES it's the man of the house and sometimes it's the woman that starts the ball a-rolling. An eventful evening two or three times a week is an important part of the art of enjoyable home life. Now that the Famous Players-Lasky Corporation has taken the guess-work out of motion pictures you can bank on the evening coming off right.

Is it a Paramount Picture? Is it an Arctcraft Picture? Those are the key questions. The reputation of the foremost stars, of the greatest directors, of the topmost and largest motion picture organization is vested in and richly expressed by Paramount and Arctcraft Pictures. Those brand names have naturally come to mean a whole lot to America. They sum up the cream of the national entertainment. Don't take chances with your evenings. Be sure it's a Paramount or Arctcraft Picture. Note current releases in panel.

Paramount and Arctcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arctcraft Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION

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

NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"



"HERE'S WHERE!"

A GREAT number of people have discovered a way of knowing a fine motion picture before seeing it! It's like a conjuring trick, simple when you know how.

They have discovered that the greatest concern in the business, the Famous Players-Lasky Corporation, makes the cream of all the different types of pictures.

— that these are always advertised and listed under the names Paramount or Arctcraft.

— that they are the vehicles for the skill and genius of practically all the foremost stars, directors, writers, photographers, painters, craftsmen, etc.

— and that through the nation-wide distributing facilities of this great organization, millions of people in over ten thousand theatres see Paramount and Arctcraft Pictures.

Pictures so marked, they have found, always take you out of yourself. "Paramount" and "Arctcraft" are handy names to identify in two huge groups, the best pictures made. Check it up for yourself.

Paramount and Arctcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arctcraft Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION

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

NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

Paramount and Arctcraft Stars' Latest Productions

Here are their latest productions listed alphabetically, released up to January 21st. Save the list! And see the pictures!

Paramount

John Barrymore in "The Sign of the Cross"
End Bennett in "The Sign of the Cross"
Lila Lee in "The Sign of the Cross"
Wallace Reid in "The Sign of the Cross"
Marguerite Clark in "The Sign of the Cross"
Erich Clayton in "The Sign of the Cross"
Dorothy Dalton in "The Sign of the Cross"
Pauline Frederick in "The Sign of the Cross"
Lila Lee in "The Sign of the Cross"
John Emerson and Ernest Torrence in "The Sign of the Cross"
Charles Ray in "The Sign of the Cross"
Bryant Washburn in "The Sign of the Cross"
The Way of a Man With a Maid

Paramount-Arctcraft Specials

"Little Women" (from Louisa M. Alcott's famous book)
A Wm. A. Brady Production
"The False Faces" with Henry B. Walthall and Thomas H. Ince Production

Arctcraft

Elic Ferguson in "The Sign of the Cross"
Douglas Fairbanks in "The Sign of the Cross"
D. W. Griffith's Production "The Romance of Happy Valley"
Cecil B. de Mille's Production "Don't Change Your Husband"

Comedies

Paramount-Arctcraft Comedy "Catching Out"
Paramount-Mack Sennett Comedies "Cupid's Day Off"
Paramount-Flagg Comedy "Sirospaganda"
Mr and Mrs. Sidney Drew in Paramount-Drew Comedies

Paramount-Burton Pictograph

Paramount-Burton Pictograph One each week
Travel Pictures One each week

enriching influence on your life and the lives of everyone else. Some idea of the extent of the national campaign will be obtained from a listing of the magazines regularly used:

Saturday Evening Post, Country Gentleman, Red Book, Hearsts, Colliers, Theatre, American Boy, St. Nicholas, Lone Scout, Boys' Magazine, Boys' Life, Vanity Fair, Photoplay, Motion Picture Magazine, Photoplay Journal, Film Fun, Motion Pictures Classic, Picture Play, Reel and Slide.

Advertisements paid for by the company have been regularly inserted in the following newspapers:

Birmingham (Ala.) News, Nashville Banner, Nashville Tennessean-American, Jacksonville Times-Union, Jacksonville Metropolis, Atlanta American, Los Angeles Express, Los Angeles Herald, Los Angeles Record, Los Angeles Times, Los Angeles Examiner, San Francisco Bulletin, San Francisco Call Post, San Francisco News, Fresno Republican, Sacramento Bee, Denver Express, Denver Times, Denver Rocky Mountain News, Denver Post, Hartford (Conn.) Times, Washington Star, Washington Times, Washington Post, Washington Herald, Richmond News Leader, Baltimore American, Baltimore News, Baltimore Sun, Chicago American, Chicago Post, Chicago Journal, Chicago Tribune, Milwaukee Journal, Cincinnati Enquirer, Cincinnati Post, Cincinnati Times-Star, Louisville Herald, Louisville Courier Journal, Dayton News, Dayton Journal, Louisville Post, Columbus Dispatch, Indianapolis News, Indianapolis Star, Des Moines News, Des Moines Capital, Des Moines Register,

Des Moines Tribune, Pittsburgh Press, Pittsburgh Post, New Orleans Times-Picayune, New Orleans Item, Mobile Register, Memphis News-Scimitar, Memphis Press, Dallas Dispatch, San Antonio Light, El Paso Herald, Little Rock Gazette, Oklahoma City News, Houston Post, Houston Chronicle, Springfield (Mass.) Union, Boston Herald-Traveler, Lynn News, Lynn Telegram, Lynn Post, Detroit Free Press, Detroit Journal, Detroit News, Toledo Blade, Toledo Times, Toledo News-Bee, Minneapolis Tribune, Minneapolis Journal, St. Paul Dispatch, St. Paul Pioneer Press, St. Paul News, Kansas City Post, St. Louis Globe-Democrat, St. Louis Times, St. Louis Post Dispatch, Omaha World-Herald, Omaha Bee, Trenton (N. J.) Times, Harrisburgh Telegraph, Philadelphia North American, Buffalo News, Rochester Democrat and Chronicle, Rochester Picture-Play News, Syracuse Post Standard, Syracuse Herald, Cleveland Plain Dealer, Cleveland Press, Cleveland News Leader, Akron Press, Portland



Some Foreign Publicity placed by this Department

Oregonian, Portland Journal, Troy Budget, Pawtucket Times.

The National Advertising, while significant as expressive of the spirit of this corporation's campaign, is only one means utilized for the dissemination of information concerning Paramount-Artcraft pictures.

The exhibitor of these pictures is an important medium in the dissemination of this information. But advertising is a profession—a science, and few exhibitors are advertisers. This company, therefore, takes that burden off the exhibitor's shoulders by doing his advertising for him. Of course it cannot supply a permanent advertising manager to every one of the ten thousand theaters. But it does everything advertisements, it instructs him with advertising in every conceivable kind, it gives him advice—it sends



Corner of Publicity Department



Some Foreign Publicity placed by this Department

showing these pictures. but that. It writes his ad-him in advertising, it supplies accessories of every conceivable kind, it gives him personal specific aid and advice—it sends experts in exploitation



"This is no night to stay home"

What if it does rain! What's that to you?
The motion picture theatre is open.

ALL the difference between the sullen drip from the eaves and the flutter of leaves in a sunny patio beyond Seville.

All the difference between the monotony of a dull book and the lively creak of saddle-leather between your knees.

All the difference between seven o'clock this bleak evening and a hot noon ten years ago, when palm fronds rustled in the soft trade-wind.

All the difference between Number 7 Maple Street and the sail-shaded deck of an island schooner creaming through the blue of the seas of the South.

How far away? How near is the nearest of the better theatres, with the relaxation of its sociable chairs, its genial warmth and the happy swing of music?

Paramount and Arcraft Pictures are there. That is why it is a better theatre.

Your kind of people, who know life and treasure romance, made Paramount and Arcraft Pictures possible—and Paramount and Arcraft Pictures made that better theatre possible.

Paramount and Arcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arcraft Pictures—and the theatres that show them.



New Paramount and Arcraft Pictures released in February

Listed in order of their release. Consult the local theatre's newspaper advertisements for dates of showing.

Paramount

- Dorothy Dalton in "Hard Boiled"
- Enid Bennett in "Happy Two Men"
- Lina Cavalari in "Two Boogie"
- Marguerite Clark in "The Wife of the Carriage Driver"
- Charles Ray in "The Stranger's Son"
- Dorothy Gish in "Booms"
- Vivian Martin in "You Never Saw Such a Girl"
- Pauline Frederick in "Fair in Full"
- Shirley Mason in "The Working Girl"

Paramount-Arcraft Special "False Face"

A Thomas H. Ince Production

Arcraft

- William S. Hart in "Prison of Men"
- Elie Ferguson in "The Marriage Pact"
- Thomas H. Ince supervision

Paramount Comedies

- Paramount-Arbuckle Comedy "The Fullman Porter"
- Paramount-Mack Sennett Comedies "Tip and Tonic" and "Talkies"
- "East Lynne with Variations"
- Paramount-Flagg Comedy "One Every Minute"
- Mr. and Mrs. Sidney Drew in "The Paramount-Draw Comedy Romance and Rings"

Paramount-Bray Pictograph

One each week
Paramount-Burton Holmes Travel Pictures

And remember that any Paramount or Arcraft Picture that you haven't seen is as new as a book you have just read.



Out of the Kitchen into the World

No romance in a dish-pan. No, so why let Mother do the dishes alone?

Six hands now and a good seat that much sooner!

What play? What theatre? You need not get it two thoughts.

You know the theatres that feature Paramount and Arcraft pictures. Or don't you know? Don't you read the papers?

Turn to tonight's paper and there's your decision ready-made. Which theatres feature Paramount and Arcraft pictures in their announcements? And which is most convenient?

Paramount and Arcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arcraft Pictures—and the theatres that show them.



Paramount and Arcraft Stars' Latest Productions

Listed alphabetically, released up to February 22nd. Save the list! And see the picture!

