Hoot Gibson
Champion of the West

The Local Bad Man
A He-Man's Story of Thrills and Action by Peter B. Kyne

Produced by
ALLIED PICTURES CORPORATION
M. H. HOFFMAN, Jr., General Manager

Foreign Rights Controlled by AMERANGLO CORPORATION 226 West 42nd Street New York, N. Y. ARTHUR A. LEE, President
comes back again to start the pulses of audiences hammerin' with new thrills and stunts in a Western background you haven’t seen since sound pictures were only a squeak in a wooden box. It’s new, it’s fast, it’s funny, it’s different from other Westerns as only a Hoot Gibson special can be--it’s--

"THE LOCAL BAD MAN"

Another great Cosmopolitan Magazine story by Peter B. Kyne, world-famous novelist, whose “Wild Horse” was the second sensational Gibson success.

Peter B. Kyne’s name is box-office magic. Play it up in your advertising. Post plenty of the paper, which features Peter B. Kyne over the cast.

In your advertising and publicity, it’s a great bet to put heavy stress on the railroad angle of “The Local Bad Man.” A railroad story guarantees open air, out-of-doors action, promises something refreshingly different, and “The Local Bad Man” is a picture that will make good.

Another business-building angle is the presence of a next year’s star in the cast, Miss Sally Blane. You’ll remember that Hoot’s leading lady in the first Allied special was Sally Eilers, who went directly to Fox and became an over-night world-famous celebrity for her performance in “Bad Girl,” one of the year’s best pictures. Sally Blane is on the threshold of such a success, she appears in such current hits as “Five Star Final” and “The Star Witness,” she is an outstanding personality right now!

The direction is by Otto Brower, who made the Zane Grey and Gary Cooper outdoor specials for Paramount, made “Clearing the Range” and “The Hard Hombre” with Hoot, and who now tops even those two with the comedy, drama and thrills of “The Local Bad Man.”

Don’t be afraid to get behind the picture with everything you’ve got in the way of advertising and exploitation. Remember, you’re building on the tremendous audience satisfaction given by these new specials with Hoot Gibson, the only Westerner whose popularity increases from picture to picture—and this is the fifth knockout in a row from M. H. Hoffman Jr., the showman of Allied Pictures Corporation.
ANOTHER PETER B. KYNE WINNER

"THE LOCAL BAD MAN"

THE CAST

Jim Bonner .......................... Hoot Gibson
Marion Meade .......................... Sally Blake
Joe Murdock, banker ................. Hooper Atchley
Ben Murdock, his brother .......... Bill Robbins
"Sweeter," Jim's friend .......... Edward Hearn
"Horsetail," Jim's friend ........... Milt Brown
Lafe McKee, station agent .......... Jack Calhoun
Sheriff Hickory Drake ............... Edward Pell

THE STAFF

Directed by ......................... OTTO BROWER
From Cosmopolitan Magazine story "All For Love" By PETER B. KYNE
Screen Play by ...................... Phil White
Photographed by ..................... Harry Neumann
Edited by ............................ Mildred Johnston
RCA Recording by ................. L. E. Tope
Production Manager ................ Sidney Alger

Produced by M. H. HOFFMAN, JR.

For ALLIED PICTURES CORPORATION, LTD.

THE STORY

By PETER B. KYNE

At the beginning of the story, Ben and Joe Murdock, who run the bank in Rawhile, New Mexico, are persuading the slow-thinking Sheriff, Hickory Drake, to leave his money in the bank rather than withdraw it for investment. When the Sheriff takes their advice and goes without his money, they draw a deep breath of relief; as one of them humorously remarks, if the Sheriff had insisted on the money, they'd have had to shoot him.

Their bank is insolvent. They must raise more than twenty thousand dollars before the bank examiner comes around, or go to jail. And in that end of New Mexico territory, nobody has twenty thousand dollars they can beg, borrow or steal. Ben, the younger brother, starts working out a scheme. If they could make someone else responsible for twenty thousand dollars—for instance, the railroad—and if the railroad happened to get held up by Joe, the older brother—then they'd have back the money they shipped and the railroad would owe it to them besides.

