ADOLPH ZUKOR presents
GLORIA SWANSON in
"ZAZA"
Production
From the play by
Pierre Bernon & Charles Simon
Scenario by Albert Sheldon & Leo McCarey
Paramount Picture
The Biggest Attraction In the Annals of The Business.

Supported by the biggest range of advertising material yet devised.

A cast-iron certainty in the hands of any progressive exhibitor.
### This Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre</th>
<th>Show Time</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON</td>
<td>Shaftesbury Pavilion</td>
<td>Tue, June 10</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td></td>
<td>London Pavilion</td>
<td>Fri, June 13</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
</tr>
<tr>
<td>GLASGOW</td>
<td>Scala Theatre</td>
<td>Wed, June 11</td>
<td>A JAMES CRUZE PRODUCTION, &quot;TO THE LADIES.&quot;</td>
</tr>
<tr>
<td>LEEDS</td>
<td>Cinema Ex., 10.30 a.m.</td>
<td>Tue, June 10</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td></td>
<td>Majestic Theatre, 11 a.m.</td>
<td>Fri, June 13</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
</tr>
<tr>
<td>SHEFFIELD</td>
<td>Cinema House, Fargate, 11 a.m.</td>
<td>Wed, June 11</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td></td>
<td>The Albert Hall, 11 a.m.</td>
<td>Fri, June 13</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
</tr>
<tr>
<td>MANCHESTER</td>
<td>Theatre Royal, 11 a.m.</td>
<td>Tue, June 10</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td>CARDIFF</td>
<td>Capitol, 11.15 a.m.</td>
<td>Wed, June 11</td>
<td>POLA NEGRI in a Herbert Brenon Production &quot;THE SPANISH DANCER.&quot;</td>
</tr>
<tr>
<td></td>
<td>Imperial, 11.15 a.m.</td>
<td>Fri, June '3</td>
<td>A JAMES CRUZE PRODUCTION, &quot;TO THE LADIES.&quot;</td>
</tr>
<tr>
<td>NEWCASTLE</td>
<td>New Pavilion Theatre, 11 a.m.</td>
<td>Wed, June 11</td>
<td>POLA NEGRI in a Herbert Brenon Production &quot;THE SPANISH DANCER.&quot;</td>
</tr>
<tr>
<td></td>
<td>New Pavilion Theatre, 11 a.m.</td>
<td>Fri, June 13</td>
<td>A JAMES CRUZE PRODUCTION, &quot;TO THE LADIES.&quot;</td>
</tr>
<tr>
<td>LIVERPOOL</td>
<td>Scala Theatre, 11 a.m.</td>
<td>Fri, June 13</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td>BIRMINGHAM</td>
<td>Futurist Theatre, 11 a.m.</td>
<td>Fri, June 13</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td>NOTTINGHAM</td>
<td>Elite Theatre, 11 a.m.</td>
<td>Tue, June 10</td>
<td>A JAMES CRUZE PRODUCTION, &quot;TO THE LADIES.&quot;</td>
</tr>
</tbody>
</table>

### Next Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre</th>
<th>Show Time</th>
<th>Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON</td>
<td>Shaftesbury Pavilion</td>
<td>Tue, June 17</td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
</tr>
<tr>
<td></td>
<td>London Pavilion</td>
<td>Wed, June 18</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td></td>
<td>New Savoy, 11 a.m.</td>
<td>Fri, June 20</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
</tr>
<tr>
<td>GLASGOW</td>
<td>New Savoy, 11 a.m.</td>
<td></td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
</tr>
<tr>
<td>LEEDS</td>
<td>Cinema Exchange, 10.30 a.m.</td>
<td>Tue, June 17</td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
</tr>
<tr>
<td>SHEFFIELD</td>
<td>Cinema House, Fargate, 11 a.m.</td>
<td>Wed, June 18</td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
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<tr>
<td>MANCHESTER</td>
<td>Theatre Royal, 11 a.m.</td>
<td>Tue, June 17</td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
</tr>
<tr>
<td></td>
<td>Theatre Royal, 11 a.m.</td>
<td>Thur., June 19</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
</tr>
<tr>
<td>CARDIFF</td>
<td>Imperial Cinema, 11.15 a.m.</td>
<td>Fri, June 20</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
</tr>
<tr>
<td>NEWCASTLE</td>
<td>New Pavilion Theatre, 11 a.m.</td>
<td>Fri, June 20</td>
<td>DOUGLAS FAIRBANKS, JR. in &quot;STEPHEN STEPS OUT.&quot;</td>
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<td>Futurist Theatre, 11 a.m.</td>
<td>Fri, June 20</td>
<td>GLORIA SWANSON in &quot;ZAZA.&quot;</td>
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<tr>
<td>NOTTINGHAM</td>
<td>Elite Picture Theatre, 11 a.m.</td>
<td>Tue, June 17</td>
<td>WILLIAM S. HART in &quot;WILD BILL HICKOK.&quot;</td>
</tr>
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<td></td>
<td>Scala Theatre, 11 a.m.</td>
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**Note:** Dates and times are subject to change.
ADOLPH ZUKOR PRESENTS

GLORIA SWANSON IN

ZAZA

AN ALLAN DWAN PRODUCTION

FROM THE WEST END SUCCESS BY PIERRE BERTON AND CHARLES SIMON. SCREEN PLAY BY ALBERT SHELBY LEVINO.

A PARAMOUNT PICTURE. RELEASED: OCT. 27TH, 1924

THE CAST.

Zaza .............................................. Gloria Swanson
Bernard Dufresne ........................... H. B. Warner
Duc de Brissac ............................... Ferdinand Gottschalk
Aunt Rosa ..................................... Lucille La Verne
Florianne ...................................... Mary Thurman
Zaza’s Maid ................................... Yvonne Hughes
Rigault ......................................... Riley Hatch
Stage Manager ............................... Roger Lytton
Apache ......................................... Ivan Linow

THE STORY.

ZAZA is the star performer at the Odéon, a café-chantant in a suburb of Paris. She is wooed by the Duc de Brissac, who showers costly gifts upon her, much to the delight of her bibulous aunt, who acts as her chaperon.

One evening an apache picks up the shoe which Zaza kicks among the audience from her swing in her popular act, and attempts to claim a kiss from her. Zaza, unable to repel his advances, becomes frightened. Dufresne, a diplomatist whom Zaza has frequently seen watching her, but whom has never spoken to, comes to her aid, and knocks the man down. Zaza grateful to her rescuer and strangely attracted by him, ignores the Duke and talks to Dufresne, greatly to Aunt Rosa’s annoyance. Florianne, a soubrette at the café, is furiously jealous, for she thought Dufresne came to see her. Dufresne, on the other hand, realising that he is in danger of falling in love with Zaza, keeps away from the Odéon and prepares to return to Paris. Zaza is disappointed, and asks Rigault, her manager, to bring the young man back. Dufresne consents to pay a farewell visit to the café, and sends flowers to Zaza. Florianne sees them and, mad with jealousy, cuts the rope of Zaza’s swing. The rope breaks just as Zaza has swung out over the audience; she is thrown heavily and badly injured. Dufresne is the first to reach her, and as he holds her in his arms they realise their mutual love. As soon as it is safe to remove Zaza from the hospital, Dufresne takes a cottage in the country for her, and they are ideally happy until Zaza is well again. Then Dufresne is summoned to Paris, where he is offered a diplomatic post in Washington. Florianne, who is in Paris with Rigault, sees Dufresne leaving his house with a woman, and learns from the butler that it is his wife. She and Rigault go to the cottage, and Florianne tells Zaza that her lover is married. Zaza furiously attacks Florianne, saying that she is telling lies. Rigault separates the fighting women, and confirms Florianne’s story.

Zaza goes to Dufresne’s address in Paris, intending to confront her rival. But she sees her lover’s little daughter, decides on a great renunciation, and leaves without seeing Madame Dufresne. At a party given by de Brissac in her honour, she is reconciled with Florianne, and tells Dufresne that she is going to marry the Duke. Dufresne, broken-hearted, sails for America with his wife and child.

Zaza does not marry the Duke; instead, she works hard, and becomes a famous actress—as famous for her goodness and kind heart as for her acting—and Florianne is her greatest friend. When Dufresne returns from America, a widower, Florianne arranges a meeting between the long-parted lovers, and Dufresne asks the woman who has always been faithful to his memory to be his wife.
Scenes from "STEPHEN STEPS OUT"
Stetson introduces Stephen to Muley Pasha, one of a band of conspirators who hold the Sultan's son captive. Attempting to put pressure on Muley, who took his money and promised the Order, Stephen is also apprehended and confined to a cell, next to that of Prince Yusuf. Through a clever ruse Stephen, employing a series of football tactics, manages to make his escape, working his way into the Council Chambers of the Sultan, where he manages to make himself understood. The Prince is rescued, and the Sultan promises Stephen the Grand Cross of the Crescent for Dr. Gilman.

In America, through Stetson, eight hundred newspapers are printing daily encomiums of Dr. Gilman. Harlow Sr. reads the notices, tears down to Stillwater, and furiously orders Black to get Gilman back or quit. Gilman gladly accepts reinstatement.

Stephen again fails in his history exam. But meantime Harlow has cornered Stetson, and forced from him the story of Stephen's doings in Constantinople. Harlow is delighted, but shows a hard face to Stephen when the boy comes to announce that he has failed again. Harlow points to Dr. Gilman and the decoration gleaming on his worn frock-coat. "How did you do it?" asks Harlow. Stephen pretends to be puzzled, and fully expects to be sent back to Turkey. But Harlow chuckles, "I'll have to hand it to you!" and he proudly takes Stephen's arm in his own.

THE CAST.

Stephen Harlow, Jr. .................... Douglas Fairbanks, Jr.
Stephen Harlow ........................ Theodore Roberts
Muley Pasha ............................ Noah Beery
George Stetson ........................ Harry Myers
Dr. Black .............................. Frank Currier
Prof. Gilman ............................ James O. Barrows
Mrs. Gilman ............................. Fannie Midgley
H. Anthony Smythe ..................... Bertram Johns
Sultan ................................. Fred Warren
Sultan's Son ............................ Pat Moore
Secretary ............................... Jack Herbert
Hotel Proprietor ....................... Frank Nelson

THE STORY.

Stephen Harlow, Jr., a fine, high-spirited boy, quick to learn, but with the average boy's distaste for study, is a senior in the Stillwater Prep. School for Boys, which was endowed by his father, head of a big packing company.

Dr. Black, President of the School, a toady who aims always to keep in the good graces of Harlow Sr., has seen to it that Stephen has managed to slip through all examinations. When the June examinations arrive, Stephen fails as usual, but all except one of his instructors give him the passing "fifty." Old Dr. Gilman, Professor of Ancient and Modern History, conscientiously marks "five" on Stephen's paper in Turkish history, lowering his average below the limit required for graduation.

But there is a reaction when Harlow Sr. arrives. He first gives Black a terrific dressing-down, and then turns to his son and heir. "Probably your fault—you won't study, eh?" He engages H. Anthony Smythe, a private tutor, and sends Stephen to Constantinople "to study Turkish history on the spot until you can recite it backward." The boy had counted on a summer in the Maine woods.

Stephen hears of Black's dismissal of Gilman after his arrival in Turkey. He keeps the cables hot with wires of the outrage to his father. Stephen makes a friend of George Stetson, ex-newspaper reporter and Press agent. Stetson promises to help Stephen obtain for Dr. Gilman a decoration from the Sultan known as the Star of the Order of the Crescent.
HAVE YOU TIED UP ON THIS BOOK?


The Ne'er do Well


The film of Rex Beach's great story
A Paramount Picture
FEATURING
THOMAS MEIGHAN

can be seen at all the leading cinemas.
HAVE YOU TIED UP ON THIS BOOK?

THE STORY.

DEBORAH is the beautiful young wife of old Simeon Krillet, Boer farmer and religious fanatic. When Robert Waring, a young Englishman comes to Krillet's farm as overseer, he sympathises with Deborah, who responds to the first real kindness she has ever experienced. He lends her "Romeo and Juliet," and Simeon threatens to beat her for reading such an "ungodly" book. Deborah, terrified, tells her husband she hopes to become a mother, for she knows his dearest wish is to be the father of a son. Simeon is delighted, and showers kindnesses on Deborah, who tells Robert that her statement was a lie.

One day Robert drives into the town instead of Simeon. Towards evening a terrific storm comes on. Simeon, fearing the effect of the storm on Deborah, goes to Robert's room to get a book for her. He picks up Robert's diary, in which the Englishman has written about his love for Deborah, whom he compares with the Shulamites in "The Song of Songs," and about the lie she has told her husband. Simeon wrings a confession of the truth from Deborah, then tells her to put on her wedding dress, for he means to kill her. Memke, the Kaffir servant, rushes out, meets Robert returning on horseback, for the wagon has been struck by lightning, and tells him of the impending tragedy. Robert gallops to the farm and tries to protect Deborah. The men fight, and Robert kills Simeon in self-defence. He carries the body to the place where he left the disabled wagon, and everyone thinks Simeon was killed by lightning.

