



WALLACE REID HAS GREAT ROLE IN HIS NEWEST PHOTOPLAY

Paramount Star Seen as Derelict Who Is Redeemed Through Love for Noble Girl

Wallace Reid has one of the best parts of his career in Van Twiller yard, the young man who comes back, in "The Source," the latest Paramount Picture in which he is starred and which will be shown at the Liberty theatre Sunday Oct. 24. The role affords an interesting study in psychology, but the development of the man, far from being morbid, always shows the upward trend, and the optimistic and cheerful note is sounded throughout the picture.

Yard is a drunken loafer who is shanghaied and carried to a logging camp in Vermont. He is cruelly treated by a savage foreman, and he offers no resistance until Sevea Nord casts a contemptuous glance at him in reward for his cowardice. He then resolves to reform and once the fumes of liquor have left him, his strength and courage return with highly dramatic results. How he succeeds in transforming this girl's contempt to love is told in a series of thrilling scenes.

The picture has many dramatic moments and the support is of the best. Dainty Ann Little appears as the girl and other players in the cast are Theodore Roberts, James Cruze,



ROSCOE (FATTY) ARBUCKLE
PARAMOUNT ARTCRAFT STAR

Raymond Hatton, Charles Ogden, G. Butler Clonbough, Noah Beery, Charles West and Nina Byron.

In the latest Paramount-Arbuckle comedy, "The Hayseed," "Fatty" is the man behind the letters in the R. F. D. and gives a Rural Free Deliv-

a Bolshevik after frisking a nobleman's trunk.

"Fatty" plainly sees that "clothes are making the man" in the eyes of his sweetheart and that if he doesn't show more speed in modern, masculine attire he is liable to be left flat as the matrimonial post.

The widow gives "Fatty" a letter to mail containing a sum of money to pay off the mortgage on her modest home and asks him to guard it with utmost care. He returns to the general store, handing the letter to the old postmaster, explaining its importance and describing its contents. This is overheard by his rival, the constable, who ingeniously finds a way to extract the money and remail the letter. While in the process of theft, however, he is caught red-handed by the clerk of the store and when he finds that a share of the money will not reach the clerk to "listen to reason," he promptly uses both arms of the law to play a tattoo on the nose of said clerk with a promise of future and more deadly tattoos should he foolishly take it into his head to get "gabby." The constable then hies himself to a nearby jeweler's and squanders the money on the purchase of a ring for the widow's daughter—not dreaming, however, that the badly battered, but unbeaten clerk, has followed and watched him from a safe distance.

Meanwhile, "Fatty" is determined to let nothing stand in the way of his wooing. He consults a mail order book and sends for an enormous "near diamond" engagement ring for the girl and a city suit of the latest cut and extreme fashion for himself.

When the parcels arrive from the city "Fatty" rushes to his sweetheart's home and proudly presents her with the "phoney" diamond. But

where ignorance is bliss, even a "phoney" has its desired effect and unseen by "Fatty" she hides the smaller stone, previously bestowed upon her by the constable and accepts "Fatty's," which is so much larger, with many happy thanks and many adoring glances at her Robust Romeo.

But just as everything looks soft and downy the widow discovers that the letter which she had given "Fatty" to mail had been tampered with and the money stolen. She is

heart-broken over her great misfortune and hurries her daughter off to the postoffice to report the loss. When the girl arrives she meets the clerk—whereupon she confides the mystery to him and asks him to return "That little ring" to the constable for her. This the clerk agrees to do, but as soon as she is gone he returns it to the jeweler and gets the money back.

By now the town is agog. "Who (Continued on page three)

Jesse L. Lasky presents
Wallace Reid
in "The Source"



By Clarence Buckingham Kelland
Scenario Monte M. Katterjohns
Directed by George H. Melford
A Paramount Picture



JOSEPH M. SCHENCK PRESENTS
"FATTY" ARBUCKLE
in "THE HAYSEED"

ery of letters of smiles, parcels of laughs and packages of screams.