But Joe is unwilling to take the chance of train robbery unless they can find somebody else to take the blame for the robbery.

Jim Bonner (Hoot Gibson) has a small ranch nearby, where he raises cattle with his two quaint friends, Skeeter Bill and Horsetail. Some of their stock, shipped months before, were killed in a train wreck and the railroad has never settled the claim. Jim's persistent inquiries about the claim arouse the anger of the surly, bad-tempered station agent, Lafe McKee, who runs Jim out of the station at the point of his gun.

Ordinarily peaceable and mild-mannered, Jim can't allow McKee to get away with this high-handed treatment. He sends his friend Skeet back into the station as a bait to get McKee out. After a laughable comedy scene, Skeet succeeds in getting McKee to chase him outside, where Jim ropes McKee. He then drags him thru the streets of the town. The Sheriff interferes, but is about to arrest McKee instead of Jim. McKee had shot at Skeet. Jim lets McKee off, agrees not to prosecute him if he will leave town.

Now the Murdock brothers see who can be blamed for the train robbery. With Jim Bonner's outfit openly at war with the railroad, they are the first persons the Sheriff would suspect.

A week later, Jim and his friends are back in town. They visit the station to teach the new agent a proper respect for cowboys. Instead of another surly brute like McKee, they find a pretty girl, Marion Meade, running the station. Jim tries to be friends with her, but McKee has warned her against Jim and his pals.

Persistent, Jim waits until she is on the street, doing her shopping. At the proper instant Skeet and Horsetail turn loose a dozen half-wild steers on the street. Citizens run for safety. Jim races up to Marion, who is crossing the street, picks her up on his saddle, rides her through the stampeding cattle, and puts her down on the sidewalk. Now that he has saved her from injury or death, she is grateful. Jim quickly proves to her that he is a decent, law-abiding citizen and invites her to the dance that night.

That night she and Jim are dancing together. The Murdocks are brothers also at the dance. The next move in their game is to give Jim and his friends a bad character. So they turn the harmony of the dance into discord by starting a fight. The battle is for laughs rather than life and death, but the Murdocks succeed in putting the blame for it upon Jim and his friends. The Sheriff stops the brawl, orders the boys to leave the dance, and reveals to Marion that Jim turned the steers loose on the street himself, just so he could "save" her.

Disappointed in Jim, Marion leaves with Ben Murdock.

Next morning Jim goes to the bank to cash a check. The Murdocks sent out for the Sheriff and when he arrives, ask his protection to the station with the twenty thousand dollars they are sending to El Paso. They are afraid to venture out on the street with such bad characters as Jim, Skeet and Horsetail in town.

The Sheriff orders the boys to leave at once. That evening, riding near their ranch, they see the distant train held up. They follow the four men who leave the train, but being without their guns, dare not come close enough to identify them.

Joe Murdock, who has the money taken from the train, leaves the other three men and blunders into Jim's crowd. Jim is forced to fight him to keep him from shooting them. In the fight he gets the money from Joe. Joe's men come up and Jim has to ride for his life.

Approaching his own ranch with the money, he is captured by the Sheriff and his posse.

Next morning he is lodged in jail. Everyone but Marion accepts the Sheriff's line of reasoning—Jim is guilty because in the morning he knew the money was to be shipped, that evening he had a chance to rob the train, and that night he had the money.

Now the Murdocks have back the money they shipped, but their scheme has fail to save the bank. The railroad doesn't owe them a cent. Before they can undertake another robbery, they must have Jim and his friends at large, so they can be suspected.

So Ben steals the Sheriff's key to the cell and throws it in. Jim sees Ben leaving after his gift of the key, and wonders why he wants them loose. Putting all the evidence together, he figures out the reasons for the strange events that led to his predicament. He decides to take the risks of a jail break, to appear guilty as the Murdocks want him to do—because his only chance to prove the innocence of himself and his friends is to catch the Murdocks red-handed at the next train robbery.

And he is successful, but only after many more laughable, romantic and exciting situations.
“ROPE ‘EM IN” WITH “THE LOCAL BAD MAN”

If—you were in jail—yes,
you were facing life impris-
nonment—how would you
think you would escape?
How about as told in Peter
B. Kyne’s “The Local
Bad Man,” by B. B. Kyne? 