Deborah, aware of Robert's love for her, is heartbroken when he tells her he must go away, for he has a wife in England. When Krillet's sister comes to the farm, she discovers the secret of her brother's death. To silence her, Deborah surrenders the farm and Simeon's money, and determines to follow Robert to England. But she meets him returning to her with the news that his wife has obtained a divorce, and the lovers face a happy future together.
when Krillet brings a young Englishman home with him to learn farming. The young wife falls in love with him and he with her, and the drama reaches a high tension when the old farmer discovers evidences of their intrigue.

Russell Simpson, noted character-artist, plays Krillet, while the Englishman is portrayed by Mahlon Hamilton.

* * *

Gloria Swanson, the beautiful Paramount star, will be seen at the Theatre next, in her new Paramount starring vehicle, "The Shulamite," a picture of South Africa, in which Miss Swanson has the rôle of the wife of a cruel Boer farmer. The photoplay is said to be filled with thrilling situations. It is based on the popular novel of the same name by Alice and Claude Askew.

* * *

Wedded to a man she despised—a cruel task-master—Deborah Krillet, wife of a fanatical Boer farmer, fell in love with a younger and handsome man. Then came exposure—a duel in the dark and—but to say more regarding Gloria Swanson's latest Paramount picture, "The Shulamite," would be unfair to the patrons of the Theatre, where it will be shown for days, commencing next.

Pars for the program.

Her Wedding Altar an Auction Block!

The price of her purchase—the name of a "good man's wife."
And so, a slave to conditions where she lived, she honoured and obeyed.
Then one day she loved—another!
The rest is a drama that races through scenes that crackle and snap like a whip.
Wholly different from anything this beautiful star has played before.

* * *

A star with the beauty, dash, and allurement that make her unique on the screen.
A story of woman's relation to marriage and to man-made rules about love.
Action that lives the greatest conflict that ever can come to human hearts.

* * *

The story of a woman's fight between love and a loveless marriage.
Testing in the fire of human hearts some of the laws of a man-made world.

* * *

Love or respectability? Which wins a woman when the big test comes?
A superb story of the vast South African veldt.

Don't say that there is no use trying to tie up with booksellers. It is good publicity, and it is lasting work if you handle it properly.

Look for chances to work in with others and make it a double-header. Help the other fellow and let him help you and you both will profit. The really good manager will even work in with an opposition house if he can get his share of the advertisement.

Only the lazy man says it cannot be done.
JESSE L. LASKY
presents
a JAMES CRUZE production
"TO THE LADIES"
with
EDWARD HORTON · THEODORE ROBERTS
HELEN JEROME EDDY & LOUISE DRESSED
From the play by
George S. Kaufman & Marc Connelly
Written for the screen
by Walter Woods.
NAME OF THE THEATRE.

Love or respectability?
Which wins a woman when the big test comes?

Gloria Swanson
"The Shulamite"

Bought like a slave for a home and a marriage bond! And like a million million women before her, she tried to think her life was fulfilled. Until love came, unhidden, and showed her what she had missed!

See this struggle between two men for a woman whose heart was divided!

From the Famous Novel, "The Shulamite," by Alice and Claude Askew

OTHER ATTRACTIONS HERE.

NAME OF THE THEATRE.

How many wives would have done as she did?

Gloria Swanson
"The Shulamite"

The story of a woman’s fight between love and a loveless marriage. Testing in the fire of human hearts some of the laws of a man-made world.

ALSO

OTHER ATTRACTIONS HERE.

Advert. Block as above (D), may be hired from our district office at a fee of 2/-.
Her Wedding Altar
An Auction Block!

The price of her purchase—the name of a "good man's wife."
And so, a slave to conditions where she lived, she honored and obeyed.
Then one day she loved—another!
The rest is a drama that races through scenes that crackle and snap like a whip.
Wholly different from anything this beautiful star has played before.

Jesse L. Lashy
presents
Gloria Swanson
in
"The Shulamite"

Adapted from the Novel, "The Shulamite," by Alice and Claude Askew and the Play by Claude Askew and Ed. Knoblock—Directed by Sam Wood—Scenario by J. E. Nash
MUSICAL SUGGESTIONS
FOR
THE SHULAMITE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title or Description</th>
<th>Tempo.</th>
<th>Selection.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>With the rising*</td>
<td>Nice light.</td>
<td>Cocheeko—Reeves (Hawkes).</td>
</tr>
<tr>
<td>5.</td>
<td>A few weeks*</td>
<td>Nice light.</td>
<td>La Belle Pierrette—Foulds (Hawkes).</td>
</tr>
<tr>
<td>7.</td>
<td>Silence both of*</td>
<td>Krillet theme.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Waring's knowledge*</td>
<td>Love theme.</td>
<td>For Ever and For Ever—Tosti (Ricordi).</td>
</tr>
<tr>
<td>13.</td>
<td>Later when the*</td>
<td>Storm.</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>For a faithless*</td>
<td>Dram. number.</td>
<td>Andante Dramatico No. 62—Borch (Lafluer).</td>
</tr>
<tr>
<td>17.</td>
<td>Which one*</td>
<td>Tense dram. weird.</td>
<td>Valse Triste—Sibelius (Hawkes).</td>
</tr>
<tr>
<td>18.</td>
<td>The day after*</td>
<td>Rom. nice.</td>
<td>Allein Liebslied—Helmund (Curwen).</td>
</tr>
<tr>
<td>20.</td>
<td>I've written the*</td>
<td>Rom. mysterious nice.</td>
<td>Scenes Pittoresques No. 2—Massenet (Williams).</td>
</tr>
<tr>
<td>21.</td>
<td>Aunt struggles with Deborah</td>
<td>Heavy dram. number.</td>
<td>Incidental Symphonies (Dramatic Suspense)—Kempinski (Lafluer).</td>
</tr>
<tr>
<td>22.</td>
<td>Sunrise on the*</td>
<td>Love theme</td>
<td></td>
</tr>
</tbody>
</table>

*Denotes Sub-Title.

TILL END.
Scenes from "WILD BILL HICKOK" which will be trade shown at the Shaftesbury Pavilion on Tuesday, June 17, at 11 a.m.

Scenes from "ICE BOUND" which will be trade shown at the Shaftesbury Pavilion, on Tuesday, June 24th, at 11 a.m.
HAVE YOU HEARD THAT THE
Cinematograph Garden Party
WILL BE HELD AT
The Royal Botanic Gardens
REGENTS PARK, N.W. on
Saturday July 19th.
TO INAUGURATE
THE CINEMATOGRAPH TRADE
BENEVOLENT & PROVIDENT FUND.
Tickets 3/6d., if purchased before July 18th, can be obtained from
The Organiser, Cinematograph Garden Party, 6, Denman Street,
W., or The Organising Secretary, 27, D’Arblay Street, Wardour
Street, W.1.

BUY TICKETS! SELL TICKETS!!
BOOM TICKETS!!!

FOR THE FINEST GARDEN PARTY EVER HELD
YOU’LL BE SORRY IF YOU MISS IT!
PARAMOUNT PRODUCTIONS
FOR THE
RELEASING YEAR, SEPT., 1924-25
PROVINCIAL RELEASE DATES TWO WEEKS LATER THAN BELOW.

SEP. 1. — "CALL OF THE CANYON." By ZANE GREY. Cast includes RICHARD DIX, LOIS WILSON, MARJORIE DAW, Noah Beery, Ricardo Cortez, Fred Huntley. Directed by Victor Fleming. A Paramount Picture. Length 6,890 |


SEP. 18. — "HIS CHILDREN'S CHILDREN." A Sam Wood Production. Cast includes BEBE DANIELS, DOROTHY MACKAII, James Rennie, George Fawcett. From the novel by Arthur Train. A Paramount Picture. Length 8,217 |


PARAMOUNT PRODUCTIONS
FOR THE
RELEASING YEAR, SEPT., 1923-24
PROVINCIAL RELEASE DATES TWO WEEKS LATER THAN BELOW.


© THE LETTER INDICATES THE CERTIFICATE GIVEN BY THE BRITISH BOARD OF FILM CENSORS.
1923-24 RELEASES (continued from page nineteen)


MAY 26.—“HOLLYWOOD.” A JAMES CRUZE PRODUCTION. FIFTY STARS. BY FRANK CONDON. A Paramount Picture. Length, 4,797


JUNE 2.—“MAKING A MAN.” Cast includes JACK HOLT, Eva Novak, J. P. Lockney, Bert Woodruff. Adapted by Albert Shelby Levino from a story by Peter B. Kyne. Directed by Joseph Henabery. A Paramount Picture Length, 5,448


JUNE 9.—“THE NEVER DO WELL.” Cast includes THOMAS MEIGHAN, Lila Lee, Gertrude Astor, John Milten. By Rex Beach. Directed by Alfred Green (U) A Paramount Picture Length, 7,615

JUNE 16.—“THE WOMAN WITH FOUR FACES.” A HERBERT BRENON PRODUCTION. Cast includes BETTY COMPSON, RICHARD DIX, George Fawcett, Joseph Kilgour. From the story by Bayard Veiller. A Paramount Picture Length, 5,555

JUNE 23.—“THE HEART RAIDERS.” Cast includes AGNES AYRES, Mahlon Hamilton, Charles Ruggles, Frazer Croulter. From a story by Harry Durant and Julie Herne. Directed by Wesley Ruggles. A Paramount Picture Length, 4,999

JUNE 26.—“SIXTY CENTS AN HOUR.” Cast includes WALTER HIERS, JACQUELINE LOGAN, Ricardo Cortez, Charles Ogle. By Frank Condon (U) Directed by Joseph Henabery. A Paramount Picture Length, 5,585

JUNE 30.—“FOG BOUND.” An Irvin Willat Production. Cast includes DOROTHY DALTON, David Powell, Martha Mansfield, Maurice Costello. By Jack Bechdolt. (U) A Paramount Picture Length, 5,059


JULY 7.—“THE SIULAMITE.” Cast includes GLORIA SWANSON, Mahlon Hamilton, Russell Simpson, Lillian Leighton. Adapted from the novel by Alice and Claude Askew, and the play by Claude Askew and Edward Knoblock. (A) Directed by Sam Wood. A Paramount Picture Length, 5,695

JULY 14.—“YOU CAN'T FOOL YOUR WIFE.” A GEORGE MELFORD PRODUCTION. Cast includes Leatrice Joy, Nita Naldi, Lewis Stone, Pauline Garon. By Waldemar Young. A Paramount Picture Length, 5,627


JULY 28.—“THE EXCITERS.” Cast includes BEBE DANIELS, ANTONIO MORENO, Diana Allen, Cyril Ring. By Martin Brown. Directed by Maurice Campbell. A Paramount Picture Length, 5,982
1923-24 RELEASES (continued from page twenty)


AUG. 4.—“CHILDREN OF JAZZ.” Cast includes Theodore Kosloff, Ricardo Cortez, Robert Cain, Eileen Percy. From the play “Other Times,” by (U) Harold Brighouse. Directed by Jerome Storm. A Paramount Picture.............. Length: 5,936

AUG. 11.—“ONLY 38.” A WILLIAM DE MILLE PRODUCTION. Cast includes May McAvoy, Lois Wilson, Elliott Dexter, George Faustett. From the play by A. E. Thomas. Suggested by a story by Walter Prichard Eaton. A Paramount Picture (U) ..... Length: 6,224

AUG. 11.—“CLARENCE.” A WILLIAM DE MILLE PRODUCTION. Cast includes WALLACE REID, Agnes Ayres, May McAvoy, Kathryn Williams. From the play by Booth Tarkington. A Paramount Picture ...................... Length:

AUG. 18.—“THE LAW OF THE SIERRAS.” A GEORGE MELFORD PRODUCTION. Cast includes JACQUELINE LOGAN, George Faustett, Maurice Flynn, William B. Davidson. From the story by Bret Harte and the play by Paul (U) Armstrong. A Paramount Picture ...................... Length: 6,258


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PARAMOUNT REVIVALS.

FER. 25.—“THE SHEIK.” A GEORGE MELFORD PRODUCTION. Cast includes AGNES AYRES, RODOLPH VALENTINO, Adolphe Menjou, Walter Long. Based on the world-famous novel by E. M. Hull. A Paramount Picture. Length, 6,100

MAR. 24.—“BLOOD AND SAND.” Cast includes RODOLPH VALENTINO, Lila Lee, Nita Naldi, Walter Long. From the famous novel by Vicente Blasco Ibanez. A Fred Niblo Production. A Paramount Picture ................. Length, 8,197

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Branches:

LEEDS
24, NEW BRIGGATE.
 PHONE: "LEEDS 2362."
 GRAM.: "FAMLASERV, LEEDS."

DUBLIN
PARAMOUNT HOUSE,
11, OT. BRUNSWICK ST. (INCORPORATED IN ENGLAND)
 PHONE: DUBLIN 2655.
 GRAM.: "FAMLASERV, DUBLIN."

CARDIFF
16-18, PRIORY STREET.
 PHONE: "NO. 75."
 GRAM.: "FAMLASERV, CARDIFF."