Paramount

- John Barrymore in "Hark! Come the Bell"
- Enid Bennett in "Happy Two Men"
- Billie Burke in "The Man-Believer"
- Lina Cavalari in "Two Boogie"
- Marguerite Clark in "The Wife of the Carriage Driver"
- Charles Ray in "The Stranger's Son"
- Dorothy Gish in "Booms"
- Vivian Martin in "You Never Saw Such a Girl"
- Pauline Frederick in "Fair in Full"
- Shirley Mason in "The Working Girl"
- William S. Hart in "Prison of Men"
- Elie Ferguson in "The Marriage Pact"
- Thomas H. Ince supervision

Paramount-Arcraft Special

"False Face"

Arcraft

- William S. Hart in "Prison of Men"
- Elie Ferguson in "The Marriage Pact"
- Thomas H. Ince supervision

Paramount Comedies

- Paramount-Arbuckle Comedy "The Fullman Porter"
- Paramount-Mack Sennett Comedies "Tip and Tonic" and "Talkies"
- "East Lynne with Variations"
- Paramount-Flagg Comedy "One Every Minute"
- Mr. and Mrs. Sidney Drew in "The Paramount-Draw Comedy Romance and Rings"

Paramount-Bray Pictograph

One each week
Paramount-Burton Holmes Travel Pictures

And remember that any Paramount or Arcraft Picture that you haven't seen is as new as a book you have just read.



How will you have your laughs?

[LAUGH—an expression of mirth resulting in the human system. (The man who is a laughing stock is the power of a witty Laughter.)]

TAKE that from Webster's Dictionary.

Still there's a choice: The motion picture comedies following the path of that word Paramount on the screen are sure-fire laugh-stuff always, everywhere. All you have to be is human.

It really matters little which you will have. They're all Paramount Comedies—

Paramount Mack Sennett Comedies, from the studios of Mack Sennett, the man who invented the moving picture comedy. Mack Sennett—always two jumps ahead of the rest in his frantic bovers, his hullabaloo of flying feet, his merry mélange of pretty gals, trained bears and cross-eyed gentlemen, knowing cats and somber dogs—in a here's-to-laughter

pot pourri that searches out your funny spot—Paramount-Mack Sennett Comedies.

The whimsical, deft-lightness of Mr. and Mrs. Sidney Drew in Paramount-Draw Comedies—"Henry" and "Polly"—seeing yourselves as others look at you—

The fun poking satire, sparkling in every second, of Paramount-James Montgomery Flagg Comedies, prodding good-naturedly at our very human weaknesses—

The hearty, boisterous play of "Fatty" Arbuckle in Paramount-Arbuckle Comedies—treating the improbable with the comic seriousness of the master of farce—

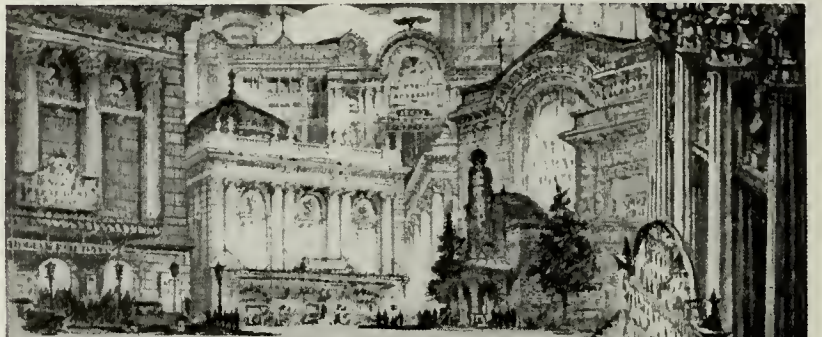
How will you have your laughs? All right, have 'em your way. You'll have plenty of company. Only don't be stingy—bring the folks!

Paramount Comedies

The best theatres show a new Paramount Comedy every week.

Here are the titles of the recent releases

- | | | | |
|--|---|--|--|
| Paramount-Sennett
"Circus Day Out"
"News of the Day"
"Paramount-Sennett-Talkies"
"East Lynne with Variations"
"Leavey"
Two Every Month | Paramount-Arbuckle
"Moosehide"
"Good-Night Nurse"
"Camping Out"
"Love"
One Every Month | Paramount-Flagg
"Perfectly Pictorial"
"Now, Surrender, Please"
"The Dear Old West"
"Indiscreet"
"One Every Minute"
Two Every Month | Paramount-Draw
"Romance and Rings"
"Once a Mason"
One Every Month |
|--|---|--|--|



Castles that Shadows Built

IDEAS have been powerful enough to build empires and found religions.

The idea of better motion pictures as expressed by Famous Players-Lasky Corporation in Paramount and Arcraft has consolidated and energized a world-industry.

Some of the more magnificent fruits of this idea are these super-theatres of stone, steel, stucco and marble, dotted all over the land.

They were made possible solely by those shadows that come and go on the screen and with which you find yourself in such rapt sympathy that the very beat of your heart is speeded or slowed from moment to moment.

Paramount and Arcraft Pictures are popular wherever human beings allow themselves a little play-time.

Statistics establish the fact that they are the greatest source of entertainment and social harmony ever known in the history of civilization.

It is Paramount and Arcraft that have made possible the Castles of Make-Believe—smoothed the pathway to luxurious presentation generally.

In the little old movie show of years gone by you caught colds, eye-strain and stiffness.

In the modern motion picture theatre you sit in the lap of luxury and catch the spirit of eternal romance.

Paramount and Arcraft Motion Pictures

These two trade-marks are the sure way of identifying Paramount and Arcraft Pictures—and the theatres that show them.



to him to plan and help him put through advertising campaigns. A few statistics will give the extent of the work which is done through the exhibitor. In the year 1918, there were sold to exhibitors 100,000,000 posters of Paramount-Artcraft pictures, 1,000,000 sets of still photographs, and 500,000 announcement slides. Cuts and mats of specially prepared newspaper advertisements were supplied to exhibitors to the extent of 250,000.

And this service, so massive as to seem incredible, is only one part of the work of the Publicity and Advertising Department—one of the smallest parts, in fact. The direct aid given to the exhibitor is one small portion of the entire aid given to him—indirectly given, but of direct benefit.

Magazines—trade, class, women's and national; newspapers—metropolitan and rural; books; songs; phonograph records; player-piano rolls—clear down to soap—these are mediums through which information about Paramount and Artcraft pictures disseminated.

Every conceivable medium is discovered and used, and there are men in the department whose sole work is to discover and invent new approaches to the public.

In the coming year the Publicity and Advertising Department will be something new to motion pictures—it will have angles new even to all industry.

The time has come for a revolution in this branch of the motion picture industry, and this company, which has led the others in all progressive movements, is leading also in this one.

In organization, in personnel, in efficiency and in ideals the new Exploitation Department will be one of the biggest in the history of industry.

The Publicity and Advertising Department is to continue under the general supervision of John C. Flinn, director of advertising and publicity, and will be in four divisions—Administrative, Publications, Publicity and the Field Force.

It is the Fourth Division that is most significant to exhibitors and the trade. This is a total departure from anything ever done by a motion picture company.

The Field Force will consist of expert exploitation men, who, after having been fully trained in the New York office of the corporation, and having become fully conversant with its policies, problems and exploitation methods, are to be sent to the respective exchange districts for the purpose of helping individual exhibitors with their problems.

There will be an exploitation man in every exchange—twenty-eight in all. They will be at the call of any exhibitor in their district, whether his be a theater seating 300 or 3000, and there will be no charge for the services.

These exploitation men will go on the ground, familiarize themselves with the problems of the exhibitor, and stay with him until those problems are solved. The second and third divisions of the department, as will be explained later, will be at the call of the field men for special material, advertisements and advice.



Twenty-four Sheet Poster

By this division a complete personal exploitation service will be given to every exhibitor who desires it. Not only will the Field Force help him put across particular pictures, they will also educate him thoroughly, when he needs it, in the science of motion picture exploitation.

No man will be sent into the field until he is thoroughly competent to put over a picture. Every man in this division will be an expert, thoroughly familiar with his job. He will be trained until he is expert. The Field Force will be increased from time to time as the demand grows.

The results of this innovation will be too big to be calculated. Every exhibitor in the country will have the aid of a high-priced exploitation manager—will have his aid as wholly as though he were paying him a big salary.

The service will mean, among other things, a larger steady motion picture going population, for proper exploitation done in this manner will bring to the theaters many who have never before been motion picture fans. It will improve the standards of picture presentation, it will improve theaters. It will make exhibitors a greater power than ever in their communities.

The rest of the exploitation department, completely reorganized, enlarged and built on a new system, will continue the work of selling Paramount-Artcraft pictures to the public.

Four years ago, when John C. Flinn, now director of publicity and advertising, first joined the company in this capacity, there was a question as to whether or not he would need a stenographer. He worked for four months without one. Today there are in his department almost a hundred men and women, specialists in their various lines, and almost each of them has his secretary and his stenographer. Advertising has grown with production and distribution.

The Administrative Division is largely executive; it is the point of contact between the Departments of Distribution and Production and the Exploitation Department.

The material for advertising and exploiting Paramount and Artcraft pictures comes largely from the producers of these pictures. At every producing studio there is a staff of reporters and photographers, who supply the Exploitation Department with information, photographs and exploitation ideas in connection with the pictures being produced.

At the Lasky studio, Adam Hull Shirk is in control, with Melvin N. Riddle as assistant. Under his general supervision are J. R. Woodhouse, publicity representative of Thomas H. Ince studio; Harry Carr, representing Mack Sennett; Paul Conlon, representing William S. Hart;



One-sheet Poster

POR LA PANTALLA DEL CINE FAUSTO



IRENE CASTLE, famosa bailarina internacional y estrella del cine, que ha firmado contrato con la super-producción Paramount Pictures para llevar a la pantalla una adaptación de Robert W. Chambers, de la novela popular "La Loba de Fuego". Esta película será de registrar de Inglaterra, donde ha estado presentada, sucesos en los hospitales militares y marítimos. Fue presentada a los reyes de Inglaterra y fue aclamada y a tener parte en la famosa obra de teatro que se exhibe en Londres la Dignidad del Musical Jolly.

(Cine de la Caribbeon Film Co.)



WALLACE REID, actor de Paramount con su esposa y su hijo, en su residencia de Hollywood, Cal. Wallace es el protagonista del "AMI Anacleto".



Some Foreign Publicity placed by this Department

Escenas de la Super-producción de Cecil B. de Miles



Una escena del momento de la super-producción de Cecil B. de Miles "A los Hombres". (Cine de la Caribbeon Film Co.)



Detras de cada foto hay una leyenda que se deja de ser realista que sea la verdad a un exhibitor. Intente.