After he’d saved the girl’s
life, the hoods and hoots
had turned those cattle look-
even on Hoot Gibson in “The Local
Bad Man.”

Taxpayers—motorists—driv-
er-received the insolence of a hoo-
very wanted to get even with the
rends it over the public—see Hoot
Gibson” by Peter B. Kyne.

What an embarrassing mo-
ment for a Wild Western bad-
man—his mother to church sunday
HOTEL GIBSON in “The Local
Bad Man.”

Even in the Old West, the
Hoot Gibson steps to the
front as the man of the year
in “The Local Bad Man.”

A steady, peaceful, law-abid-
ing type, he discovers that he has the re-
semble of a bad man. See how he gets
it by Peter B. Kyne in “The Local
Bad Man.”

A tale of the West that re-
great excitement, widely read by
B. B. Kyne. Don’t miss “The Local
Bad Man.”

Something new in Westerns,
quaint old partners outwit a
gang of desperate train robbers
with Hoot Gibson in “The Local
Bad Man.”

Not for adults only—but
people of all ages—clean
read—see “The Children of
Bad Man” by Peter B. Kyne.

Train robbers—despertes—
law for a fortune in gold,
defeating them by his wits and
Hoot Gibson in “The Local Bad
Man.”

BROWSER AGAIN DIRECTS

“THE LOCAL BAD MAN,” by Peter
B. Kyne, now showing at the
Theatre, is the third Hoot Gibson pro-
duction made by the current Di-
ctor from Montana, Otto Brower.

Once a ranchman himself, Brower
has directed the three Westerns
uccessfully to the screen. Be
fore his first production, he made
his name in the field of the Zane Grey
and Geo. Cooper
productions which also made screen
history.

In the course of his varied career
Brower adopted the stage as a voca-
tion and was so successful as an act-
ior in Shakespeare’s repertory.

“THE LOCAL BAD MAN” STARRING

A Western thriller by Peter
B. Kyne, opening at the Theatre
this week, is “The Local Bad Man,”
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CATCHLINES WITH A PUNCH

REVIEWS—CATCHLINES WITH A PUNCH

THE CATCHLINES

were convicted of train robbery
and did they do it out of the trap?—See "Hoot Gibson"

saw her from death by
riding cattle—she found out who
And was his face red?—See "Sally Bals" by Peter B. Kyne.

cars—ed—did you ever
neatly packed for itself—what
the newest authorities who
GIBSON does it in "The Local Bad Man!"

out! She started out to reform
and discovered that he took it
Sally Bals with Bad Man" by Peter B. Kyne.

to put them "on the spot,"
it just in the steeple,
railroad robbery—Peter B.

young cowpuncher suddenly
motion of a two-gun Wild West
and he did it with it, in Peter
"Hoot Gibson in "The Local Bad Man!"

was written from history by the
scriptwriter of "The Local Bad Man."

pictures—Hoot Gibson and his
outswitting and rounding up a
from the book "The Roast
The Local Bad Man" by Peter

the whole family—for young
blooded entertainment—bring
Hoot Gibson in "The Local Bad Man!"

in staking their lives against
and one clever smiling cowboy
during—that's the new Hun
by Peter B. Kyne.

(CURRENT NOTICE)

RAILROADS MODEST
ABOUT MOVIE THRILLS

According to Hoot Gibson, the
thrill scene in his new special, the
"The Local Bad Man," now
playing at the Theatre, was
produced with the cooperation of the
A. A. R. E.

The railroadmen then
explained that they didn't

When his company appeared at the
Chicago World's Fair, his train
Paci confiscate railroad ties to make
the exciting train robbery scenes in the
picture, they discovered that the
railroad's name had been... [Redacted].

Representatives of the railroad explained that they always kept the
name of the road out of motion
pictures involving trains and accidents, so that prospective passengers
would not have the feeling that a railroad journey was likely to involve the hazards
and perils shown on the screen, even though Gibson would like to

GIBSON ON "CHAMPION COWBOY"

One of the little-known celebrities of
Hollywood gets his first chance at a major role in "The Local Bad Man" by Peter B. Kyne, new show of the week.