GLASGOW
164, BUCHANAN STREET.
 PHONE: DOUGLAS 2870.
 GRAM.: "FAMLASERV, GLASGOW."

LIVERPOOL
124, DALE STREET.
 PHONE: CENTRAL 2900.
 GRAM.: "FAMLASERV, LIVERPOOL."

BIRMINGHAM
12, JOHN BRIGHT STREET.
 PHONE: MIDLAND 221.
 GRAM.: "FAMLASERV, BIRMINGHAM."

MANCHESTER
26-28, FENNEL STREET.
 PHONE: "CITY 4800 & 4801."
 GRAM.: "FAMLASERV, MANCHESTER."

NEWCASTLE
PARAMOUNT HOUSE,
BATH LANE.
 PHONE: CENTRAL 1504.
 GRAM.: "FAMLASERV, NEWCASTLE-ON-TYNE."
Japan's most beautiful theatre, the Kabuki-Za, in Tokyo, during the engagement of "THE TEN COMMANDMENTS," Cecil B. De Mille's Paramount production. The Kabuki-Za is the largest and most modern theatre in Japan to-day, having been built after the earthquake and fire in September, 1923. The premier of "THE TEN COMMANDMENTS" attracted tremendous business and broke all previous box office records.
### This Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre Type</th>
<th>Showtimes</th>
<th>Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON. Shaftesbury Pavilion</td>
<td>at 11 a.m.</td>
<td>Tue., June 30</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td></td>
<td>Shaftesbury Pavilion, 11 a.m.</td>
<td>Fri July 3</td>
<td>POLA NEGRI in &quot;EAST OF SUEZ.&quot;</td>
</tr>
<tr>
<td>GLASGOW.</td>
<td>New Savoy, at 11 a.m.</td>
<td>Wed., July 1</td>
<td>AGNES AYRES in &quot;TOMORROW'S LOVE.&quot;</td>
</tr>
<tr>
<td>LEEDS. Majestic Theatre</td>
<td>at 11 a.m.</td>
<td>Tue., June 30</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td>SHEFFIELD. Cinema House, Fargate</td>
<td>at 11 a.m.</td>
<td>Fri., July 3</td>
<td>POLA NEGRI in &quot;EAST OF SUEZ.&quot;</td>
</tr>
<tr>
<td>MANCHESTER. Piccadilly Theatre</td>
<td>at 11 a.m.</td>
<td>Wed., July 1</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td>CARDIFF. Imperial Cinema</td>
<td>at 11.15 a.m.</td>
<td>Tue., June 30</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td>NEWCASTLE. New Pavilion Theatre</td>
<td>at 11 a.m.</td>
<td>Thur. July 2</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td>LIVERPOOL. Scala Theatre, at 11 a.m.</td>
<td>Scala Theatre, at 11 a.m.</td>
<td>Fri., July 3</td>
<td>THOMAS MEIGHAN in &quot;EAST OF SUEZ.&quot;</td>
</tr>
<tr>
<td>BIRMINGHAM. Futurist Theatre, at 11 a.m.</td>
<td>Futurist Theatre, at 11 a.m.</td>
<td>Tue., June 30</td>
<td>POLA NEGRI in &quot;EAST OF SUEZ.&quot;</td>
</tr>
<tr>
<td>NOTTINGHAM. Scala Theatre, at 11 a.m.</td>
<td>Elite Theatre, at 11 a.m.</td>
<td>Fri., July 3</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
</tbody>
</table>

### Next Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre Type</th>
<th>Showtimes</th>
<th>Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON. Shaftesbury Pavilion</td>
<td>at 11 a.m.</td>
<td>Tue., July 7</td>
<td>Henry King's &quot;SACKCLOTH AND SCARLET&quot; With Alice Terry.</td>
</tr>
<tr>
<td></td>
<td>Shaftesbury Pavilion, 11 a.m.</td>
<td>Fri., July 10</td>
<td>RICHARD DIX in &quot;TOO MANY KISSES.&quot;</td>
</tr>
<tr>
<td>GLASGOW.</td>
<td>New Savoy, at 11 a.m.</td>
<td>Wed., July 8</td>
<td>THOMAS MEIGHAN in &quot;COMING THROUGH.&quot;</td>
</tr>
<tr>
<td>LEEDS. Majestic Theatre</td>
<td>at 11 a.m.</td>
<td>Thur., July 9</td>
<td>A Dimitri Buchowetzki Production, &quot;THE SWAN.&quot;</td>
</tr>
<tr>
<td>SHEFFIELD. Cinema House, Fargate</td>
<td>at 11 a.m.</td>
<td>Tue., July 7</td>
<td>Henry King's &quot;SACKCLOTH AND SCARLET&quot; With Alice Terry.</td>
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<td>Scala Theatre, at 11 a.m.</td>
<td>Fri., July 10</td>
<td>POLA NEGRI in &quot;EAST OF SUEZ.&quot;</td>
</tr>
</tbody>
</table>

In this issue, advertising lay-out for "WORLDLY GOODS."
Scenes From
"EAST OF SUEZ"
**THE CAST.**

Daisy Forbes ........................................ Pola Negri  
George Tevis ........................................ Edmund Lowe  
Harry Anderson ...................................... Rockcliffe Fellowes  
Robert Tevis ......................................... Noah Beery  
Lee Tai ................................................ Sojin Kamiyama  
Amah .................................................... Mrs. Wong Wing

**THE STORY.**

Daisy Forbes, having completed her education in England, is about to rejoin her father in Shanghai. Forbes is overjoyed. He is a lonely man, for since his marriage to a Chinese woman he has suffered social ostracism. The beautiful Daisy is popular on board the liner. Two men pay ardent court to her, George Tevis, who is going to Shanghai to enter the diplomatic service under his uncle, the British Consul, and Harry Anderson. A cablegram is received on the boat announcing the death of Forbes, and Daisy is heartbroken. She accepts George's offer of marriage.

In Shanghai, Daisy is welcomed by her old Chinese amah, and is visited by Lee Tai, a powerful Chinese nobleman, who says he knew her father well, but she soon becomes aware that the Europeans avoid her, and George's friends will not join him when he is with her. When Robert Tevis hears that George is going to marry Daisy, he tells his nephew that she is a half-caste, and marriage to her would mean social ruin. George is finally goaded into writing a letter to Daisy breaking the engagement, but immediately repents. His uncle, who has abstracted the letter, advises him to think the matter over, and goes to see Daisy. She will not believe that George wants to be free until Tevis produces his letter. The Consul leaves, and Daisy asks her old nurse why marriage to her would injure George. She is told that she is a half-caste, the amah herself being her mother. While she is still prostrate with grief, Lee Tai comes. The amah tells him that Daisy, believing herself a half-caste and deserted by her lover, is ready for him. Daisy is drugged and, although apparently awake, is not aware that she is dressed in Chinese clothes, and goes out with Lee Tai.

Meantime George misses his letter and rushes out. He sees Daisy with Lee Tai, and, unable to doubt the evidence of his eyes, sadly leaves on a mission to the interior, arranged by the Consul. Daisy comes to her senses on Lee Tai's luxurious houseboat. The sinister Chinaman tries to embrace her. She struggles with him, breaks down the thin partition of the cabin, and jumps into the river. She is rescued by Harry Anderson from his motor-boat. Anderson renews his proposal, and Daisy marries him. Anderson soon finds that his friends are dropping him. He blames Daisy, and treats her harshly.

George repents of his desertion of Daisy, and returns to seek her. His uncle tells him that she has disappeared, and George asks Anderson, whom he meets at the Consulate, for news of her. Anderson, smiling sardonically, invites him to dinner. The dinner does not take place, for Lee Tai, still plotting with the amah, plans to kidnap Anderson. That evening, at dinner-time, a cry for help is heard; Anderson rushes out, and soon after a wounded man is carried in. It is George. Anderson follows with one of Lee Tai's men, whom he ties up. The man is released by the amah, and Anderson is about to punish her when Daisy stops him, saying that the woman is her mother. When George recovers and finds that Daisy is married to Anderson, he goes away with his uncle, who is summoned by telephone. Anderson brutally tells Daisy that if she sees George again, he will kill her.

George prepares to return to England, and asks Daisy if he may call to say good-bye. Thinking Anderson is out of town, Daisy asks George to dinner. Lee Tai tells the amah to poison George's wine. As the wine is being served Anderson appears. Another glass is poured out, and the third drink. The amah trembles, for she does not know who has drunk the poison. Presently Anderson stumbles. As he falls, he takes out a pistol and tries to shoot George. He fails, and falls dead.

Lee Tai is executed, and the amah confesses that the story of Daisy's parentage was false—her mother was Forbes's first wife, an Englishwoman. With all obstacles to their marriage removed, Daisy and George embark on a steamer for England—and happiness.
SCENES FROM
"COMING THROUGH"
THE CAST.

Tom Blackford .................................................. Thomas Meighan
Alice Rand ....................................................... Lila Lee
John Rand ......................................................... John Miltten
Joe Lawler ......................................................... Walltrace Beery
Sam Munds ......................................................... Laurence Wheat
Jim Shackleton .................................................. Frank Campeau
Dr. Rawls .......................................................... Gus Weinburg
Mrs. Rawls ......................................................... Alice Knowland
Wm. Anderson .................................................... James B. Terbell
Parsons Fain ....................................................... Joseph Smiley

THE STORY.

Tom Blackford, chief clerk to a big steel corporation, wins the love of Alice, daughter of John Rand, the president of the concern. Tom has several times been next in line for promotion, but each time a relative of one of the directors has been promoted over his head. Rand has promised Tom the next vacancy, and when it occurs the young man hopes to gain as well the president's consent to his marriage with Alice. But once again he is disappointed. William Anderson, Rand's nephew, is given the position, and immediately tries to "boss" Tom. Tom tells Anderson that apparently it is necessary to be related to one of the directors to succeed in the firm. He then persuades Alice to marry him secretly.

Anderson repeats Tom's incautious speech to Rand, and when Alice comes with her news, Rand tells her that Tom has only married her to gain promotion in the firm. When Alice indignantly denies the accusation, Rand induces her to hide behind a curtain and listen to his conversation with Tom. He calls Tom in, and traps him into admitting that he hopes to turn his marriage to his own advantage. Alice comes forward, and tells Tom that he has killed her love for him. Rand offers Tom the post of Superintendent of Mines at Colton, the roughest mining camp in the company's holdings. Tom hesitates for Alice's sake, and Rand, believing that Alice will refuse to accompany Tom, taunts him with cowardice. Tom accepts the position, determined to win through in spite of difficulties, and Alice, to avoid scandal, accompanies him, a wife in name only.

Rand secretly writes to Joe Lawler, the mine foreman, hinting that the directors would prefer the new superintendent not to succeed. Tom finds machines mysteriously breaking down, but the miners discover that he knows too much to be taken in with tricks. The wife of one of the miners tells Alice that her husband ought to close "The Club," which is really a drinking and gambling saloon, and absorbs a large proportion of the men's wages. Alice tells Tom, but he hesitates to take such a drastic step until a very serious accident is narrowly averted by prompt action on his part. When he finds that the driver of the runaway truck was drunk, Tom orders Shackleton, the proprietor of the saloon, to close it. Shackleton defies him, and Tom applies to the nearest city for protection. Escorted by an armed guard, led by Sam Munds, Tom goes to the saloon, and smashes every bottle in the place. Munds finds Rand's letter to Lawler, and hands it to Tom. Instigated by Lawler, who is hand in glove with Shackleton, several attempts are made on Tom's life, but they fail. Lawler then attempts to start a strike, and Tom dismisses him.

John Rand comes to Colton, hoping to persuade Alice to return with him. Alice reproves Tom for his attitude towards her father. He shows her Rand's letter, and for the first time she realises what a plucky fight her husband is putting up. She is horrified to learn that her father is really responsible for the attacks on Tom's life, but after all he is her father, and she prepares to go back with him.

Munds watches Lawler closely, and discovers that he has cheated the miners out of large sums by the use of faulty scales. Lawler succeeds in getting the men to leave work, but while he is addressing them, Tom appears and gives the miners proof of their ex-foreman's perfidy. The miners turn against Lawler, who tries to kill Tom. Tom foils the attack, and, chasing Lawler up the tipple, fights him sixty feet above the ground. In another attempt to take unfair advantage of Tom, Lawler falls, and is killed. The miners cheer Tom.

Tom has "come through," but his triumph is an empty one, for he thinks Alice has left him. He goes home disconsolate, but Alice is there. She says she loves him too much to go away from him, and she is ready to be a real wife to him in future.
HOW TO EXPLOIT
AGNES AYRES
IN
WORLDLY GOODS
FROM THE NOVEL BY SOPHIE KERR
SCREEN PLAY BY A. P. YOUNGER
DIRECTED BY PAUL BERN
A PARAMOUNT PICTURE
LENGTH: 6,040 FEET RELEASED: JULY 23RD, 1925

THE CAST.
Eleanor Lawson ...................................... Agnes Ayres
Fred Hopper ........................................... Pat O'Malley
Clifford Ramsay ..................................... Victor Varconi
Mrs. Lawson ........................................... Edythe Chapman
Mr. Lawson ........................................... Bert Woodruff
Letitia Calhoun ...................................... Maude George
Vivian Steel ........................................... Cecille Evans
Sol Shipik ............................................. Otto Lederer

THE STORY.
ELEANOR LAWSON, secretary to Clifford Ramsay, manager of a
flourishing business, refuses her employer's proposal because she
prefers a career to marriage. But she falls in love with Fred Hopper, a glib
motor salesman, and believes that his wonderful air castles have substantial
foundations. After a short engagement, Eleanor and Fred are married.