"A los Hombres"

JAMES PORTER, hombre a su vez, que posee un temperamento resuelto a ser generoso, detesta la vulgaridad de Porter, que hasta ahora parece haberse en su dedicación al comercio. Como resultado de sus sucesos sucesos y hechos con destino a ser producidos.

Un día en la celebración del mismo año venen de la boda venen de la casa Mrs. Puckley, quien se prepara y un momento resuelta que cuando de regreso de la boda y que se llama Schuyler Van Dyke, Porter, en cambio, llegó tarde en día a la casa, porque realmente se había olvidado.

En un momento está con la cara al suelo de la mano de Porter y Porter se inclina a recogerla, por lo que Porter lo hace. Esto desde ese momento lo desprecia de Porter por un momento y destruyó su vida con un momento más hacia el momento. Esto únicamente se muestra en películas típicas que más tarde se con su carácter solitario.

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(Continúa en la pag. 21.)



Press Book

every angle of his business. It informs him of the company's projects and policies; tells him how to exploit individual pictures; how other exhibitors exploit them; conducts a department which gives complete criticisms of his own advertisements; it gives every reader the benefit of the experience, not only of the company's experts, but also of other successful exhibitors. H. S. Fuld, formerly of the Exhibitor's Trade Review, and a former exhibitor, is associate editor.

Peter Milne, known to all exhibitors through his five years' work on the Motion Picture News, where he has conducted the "Complete Plan Books" for some time, will also write special articles for Progress-Advance. Mr. Milne is a recent addition to the Publicity Division.

The press-books, under the editorship of Charles Kenmore Ulrich, a newspaper and magazine writer and advertiser of forty years' experience, are issued free to the exhibitor on every picture. They contain advertisements, written by experts, for the exhibitor's use. The cuts or mats of these advertisements are given to the exhibitor free. All he must do is insert the name of his theatre and place them in the newspapers.

The press-books also contain practical exploitation ideas on the particular picture, together with news stories which his newspapers will be glad to print. They also contain reproductions of all the accessories

and E. M. Robbins, representing Dorothy Gish.

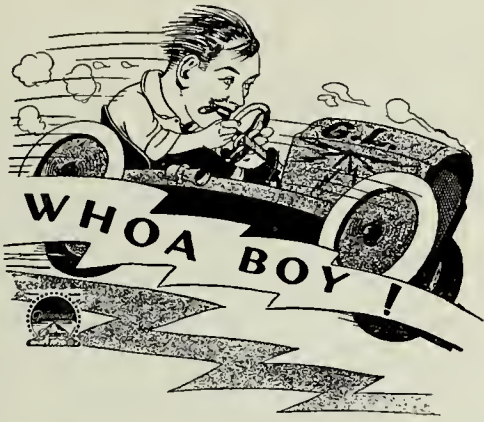
The Second Division, the Department of Publications, is under the supervision of Jerome Beatty, formerly advertising manager of Thanhouser Company, McClure pictures, and a short-story and newspaper writer of many years' experience.

This department places the advertisements in national magazines, with the co-operation of the Hanff-Metzger Advertising Agency; in the trade papers, in newspapers; publishes a magazine of exhibitor service; conducts an exhibitor's service department, prepares press-books for the exhibitors, which include advertisements and publicity stories; supervises the making of posters and other advertising accessories, and works in co-operation with the field force in giving special advertising aid to exhibitors.

Progress-Advance, a weekly magazine published by this division, is sent free of charge to all the exhibitors in America. It is not a house organ—it is a magazine of service and suggestion. Under the editorship of Gordon H. Place, who has worked among exhibitors and helped them to advertise their houses for many years, Progress-Advance aims to help the exhibitor in



Progress-Advance



Thomas H. Ince presents

CHARLES RAY

"Greased Lightning"

A Paramount Picture

By Julian Josephson Directed by Jerome Storm Photographed by Chester Lyons Supervised by Thomas H. Ince

GOSH all tarnation! And Cy Perkins sold that car for its weight o' metal.

Some humdinger, Mirandy! And they do say he'll tie up with the little blonde if he wins this here race. By Hicky! Look at the city feller that tried to get her. Hanging behind like an old cow's tail!

Don't you hang behind like an old cow's tail. You be right up in front o' the line to see Charles Ray in "Greased Lightning."

Doncher fail, by cracky!

"East Lynne with Variations"

The Latest Paramount-Mack Sennett Comedy

Thursday, Friday, Saturday and Sunday

RIVOLI

Monument Square

Newspaper Advertisement

of the N. Y. Mail; and J. A. Thorne, in charge of slides and lobby display. The art department, under the supervision of Vincent Trotta, an artist of twenty years' experience and study, contains in its personnel experts in all the various branches of art and engraving. The men in this department are Theodore Coester, Elmer Lapp, Will Schaeffer, Saul Schiavone, Rudolph Schwartz, Lewis Gordon and Ernest Brierley.

Outside artists are frequently employed for special advertising work. Among those who are continually doing work for the company are Aaron Ackerman, Burton Rice, Mon Randall, Wendell Thayer, A. Halpert, Morris Rosenbaum, Ralph Denninger, C. E. Millard, William Hammell, Ned Matz, A. Sherwood, Lionel Reiss, L. D. Dresser, F. J. Edgars and Eldridge Association and others. Posters are under the supervision of J. A. Gausman, who has been eight years in the poster business, having been president of Acme Lithograph Company, and associated with Metro and Chelsea companies. Three poster artists working under his direction make all sketches for posters, which are manufactured by the Morgan Lithograph Company. These are Joseph Fronder, J. W. Farrah and W. Hanneman.

on the pictures, and they reach the exhibitor in sufficient time before his showing for him to prepare, with their aid, a complete exploitation plan on every picture, and to secure from the company the accessories he needs.

The exhibitor is also given free of charge with every picture a complete musical program, prepared by expert musicians. These "music cues" are so arranged that the orchestra director can follow the picture absolutely appropriately, giving every scene exactly the right music. It is due largely to this service, whereby the smallest exhibitor has the help of a metropolitan music director, that music in motion picture theatres has improved so much in recent years.

Another service to the exhibitor, installed only recently, but already productive of great results, is the department of projection, which aids exhibitors in their projection problems.

In charge of this new department is Earl J. Dennison, a competent projection expert and engineer. Mr. Dennison will travel about the various exchanges of the company, and call upon all exhibitors who request it. He is also establishing a standard system of film inspection in the various exchanges.

Others in the Second Division are A. M. Botsford, George Strader, formerly of National Cloak and Suit Co., Advertising Department; Russell Mitcheltree, who has done advertising and editorial work on the New York Tribune, Philadelphia North American, Bobbs-Merrill Publishing Company, Atlantic Monthly and others; Patrick Kearney, formerly motion picture editor



Rotogravure, one sheet

The Third Division, Publicity, is under the supervision of Peter Smith. This department writes and places stories in newspapers, magazines, house organs, etc., and issues all announcements. It also arranges advertising "tie-ups" with national advertisers, obtaining endorsements from organizations, and invents and carries out all exploitation "stunts."

Samuel Palmer, formerly with Universal Film Company, the New York Evening Mail, the Ben H. Hampton Advertising Corporation, is in charge of trade paper publicity.

A recent addition to this department is Peter Milne, probably the best known of all motion picture reviewers, who has been on the staff of the Motion Picture News for five years. Mr. Milne will work on trade paper stories and exploitation ideas. Also in this department is James Hood MacFarland, who has been with the company since 1914, and Miss Gwen Sears. James Creelman is in charge of supplying material to New York newspapers and newspaper syndicates. Magazines are handled by Morrie Ryskind, formerly of the New York World, and a magazine writer of prominence, Miss Dorothy Nutting, and Charles Gartner.

Arthur Brillant, publicity, newspaper and advertising man of nine years' experience in all parts of the world, is in charge of arranging tie-ups. The tie-up consists of co-operating with other national advertisers in their campaigns.

On many of the productions of this company there have been written and published special songs, titled with the name of the picture, carrying on the cover stills and photographs of the star, and featuring the company trade-mark. These songs, published for mutual advertising by the song publishers, are distributed to all the song dealers in the country.

The dealers are instructed to arrange with their local exhibitors to conduct window displays of the song during the run of the picture at the theatre, and to send singers to the theatre to sing the song between pictures.

米國一流の會社と特約す

先取特權
獨占權
新契約

右の如く米國一流の會社と今般特約仕り、特許權を請ふ權
入致手申と相成申し候へば、右營業諸君に報告致し申候。

本座東京日本橋區上野町一丁目

日本活動寫眞株式會社

山崎本町二八七九、四六五〇、四六五一、五三三五
山崎本町二八七九、四六五〇、四六五一、五三三五

Some Foreign Publicity placed by this Department

Among the pictures on which songs have been published are "The Woman Thou Gavest Me," published by Al Piantadosi; "Secret Service," published by Waterson Berlin & Snyder; "False Faces," Waterson Berlin & Snyder; and "Fires of Faith," by the same publishers. More of this sort of advertising will be done in the future.

A similar plan is carried on with book publishers. When this company produces a picture made from a novel or play, the publishers often are induced to issue a special photoplay edition, illustrated with stills from the picture, and carrying the star's name and an announcement of the picture on the cover. Books have been issued on "Fires of Faith," "Arizona," "Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," and many other Paramount-Artcraft pictures.

Phonograph records are also issued by the various companies on the songs written around Paramount-Artcraft pictures, and the local phonograph dealers co-operate with the exhibitors at the time of the showing. The same is done with player-piano rolls.

New avenues of approach to the public are constantly being discovered and opened up, and from the newly organized Publicity and Advertising Department is to be expected in the coming year some of the most revolutionary and significant advertising smashes in history.

Paramount-Artcraft pictures are so good that it *pays* to tell the truth about them.



Screen Slide



CORPORATE HISTORY





Arthur S. Friend, *Treasurer*



CORPORATE HISTORY



SEPTEMBER 1 TO AUGUST 31 is known in the motion picture industry as the "show year." In the show year ending August 31, 1918—874 motion picture features were produced in the United States, of which Famous Players-Lasky Corporation was credited with 126, or 14.4 per cent of the total, while the next largest producer brought out 104, or 11.7 per cent. The point of special interest in this connection is not merely that Famous Players-Lasky Corporation is the largest producer of motion pictures in America, and, therefore, in the world, but that it also produces the features which earn the largest profits. For the 14.4 per cent of features produced by this concern earned from features released in the United States that year \$15,615,000, which was 24 per cent of the grand total of \$65,000,000 paid for film rentals by the nation in that period. The reader must bear in mind, as will be shown in its proper order, that this was not the corporation's total income, but only film rentals from the United States for the show year of 1917-18.