As he drives along the route he stops to pay the girl of his dreams a visit. She is the charming daughter of a sweet and lovable widow, and "Fatty" is much surprised and chagrined to find that he has a rival, who is no less a distinguished character than the village constable. Not the ordinary "hayseed" type, but a Beau Brummel—all dressed up like

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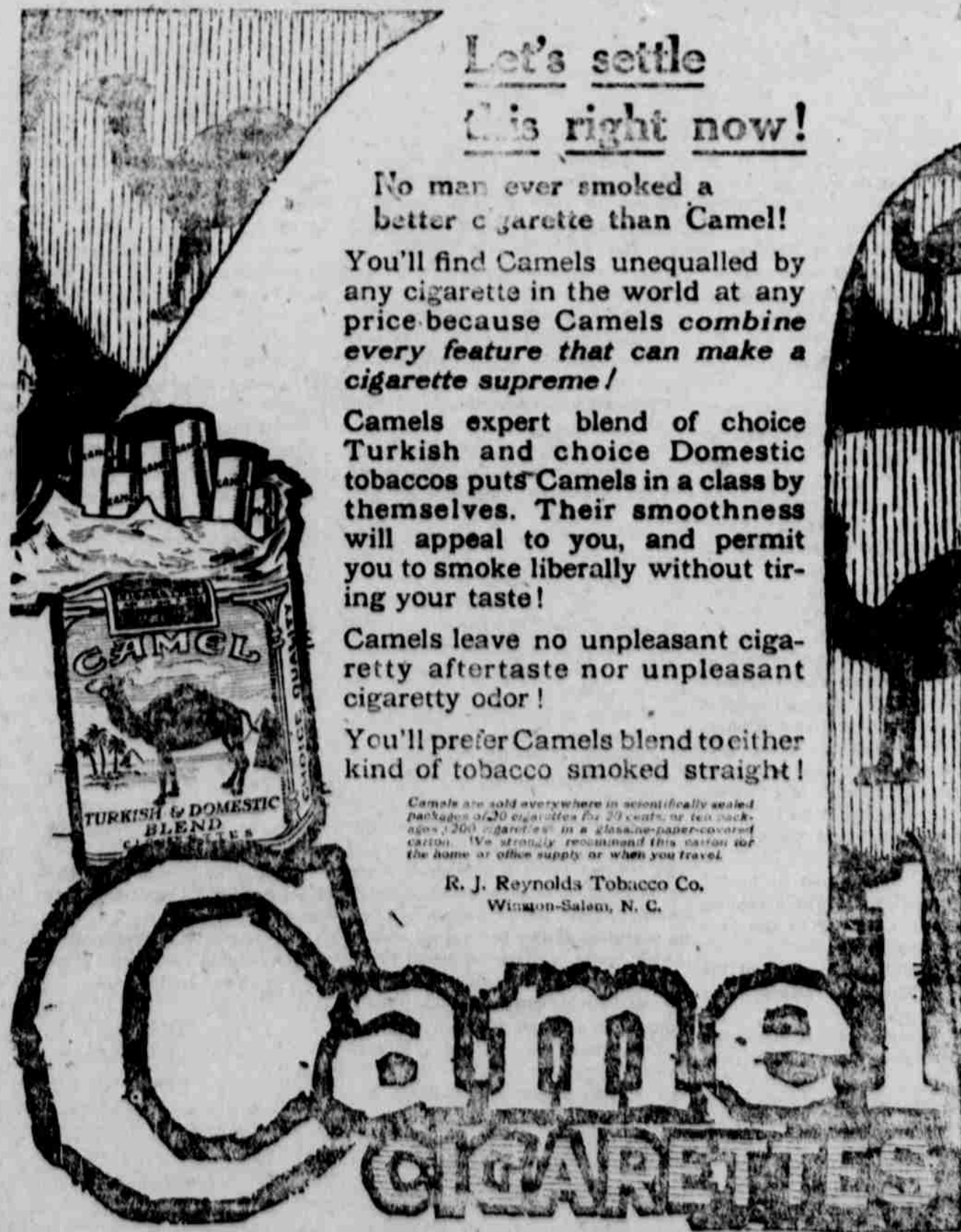
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