The honeymoon is scarcely over when the air castles begin to tumble
about Eleanor's ears. Fred loses his job, bills accumulate, and finally the
electric light and telephone are cut off. The climax comes when Eleanor sees
the jeweller who calls for the weekly instalment on her ring—even that had
been bought on the hire-purchase system. Eleanor decides that if Fred cannot
get work, she must return to business. Unknown to Fred, she obtains a posi-
tion in a modest establishment. Fred is furiously angry when he finds out,
and Eleanor promises to give up her work as soon as he gets another job.
She suggests that he should ask Clifford Ramsay, and Fred, who had once
been discharged by Ramsay, swallows his pride and goes to see him.

While he is waiting in an outer office, Fred overhears a conversation
between Ramsay and his directors about a factory which is going cheap, but
promises to become valuable. Fred immediately secures an option on the
building, and persuades Mrs. Calhoun, a wealthy woman who has taken a
fancy to him, to put up the money to buy it. Mrs. Calhoun tries to flirt with
him, and when Fred gets home Eleanor sees powder on his coat. She leaves
him and goes home to her mother.

Fred sells the factory at a huge profit, but his happiness is short-lived, for
he receives a summons to a lawyer's office in connection with Mrs. Hopper's suit
for divorce. The lawyer denies all knowledge of the message, but Mrs. Lawson
confesses to sending it in order to give the young couple another chance.

Left alone with Eleanor, Fred convinces her that he has not been unfaith-
ful, and wins her forgiveness. Then he tells her that he is going to fulfil all
his promises after all, for they are now rich.

FOR THE LOCAL PAPER.
"I NOW pronounce you man and
wife!"
—and the curtain is rung up on the
drama, comedy or tragedy, as the
case may be, of newly-married life.
In "Worldly Goods," coming to the
Theatre next
it is a combi-
nation of the first two, almost result-
ing in the last. In other words,
"Worldly Goods," starring Agnes
Ayres, is a comedy-drama of matrim-
ony, with a happy ending, even
though the final scene is in the divorce
court.
Pat O'Malley has the leading
man's rôle, and Victor Varconi and
Edythe Chapman are also well cast.

AGNES AYRES.
This Block will print on any kind of paper,
and may be hired from our district office at
a fee of 2/-.
The story has to do with money as a factor in married life. His wife is afflicted, as Fred Hopper (Pat O'Malley) sees it, with the usual feminine longing for the niceties of life—worldly goods—and Fred isn't able to supply them. So Eleanor (Agnes Ayres) goes out to earn enough money to help him—and that almost finishes their marital bliss.

Wage-earning and home-making don't mix, and "Worldly Goods" shows what happens when a young wife attempts to do both—and shows it in about the most pleasing and novel manner you could wish for.

"WORLDLY GOODS," a Paramount picturisation of the novel by Sophie Kerr, starring Agnes Ayres, will be the feature at the .................................. Theatre for a run of ...................... days beginning next..................

The story is a fine domestic comedy-drama of real, human people.

Miss Ayres has the rôle of Eleanor Lawson, young secretary to the manager of a large business. Pat O'Malley plays opposite the star, and the supporting cast includes Edythe Chapman, Victor Varconi, Bert Woodruff, Maude George, Cecille Evans and Otto Lederer.

"WORLDLY GOODS," a new Paramount picture starring Agnes Ayres, will be the feature at the .................................. Theatre on........... next for a run of ...................... days.

The story, adapted from the popular novel by Sophie Kerr, visualises what happens to a young self-supporting girl who marries a romantic weakling, believes in him, trusts him; and how she handles the situation which arises when the inevitable disillusionment comes.

Pat O'Malley, Victor Varconi and Edythe Chapman appear in the supporting cast.

PARS. FOR THE PROGRAM.

A BRILLIANT picture of marriage. As true to life as your next-door neighbour. And bubbling with fun and wholesomeness.

The story of a girl who thought she was getting the world's prize husband—and found he was only the booby prize.

A matrimonial comedy which proves that husbands aren't so bad as they're supposed to be—they're worse!

The story of a wife who made the mistake of believing everything her husband told her.
ADOLPH ZUKOR & JESSE L. LASKY
Present A
DIMITRI BUCHOWETZKI
production
“THE SWAN”
with
ADOLPHE MENJOU • RICARDO CORTEZ & FRANCES HOWARD
From the play by Terenc Molnár
Screen play by Dimitri Buchowetzki
A Paramount Picture
The screen's prize matrimonial comedy, produced on a lavish fun scale.

AGNES AYRES
in
"WORLDLY GOODS"

From the novel by Sophie Kerr — Screen play by A. P. Younger
Directed by Paul Born

IF you have a funny bone, come and see what this gay comedy does to it!

Advert Block as above (C), may be hired from our district office at a fee of 4-.

Advert Block as above (D), may be hired from our district office at a fee of 2-.
A Shower of Good Fun

AND so they were married — and lived unhappily ever after. But, take it from us, their troubles are your joys. If you want to know how hard you really can laugh at a picture, see "Worldly Goods."

Adolph Zukor and Jesse Lasky present

AGNES AYRES

in

"Worldly Goods"

ADVERT. BLOCK AS ABOVE (E), MAY BE HIRED FROM OUR DISTRICT OFFICE AT A FEE OF 8/-
### MUSICAL SUGGESTIONS

**FOR WORLDLY GOODS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title or Action</th>
<th>Tempo</th>
<th>Selection</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Open</td>
<td>3/4 andante</td>
<td>Intermezzo Symphonique—Borch (Hawkes)</td>
</tr>
<tr>
<td>2.</td>
<td>There was only</td>
<td>Light inter., 4/4 allegretto</td>
<td>Message du Cœur—Severne (Bosworth)</td>
</tr>
<tr>
<td>3.</td>
<td>Eleanor Lawson</td>
<td>Light, bright, busy melody, 2/4 allegro</td>
<td>Gaiety—Savino (Francis, Day &amp; Hunter)</td>
</tr>
<tr>
<td>4.</td>
<td>Clifford Ramsey</td>
<td>Flowing melody, 3/4 Lent</td>
<td>Value Appassionato—Ketelbey (Bosworth)</td>
</tr>
<tr>
<td>5.</td>
<td>Flash to Fred and women</td>
<td>Nice light, 2 4 allegro</td>
<td>Masquerade Suite, No. 2 only—Lacombe (Chester)</td>
</tr>
<tr>
<td>6.</td>
<td>Fade out Eleanor seen at</td>
<td>Light melody, 5/4 andantino</td>
<td>Two sketches, No. 1 only—Froehm (Chester)</td>
</tr>
<tr>
<td>7.</td>
<td>Fred walks up to house</td>
<td>Light comic inter., 2/4 allegro moderate</td>
<td>Farcical Allegro—Abun (Laffett)</td>
</tr>
<tr>
<td>8.</td>
<td>Fred puts out lights</td>
<td>Light inter., 4/4 allegro</td>
<td>Promenade—Reape and Axt (Francis, Day and Hunter)</td>
</tr>
<tr>
<td>9.</td>
<td>Eleanor goes to father and</td>
<td>Nice melody, 4/4 andante</td>
<td>Romance Sans Paroles—Beloff (Feldman)</td>
</tr>
<tr>
<td>10.</td>
<td>Department store scene</td>
<td>Light inter., 2/4 allegro</td>
<td>Al Fresco—Herbert (Feldman)</td>
</tr>
<tr>
<td>11.</td>
<td>Fred enters</td>
<td>Traditional wedding hymn, 4/4 andante</td>
<td>Voice that breathed o'er Eden—Manuscript,</td>
</tr>
<tr>
<td>12.</td>
<td>Wedding ceremony</td>
<td>Flowing melody, 4/4 andantino</td>
<td>On the Moonlit Terrace—Cabazon (Hawkes)</td>
</tr>
<tr>
<td>13.</td>
<td>The first Hundred</td>
<td>Light inter. agitated, 4/4 allegro</td>
<td>Petite Suite d'Orchestre, No. 1 only—Pierre (Liber)</td>
</tr>
<tr>
<td>14.</td>
<td>Both sit down at table</td>
<td>Light inter., 4/4 allegro</td>
<td>April's Lady—Ancliffe (Bosworth)</td>
</tr>
<tr>
<td>15.</td>
<td>Mother and father at door</td>
<td>Serious flowing melody, 2/4 andante</td>
<td>Shades of Autumn—Mayne (Bosworth)</td>
</tr>
<tr>
<td>16.</td>
<td>Mother reads notice of</td>
<td>Nice valse (lent), 5/4 lent</td>
<td>Mon Bijou—Lepaige (Feldman)</td>
</tr>
<tr>
<td>17.</td>
<td>Eleanor found</td>
<td>Serious melody, 3/4 andante</td>
<td>La Plume d'Esmeralda—Dyke (Liber)</td>
</tr>
<tr>
<td>18.</td>
<td>Ired sees wife</td>
<td>Bright exciting melody, 4/4 allegro</td>
<td>In Holland Suite, No. 4 only—Kriens (Schotts)</td>
</tr>
<tr>
<td>19.</td>
<td>Street scene</td>
<td>Light eccentric inter., 2/4 moderate</td>
<td>Rubesquesque—Slater (Schotts)</td>
</tr>
<tr>
<td>20.</td>
<td>The ancient firm</td>
<td>Light song melody, 4/4 andante</td>
<td>In a Rendezvous—Lewis (Feldman)</td>
</tr>
<tr>
<td>21.</td>
<td>When a husband</td>
<td>Burlesque melody, 4/4 andante</td>
<td>Am I to Blame? chorns only (play pp and slowly)—Fazish (Lawrence Wright)</td>
</tr>
<tr>
<td>22.</td>
<td>Fred enters house</td>
<td>Light inter., 3/4 allegro</td>
<td>Downhearted blues—Hunter (Lawrence Wright)</td>
</tr>
<tr>
<td>23.</td>
<td>Girl seen at gramophone</td>
<td>Blue fox trot, 4 4 blues tempo</td>
<td>Amaryllis—Ketelbey (Bosworth)</td>
</tr>
<tr>
<td>24.</td>
<td>Vivian Marie</td>
<td>Light inter., 3/4 allegro</td>
<td>Blue Beard and Fatima—Bowles (Feldman)</td>
</tr>
<tr>
<td>25.</td>
<td>Mother and father seen</td>
<td>Light eccentric inter., 4/4 allegro</td>
<td>Foolish Child—Nelson (Feldman)</td>
</tr>
<tr>
<td>26.</td>
<td>Ired back to Fred</td>
<td>Sentimental ballad, 4/4 andante</td>
<td>A Tear—Mousorgsky (Feldman)</td>
</tr>
<tr>
<td>27.</td>
<td>Eleanor on bed crying</td>
<td>Pathetic melody, 4 4 andante</td>
<td>Vision d'Amour—Fried (Chester)</td>
</tr>
<tr>
<td>28.</td>
<td>Cliff Ramsey did not</td>
<td>Flowing melody, 4/4 andante</td>
<td>Al Fresco—Herbert (Feldman)</td>
</tr>
<tr>
<td>29.</td>
<td>Fred Hupper had taken</td>
<td>Light inter., 2 4 allegro</td>
<td>Siegfried Idyll—Wagner (Feldman)</td>
</tr>
<tr>
<td>30.</td>
<td>Insert—wire</td>
<td>Serious melody, 4/4 andante</td>
<td>True Love—Ketelbey (Bosworth)</td>
</tr>
<tr>
<td>31.</td>
<td>Eleanor seen in lawyer's</td>
<td>Flowing serious melody, 4/4 andante</td>
<td>There's just a bit of Heaven—David (Feldman)</td>
</tr>
<tr>
<td>32.</td>
<td>Clifford would you mind</td>
<td>Sentimental ballad, 4 4 andante</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>All that poverty</td>
<td>THEME</td>
<td></td>
</tr>
</tbody>
</table>
THE PUBLIC KNOW—
IF IT'S A PARAMOUNT PICTURE
IT'S THE BEST SHOW IN TOWN.
Get in touch with them.
PARAMOUNT PRODUCTIONS
FOR THE
RELEASING YEAR SEP., 1925-26
PROVINCIAL RELEASE DATES TWO WEEKS LATER THAN BELOW.