For the show year ending August 31, 1919, three-quarters of which was ended when these lines were written, the program of Famous Players-Lasky Corporation provided for 156 features, an increase of 30, or 23 per cent over the preceding year; and enough short subjects (one and two reels) to make a grand total of 364 productions, or one for every day in the year save one. The supreme test of merit is to be found in the fact that the corporation's products, released under Paramount-Artcraft trade-marks, are now earning 30 per cent of all the money paid for film rentals in the United States, as compared with 24 per cent in the preceding year.

It seems logical to assume that the increasing popularity of Paramount-Artcraft pictures must be due to their demonstrated earning capacity; and that this earning capacity must bear some relation to film rentals. On this premise the box-office ratio of efficiency may be expressed as 100 for Paramount-Artcraft pictures as compared with an average efficiency of 69 for all other features in the show year ending August 31, 1918, decreasing to only 55 per cent in the show year ending August 31, 1919. In other words, any other average feature earns only \$55 for the average exhibitor to each \$100 earned by average Paramount-Artcraft features.

In the light of the foregoing it is not surprising to find that Famous Players-Lasky Corporation stock is the only motion picture security of any kind listed and traded in on the New York Stock Exchange, nor that this stock is selling at \$115 a share. Securities of some other motion picture concerns are traded in to a limited extent in the outside market, known as the "curb," the highest priced being quoted at \$1.50 per share.

All these things together explain why Famous Players-Lasky Corporation has been obliged to increase materially the capacity of its Lasky studio at Hollywood, Cal.; why it has placed a rush order for the construction of a \$2,000,000 studio and laboratory at Long Island City, N. Y., and why it has formed a British producing organization with headquarters in London, capitalized at \$3,000,000, as related in preceding pages.

Such achievements by a corporation barely three years old, stamp it as an organization decidedly out of the ordinary. Its brief history may, therefore, be worth reviewing.

Famous Players-Lasky Corporation was organized under the laws of the State of New York, July 19, 1916, for the purpose, duly carried out, of acquiring all the capital stock of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, Inc.

Of its component parts the Famous Players Film Company is older, having been incorporated under the laws of New York, June 1, 1912, with an authorized capital stock of



Elek J. Ludvigh, *Secretary and Counsel*



Ralph A. Kohn, *Assistant Secretary and Counsel*

\$250,000. The Jesse L. Lasky Feature Play Company, Inc., was also incorporated under the laws of New York on November 26, 1913, with an authorized capitalization of \$500,000. Both these concerns were producing companies only, releasing their pictures through Paramount Pictures Corporation, in which neither had any financial interest. Famous Players-Lasky Corporation acquired all the assets of Paramount Pictures Corporation and its nine subsidiaries through which the exhibitors of the nation were served. At first, Famous Players-



H. Minot Pitman, *Assistant Counsel*

Lasky Corporation was largely a holding company acting through subsidiaries; but on December 29, 1917, these subsidiaries, owned in their entirety by Famous Players-Lasky Corporation, were merged: Famous Players Film Co., of New York; Jesse L. Lasky Feature Play Co., of New York; Oliver Morosco Photoplay Co., of California; Bosworth, Inc., of California; Cardinal Film Corporation, Paramount Pictures Corporation, Artcraft Pictures Corporation, and George M. Cohan Film Corporation, all of New York.

Famous Players-Lasky Corporation also owns the following: Famous Players-Lasky Corporation, of New Jersey; Peliculas D'Luxo da America do Sul, of New York; Famous Players Film Co., of Great Britain; Feature Films, Ltd., of Australia; Famous Lasky Film Service, Ltd., of Great Britain. The corporation also owns 50 per cent of the stock of the following: Famous Players-Savage Company, Clark Film Corporation, Pickford Film Corporation, and Famous Players-Mary Pickford Co., all of New York, and 51 per cent of the stock of the South Pacific Paramount Co., of Chili.

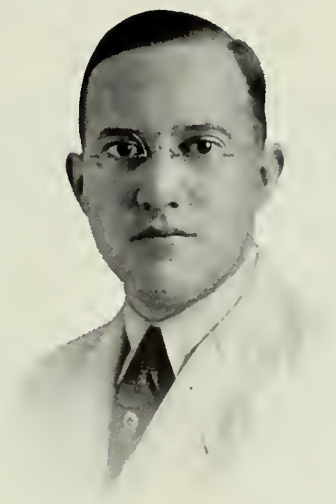
Famous Players-Lasky Corporation conducts a world-wide



J. B. Ohrt, *Comptroller*



Charles S. Hervey, *Chief Accountant*



Theodore C. Young
Director of Real Estate Bureau



Frank Meyer, *Assistant Secretary*



J. K. Burger, *Purchasing Agent*

business. In addition to its twenty-eight branch offices in the United States it maintains six branches in Canada and offices in London, Sydney, Wellington, Mexico City, Paris, Copenhagen, Barcelona, Buenos Ayres, Rio de Janeiro, Santiago, Havana, Tokyo, Shanghai and Manila. Besides all this, the corporation has general contracts with various concerns for (with some exceptions) exclusive distribution in France, Belgium, Switzerland, Argentine, Paraguay, Uruguay, Spain, Portugal, Cuba, West Indies, Central America, Venezuela, Canada and Mexico. It also has contracts for the distribution of a fixed number of productions in Italy, Japan and Scandinavia. Throughout the rest of the world there exists at present an open market, the rights of distribution of each picture or series of pictures being disposed of to the best advantage to any bidder. Famous Players-Lasky Corporation

has an authorized capital stock of 200,000 shares of no nominal or par value, of which up to July 5, 1919, 175,000 shares had been issued. At that time it was decided by the directors to offer to stockholders the right to subscribe to the stock then in the treasury, thus bringing the outstanding capital to 200,000 shares, the total amount authorized. The subscription privilege offered to stockholders was in the ratio of one new share for each seven shares then held. Dividends have been paid as follows: On January 1, April 1, July 1, October 1, 1917, \$2.50 per share. Payment of dividends was suspended during 1918 in order to increase the output of the producing department, and on account of the epidemic of influenza, which almost completely paralyzed the entire industry. On April 1, 1919, payment of dividends was resumed at the rate of \$1.50 a share. On July 1, 1919, a dividend of \$2.00 per share was paid.

The corporation has outstanding one issue of debenture bonds dated August 1, 1916. Bonds to the amount of \$875,000 were authorized and issued, of which \$470,000 have been redeemed by the corporation, leaving \$405,000 outstanding. These will be retired in



Reception Room, Ninth Floor, Home Office



Main Office, Ninth Floor, Home Office



Reception Room, Eighth Floor, Home Office



Accounting Department, Eighth Floor, Home Office

annual instalments of \$135,000 on August 1, 1919, 1920 and 1921. Except for these bonds and current accounts, the corporation was free of debt at the end of the first quarter of 1919. As an indication of the financial strength of the corporation the fact may be mentioned that the influenza epidemic in the autumn of 1918 cost it the loss of \$1,750,000 in cash receipts. Notwithstanding this loss the corporation did not find it necessary to borrow from its banks to tide it over this period of business stagnation. Indeed, even before the epidemic was over the corporation began to liquidate a bank indebtedness of \$2,000,000 which faced it when the influenza became serious. Before April 1, 1919, all of this indebtedness had been wiped out and the corporation was still discounting its bills.

Conforming to the custom of the industry which has been adopted from the theatrical world, Famous Players-Lasky Corporation counts its year's releases as beginning September 1, although its fiscal year ends on December 31. Gross corporate income for the year ending December 31, 1918, was \$18,090,500.25, of which \$1,281,174.51 represented operating profit, equivalent to 7.1 of gross income. For the first quarter of 1919, gross earnings were \$5,900,672.99, which is at the rate of \$23,602,691.96 a year, or an increase of 30 per cent over the preceding year.

Officers of Famous Players-Lasky Corporation are Adolph Zukor, president; Jesse L. Lasky, first vice-president; Frank A. Garbutt, Walter E. Greene and Walter W. Irwin, vice-presidents; Arthur S. Friend, treasurer; Emil E. Shauer, assistant treasurer; Elek John Ludvigh, secretary; Ralph A. Kohn, L. S. Wicker and Frank Meyer, assistant secretaries.

The members of the Executive Committee are: Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Elek John Ludvigh, Emil E. Shauer, Walter E. Greene, Walter W. Irwin.

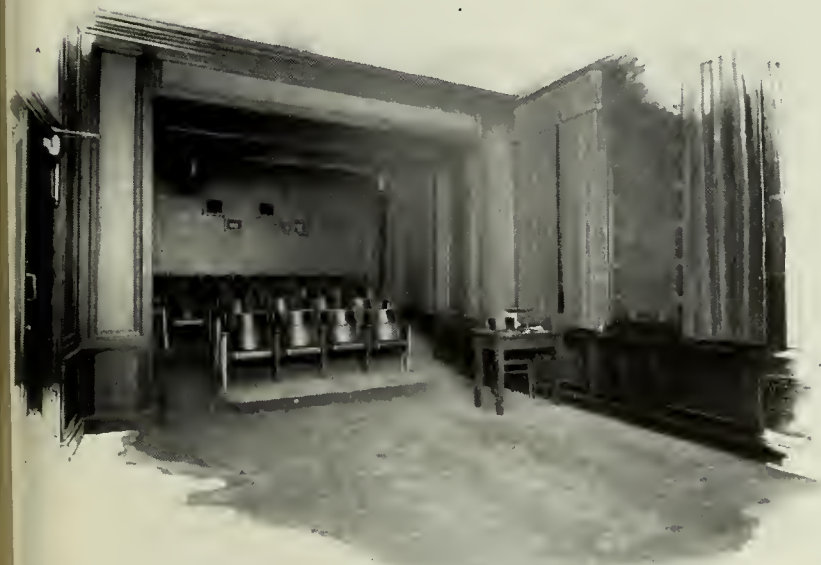
The directors are: William H. English, vice-president of the Empire Trust Co.; Adolph Zukor, Jesse L. Lasky, and Walter W. Irwin, New York (terms expire 1920). Frederick G. Lee, president Irving Trust Co., director Irving National Bank; Wm. C. Demorest, president Realty Trust; Theo. F. Whitmarsh, capitalist and member of the wholesale grocery firm of Francis H. Leggett Co.;



Girls' Restroom



Accounting Department, Eighth Floor, Home Office



Projection Room



Exterior, Home Office



James V. Gilloon, *Cashier*



P. N. Ring, *Statistician*



P. H. Stilson, *Traffic Manager*

Gayer Dominick, of Dominick & Dominick, bankers and brokers, New York; Frank A. Garbutt, capitalist, Los Angeles; Maurice Wertheim (terms expire 1921). Jules E. Brulatour, American sales agent Eastman Kodak Co.; Henry Hine, of Bonbright & Co., bankers; Albert A. Kaufman, Daniel Frohman, New York; Cecil B. DeMille, Los Angeles (terms expire 1922). Arthur S. Friend, Walter E. Greene, Elek John Ludvigh, Emil E. Shauer and Eugene J. Zukor, New York (terms expire 1923).