Hoot Gibson, grandson of the film cowboys, plays the quietly humorously fascinating and dangerous nature of the "Hoot" and "Sheeter Bill" Robbins.

Much of the picture's humor is derived from the endless battle at
tie-jack train herding that cowboys

while in jail, held out in the hills, waiting for train robbers
at the railroad station, they

(Advance Notice)

"THE LOCAL BAD MAN"
Gibson's Latest
Great Story of the Old West

They're talking about a new
comic-drama way out in Hollywood and his
name is Hoot Gibson, rapidly coming
to the direction of the greatest
Western stars. Gibson, capable as
a dramatic actor, has a flair for
comic as well and in "The Local Bad Man," coming to the Theatres next week for the first time in your city, Gibson displays remarkable
humor to an audience and runs the gamut of every emotion in the act of the actor.

"The Local Bad Man" is a Wester
built for thrills and while it contains
fast action and hard riding that makes outdoor pictures so thrilling
to both young and old. Gibson has endeared himself to thousands of
a boyhood world all over the civilized
and a grown-up as well.

In "The Local Bad Man," Gibson is put
on the spot by two crooked
who back to cover a
disguised silver express of $5,000
and pin the crime on Hoot. Sally Bals
presents opposite Gibson and as the girl
in charge of the railroad station in Ranshake, New Mexico, and
the swiftness of his horse, helps the picture
along to its starting lines.

Peter B. Kyne, famous writer of
Westerns, wrote this story and
of the telling lines.

Owen Brown, one of Hollywood's
writers, wrote the story and
of the telling lines.

WERNER STAR PILOTS
HIS OWN PLANE

The famous cowboy star Hoot
Gibson, coming to the Theatre in "The Local Bad Man," not only
rides horses with the best of them
but he's a pilot's license and can handle
a plane as well as he handles a
horse.

Gibson makes frequent trips in the
air and is a firm believer in the theory that if you want to get somewhere
fast just take the air route.

In "The Local Bad Man" Gibson is accused of train robbery and many
amusing and hair raising incidents take place before our hero is vindicated.
Justice is served out and our hero
reunited to the girl he loves. A
cupid Western that will satisfy the
whole family, young and old.

WESTERN STAR PILOTS HIS OWN PLANE

The famous cowboy star Hoot
Gibson, coming to the Theatre in "The Local Bad Man," not only
rides horses with the best of them
but he's a pilot's license and can handle
a plane as well as he handles a
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Gibson makes frequent trips in the
air and is a firm believer in the theory that if you want to get somewhere
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whole family, young and old.

(Advance Notice)

HOOT GIBSON'S LEADING LADY IS BEING WATCHED BY HOLLYWOOD

Sally Bals' coming to town with Hoot Gibson in "The Local Bad Man," by Peter B. Kyne, which opens at the... Theatre...

Ever since Sally Bals made her
skyscraper leap to fame in "Bad Girl"
right after appearing with Hoot in
"Clearing the Range," Hollywood has kept its eye on Sally's leading
ladies. The cinema capital feels that Sally Bals is just the threshold
of another success after her

(Advance Notice)

GIbson ON "CHAMPION COWBOY"

"Sheeter Bill" Robbins, the longest
and toughest of the band of cowboys seen with Hoot Gibson at the
Theatre in "The Local Bad Man," by Peter B. Kyne, was once the world's

Robbins has been one of the
most interesting and picturesque
cowboys in all the silent film.

Born in Wyoming of pioneer stock, he
punched cattle until the rodeo put a
position on him with rope and

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and toughest of the band of cowboys seen with Hoot Gibson at the
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Robbins has been one of the
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cowboys in all the silent film.

Born in Wyoming of pioneer stock, he
punched cattle until the rodeo put a
position on him with rope and

WESTERN UNION TIE-UP

STILL NO. 105-93 SHOWS
Hoot Gibson and Sally Bals
with a box of Western Union telegraph blanks. Any
Western Union office in the
country should be glad to display this tie-up which
advertises your theatre and attraction. The still itself is
an effective way of attracting your customer's
service. (Of course there is nothing to advertise Western
Union on the screen.)