1925

SEP. 7.—“THE FAST SET.” A WILLIAM DE MILLE PRODUCTION. FROM THE WEST END SUCCESS, "SPRING CLEANING," BY FREDERICK LONNDALE. CAST INCLUDES BETTY COMPSON, ADOLPHE MENJOU, ELLIOTT DEXTER, ZASU PITTS. A PARAMOUNT PICTURE..................LENGTH, 6,056

SEP. 14.—“FORBIDDEN PARADISE.” AN ERNEST LUBITSCH PRODUCTION. CAST INCLUDES POLA NEGI, ROD LA ROCQUE, ADOLPHE MENJOU, PAULINE STARKE. FROM THE PLAY, "THE CZARINA," BY LAJOS Biro AND MENYHERT LENGYEL. A PARAMOUNT PICTURE..................LENGTH, 6,656

SEP. 21.—“MISS BLUEBEARD.” FROM AVERY HOPWOOD’S PLAY "LITTLE MISS BLUEBEARD," ADAPTED FROM A COMEDY BY GABRIEL DREGELY. CAST INCLUDES BEBE DANIELS, ROBERT FRAZER, KENNETH MACKENNA, RAYMOND GRIFFITH. DIRECTED BY FRANK TUTTLE. A PARAMOUNT PICTURE (U) LENGTH, 6,419

SEP. 24.—“LOCKED DOORS.” A WILLIAM DE MILLE PRODUCTION. CAST INCLUDES BETTY COMPSON, THEODORE ROBERTS, KATHLYN WILLIAMS, THEODOR VON ELTZ, ROBERT EDESON. BY CLARA BERANGER. A PARAMOUNT PICTURE..................LENGTH, 6,314

SEP. 28.—“A SAINTED DEVIL.” BY REX BEACH. CAST INCLUDES RUDOLPH VALENTINO, NITA NALDI, HELEN D’ALGY, DAGMAR GODOWSKY. A JOSEPH HENABERY PRODUCTION. ADAPTED BY FORREST HALSEY FROM THE STORY "ROPE’S END." A PARAMOUNT PICTURE (U) LENGTH, 7,700

OCT. 5.—“FORTY WINKS.” CAST INCLUDES VIOA DANA, THEODORE ROBERTS, RAYMOND GRIFFITH, CYRIL CHADWICK. FROM THE PLAY "LORD CHUMLEY," BY DAVID BELASCO AND HENRY C. DE MILLE. DIRECTED BY FRANK URSON AND PAUL IRIBE. A PARAMOUNT PICTURE..................LENGTH, 6,117

OCT. 12.—“WAGES OF VIRTUE.” AN ALLAN DWAN PRODUCTION. CAST INCLUDES GLORIA SWANSON, BEN LYON (COURTESY FIRST NATIONAL PICTURES), NORMAN TREVOR, IVAN LINOW. BY PERCIVAL WREN. A PARAMOUNT PICTURE..................LENGTH, 6,781

OCT. 19.—“THE DEVIL’S CARGO.” A VICTOR FLEMING PRODUCTION. CAST INCLUDES PAULINE STARKE, WALLACE BEERY, WILLIAM COLLIER, JR., CLAIRE ADAMS. FROM THE STORY BY CHARLES E. WHITTAKER. A PARAMOUNT PICTURE..................LENGTH, 7,378

OCT. 22.—“CONTRABAND.” AN ALAN CROSSLAND PRODUCTION. CAST INCLUDES LOIS WILSON, NOAH BEERY, RAYMOND HATTON AND RAYMOND MCKEE. FROM THE NOVEL BY CLARENCE BUDINGTON KELLY. A PARAMOUNT PICTURE..................LENGTH, 8,848

OCT. 26.—“MEN.” A DIMITRI BUCHOWETZKI PRODUCTION. CAST INCLUDES POLA NEGI, ROBERT W. FRAZER, ROBERT EDESON, JOSEPH SWICKARD. FROM THE STORY BY DIMITRI BUCHOWETZKI. A PARAMOUNT PICTURE..................LENGTH, 6,065

NOV. 2.—“THE BORDER LEGION.” BY ZANE GREY. CAST INCLUDES ANTONIO MORENO, HELENE CHADWICK, ROCKCLIFFE FELLOWES, GIBSON GOWLAND. DIRECTED BY WILLIAM K. HOWARD. A PARAMOUNT PICTURE..................LENGTH, 6,065

NOV. 9.—“THE GOLDEN BED.” CECIL B. DE MILLE’S PRODUCTION. CAST INCLUDES ROD LA ROCQUE, VERA REYNOLDS, LILLIAN RICH, WARNER BAXTER, THEODORE KOSLOFF, JULIA FAYE. BASED ON THE NOVEL BY WALLACE IRWIN. A PARAMOUNT PICTURE..................LENGTH, 6,065

NOV. 16.—“NORTH OF 36.” (THE LONDON PAVILION SUCCESS.) THE COMPANION PICTURE TO “THE COVERED WAGON.” AN IRVIN WILLAT PRODUCTION. CAST INCLUDES JACK HOLT, ERNEST TORRENCE, LOIS WILSON, NOAH BEERY. FROM THE FAMOUS NOVEL BY EMERSON HOUGH. A PARAMOUNT PICTURE..................LENGTH, 8,400

THE LETTER INDICATES THE CERTIFICATE GIVEN BY THE BRITISH BOARD OF FILM CENSORS.
1925-26 RELEASES (CONTINUED FROM PAGE SEVENTEEN)

NOV. 16.—"THE TOP OF THE WORLD." A GEORGE MELFORD PRODUCTION. CAST INCLUDES ANNA Q. NILSSON, JAMES KIRKWOOD, RAYMOND HATTON, SHELDON LEWIS. FROM THE NOVEL OF ETHEL M. DELL. A PARAMOUNT PICTURE. LENGTH, 7,100 FEET.

NOV. 19.—"TO-MORROW'S LOVE." CAST INCLUDES AGNES AYRES, PAT O'MALLEY, RAYMOND HATTON, JANE WINTON. FROM THE STORY, "INTERLOCUTORY," BY CHARLES BRACKETT. DIRECTED BY PAUL BERN. A PARAMOUNT PICTURE. LENGTH, 5,861 FEET.

NOV. 23.—"THE SWAN." A DIMITRI BUCHOWETZKI PRODUCTION. CAST INCLUDES ADOLPHE MENJOU, RICARDO CORTEZ, FRANCES HOWARD, IDA WATERMAN. FROM THE PLAY BY FERENC MOLNAR. A PARAMOUNT PICTURE. LENGTH, 5,811 FEET.

NOV. 30.—"COMING THROUGH." CAST INCLUDES THOMAS MEIGHAN, LILA LEE, JOHN MILTERN, WALLACE BEERY. FROM THE NOVEL "BED ROCK," BY JACK BETHEA. DIRECTED BY PAUL SCHOFIELD. A PARAMOUNT PICTURE. LENGTH.

DEC. 7.—"SACKCLOTH AND SCARLET." A HENRY KING PRODUCTION. CAST INCLUDES ALICE TERRY, ORVILLE CALDWELL, DOROTHY SEBASTIAN, KATHLEEN KIRKHAM. FROM THE NOVEL BY GEORGE GIBBS. A PARAMOUNT PICTURE. LENGTH.

DEC. 14.—"EAST OF SUEZ." A RAOUl WALSH PRODUCTION. CAST INCLUDES POLA NERI, EDMUND LOWE, ROCKCLIFFE FELLOWS, NOAH BEERY. FROM THE WEST END SUCCESS BY W. SOMERSET MAUGHAM. A PARAMOUNT PICTURE. LENGTH.

DEC. 21.—"TOO MANY KISSES." CAST INCLUDES RICHARD DIX, FRANCES HOWARD, WILLIAM POWELL, FRANK CURRIER. FROM THE STORY "A MAKER OF GESTURES" BY JOHN MONK SAUNDERS. DIRECTED BY PAUL SLOANE. A PARAMOUNT PICTURE. LENGTH.

DEC. 24.—"THE GOOSE HANGS HIGH." A JAMES CRUZE PRODUCTION. CAST INCLUDES CONSTANCE BENNETT, MYRTLE STEDMAN, GEORGE IRVING, ESTHER RALSTON. FROM THE NEW YORK DRAMATIC SUCCESS BY LEWIS BEACH. A PARAMOUNT PICTURE. LENGTH.

DEC. 28.—"NEW LIVES FOR OLD." CAST INCLUDES BETTY COMPSON, WALLACE MACDONALD, THEODORE KOSLOFF, SHELDON LEWIS. BY ADELAIDE HEILBRON. DIRECTED BY CLARENCE BADGER. A PARAMOUNT PICTURE. LENGTH.

DEC. 28.—"PETER PAN." (THE LONDON PAVILION SUCCESS.) A HERBERT BRENON PRODUCTION OF J. M. BARRIE'S FAMOUS PLAY. CAST INCLUDES BETTY BRONSON, ERNEST TORRENCE, CYRIL CHADWICK, ESTHER RALSTON, MARY BRIAN. A PARAMOUNT PICTURE. LENGTH.

PARAMOUNT PRODUCTIONS FOR THE
RELEASING YEAR, SEPT., 1924-25

PROVINCIAL RELEASE DATES TWO WEEKS LATER THAN BELOW.

1925

JAN. 26.—"FLAMING BARRIERS." A GEORGE MELFORD PRODUCTION. CAST INCLUDES JACQUELINE LOGAN, ANTONIO MORENO, WALTER HIEIS, CHARLES OGLE. BY BYRON MORGAN. A PARAMOUNT PICTURE. LENGTH, 5,769 FEET.

FEB. 2.—"THE FIGHTING COWARD." A JAMES CRUZE PRODUCTION. CAST INCLUDES ERNEST TORRENCE, MARY ASTOR, NOAH BEERY, PHYLLIS HAYER AND GULLEN LANDIS. FROM THE PLAY "MAGNOLIA," BY BOOTH TARKINGTON. A PARAMOUNT PICTURE. LENGTH, 6,421 FEET.

FEB. 9.—"THE HUMMING BIRD." A SYDNEY OLDSOTT PRODUCTION. CAST INCLUDES GLORIA SWANSON, EDWARD BURNS, WILLIAM RICCIARDI, MARIO MAJERONI. FROM THE PLAY BY MAUDE FULTON. A PARAMOUNT PICTURE. LENGTH, 7,348 FEET.

Advertising Suggestions in Issue dated Dec. 27 1924

1926

JAN. 3 1925

FEB. 10

6,421

7,348
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Cast / Production Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 19</td>
<td>&quot;THE DAWN OF A TO-MORROW.&quot;</td>
<td>A George Melford production. Cast includes Jacqueline Logan, David Torrence, Raymond Griffith, Roland BOTTOMLY. From the novel and play by Mary Roberts RINEHART. A Paramount picture. Length, 6,051 Feet</td>
</tr>
<tr>
<td>Feb. 23</td>
<td>&quot;THE BREAKING POINT.&quot;</td>
<td>A Herbert Brenon production. Cast includes Nita Naldi, Patsy Ruth Miller, George Fawcett, Matt Moore. From the novel and play by Mary Roberts RINEHART. A Paramount picture. Length, 5,647 Feet</td>
</tr>
<tr>
<td>Mar. 30</td>
<td>&quot;MONSIEUR BEAUCAIRE.&quot;</td>
<td>A Sidney Olcott production. Cast includes Rudolph Valentino, Bebe Daniels, Lois Wilson, Doris Kenyon, Lowell Sherman. From the novel by Booth Tarkington and the play by Booth Tarkington and Evelyn Greenleaf Sutherland. A Paramount production. LENGTH, 9,859 Feet</td>
</tr>
<tr>
<td>Apr. 13</td>
<td>&quot;LILY OF THE DUST.&quot;</td>
<td>Cast includes Pola Negri, Ben Lyon, Noah Beery, Raymond Griffith. A Dimitri Buchowetzki production. From a novel by Hermann Sudermann and a play by Edward Sheldon. A Paramount picture. Length, 6,200 Feet</td>
</tr>
</tbody>
</table>
### 1924-25 Releases (Continued from Page Nineteen)