Headquarters of the Famous Players-Lasky Corporation are at No. 485 Fifth Avenue, New York, directly across the world's most famous street from the public library, which has come to be the focal center of popular interest in the metropolis of the Western Hemisphere. At present, headquarters occupies 30,000 square feet on three floors of an exceptionally light and airy new building, but this will soon have to be enlarged, for the swift growth of business is enforcing an increase in the office pay roll at the average rate of one-half per cent a week. The fact should be borne in mind that the present office force of 342 employees represents merely the staff required to take care of the executive, accounting and promotion departments, other departments being housed elsewhere. In addition to the Fifty-sixth Street studio and the New York exchange, described in succeeding pages, the corporation also maintains a large warehouse and a printing plant at No. 141 East Twenty-fifth Street; a laboratory and foreign department at No. 120 West Forty-first Street; and a foreign shipping and repair department at No. 71 West Twenty-third Street, New York.

Headquarters is a pretty busy place. For one thing, an average of 350 visitors call daily on every imaginable errand. Some are salesmen in quest of an order; others have orders to place; yet others seek engagements or have manuscripts to submit; again, some have a business snarl that needs to be straightened out. Whatever their mission, visitors are received with a courtesy above the average; for here courtesy is regarded as an asset as well as an obligation. Three reception clerks are employed, two of whom are constantly on duty during business hours, with the third for relief; so that the two reception rooms are never out of competent hands. Three telephone operators are always on duty, with two for relief at a switchboard which handles an average of two thousand calls a day.



Interior of Warehouse



L. S. Wicker, *Assistant Secretary*



Exterior of Central Accessories Warehouse, East Twenty-third Street

A tiny theater, or "projection room," to speak in the motion picture vernacular, seating twenty-seven, is in constant use, not only during business hours, but frequently at night in order to allow executives charged with that duty to satisfy themselves that each release is above reproach in every artistic and optical detail before any one else is permitted to see it; to allow members of the advertising and publicity departments to familiarize themselves with the pictures to enable the Board of Review to pass upon productions; and to give trade press representatives advance showings. On special occasions stars are given an opportunity to see their completed productions, before public exhibition.

The motion picture industry is a business of such infinite variety of detail that it is not possible to standardize operations as fully as could be desired. Furthermore, the volume of work required is large. At least 25 per cent more office employees are necessary than would be required in a wholesale shoe business, for example, with the same annual earnings. Nevertheless, the general offices of Famous Players-Lasky Corporation might well serve as a model of efficiency; it is so efficient, indeed, that no time is wasted in discussing that much overworked term. Nothing is done by hand that machinery can do. Powers tabulating machines, an improvement on similar apparatus used in the U. S. Census Bureau, tabulate data from the exchanges in a small fraction of the time needed to perform the same operations by hand. Book-keeping machines, adding and computing machines, addressographs, duplicating machines, interoffice phones and kindred appliances are used wherever possible to save time, effort and money. For the rest, ideal working conditions, such as good light, fresh air, proper temperature, restrooms for women employees, are provided under a discipline administered on the theory that that government governs best which governs least. For example, a clearly understood rule that prospects of advancement always take into consideration the record for promptness has been found to be more effective than a time clock.

The scenario department affords an interesting example of the care taken to provide every detail that will promote efficiency. It has been given the quietest part of the office area. Days were spent in studying ways to provide surroundings best calculated to promote clear thinking. Rugs were found to be less restful than carpets, so all rooms in the scenario department were fully carpeted in dull gold. Windows were not permitted to glare through dirty shades deemed adequate for the average office; they were curtained and draped with velour as they might have been if they were in a well-ordered home. In color they harmonize with the carpet and the walls which blend into lighter tones above the wainscoat line. These things may seem of small account to the uninitiated, but the management entertains no doubt that they have a direct bearing on the remarkable growth in popularity of Paramount-Artcraft pictures.



PARAMOUNT-ARTCRAFT PICTURES

Complete to August 31, 1919

x1	Prisoner of Zenda	James K. Hackett	x63	Truckee	
x2	Tess of the D'Urbervilles	Mrs. Fiske	x64	The Day of a Dog	
x3	The Bishop's Carriage	Mary Pickford	x65	Luncheon for Three	
x4	Chelsea 7750	Henry Dixie	1	The Lost Paradise	H. B. Warner
x5	His Neighbor's Wife	Lillie Langtry	2	Odyssey of the North	Bosworth
x6	The Hour Before Dawn	Laura Sawyer	3	The Virginian	Dustin Farnum
x7	The Count of Monte Cristo	James O'Neill	4	Unwelcome Mrs. Hatch	Henrietta Crosman
x8	Caprice	Mary Pickford	5	Burning Daylight	Bosworth
x9	The Port of Doom	Laura Sawyer	6	Bobby Burnit	Edward Abeles
x10	Leah Kleshna	Charlotta Nilsson	7	Such a Little Queen	Mary Pickford
x11	The Daughter of the Hills	Laura Sawyer	8	William Tell	Karl Kienlechner
x12	The American Citizen	John Barrymore	9	Patchwork Girl of Oz	Couderc
x13	The Day of Days	Cyril Scott	10	Pursuit of the Phantom	Bosworth
x14	Hearts Adrift	Mary Pickford	11	Marta of the Lowlands	Bertha Kalich
x15	The Pride of Jennico	House Peters	12	The Typhoon	Sessue Hayakawa
x16	A Good Little Devil	Mary Pickford	13	Where the Trail Divides	Robert Edeson
x17	Clothes	Charlotte Ives	14	Wildflower	Marguerite Clark
x18	Tess of the Storm Country	Mary Pickford	15	The County Chairman	Maclyn Arbuckle
x19	The Redemption of David Corson	William Farnum	16	What's His Name	Max Figman
x20	The Brute	Malcolm Williams	17	Behind the Scenes	Mary Pickford
x21	The Port of Missing Men	Arnold Daly	18	His Last Dollar	David Higgins
x22	Woman's Triumph	Gaby Deslys	19	The Man from Mexico	John Barrymore
x23	The King and the Man	Bruce McRae	20	Ready Money	Edward Abeles
x24	One of Our Girls	Hazel Dawn	21	The Man from Home	Charles Richman
x25	Spitfire	Carlyle Blackwell	22	The Straight Road	Gladys Hanson
x26	The Eagle's Mate	Mary Pickford	23	Aristocracy	Tyrone Power
x27	The Little Gray Lady	Jane Grey	24	The Circus Man	Theodore Roberts
x28	The Scales of Justice	Paul McAllister	25	The Country Mouse	Adele Farrington
x29	The Better Man	William Courtleigh	26	Mrs. Black is Back	May Irwin
x30	The Aftermath	All Star	27	The Rose of the Rancho	Bessie Barriscale
x31	A Lady of Quality	Cecilia Loftus	29	Ghostbreaker	H. B. Warner
x32	Queen Elizabeth	Sarah Bernhardt	30	The Conspiracy	John Emerson
x33	The Line of Duty		31	The Crucible	Marguerite Clark
x34	The Squaw Man	Dustin Farnum	32	False Colours	Lois Weber
x35	Brewster's Millions	Edward Abeles	33	The Sign of the Cross	William Farnum
x36	The Master Mind	Edmund Breese	34	Cameo Kirby	Dustin Farnum
x37	The Only Son	James Neill	35	Cinderella	Mary Pickford
x38	The Man on the Box	Max Figman	36	The Million	Edward Abeles
x39	The Call of the North	Robert Edeson	37	Girl of the Golden West	All Star Cast
x40	The Sea Wolf	Hobart Bosworth	38	The Italian	George Beban
x41	John Barleycorn	Hobart Bosworth	39	The Dancing Girl	Florence Reed
x42	The Valley of the Moon	Hobart Bosworth	40	It's No Laughing Matter	Maclyn Arbuckle
x43	Martin Eden	Hobart Bosworth	41	The Morals of Marcus	Marie Doro
x44	Hypocrites	Special	42	Young Romance	Edith Taliaferro
x45	The Eternal City	Pauline Frederick	43	The Goose Girl	Marguerite Clark
x46	An Alien	Geo. Beban	44	After Five	Edward Abeles
x47	B'sun Mates		45	Mistress Nell	Mary Pickford
x48	Heroes		46	Buckshot John	Bosworth
x49	Like Most Wives		47	Her Triumph	Gaby Deslys
x50	Beauty and the Barge		48	The Bachelor's Romance	John Emerson
x51	Lawyer Quince		49	The Warrens of Virginia	Blanche Sweet
x52	Scrooge		50	The Country Boy	Marshall Neilan
x53	The Third String		51	David Harum	W. H. Crane
x54	A Christmas Carol		52	The Love Route	Winifred Kingston
x55	Two Columbines		53	A Gentleman of Leisure	Wallace Edinger
x56	The Astor Cup Race		54	Rule G	Kathleen Emerson
x57	Wild Animal Life		55	Caprices of Kitty	Elsie Janis
x58	Somewhere in France		56	Sunshine Molly	Lois Weber
x59	The House of Temperly		57	The Governor's Lady	Edith Wynne Matthison
x60	Hearts of Oak		58	Gretna Green	Marguerite Clark
x61	The Beachcomber		59	Are You a Mason	John Barrymore
x62	The Traitor		60	The Commanding Officer	Alice Dovey