(WESTERN)
COLORFUL LOBBY DISPLAYS

SET OF EIGHT RICHLY COLORED 11x14's THAT WILL LINE 'EM UP AT THE BOX OFFICE

22x28's and Insert Cards to Match

THE LOBBY IS YOUR SHOW WINDOW

MAKE A FLASH AND MAKE MONEY

Hoot GIBSON
PETER B. KYNE'S "THE LOCAL BAD MAN"

SALLY BLANE

"The Local Bad Man"

22 x 28

14 x 36 Insert Card
USE SLIDES AND TRAILERS AND BRING THEM IN

Hoot Gibson
Peter B. Kyne's
The Local Bad Man
Sally Blake, Bill Robins, Jack Cooper, Edward Heann, Harold Atchley, Edward Piel, Hoot Gibson's Cowboys

PAPER THAT WAS MADE TO SELL SEATS

Accessories and Where To Get Them

LOBBY DISPLAYS
Lobby Displays—Window Cards
Press Books
ALBERT K. GOODMAN, Inc.
 Paramount Bldg.—Times Square
New York

POSTERS
MORGAN LITHOGRAPH CO., Inc.
Cleveland, Ohio

SLIDES AND 8 x 10 STILLS
NATIONAL STUDIOS, Inc.
226 West 56th Street
New York

MATS AND CUTS
SUPER QUALITY COMPANY
318 East 23rd Street
New York

TRAILERS
NATIONAL SCREEN SERVICE
Campaign books designed and printed by
ALBERT K. GOODMAN
INCORPORATED
Paramount Building—Times Square
New York
"Clearing the Range" (Allied Pictures)

Hollywood—A new type of vehicle for Hoot Gibson, but it made a hit with an audience hungry and should register well at the box-office. He is cast as "Peaceful" Patton, solicited because of his aversion to fighting. Eventually he comes into contact with "The Hard Hombre," a tough character, and when the latter insults Hoot's mother the peaceable one goes into action and wins for himself the reputation of the only man who has liked "The Hard Hombre." There are some splendid comedy moments in the picture with Hoot Gibson contributing his share, and Lina Basque helps the picture a lot. Direction and photography are good.

"WILD HORSE" (WILD HORSE)

Realistic portrayal of the Western kind, with more action of two or three hours of running time on a typical western, where the bad guys or the good guys were not always the right or the wrong side. The story, especially the script, handled a place of narrative, the kind of story that is always acceptable to the audience. The acting was commendable, and the performances of the stars were always a welcome relief. The film grips attention in a way that is seldom found in the average western. Hoot Gibson, always a favorite with the audience, is once again in a part where he is at his best. The film is well produced and directed, and is a genuine western of the type that is always welcome to the audience.

"The Hard Hombre" (Allied Pictures)

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"Clearing the Range—Allied" (Los Angeles Evening Herald)

Of too many other Westerns it can be said: "They have their place." But of this Western, it can be truthfully said: "They have a place besides the box-office." The story, the actors, the production, the photography, everything is good. It is a story about two men who are fighting for the same thing, and the way they see things is not always the same. The actors, particularly Hoot Gibson and Lina Basque, are excellent. The photography is good, and the direction is well done. It is a western that should appeal to all audiences.

"WILD HORSE" (M. H. Hoffman, Jr.)

Strong action western with Peter B. Planche's story, which is a good one. This is a story that is well written and directed, and the performances of the actors are excellent. The story is about a group of men who are trying to save a horse from being killed by the Indians. The horse is a big part of the story, and the way it is handled is very well done. The actors, especially Hoot Gibson and Lina Basque, are excellent. The direction is well done, and the photography is good. It is a western that should appeal to all audiences.

"Hoot In Peaceful Role Carries Film "HARD HOMBRE"" (Allied)

Hoot Gibson, C. Raymond Jones, and Buck Jones are the stars in this western. The story is about a group of men who are trying to save a horse from being killed by the Indians. The horse is a big part of the story, and the way it is handled is very well done. The actors, especially Hoot Gibson and C. Raymond Jones, are excellent. The direction is well done, and the photography is good. It is a western that should appeal to all audiences.

"Clearing the Range—Allied" (The Film Daily)

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