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Director</th>
<th>Story/Adapted By</th>
<th>Cast</th>
<th>Production Company</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>APR 20</td>
<td>&quot;Tiger Love.&quot;</td>
<td></td>
<td></td>
<td>George Melford</td>
<td>Paramount</td>
<td>5,048</td>
</tr>
<tr>
<td>APR 23</td>
<td>&quot;The Bedroom Window.&quot;</td>
<td>William de Mille</td>
<td>McAvoy, Malcolm MacGregor, Ricard</td>
<td>Fenken, Robert Eadeson, George Fawcett, Ethel Wales</td>
<td>Paramount</td>
<td>6,600</td>
</tr>
<tr>
<td>APR 27</td>
<td>&quot;The Side Show of Life.&quot;</td>
<td>Herbert Brenon</td>
<td>Ernest Torrence, Anna Q. Nilsson,</td>
<td>Louise Lagrange, Maurice Canon</td>
<td>Paramount</td>
<td>7,500</td>
</tr>
<tr>
<td>MAY 4</td>
<td>&quot;Unguarded Women.&quot;</td>
<td>Alan Grosland</td>
<td>Bebe Daniels, Richard Dix, Mary</td>
<td>Astor, Walter McGregor from the Saturday Evening Post Story, &quot;Face,&quot;</td>
<td>Paramount</td>
<td>6,000</td>
</tr>
<tr>
<td>MAY 11</td>
<td>&quot;Triumph.&quot;</td>
<td>Cecil B. de Mille</td>
<td>Leatrice Joy, Rod La Rocque,</td>
<td>Victor Varconi, Charles Ogle, by May Eginton</td>
<td>Paramount</td>
<td>8,000</td>
</tr>
<tr>
<td>MAY 18</td>
<td>&quot;The Female.&quot;</td>
<td>Sam Wood</td>
<td>Betty Compson, Warner Baxter,</td>
<td>Noah Beery, Dorothy Cumming, from the Cynthia Stockley Story, &quot;Dalla, the Lion Cub,&quot;</td>
<td>Paramount</td>
<td>6,100</td>
</tr>
<tr>
<td>MAY 25</td>
<td>&quot;The Light That Failed.&quot;</td>
<td>George Melford</td>
<td>Jacqueline Logan, Percy Marmont,</td>
<td>Sigrid Holmquist, David Torrence</td>
<td>Paramount</td>
<td>6,706</td>
</tr>
<tr>
<td>JUNE 1</td>
<td>&quot;The Alaskan.&quot;</td>
<td></td>
<td>Thomas Meighan, Estelle Taylor,</td>
<td>John Sainpolis, Anna May Wong, B. James Oliver Curwood</td>
<td>Herbert Brenon</td>
<td>6,700</td>
</tr>
<tr>
<td>JUNE 8</td>
<td>&quot;Manhandled.&quot;</td>
<td>Allan Dwan</td>
<td>Gloria Swanson, Tom Moore, Frank</td>
<td>Morgan, Lilyan Tashman, from the story by Arthur Stringer</td>
<td>Paramount</td>
<td>6,628</td>
</tr>
<tr>
<td>JUNE 15</td>
<td>&quot;Merton of the Movies.&quot;</td>
<td>James Cruze</td>
<td>Glenn Hunter, Viola Dana, de Witt</td>
<td>Jennings, Elliott Roth, from the story by Harry Leon Wilson and</td>
<td>Paramount</td>
<td>7,497</td>
</tr>
<tr>
<td>JUNE 18</td>
<td>&quot;Without Warning.&quot;</td>
<td>Irvin Willat</td>
<td>Agnes Ayres, Antonio Moreno,</td>
<td>Tyrone Power, Louis Wolheim, by Arthur Stringer</td>
<td>Paramount</td>
<td>5,902</td>
</tr>
<tr>
<td>JUNE 22</td>
<td>&quot;Sinners in Heaven.&quot;</td>
<td>Alan Crosland</td>
<td>Bebe Daniels, Richard Dix, Holmes</td>
<td>Herbert, Florence Billings, from the novel by Clive Arden</td>
<td>Paramount</td>
<td>6,750</td>
</tr>
<tr>
<td>JUNE 29</td>
<td>&quot;The City That Never Sleeps.&quot;</td>
<td>James Cruze</td>
<td>Ricardo Cortez, Louise Dresser,</td>
<td>Kathryn Williams, Virginia Lee Corbin, adapted from &quot;Mother O'Day,&quot;</td>
<td>Paramount</td>
<td>5,885</td>
</tr>
</tbody>
</table>

*Notes:*
- All lengths are in feet.
- Footnotes and additional information may be present in the text but not transcribed here.
1924-25 RELEASES (CONTINUED FROM PAGE TWENTY)

JULY 6.—“EMPTY HANDS.” A VICTOR FLEMING PRODUCTION. CAST INCLUDES JACK HOLT, NORMA SHEarer, CHARLES CLARY, HAZEL KEENER. FROM THE NOVEL BY ARTHUR STRINGER. A PARAMOUNT PICTURE..........................LENGTH, 6,867

JULY 13.—“FEET OF CLAY.” Cecil B. de Mille’s Production. CAST INCLUDES ROD LA ROQUE, VERA REYNOLDS, VICTOR VARCONI, RICARDO CORTEZ, JULIA FAYE, ROBERT EDESON. FROM THE NOVEL BY MARGARETTA TUTTLE. A PARAMOUNT PICTURE..........................LENGTH, 9,000

JULY 20.—“DANGEROUS MONEY.” CAST INCLUDES BEBE DANIELS, TOM MOORE, WILLIAM POWELL, DOLORES CASSINELLI. BY JOHN RUSSELL. BASED ON ROBERT HERRICK’S NOVEL, “CLARK’S FIELD.” DIRECTED BY FRANK TUTTLE. A PARAMOUNT PICTURE..........................LENGTH, 6,810

JULY 23.—“WORLDSLY GOODS.” CAST INCLUDES AGNES AYRES, PAT O’MALLEY, VICTOR VARCONI, EDDY THE CHAPMAN. FROM THE NOVEL BY SOPHIE KERR. DIRECTED BY PAUL BERN. A PARAMOUNT PICTURE..........................LENGTH, 6,040

JULY 27.—“MANHATTAN.” BASED ON “THE DEFINITE OBJECT,” BY JEFFREY FARNOL. CAST INCLUDES RICHARD DIX, JACQUELINE LOGAN, GREGORY KELLY, GEORGE SIEGMANN. DIRECTED BY R. H. BURNSIDE. A PARAMOUNT PICTURE..........................LENGTH, 6,329

AUG. 3.—“ARGENTINE LOVE.” AN ALLAN DWAN PRODUCTION. CAST INCLUDES BEBE DANIELS, RICARDO CORTEZ, JAMES RENNIE, MARIO MAJERONI. FROM THE STORY BY VICENTE BLASCO IBANEZ. A PARAMOUNT PICTURE..........................LENGTH, 5,507

AUG. 10.—“HER LOVE STORY.” AN ALLAN DWAN PRODUCTION. CAST INCLUDES GLORIA SWANSON, IAN KEITH, GEORGE FAWCETT, ECHLIN GAYER, BY MARY ROBERTS RINEHART. A PARAMOUNT PICTURE..........................LENGTH, 5,710

AUG. 17.—“TONGUES OF FLAME.” A JOSEPH HENABERY PRODUCTION. CAST INCLUDES THOMAS MEIGHAN, BESSIE LOVE, EILEEN PERCY, BURTON CHURCHILL. FROM THE STORY BY PETER CLARK MACFARLANE. A PARAMOUNT PICTURE..........................LENGTH, 6,742

AUG. 24.—“THE GARDEN OF WEEDS.” A JAMES CRUZE PRODUCTION. CAST INCLUDES BETTY COMPSON, ROCKCLIFFE FELLOWS, WARNER BAXTER, CHARLES OGLE. FROM THE PLAY BY LEON GORDON AND DORIS MARQUETTE. A PARAMOUNT PICTURE..........................LENGTH, 5,757

AUG. 31.—“A MAN MUST LIVE.” CAST INCLUDES RICHARD DIX, JACQUELINE LOGAN, GEORGE NASH, EDNA MURPHY. BASED ON “JUNGLE LAW,” BY J. A. R. WYLIE. DIRECTED BY PAUL SLOANE. A PARAMOUNT PICTURE..........................LENGTH, 5,041

---

PARAMOUNT SERVICE

Conducted by Frederick Martin

In the interests of the present and prospective exhibitors of productions distributed by FAMOUS-LASKY FILM SERVICE, LIMITED.

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CARDIFF

16-18, PRIORY STREET.

PHONE: No. 72.

GRAMS: "FAMILASERV, CARDIFF."

GLASGOW

164, HUChUAN STREET.

PHONE: DOUGLAS 8719.

GRAMS: "FAMILASERV, GLASGOW."

LIVERPOOL

124, DALE STREET.


GRAMS: "FAMILASERV, LIVERPOOL."

BIRMINGHAM

12, JOHN BRIGHT STREET

PHONE: MIDLAND 227.

GRAMS: "FAMILASERV, BIRMINGHAM."

MANCHESTER

26-28, FENNEL STREET.

PHONE: CITY 4808 & 4809.

GRAMS: "FAMILASERV, MANCHESTER."

NEWCASTLE

PARAMOUNT HOUSE.

BATH LANE.

PHONE: CENTRAL 1500.

GRAMS: "FAMILASERV, NEWCASTLE-ON-TYNE."
THOMAS MEIGHAN
in
"Coming Through"

With LILA LEE

From the novel
"Red Rock"

by

Jack Schenck

Screen play by Paul Schofield

Directed by Edward Sutherland

A Paramount Picture

PARTICULARS OF ADVERTISING LAYOUTS WILL BE FOUND ON PAGE ONE
ADOLPH ZUKOR and JESSE LASKY PRESENT
A SAM WOOD PRODUCTION
KATE JORDAN’S
"The NEXT CORNER"

with
CONWAY TEARLE · LON CHANEY
DOROTHY MACKAII · RICARDO CORTEZ
and LOUISE DRESSER

From the novel and play by Kate Jordan
Scenario by Monte Katterjohn

A Paramount Picture
A first-class theatre should breathe an atmosphere of inconspicuous refinement. It should offer a service that is distinctive, yet not obtrusive.

A truly successful manager is the one whose theatre is considered the dominant theatre in a community. His theatre is accorded first place because of the spirit that dominates the employees, because his advertising invites confidence, and because the service that is offered to patrons stands supreme, in his community.

A theatre that carries with it an atmosphere of gloom cannot be successful. Theatre-goers are looking for diversion and happiness. Therefore it is not surprising that they will give the Gloom Theatre absent treatment. What we need most in any theatre is good cheer—a smile-atmosphere will gladden a patron for an entire performance.

Above all, no theatre can be successful with a “Public-be-damned” policy. It doesn’t belong any more, anywhere. The day is past when uncouth ushers can chew the rag, and gum. Ushers must be at their post, they must be neat, properly uniformed, shoes shined, with a smile of confidence on their faces. No manager should overlook the fact that the attaches of his theatre play an extremely important part in making it successful, or otherwise. It is the ushers, doorman or cashier who can make a friend of any patron. More good-will can be created by the attaches than by any other point of contact with your theatre. These employees are truly your representatives, and to most of your patrons, they are the only representatives with whom they come in contact.

No employee has any right to invite a dispute with a patron, regardless of the cause. Marshall Field adopted the maxim long ago that “The customer is always right.” Your employees must realize that the theatre is operated for the patron, and not for the employee, and that it is his or her special privilege to act towards every patron as host or hostess.

There should be a hospitality apparent the moment a patron enters the door of your theatre—not insincere, counterfeit courtesy. A good manager cultivates among his staff a genuine spirit of hospitality and encourages a sunny disposition by setting a good example himself.

A service such as this will sell your theatre to the public more than anything else.

Harvey Franklin
Director of Theatres
# This Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON</td>
<td>Tue, Aug 26</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
</tr>
<tr>
<td>LEEDS</td>
<td>Tue, Aug 26</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
</tr>
<tr>
<td>SHEFFIELD</td>
<td>Wed, Aug 27</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
</tr>
<tr>
<td>MANCHESTER</td>
<td>Tue, Aug 26</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
</tr>
<tr>
<td>LIVERPOOL</td>
<td>Fri, Aug 29</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
</tr>
<tr>
<td>BIRMINGHAM</td>
<td>Fri, Aug 29</td>
<td>A Sam Wood Production. Kate Jordan's &quot;THE NEXT CORNER.&quot;</td>
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</table>

# Next Week's Trade Shows

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONDON</td>
<td>Tue, Sept 2</td>
<td>THOMAS MEIGHAN in a George Ade story, &quot;OUR LEADING CITIZEN.&quot;</td>
</tr>
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Scenes from
"The Next Corner"
THE STORY.

When Robert Maury, an American engineer, is called to the Argentine on urgent business, he has to leave his young wife, Elsie, in Paris with her mother, a concert singer. While her mother is away on tour, Elsie is introduced to the Countess Longueval, leader of a smart Parisian set, and at her house meets Don Arturo, a Spanish grandee. Arturo's devotion to Elsie is marked by Paula Vrain, once the only star in the Spaniard's sky, who takes Elsie under her wing, encourages her to make up and dress more fashionably, and brings her out as a popular hostess.

Elsie drifts into friendship with Arturo, but when he kisses her on their return from an outing she becomes alarmed, and says they must not meet again. Arturo appeals to Paula to help him, and she, realising that he must run his new passion to earth, consents to persuade Elsie to go with him to El Miradero, Arturo's hunting lodge in the Pyrenees, and then leave the field to him. Robert returns sooner than he is expected, and is so shocked by the change in Elsie that he greets her coldly. Then comes Paula with her invitation to Arturo's "house party." Elsie refuses, but Robert says he must go to London, and there is no reason why Elsie should not accept.6

Elsie arranges to meet Paula at Bordeaux, but Paula is not at the rendezvous, and Elsie goes on to El Miradero with Serafin, Arturo's foster brother and steward. She is vaguely alarmed when she sees the dinner table laid for only three, and finds that Paula has not yet arrived. Arturo confesses that there is no house party, and Elsie says she must leave at once. But Arturo opens a window and shows her that a great storm is sweeping the mountain side. She has to stay, and after a time she yields to Arturo's ardent love making. She insists on writing a letter of confession to Robert, although Arturo tries to dissuade her, and leaves it for her lover to seal. Arturo hands the letter to Serafin to post, burns a packet of old love letters, then takes Elsie in his arms. But a sinister shadow appears on the wall, and a cloaked stranger enters. He points an accusing finger at Arturo, and says, "My daughter has been in her grave a month now—with her baby." Elsie shrinks back appalled from the man she thought she loved. The next minute he is lying dead, shot by the avenging father.