PARAMOUNT-ARTCRAFT PICTURES—Continued

61	Pretty Mrs. Smith	Fritzi Scheff	125	Madame Butterfly	Mary Pickford
62	The Unafraid	Rita Jolivet	126	The Mummy and the Humming Bird	Charles Cherry
63	When We Were 21	William Elliott	127	Bella Donna	Pauline Frederick
64	The Spanish Jade	Betty Bellairs	128	Armstrong's Wife	Edna Goodrich
65	Snobs	Victor Moore	129	Chimmie Fadden Out West	Victor Moore
66	May Blossom	Famous Players Cast	130	The Gentleman from Indiana	Dustin Farnum
67	Captain Courtesy	Dustin Farnum	131	The Prince and the Pauper	Marguerite Clark
68	The Captive	Blanche Sweet	132	Mr. Grex of Monte Carlo	Theodore Roberts
69	Niobe	Hazel Dawn	133	Jane	Greenwood and Grant
70	Help Wanted	Lois Meredith	134	The Unknown	Lou-Telegen
71	The Woman	Star Cast	135	The Cheat	Fannie Ward
72	House of the Lost Court	Viola Dana	136	The Reform Candidate	Maclyn Arbuckle
73	Fanchon the Cricket	Mary Pickford	137	The Immigrant	Valeska Suratt
74	The Moth and the Flame	Famous Players Cast	138	Denman Thompson's "The Old Homestead"	
75	Betty in Search of a Thrill	Elsie Janis	139	Lydia Gilmore	Pauline Frederick
76	Bootles Baby and Man on the Case	Star Cast	140	Temptation	Geraldine Farrar
77	Stolen Goods	Blanche Sweet	141	The Foundling	Mary Pickford
78	Wild Goose Chase	Ina Claire	142	The Tongues of Men	Constance Collier
79	Pretty Sister of Jose	Marguerite Clark	143	Mice and Men	Marguerite Clark
80	Jim the Penman	John Mason	144	The Golden Chance	Cleo Ridgley and Wallace Reid
81	Dawn of a Tomorrow	Mary Pickford	145	My Lady Incog	Hazel Dawn
82	Brother Officers	Henry Ainley	146	The Ragamuffin	Blanche Sweet
83	The Arab	Edgar Selwyn	147	The Call of the Cumberlands	Dustin Farnum
84	Clarissa	Hazel Dawn	148	The Spider	Pauline Frederick
85	The Dictator	John Barrymore	149	Pudd'nhead Wilson	Theodore Roberts
86	Wild Olive	Myrtle Stedman	150	Tennessee's Pardner	Fannie Ward
87	Chimmie Fadden	Victor Moore	151	Madame La Presidente	Anna Held
88	Little Pal	Mary Pickford	152	Nearly a King	John Barrymore
89	Rugmaker's Daughter	Maud Allen	153	The Trail of the Lonesome Pine	Charlotte Walker
90	The Clue	Blanche Sweet	154	He Fell in Love with His Wife	Florence Rockwell
91	Kindling	Charlotte Walker	155	Blacklist	Blanche Sweet
92	The Running Fight	Violet Heming	156	Out of the Drifts	Marguerite Clark
93	The Fighting Hope	Laura Hope Crews	157	Diplomacy	Marie Doro
94	Kilmeny	Lenore Ulrich	158	Poor Little Peppina	Mary Pickford
95	Seven Sisters	Marguerite Clark	159	To Have and To Hold	Mae Murray
96	Puppet Crown	Ina Claire and Carlyle Blackwell	160	Ben Blair	Dustin Farnum
97	Rags	Mary Pickford	161	For the Defense	Fannie Ward
98	Sold	Pauline Frederick	162	Code of Marcia Gray	Constance Collier
99	Secret Orchard	Blanche Sweet	163	The Lost Bridegroom	John Barrymore
100	Nearly a Lady	Elsie Janis	164	The Saleslady	Hazel Dawn
101	Marriage of Kitty	Fannie Ward	165	Audrey	Pauline Frederick
102	Helene of the North	Marguerite Clark	166	The Sowers	Blanche Sweet
103	Poor Schmaltz	Sam Bernard	167	The Heart of Paula	Lenore Ulrich
104	Majesty of the Law	George Fawcett	168	The Race	Victor Moore and Anita King
105	Heart of Jennifer	Hazel Dawn	169	The Eternal Grind	Mary Pickford
106	The Incurable Dukane	John Barrymore	170	The Love Mask	Wallace Reid and Cleo Ridgley
107	Esmeralda	Mary Pickford	171	Molly Make Believe	Marguerite Clark
108	Out of the Darkness	Charlotte Walker	172	The Red Widow	John Barrymore
109	The Case of Becky	Blanche Sweet	173	The Heart of Nora Flynn	Marie Doro
110	Peer Gynt	Cyril Maude	174	The Moment Before	Pauline Frederick
111	The Explorer	Lou-Tellegen	175	David Garrick	Dustin Farnum
112	'Twas Ever Thus	Elsie Janis	176	The Innocent Lie	Valentine Grant
113	Voice in the Fog	Donald Brian	177	Marie Rosa	Geraldine Farrar
114	The Fatal Card	Hazel Dawn and John Mason	178	Alien Souls	Sessue Hayakawa
115	Zaza	Pauline Frederick	179	The Fued Girl	Hazel Dawn
116	The Girl of Yesterday	Mary Pickford	180	Pasquale	George Beban
117	The White Pearl	Marie Doro	181	Sweet Kitty Bellairs	Mae Murray
118	Blackbirds	Laura Hope Crews	182	Saints and Sinners	Peggy Hyland
119	The Chorus Lady	All Star Cast	183	The Thousand Dollar Husband	Blanche Sweet
120	The Secret Sin	Blanche Sweet	184	The Gutter Magdalene	Fannie Ward
121	The Yankee Girl	Blanche Ring	185	The Evil Thereof	All Star Cast Featuring Frank Losee
122	The Masqueraders	Hazel Dawn	186	The Making of Maddalena	Edna Goodrich
123	Carmen	Geraldine Farrar	187	Silks and Satins	Marguerite Clark
124	Still Waters	Marguerite Clark			

PARAMOUNT-ARTCRAFT PICTURES — *Continued*

- 188 Destiny's Toy Louise Huff
189 The Clown Victor Moore
190 Susie Snowflake Ann Pennington
191 The World's Great Snare Pauline Frederick
192 The American Beauty Myrtle Stedman
193 The Dupe Blanche Sweet
194 The Smugglers Donald Brian
195 The Selfish Woman Wallace Reid and Cleo Ridgley
196 Davy Crockett (as done by Frank Mayo)
. Dustin Farnum
197 The Dream Girl Mae Murray
198 Under Cover Hazel Dawn and Owen Moore
199 An International Marriage Rita Jolivet
200 Common Ground Marie Doro
201 Hulda from Holland Mary Pickford
202 The House of the Golden Windows
. Wallace Reid and Cleo Ridgley
203 The Woman in the Case Pauline Frederick
204 Little Lady Eileen Marguerite Clark
205 The Stronger Love Vivian Martin
206 Public Opinion Blanche Sweet
207 Rolling Stones Owen Moore and Marguerite Courtot
208 Honorable Friend Sessue Hayakawa
209 Victory of Conscience Lou-Tellegen
210 Each Pearl a Tear Fannie Ward
211 The Parson of Panamint Dustin Farnum
212 The Big Sister Mae Murray
213 The Reward of Patience Louise Huff
214 The House of Lies Edna Goodrich
215 The Daughter of MacGregor Valentine Grant
216 Ashes of Embers Pauline Frederick
217 The Quest of Life Maurice and Florence Walton
218 Anton the Terrible Theo. Roberts and Anita King
219 The Lash Marie Doro
220 The Storm Blanche Sweet
221 The Intrigue Lenore Ulrich
222 Her Father's Son Vivian Martin
223 Witchcraft Fannie Ward
224 The Kiss Owen Moore and Marguerite Courtot
225 The Rainbow Princess Ann Pennington
226 The Heir to the Hoorah
. Thomas Meighan and Anita King
227 The Soul of Kura San Sessue Hayakawa and Myrtle
. Stedman
228 Seventeen Louise Huff and Jack Pickford
229 Unprotected Blanche Sweet
230 A Son of Erin Dustin Farnum
231 The Plow Girl Mae Murray
232 The Years of the Locust Fannie Ward
233 Miss George Washington Marguerite Clark
234 The Yellow Pawn Cleo Ridgley and Wallace Reid
235 Nanette of the Wilds Pauline Frederick
236 Martyrdom of Phillip Strong All Star Cast
237 A Coney Island Princess Irene Fenwick and Owen Moore
238 The Road to Love Lenore Ulrich
239 Oliver Twist Marie Doro
240 Victoria Cross Lou-Tellegen
241 Traveling Salesman Frank McIntyre
242 The Right Direction Vivian Martin
243 Snow White Marguerite Clark
244 The Redeeming Love Kathlyn Williams and T. Holding
245 The Slave Market Pauline Frederick
246 The Evil Eye Blanche Sweet
247 Great Expectations Louise Huff and Jack Pickford
248 The Happiness of Three Women
. House Peters and Myrtle Stedman
249 Betty to the Rescue Fannie Ward
250 A Girl Like That Irene Fenwick and Owen Moore
251 Lost and Won Marie Doro
252 The Golden Fetter Wallace Reid and Anita King
253 His Sweetheart George Beban
254 The Wax Model Vivian Martin
255 Each to His Kind Sessue Hayakawa
256 Her Own People Lenore Ulrich
257 The Black Wolf Lou-Tellegen
258 The American Consul Theodore Roberts
259 Winning of Sally Temple Fannie Ward
260 On Record Mae Murray
261 The Fortunes of Fifi Marguerite Clark
262 Those Without Sin Blanche Sweet
263 Castles for Two Marie Doro
264 Out of the Wreck Kathlyn Williams
265 Sapho Pauline Frederick
266 The Prison Without Walls
. Wallace Reid and Myrtle Stedman
267 The Dummy Jack Pickford
268 The Spirit of Romance Vivian Martin
269 The Bottle Imp Sessue Hayakawa
270 As Men Love House Peters and Myrtle Stedman
271 The Bond Between George Beban
272 The School for Husbands Fannie Ward
273 The Cost of Hatred Kathlyn Williams and Theo. Roberts
274 Tides of Barnegat Blanche Sweet
275 Sleeping Fires Pauline Frederick
276 The Lonesome Chap House Peters and Louise Huff
277 The Valentine Girl Marguerite Clerk
278 The Girl at Home Vivian Martin and Jack Pickford
279 Heart's Desire Marie Doro
280 Sacrifice Margaret Illington
281 The Primrose Ring Mae Murray
282 The Silent Partner Blanche Sweet and Thos. Meighan
283 The Marcellini Millions George Beban
284 The Highway of Hope
. Kathlyn Williams and House Peters
285 Her Better Self Pauline Frederick
286 The Undying Flame Madame Petrova
287 Freckles Louise Huff and Jack Pickford
288 Unconquered Fannie Ward
289 The World Apart Wallace Reid and Myrtle Stedman
290 Giving Becky a Chance Vivian Martin
291 The Jaguar's Claws Sessue Hayakawa
292 The Inner Shrine Margaret Illington
293 A Roadside Impresario George Beban
294 Heir of the Ages House Peters
295 Her Strange Wedding Fannie Ward
296 The Little Boy Scout Ann Pennington
297 At First Sight Mae Murray
298 Big Timber Kathlyn Williams and Wallace Reid
299 The Love that Lives Pauline Frederick
300 Forbidden Paths
. Vivian Martin and Sessue Hayakawa
301 What Money Can't Buy
. J. Pickford, L. Huff and Theo. Roberts
302 Cook of Canyon Camp George Beban
303 The Long Trail Lou-Tellegen
304 The Squaw Man's Son Wallace Reid and Anita King
305 The Crystal Gazer Fannie Ward
306 A Kiss for Susie Vivian Martin