In the grey dawn Elsie is escorted to the coach by Serafin, who declares his love for her and says that he always meant to assume Arturo's responsibility when the nobleman had tired of her. Elsie indignantly repulses him and he leaves her, saying that she will see him again. Back in Paris, Elsie makes a full confession to her mother, and says she is going away before her husband returns. Her mother tries to persuade her to stay, saying that Robert is already back, and if Elsie loves him they can still be happy together. When Robert comes, Elsie tells him that things can never be the same as before. Robert asks her to go to the Argentine with him, not as his wife but as a sister, and she consents.

In the Argentine, Elsie would be happy but for the dread of the fatal letter turning up. At last, when she is beginning to think the menace has passed, Serafin comes with the letter, which he had kept instead of posting, and offers it to her—at a price. Elsie bitterly reproaches him, saying he is less than a man, and Serafin goes, leaving the letter with her.

When Robert comes in, Elsie says she has something to tell him. He says he does not want to hear, but she insists on making her confession. When she tells him of Serafin's part in the story, Robert leaves her abruptly, and Elsie, thinking he can never forgive her, sadly makes her preparations for departure. Robert rides to the inn and inquires for the stranger. The innkeeper says that the man has just shot himself in the garden. Robert lends the innkeeper his horse, tells him to notify the authorities, and prepares to walk home. But Elsie has just reached the inn in her car. Robert gets in and tells the chauffeur to return. Elsie gives Robert the letter and begs him to read it. Robert opens it, but finds only blank paper, and Elsie realises that Arturo must have burnt her confession with his old love letters. She asks Robert if he can forgive her, and as he takes her in his arms he answers, "Like the letter that tortured you, it was nothing at all."
"More wonderful effects have never been gained on the screen."

"The production is startling, staggering, superb, stunning, super-super! It is the last word in grandeur."

"One of the most tremendous spectacular films ever seen on the screen."

"Nothing finer has ever been seen on the screen. The miracle of the parting of the Red Sea is an astounding feat of cinematography."

"The story is a moving one culminating in a superb vindication of the might and majesty of those simple words that have formed the fundamental basis of all civilisation since three thousand years ago they were given to Israel."
The Daily Mirror

"Sir Gerald du Maurier described the film as the most exciting he had ever seen, and Sir Percy Scott, who was in an adjoining seat said he had not seen anything more wonderful in a theatre."

The Jewish Chronicle

"This wonderful picture at the London Pavilion is causing a bigger sensation than anything of its kind that has preceded it. Thousands of people go to see it who have never been inside a theatre. Audiences sit aghast as the marvellous incidents from the book of Exodus are one after the other depicted on the screen by the genius of Cecil B. de Mille."

Sunday-Pictorial

"Magnificent in beauty, terrifying in realism, this must be the finest mass spectacle ever shown on the screen."

The Referee

"Nothing so striking in the way of spectacle has been seen before as the 'Ten Commandments'."

Sunday Express

"The finest morality spectacle of the ages."

---

And still more eulogies of "The Ten Commandments" from the London Press
Musical Accompaniment Arranged
By
HUGO RIESENFELD

ADOLPH ZUKOR and JESSE L. LASKY
PRESENT

"The Covered Wagon"
A JAMES CRUZE PRODUCTION
Adapted by Jack Cunningham from the Novel
by Emerson Hough

A Paramount Production

FAMOUS PLAYERS-LASKY CORPORATION

RICHMOND-ROBBINS, INC.
1658 BROADWAY Music Publishers NEW YORK, N.Y.

Don't fail to use "THE COVERED WAGON" Musical Score.
It will come with the Film. Hire Price, £1 per Week.
ADOLPH ZUKOR AND JESSE L. LASKY PRESENT A
JAMES CRUZE production
"The
COVERED WAGON
with LOIS WILSON & J. WARREN KERRIGAN
and an All Star Cast.
Adapted by Jack Cunningham from the novel by Emerson Haugh
A Paramount Production
"Daily Chronicle" says: 'Any one of its half-dozen exciting episodes would make it worth seeing.'
HOW TO EXPLOIT

THOMAS MEIGHAN

IN

WOMAN PROOF

BY GEORGE ADE.

DIRECTED BY ALFRED E. GREEN.

A PARAMOUNT PICTURE.

LENGTH: 7,500 FEET. RELEASED: SEPT. 22ND, 1924

THE CAST.

Tom Rockwood ........................................ Thomas Meighan
Louise Halliday ....................................... Lila Lee
Milo Bleech ............................................. John Sainpolis
Wilma Rockwood ..................................... Louise Dresser
Dick Rockwood ......................................... Robert Agnew
Violet Lynwood ....................................... Mary Astor
Cecil Updyke .......................................... Edgar Norton
Bill Burleigh .......................................... George O'Brien
Celeste Rockwood .................................... Vera Reynolds
Col. Lynwood ........................................... Hardee Kirkland
Foreman .................................................. Mike Donlin

THE STORY.

JEFFERSON ROCKWOOD leaves a million dollars to each of his four children, provided they all marry within five years. Otherwise, the money is to found an Old People’s Home. The two girls become engaged, and Dick, the younger boy, returns from England betrothed to Violet Lynwood. Only Tom shows no signs of complying with the terms of the will. He is a civil engineer, and is far more interested in his work than in women or money.

One day Tom’s workmen are preparing to blow up an old cottage on the works. Tom sees a girl right in the danger zone. He rescues her in the nick of time, and, although he does not at first recognise her, he soon shows that he is not woman-proof after all. The girl is Louise Halliday, an old-time playmate of the four heirs, and ward of Milo Bleech, the lawyer who administers the Rockwood estate. The affair is watched with delight by Tom’s brothers and sisters, for the allotted time is fast drawing to a close, but Bleech views its progress with dismay, for he will lose a comfortable income if the heirs marry and the estate is divided.

When Tom makes a formal request for Louise’s hand, Bleech tells the girl that Tom wants to marry her to protect his own interests. This arouses her indignation, and when Tom calls she refuses to see him. Tom decides to take a holiday in Europe, and Colonel Lynwood makes his daughter break her engagement to Dick and prepare to return with him. Dick, his sisters, and Louise go to see them off. Louise does not get off the liner in time, and as she is searching for a gang plank she sees Tom. Explanations follow which reveal the treachery of Bleech, and Tom takes Louise to the captain, who promises to marry them at once. Then a stowaway is brought in — it is Dick, who has hidden in a boat. He and Violet are married, too, and Tom sends a wireless message to his sisters to get married at once, for it is the last day of the five-year period.

And the statue of old Jefferson Rockwood seems to smile in satisfaction.

FOR THE LOCAL PAPER.

Is any man safe from the affections of feminine admirers? Is the inheritance of 1,000,000 dollars on one’s wedding day really a help to Cupid where a nice girl is concerned? These and other questions are answered in Thomas Meighan’s latest Paramount star picture “Woman-Proof,” which will be shown at the ………… Theatre next ………… and …………

THOMAS MEIGHAN.

This Block will print on any kind of paper, and may be hired from our district offices at a fee of 2c.
The story, which was written by George Ade, noted humorist, is that of a civil engineer, whose father made a will stipulating that all his children must marry before they can inherit his huge fortune. Tom has two sisters and a brother, all of whom soon select mates, but Tom is too busy directing a huge engineering project to bother about love. The story opens with the brother and sisters and their prospective mates planning to induce Tom to marry. Meanwhile, young Rockwood accidentally falls in love, and is on the point of proposing marriage when complications arise.

Milo Bleech, an unscrupulous lawyer and the executor of the Rockwood estate, temporarily blocks the love romance of Tom and Louise Halliday, but matters are finally adjusted. Bleech is defeated, and the Rockwoods inherit the fortune. Lila Lee is the girl, and heads a strong supporting cast.

"Woman-Proof" is Paramount's new star vehicle for Thomas Meighan, which comes to the Theatre next. The story was written by George Ade, noted American humorist. It tells of a will which stipulated that all the children of the deceased millionaire must marry and settle down before they can inherit the father's fortune. Thomas Meighan plays the rôle of the son who was considered by his brothers and sisters to be "woman-proof." Their efforts to induce him to select a mate form the basis of the humorous situations in the picture. Lila Lee heads a strong supporting cast.

"Woman-Proof!" Such was the boast of Tom Rockwood, played by Thomas Meighan in the Paramount picture "of that name coming to the Theatre for a days' run on next. But is there such a man? Don't miss the picture. Lila Lee is leading lady.

PARS FOR THE PROGRAM:

THOMAS MEIGHAN in a George Ade story—you know what that means! A "crackerjack" rôle for the star; a barrel of real laughs; a bag of surprises; a picture without a flaw—another "Back Home and Broke."

Here it is—the companion picture to "Back Home and Broke." Same star, author and director. Same breezy fun, sharp satire and heart-appeal. Same brand of wholesome entertainment.

All the children had to marry before their father's millions could be distributed. But Bachelor Tom was "woman-proof!" Until—?

A "corking" story! Written especially for Meighan by America's foremost humorist.

Have you placed your order for "COVERED WAGON" Publicity Material?

Advert. Block as above (A), may be hired from our district office at a fee of 1/-.
Other Advert. Blocks are illustrated on pages 12 and 13.
ADOLPH ZUKOR & JESSE L. LASKY PRESENT
A JOSEPH HENABERY
Production
"THE STRANGER"
WITH
BETTY COMFORD, RICHARD DIX
LEWIS STONE & TULLY MARSHALL
A free adaptation of the story
"The First and the Last"
Written for the screen by Edfrid Bingham
A Paramount Picture

Released
Dec. 22nd 1924
Another Meighan Hit!

HERE it is — the companion picture to "Back Home and Broke." Same star, author and director. Same breezy fun, sharp satire and heart-appeal. Same brand of wholesome entertainment.

Directed by Alfred Green

THOMAS MEIGHAN

in
"Woman-Proof"

by GEORGE ADE

THOMAS MEIGHAN

Another winner!

Advert Block as above (C), may be hired from our district office at a fee of 4/-.

HATS off again to the star and author of "Back Home and Broke."
"Woman-Proof" is another winner!

Advert Block as above (D), may be hired from our district office at a fee of 2/-.

OTHER ATTRACTIONS HERE.
He'd Not Be Any Girl's "Honey"

No girl was going to sting him! No, sir! Then a beautiful little "zipper" came buzzing along and ——! Ade's best story; Meighan's finest role.

Adolph Zukor presents

Thomas Meighan

in

"Woman-Proof"

by George Ade

Directed by Alfred Green
Cast includes Lila Lee
MUSICAL SUGGESTIONS
FOR
WOMAN PROOF

Love Theme — "Just a Little Love Song" (Chorus only) — Cooper (Darewski)
Old Men Theme — Two Characteristic Themes, No. 1 — Roberts (Lafleur)

No. Title or Description. Tempo. Selection.

1. Open • • Nice rom. mysterious
2. He went to* • • Rom. sinister
3. After nearly* • Light neutral rom.
4. The oldest* • Burlesque
5. Wilmas Dream* • Nice valse
6. A Son named* • Nice light
7. Col Gadsie* • Burlesque
8. The youngest* • Bright number march
9. Let us not* • Nice light
10. While he toiled* • Nice light
11. Wilma had her* • Light serious
12. Just across* • Nice light
13. Isaac Dirge* • Burlesque
14. Flash to family party • Nice light
15. We saw the piece* • Nice light
16. It wasn't a* • Light jazzy
17. Tom back in office • Nice light
18. Men preparing for blast • Hurry
19. Getting money* • Nice light
20. Two old men seen • Light mysterious march
21. Wonders of wonders* Nice light
22. Old men seen* • Old men theme
23. Girl and Lawyer Bleech seen • Repeat March Mignon
24. Flash back to Tom • Nice light
25. On Wednesday* • Love theme
26. Old man stops Tom • Love Theme
27. Tom looking at calendar • Love Theme
28. Flash back to mine scene • Dram. overt. exciting
29. Tom and Lawyer Bleech • Dram. number tense
30. You’ve been great* • Love theme
31. Tom in office • Nice light
32. Laywer Bleech phoning • Value lent serious
33. My congratulations* • Nice light running
34. If you had* • Nice rom.
35. Tom at hotel desk • Love theme
36. Two old men eating* • Old men theme
37. And so ended* • Nice rom. serious
38. Bon Voyage* • Light exciting
39. Lost again* • Nice rom.
40. No one but the* • Nice light running
41. Marriage ceremony • Obvious
42. In the midst* • Love theme

TILL END.

*Denotes Sub-Title.
POSTERS THE ONE AD. THAT GETS EVERYBODY!

At sight of a woman, he got a ticket for speeding.