PARAMOUNT-ARTCRAFT PICTURES — *Continued*

307	Less Than the Dust	Mary Pickford	371	Stella Maris	Mary Pickford
308	Pride of the Clan	Mary Pickford	372	The World for Sale	J. Stuart Blackton
309	The Poor Little Rich Girl	Mary Pickford	373	The Widow's Might	Julian Eltinge
310	Broadway Jones	George M. Cohan	374	The Hired Man	*Charles Ray
311	In Again, Out Again	Douglas Fairbanks	375	Madame Jealousy	Pauline Frederick
312	A Romance of the Redwoods	Mary Pickford	376	A Petticoat Pilot	Vivian Martin
313	Wild and Woolly	Douglas Fairbanks	377	The Thing We Love	Wallace Reid
314	The Little American	Mary Pickford	378	The Song of Songs	Elsie Ferguson
315	The Amazons	Marguerite Clark	379	Flare-Up Sal	*Dorothy Dalton
316	The Varmint	Jack Pickford and Louise Huff	380	The Keys of the Righteous	*Enid Bennett
317	Down to Earth	Douglas Fairbanks	381	The Guilty Man	Special
318	The Law of the Land	Olga Petrova	382	Hidden Pearls	Sessue Hayakawa
319	Hashimura Togo	Sessue Hayakawa	383	Blue Blazes Rawden	William S. Hart
320	The Mysterious Miss Terry	Billie Burke	384	One More American	George Beban
321	Seven Keys to Baldpate	George M. Cohan	385	Headin' South	Douglas Fairbanks
322	Little Miss Optimist	Vivian Martin	386	Eve's Daughter	Billie Burke
323	Rebecca of Sunnybrook Farm	Mary Pickford	387	Huck and Tom	Jack Pickford
324	Lost in Transit	George Beban	388	Amarilly of Clothes Line Alley	Mary Pickford
325	Barbary Sheep	Elsie Ferguson	389	The Family Skeleton	*Charles Ray
326	The Hostage	Wallace Reid	390	Sunshine Nan	Ann Pennington
327	On the Level	Fannie Ward	391	Wild Youth	J. Stuart Blackton
328	Exile	Olga Petrova	392	Love Me	Dorothy Dalton
329	Double Crossed	Pauline Frederick	393	La Tosca	Pauline Frederick
330	The Sunset Trail	Vivian Martin	394	The Whispering Chorus	Cecil B. DeMille
331	The Countess Charming	Julian Eltinge	395	Naughty, Naughty	*Enid Bennett
332	Bab's Diary	Marguerite Clark	396	The Tiger Man	*William S. Hart
333	The Man from Painted Post	Douglas Fairbanks	397	The Honor of His House	Sessue Hayakawa
334	The Ghost House	Jack Pickford and Louise Huff	398	The Blue Bird	Special
335	Arms and the Girl	Billie Burke	399	The Lie	Elsie Ferguson
336	The Trouble Buster	Vivian Martin	400	His Majesty, Bunker Bean	Jack Pickford
337	The Narrow Trail	William S. Hart	401	The House of Silence	Wallace Reid
338	The Call of the East	Sessue Hayakawa	402	Mr. Fix-It	Douglas Fairbanks
339	The Woman God Forgot	Geraldine Farrar	403	Rich Man, Poor Man	Marguerite Clark
340	The Son of His Father	*Charles Ray	404	Unclaimed Goods	Vivian Martin
341	Bab's Burglar	Marguerite Clark	405	Playing The Game	*Charles Ray
342	The Price Mark	*Dorothy Dalton	406	Let's Get a Divorce	Billie Burke
343	The Antics of Ann	Ann Pennington	407	Tyrant Fear	*Dorothy Dalton
344	The Hungry Heart	Pauline Frederick	408	The Biggest Show on Earth	*Enid Bennett
345	The Clever Mrs. Carfax	Julian Eltinge	409	Resurrection	Pauline Frederick
346	The Little Princess	Mary Pickford	410	The White Man's Law	Sessue Hayakawa
347	The Rise of Jenny Cushing	Elsie Ferguson	411	M'Liss	Mary Pickford
348	Jack and Jill	Jack Pickford and Louise Huff	412	Mile-a-Minute Kendall	Jack Pickford
349	Molly Entangled	Vivian Martin	413	Selfish Yates	*William S. Hart
350	Reaching for the Moon	Douglas Fairbanks	414	Missing	J. Stuart Blackton
351	The Judgment House	J. Stuart Blackton	415	The Mating of Marcella	*Dorothy Dalton
352	Bab's Matinee Idol	Marguerite Clark	416	Prunella	Marguerite Clark
353	The Silent Man	William S. Hart	417	Believe Me, Xantippe	Wallace Reid
354	The Eternal Temptress	Lina Cavalieri	418	His Own Home Town	*Charles Ray
355	The Secret Game	Sessue Hayakawa	419	A Doll's House	Elsie Ferguson
356	The Land of Promise	Billie Burke	420	Sandy	Jack Pickford
357	Tom Sawyer	Jack Pickford	421	Love's Conquest	Lina Cavalieri
358	The Devil Stone	Geraldine Farrar	422	Her Final Reckoning	Pauline Frederick
359	Nan of Music Mountain	Wallace Reid	423	Viviette	Vivian Martin
360	The Fair Barbarian	Vivian Martin	424	Say, Young Fellow	Douglas Fairbanks
361	Love Letters	*Dorothy Dalton	425	Hit-the-Trail Holliday	George M. Cohan
362	His Mother's Boy	*Charles Ray	426	Old Wives for New	Cecil B. DeMille
363	Seven Swans	Marguerite Clark	427	The Bravest Way	Sessue Hayakawa
364	A Modern Musketeer	Douglas Fairbanks	428	How Could You Jean?	Mary Pickford
365	Rose of the World	Elsie Ferguson	429	A Desert Wooing	*Enid Bennett
366	Mrs. Dane's Defense	Pauline Frederick	430	The Firefly of France	Wallace Reid
367	Jules of the Strong Heart	George Beban	431	The Kaiser's Shadow	*Dorothy Dalton
368	Wolves of the Rail	*William S. Hart	432	The Claws of the Hun	*Charles Ray
369	The Spirit of '17	Jack Pickford	433	Shark Monroe	*William S. Hart
370	Rimrock Jones	Wallace Reid			*Supervision Thomas H. Ince