THOMAS MEIGHAN IN WOMAN-PROOF

a Paramount Picture
A "COVERED WAGON" STREET PARADE.

This is the way Mr. Maxted of the Electric Theatre, Burton-on Trent, exploited the fact that "The Covered Wagon" was coming to his theatre, at a Carnival held on Bank Holiday.

We shall be pleased to help you to obtain the "Covered Wagon" top and also to get the costumes.
SEPT. 1.—"THE COVERED WAGON:" A JAMES CRUZE PRODUCTION. From the popular novel by Emerson Hough. Cast includes LOIS WILSON, J. WARREN KERRIGAN, Ernest Torrence, Allan (U) Huntley, Charles Ogle, Ethel Wales, Tully Marshall, Guy Oliver, John Fox. A Paramount Production Length, ft. 9,200

SEP. 8.—"BLUEBEARD'S EIGHTH WIFE:" A Sam Wood Production. Cast includes GLORIA SWANSON, Huntley Gordon, Robert Agnew, Irene Dalton. From Charlton Andrews' Adaptation of Alfred Savoir's phenomenal (A) West End Success. A Paramount Picture Length, 5,922

SEP. 15.—"LAWFUL LARCENY:" An Allan Dwan Production. Cast includes Hope Hampton, Nita Naldi, Law Cody, Conrad Nagel. Adapted by John Lynch (A) from the West End Success by Samuel Shipman. A Paramount Picture Length, 5,400

SEP. 18.—"HIS CHILDREN'S CHILDREN:" A Sam Wood Production. Cast includes BEBE DANIELS, DOROTHY MACKAII, James Rennie, George (A) Fawcett. From the novel by Arthur Train. A Paramount Picture Length, 8,217


SEP. 29.—"RUGGLES OF RED GAP:" A JAMES CRUZE PRODUCTION. Cast includes Edward Horton, Ernest Torrence, Lois Wilson, Fritz Ridgway, Charles Ogle, Louise Dresser. From the play and novel by Harry Leon Wilson. (U) A Paramount Picture Length, 7,436

OCT. 6.—"TO THE LADIES:" A JAMES CRUZE PRODUCTION. Cast includes Edward Horton, Theodore Roberts, Helen Jerome Eddy, Louise Dresser. From the play by George S. Kaufman and Marc Connelly. A Paramount Picture (U) Length, 6,321


OCT. 27.—"ZAZA:" AN ALLAN DWAN PRODUCTION. Cast includes GLORIA SWANSON, H. B. Warner, Ferdinand Gottschalk, Lucille La Verne, Mary Thurman. From the West End Success by Pierre Berton and Charles Simon (A) A Paramount Picture Length, 6,871
1924-25 RELEASES (CONTINUED FROM PAGE SEVENTEEN)

NOV. 3.—"ICEBOUND."—A WILLIAM DE MILLE PRODUCTION. Cast includes RICHARD DIX, LOIS WILSON, Edna May Oliver, Vera Reynolds. (A) From the play by Owen Davis. A Paramount Picture .......................... Length, 6,555


NOV. 17.—"DON'T CALL IT LOVE."—A WILLIAM DE MILLE PRODUCTION. Cast includes Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff, Rod La Rocque. From the novel, "Rita Coventry," by Julian Street, and play (A) by Hubert Osborne. A Paramount Picture .......................... Length, 6,413

NOV. 20.—"WEST OF THE WATER TOWER."—Cast includes GLENN HUNTER, Ernest Torrence, May McAvoy, George Fawcett, Zasu Pitts. From the novel by Homec Croy. Directed by Rollin Sturgeon. A Paramount Picture (A) Length, 7,250

NOV. 24.—"BIG BROTHER."—An Allan Dwan Production. By Rex Beach. Cast includes Tom Moore, Raymond Hatton, Edith Roberts, Mickey Bennett. A Paramount Picture .......................... Length, 6,885

DEC. 1.—"THE RUSTLE OF SILK."—A Herbert Brenon Production. Cast includes BETTY COMPSON, CONWAY TEARLE, Cyril Chadwick, Anna Q. Nilsson. By COSMO HAMILTON. A Paramount Picture .......................... Length, 6,011

DEC. 8.—"A SOCIETY SCANDAL."—An Allan Dwan Production. Cast includes GLORIA SWANSON, Rod La Rocque, Ricardo Cortez, Allan Simpson. From the West End Success, "The Laughing Lady," by Alfred Sutro. A Paramount Picture .......................... Length, 6,413

DEC. 15.—"PIED PIPER MALONE."—Cast includes THOMAS MEIGHAN, Lois Wilson, Emma Dunn, George Fawcett. By Booth, Tarkington. Directed by (U) Alfred E. Green. A Paramount Picture .......................... Length, 7,346

DEC. 18.—"THE CALL OF THE NORTH."—Cast includes JACK HOLT, Madge Bellamy, Noah Beery, Francis McDonald. From the story by Stewart Edward White and the play by George Broadhurst. Directed by Joseph Henabery. A Paramount Picture .......................... Length,


DEC. 29.—"THE NEXT CORNER."—A Sam Wood Production. Cast includes Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez, Louise Dresser. From the novel and play by Kale Jordan. A Paramount Picture. ..............Length

PARAMOUNT PRODUCTIONS FOR THE
RELEASING YEAR SEP., 1923-24
PROVINCIAL RELEASE DATES TWO WEEKS LATER THAN BELOW.

1923-24 RELEASES (CONTINUED FROM PAGE EIGHTEEN)


MAR. 17.—"GLIMPSES OF THE MOON." An Allan Dwan Production. Cast includes BEBE DANIELS, NITA NALDI, David Powell, Maurice Costello, Ruby (A) de Remer. Adapted by Lloyd Sheldon from the novel by Edith Wharton. A Paramount Picture .......................................................... Length, 6,488

MAR. 24.—"THE IMPOSSIBLE MRS. BELLEN." A Sam Wood Production. Cast includes GLORIA SWANSON, Robert Cain, Conrad Nagel, Gertrude Astor. From (A) the novel by David Lisle. A Paramount Picture ................................ Length, 7,069

MAR. 27.—"THE GHOST BREAKER." Cast includes WALLACE REID, Lila Lee, Walter Hiers, Arthur Carewe. From the play by Paul Dickey and Charles Goddard. (U) Directed by Alfred Green. A Paramount Picture ................................ Length, 5,100


APL. 7.—"THE CHEAT." A GEORGE FITZMAURICE PRODUCTION. Cast includes POLA NEGRI, Jack Holt, Charles de Roche, Dorothy Cumming. (A) From the story by Hector Turnbull. A Paramount Picture ...................... Length, 7,418

APL. 7.—"THE WHITE FLOWER." Cast includes BETTY COMPSON, Edmund Lowe, Edward Martindel, Arline Pretty. Written and directed by Julia Crawford Ivers. A Paramount Picture ........................................................ Length, 5,722


MAY 5.—"PRODIGAL DAUGHTERS." A Sam Wood Production. Cast includes GLORIA SWANSON, Ralph Graves, Vera Reynolds, Theodore Roberts. From (U) the novel by Joseph Hocking. A Paramount Picture ................................ Length, 6,172

MAY 5.—"MR. BILLINGS PUTS THINGS RIGHT." Cast includes WALTER HIERS, IACQUELINE LOGAN, George Fawcett, Robert McKim. From the story by Dana Burnet. Directed by Wesley Ruggles. A (U) Paramount Picture ................................................................. Length, 5,400

MAY 12.—"TO THE LAST MAN." By ZANE GREY. Cast includes LOIS WILSON, RICHARD DIX, Noah Beery, Robert Edeson. Directed by Victor Fleming. (A) A Paramount Picture ................................................................. Length, 7,082

MAY 19.—"THE PURPLE HIGHWAY." Cast includes MADGE KENNEDY, Monte Blue, Vincent Coleman, Pedro de Cordoba. From the play "Dear Me," by (U) Luther Reed and Hale Hamilton. Directed by Henry Kolker. A Paramount Picture ......................................................... Length, 6,462
1923-24 RELEASES (CONTINUED FROM PAGE NINETEEN)


MAY 26—"HOLLYWOOD." A JAMES CRUZE PRODUCTION. WITH (U) FIFTY STARS. BY FRANK CONDON. A Paramount Picture. Length, 7,252


JUNE 2—"MAKING A MAN." Cast includes JACK HOLT, Eva Novak, J. P. Lockney, Bert Woodruff. Adapted by Albert Shelby LeVino from a story by Peter (U) B. Kyne. Directed by Joseph Henabery. A Paramount Picture Length, 5,448


JUNE 9—"THE NEVER DO WELL." Cast includes THOMAS MEIGHAN, Lila Lee, Gertrude Astor, John Milburn. By Rex Beach. Directed by Alfred Green (U) A Paramount Picture Length, 7,615

JUNE 16—"THE WOMAN WITH FOUR FACES." A HERBERT BRENON PRODUCTION. Cast includes BETTY COMPSON, RICHARD DIX, George Fawcett, Joseph Kilgour. From the story by Bayard Veiller. A Paramount Picture Length, 5,555

JUNE 23—"THE HEART RAIDERS." Cast includes AGNES AYRES, Mahlon Hamilton, Charles Ruggles, Frazer Couler. From a story by Harry Durant and Julie (U) Herne. Directed by Wesley Ruggles. A Paramount Picture Length, 4,999

JUNE 26—"SIXTY CENTS AN HOUR." Cast includes WALTER HIERS, JACQUELINE LOGAN, Ricardo Cortez, Charles Ogle. By Frank Condon (U) Directed by Joseph Henabery. A Paramount Picture Length, 5,585

JUNE 30—"FOG BOUND." An from Willat Production. Cast includes DOROTHY DALTON, David Powell, Martha Mansfield, Maurice Costello. By Jack Bechdolt. (U) A Paramount Picture Length, 5,659


JULY 7—"THE SHULAMITE." Cast includes GLORIA SWANSON, Mahlon Hamilton, Russell Simpson, Lillian Leighton. Adapted from the novel by Alice and Claude Ashby, and the play by Claude Ashby and Edward Knoblock. (A) Directed by Sam Wood. A Paramount Picture Length, 5,695

JULY 14—"YOU CAN'T FOOL YOUR WIFE." A GEORGE MELFORD PRODUCTION. Cast includes Leatrice Joy, Nita Naldi, Lewis Stone, Pauline (A) Garon. By Waldemar Young. A Paramount Picture Length, 5,627


1923-24 RELEASES (continued from page twenty)


AUG. 11.—"CLARENCE." A WILLIAM DE MILLE PRODUCTION. Cast includes WALLACE REID, Agnes Ayres, May McAvoy, Kathryn Williams. From the play by Booth Tarkington. A Paramount Picture. Approx. Length: 6,050 feet.


PARAMOUNT REVIVALS.


Advertising Suggestions in Issue dated 1924
JULY 5

See Special Booklet.

PARAMOUNT SERVICE

CONDUCTED BY
FREDERICK MARTIN
IN THE INTERESTS OF THE PRESENT AND PROSPECTIVE EXHIBITORS OF THE PRODUCTIONS EXPLOITED BY
FAMOUS-LASKY FILM SERVICE, LIMITED.

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166-170, WARDOUR ST.,
W. 1

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24 NEW BRIGGATE.
PHONE: LEEDS 23332.
GRAMS: "FAMILASERV, LEEDS."

DUBLIN
PARAMOUNT HOUSE,
14, GE. BRUNSWICK ST.
INCORPORATED IN ENGLAND.
PHONE: DUBLIN 2556.
GRAMS: "FAMILASERV, DUBLIN."

CARDIFF
16-18, PRIORY STREET.
PHONE: NO. 75.
GRAMS: "FAMILASERV, CARDIFF."

GLASGOW
164, BUCHANAN STREET.
PHONE: ROB 8780.
GRAMS: "FAMILASERV, GLASGOW."

LEEDS
124, DALE STREET.
PHONE: CENTRAL 2800.
GRAMS: "FAMILASERV, LIVERPOOL."

BIRMINGHAM
12, JOHN BRIGHT STREET.
PHONE: MIDLAND 1711.
GRAMS: "FAMILASERV, BIRMINGHAM."

MANCHESTER
26-28, PENNELL STREET.
PHONE: CITY 2698.
GRAMS: "FAMILASERV, MANCHESTER."

NEWCASTLE
PARAMOUNT HOUSE,
BATH LANE.
PHONE: W. 3884.
GRAMS: "FAMILASERV, NEWCASTLE ON TYNE."
Sam Wood, Paramount director, knowing everything, knows how to play Mah Jongg, and is here explaining the intricacies of the game to Gloria Swanson, star, and Huntley Gordon, leading man in the Paramount picture, "Bluebeard's Eighth Wife."

Julia Faye, Paramount artiste, is called into conference by Betty Compson and Director Herbert Brenon on a mooted point in connection with "The Rustle of Silk," a Herbert Brenon Paramount production, featuring Betty Compson and Conway Tearle.

Location scene for the Paramount picture, "The Spanish Dancer." This is one of the largest sets ever built for a motion picture. Dressing tents and camera stands in the foreground.