PARAMOUNT-ARTCRAFT PICTURES — *Continued*

434	Uncle Tom's Cabin	<i>Marguerite Clark</i>	498	The Dub	<i>Wallace Reid</i>
435	The City of Dim Faces	<i>Sessue Hayakawa</i>	499	Here Comes the Bride	<i>John Barrymore</i>
436	We Can't Have Everything	<i>Cecil B. DeMille</i>	500	A Romance of Happy Valley	<i>D. W. Griffith</i>
437	The Vamp	<i>*Enid Bennett</i>	501	Don't Change Your Husband	<i>Cecil B. DeMille</i>
438	Less Than Kin	<i>Wallace Reid</i>	502	Venus in the East	<i>Bryant Washburn</i>
439	The Danger Mark	<i>Elsie Ferguson</i>	503	Breed of Men	<i>*William S. Hart</i>
440	A Nine o'Clock Town	<i>*Charles Ray</i>	504	Hard Boiled	<i>*Dorothy Dalton</i>
441	Bound in Morocco	<i>Douglas Fairbanks</i>	505	Happy Tho Married	<i>*Enid Bennett</i>
442	Fedora	<i>Pauline Frederick</i>	506	Mrs. Wiggs of the Cabbage Patch	<i>Marguerite Clark</i>
443	The Great Love	<i>D. W. Griffith</i>	507	The Two Brides	<i>Lina Cavalieri</i>
444	In Pursuit of Polly	<i>Billie Burke</i>	508	The Girl Dodger	<i>*Charles Ray</i>
445	Riddle Gawne	<i>*William S. Hart</i>	509	The False Faces	<i>P. and A. Special</i>
446	The Marriage Ring	<i>*Enid Bennett</i>	510	Boots	<i>Dorothy Gish</i>
447	Green Eyes	<i>*Dorothy Dalton</i>	511	You Never Saw Such a Girl	<i>Vivian Martin</i>
448	Till I Come Back to You	<i>Cecil B. DeMille</i>	512	Maggie Pepper	<i>Ethel Clayton</i>
449	Heart of the Wilds	<i>Elsie Ferguson</i>	513	Paid in Full	<i>Pauline Frederick</i>
450	On the Quiet	<i>John Barrymore</i>	514	The Winning Girl	<i>Shirley Mason</i>
451	The Source	<i>Wallace Reid</i>	515	Alias, Mike Moran	<i>Wallace Reid</i>
452	The Girl Who Came Back	<i>Ethel Clayton</i>	516	Good Gracious, Annabelle!	<i>Billie Burke</i>
453	The Cruise of the Make-Believes	<i>Lila Lee</i>	517	Puppy Love	<i>Lila Lee</i>
454	The Hun Within	<i>P. and A. Special</i>	518	Johnny Get Your Gun	<i>Fred Stone</i>
455	Johanna Enlists	<i>Mary Pickford</i>	519	The Marriage Price	<i>Elsie Ferguson</i>
456	Out of a Clear Sky	<i>Marguerite Clark</i>	520	The Poor Boob	<i>Bryant Washburn</i>
457	Vive La France	<i>Dorothy Dalton</i>	521	Three Men and a Girl	<i>Marguerite Clark</i>
458	The Goat	<i>Fred Stone</i>	522	Extravagance	<i>*Dorothy Dalton</i>
459	Come On In	<i>Shirley Mason and Ernest Truex</i>	523	The Poppy Girl's Husband	<i>*William S. Hart</i>
460	Her Country First	<i>Vivian Martin</i>	524	The Girl Who Stayed At Home	<i>D. W. Griffith</i>
461	He Comes Up Smiling	<i>Douglas Fairbanks</i>	525	Partners Three	<i>*Enid Bennett</i>
462	A Woman of Impulse	<i>Lina Cavalieri</i>	526	Pettigrew's Girl	<i>Ethel Clayton</i>
463	The Law of the North	<i>*Charles Ray</i>	527	The Sheriff's Son	<i>*Charles Ray</i>
464	The Border Wireless	<i>*William S. Hart</i>	528	Little Comrade	<i>Vivian Martin</i>
465	Battling Jane	<i>Dorothy Gish</i>	529	Peppy Polly	<i>Dorothy Gish</i>
466	The Man From Funeral Range	<i>Wallace Reid</i>	530	Captain Kidd, Jr.	<i>Mary Pickford</i>
467	When Do We Eat?	<i>*Enid Bennett</i>	531	The Test of Honor	<i>John Barrymore</i>
468	Such a Little Pirate	<i>Lila Lee</i>	532	The Rescuing Angel	<i>Shirley Mason</i>
469	Private Peat	<i>P. and A. Special</i>	533	Let's Elope	<i>Marguerite Clark</i>
470	My Cousin	<i>Enrico Caruso</i>	534	Something to Do	<i>Bryant Washburn</i>
471	The Make-Believe Wife	<i>Billie Burke</i>	535	The Roaring Road	<i>Wallace Reid</i>
472	The Gypsy Trail	<i>Bryant Washburn</i>	536	Eyes of the Soul	<i>Elsie Ferguson</i>
473	Women's Weapons	<i>Ethel Clayton</i>	537	The Homebreaker	<i>*Dorothy Dalton</i>
474	A Daughter of the Old South	<i>Pauline Frederick</i>	538	Greased Lightning	<i>*Charles Ray</i>
475	Mirandy Smiles	<i>Vivian Martin</i>	539	For Better, For Worse	<i>Cecil B. DeMille</i>
476	Under the Greenwood Tree	<i>Elsie Ferguson</i>	540	The Law of Men	<i>*Enid Bennett</i>
477	Fuss and Feathers	<i>*Enid Bennett</i>	541	Rustling a Bride	<i>Lila Lee</i>
478	Sporting Life	<i>P. and A. Special</i>	542	Oh You Women	<i>Emerson-Loos Production</i>
479	Arizona	<i>Douglas Fairbanks</i>	543	Vicky Van	<i>Ethel Clayton</i>
480	The Greatest Thing in Life	<i>D. W. Griffith</i>	544	The Money Corral	<i>*William S. Hart</i>
481	Too Many Millions	<i>Wallace Reid</i>	545	Come Out of the Kitchen	<i>Marguerite Clark</i>
482	The Squaw Man	<i>Cecil B. DeMille</i>	546	The Home Town Girl	<i>Vivian Martin</i>
483	Branding Broadway	<i>*William S. Hart</i>	547	The Lady of Red Butte	<i>*Dorothy Dalton</i>
484	Good-Bye, Bill	<i>Shirley Mason and Ernest Truex</i>	548	The Knickerbocker Buckaroo	<i>Douglas Fairbanks</i>
485	The Mystery Girl	<i>Ethel Clayton</i>	549	The Final Close-Up	<i>Shirley Mason</i>
486	Quicksand	<i>*Dorothy Dalton</i>	550	The Busher	<i>*Charles Ray</i>
487	String Beans	<i>*Charles Ray</i>	551	The Woman Thou Gavest Me	<i>Special</i>
488	Little Miss Hoover	<i>Marguerite Clark</i>	552	The Haunted Bedroom	<i>*Enid Bennett</i>
489	The Hope Chest	<i>Dorothy Gish</i>	553	I'll get Him Yet	<i>Dorothy Gish</i>
490	The Way of a Man with a Maid	<i>Bryant Washburn</i>	554	True Heart Susie	<i>D. W. Griffith</i>
491	Little Women	<i>P. and A. Special</i>	555	Putting It Over	<i>Bryant Washburn</i>
492	Out of the Shadow	<i>Pauline Frederick</i>	556	The Splendid Romance	<i>Enrico Caruso</i>
493	Jane Goes A-Wooing	<i>Vivian Martin</i>	557	You're Fired	<i>Wallace Reid</i>
494	Under the Top	<i>Fred Stone</i>	558	Men, Women and Money	<i>Ethel Clayton</i>
495	The Silver King	<i>P. and A. Special</i>	559	An Innocent Adventuress	<i>Vivian Martin</i>
496	The Secret Garden	<i>Lila Lee</i>	560	Secret Service	<i>Special</i>
497	His Parisian Wife	<i>Elsie Ferguson</i>			<i>*Supervision Thomas H. Ince</i>

PARAMOUNT-ARTCRAFT PICTURES — *Continued*

- 561 Square Deal Sanderson *William S. Hart
 562 Other Men's Wives *Dorothy Dalton
 563 The Avalanche Elsie Ferguson
 564 Hay Foot, Straw Foot *Charles Ray
 565 A Daughter of the Wolf Lila Lee
 566 Girls Marguerite Clark
 567 The White Heather Special
 568 The Rose of Granada Lina Cavalieri
 569 The Firing Line (Irene Castle) Special
 570 A Very Good Young Man Bryant Washburn
 571 Rose o' the River Lila Lee
 572 The Love Burglar Wallace Reid
 573 The Career of Katherine Bush Special
 574 Louisiana Vivian Martin
 575 Wagon Tracks *William S. Hart
 576 Nugget Nell Dorothy Gish
 577 Fires of Faith Eugene O'Brien and Catherine Calvert
 578 The Dark Star Special
 579 A Sporting Chance Ethel Clayton
 580 Bill Henry *Charles Ray
 581 The Virtuous Thief *Enid Bennett
 582 A Society Exile Elsie Ferguson
 583 Love Insurance Bryant Washburn
 584 Nobody Home Dorothy Gish
 585 Hearts of Youth Lila Lee
 *Supervision Thomas H. Ince

MACK SENNETT COMEDIES

- 3301 A Bedroom Blunder
 3302 Roping Her Romeo
 3303 A Pullman Bride
 3304 Are Waitresses Safe?
 3305 An International Sneak
 3306 That Night
 3307 Taming Target Centre
 3308 The Kitchen Lady
 3309 His Hidden Purpose
 3310 Watch Your Neighbor
 3311 It Pays to Exercise
 3312 Sheriff Nell's Tussle
 3313 Those Athletic Girls
 3314 Friend Husband
 3315 Saucy Madeline
 3316 His Smothered Love
 3317 Battle Royal
 3318 Love Loops the Loop
 3319 Two Tough Tenderfeet
 3320 Her Screen Idol
 3321 Ladies First
 3322 Her Blighted Love
 3323 She Loved Him Plenty
 3324 Summer Girls
 3325 His Wife's Friend
 3326 Sleuths
 3327 Beware of Boarders
 3328 Whose Little Wife Are You?
 3329 Her First Mistake
 3330 Hide and Seek, Detectives
 3331 The Village Chestnut
 3332 Cupid's Day Off
 3333 Never Too Old
 3334 Rip and Stitch, Tailors
 3335 East Lynne with Variations
 3336 The Village Smithy

- 3337 Reilly's Wash Day
 3338 The Foolish Age
 3339 The Little Widow
 3340 When Home is Blind
 3341 Love's False Faces
 3342 No Mother to Guide Him
 3343 Hearts and Flowers
 3344 Trying to Get Along
 3345 Among Those Present
 3346 Treating 'Em Rough
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ARBUCKLE COMEDIES

- 3101 The Butcher Boy
 3102 A Reckless Romeo
 3103 A Rough House
 3104 His Wedding Night
 3105 Oh Doctor
 3106 Fatty in Coney Island
 3107 A Country Hero
 3108 Out West
 3109 The Bell Boy
 3110 Moonshine
 3111 Good Night Nurse
 3112 The Cook
 3113 The Sheriff
 3114 Camping Out
 3115 Love
 3116 A Desert Hero

FLAGG COMEDIES

- 3401 Hick Manhattan
 3402 Romance and Brass Tacks
 3403 Tell That to the Marines
 3404 Independence B'Gosh
 3405 Perfectly Fiendish Flannagan
 3406 Impropropaganda
 3407 One Every Minute
 3408 Beresford of the Baboons
 3409 The Last Bottle
 3410 Welcome Little Stranger
 3411 The Con in Economy
 3412 The Immovable Guest
 3413 Oh, Judge, How Could You

DREW COMEDIES

- 3201 Romance and Rings
 3202 Once a Mason
 3203 The Amateur Liar
 3204 Harold, The Last of the Saxons
 3205 Squared
 3206 Bunkered

THE SON OF DEMOCRACY

- 4201 My Mother
 4202 My Father
 4203 A Call to Arms
 4204 My First Jury
 4205 Tender Memories
 4206 A President's Answer
 4207 Native State
 4208 Down the River
 4209 The Slave Auction
 4210 Under the Stars

ONE REEL RELEASES

This company has also released at the end of August, 1919, 181 single-reel Burton Holmes Travel Pictures and 182 single-reel Paramount-Bray Pictographs





