Herbert Rawlinson in
"The VICTOR"
A UNIVERSAL ATTRACTION
ONE of the many beautiful sets you will see in this magnificent picturization of one of the most famous novels and most successful plays of the generation.

A LADY OF QUALITY

A HOBART HENLEY PRODUCTION

To be presented by Carl Laemmle

UNIVERSAL SUPER-JEWEL

1923 - Universal has the Pictures - 1924
Date the BIG TEN 
NOW

"UNIVERSAL HAS THE PICTURES"

10 UNIVERSAL JEWELS

To be released during the 6 months from SEPTEMBER to FEBRUARY 1923 – 1924

MERRY GO ROUND
A LADY OF QUALITY
THE MAN ABOUT TOWN
A CHAPTER IN HER LIFE
MORALITY
THE ACQUITTAL
THE SPICE OF LIFE
DRIFTING
BEAUTY AT BAY
THUNDERING DAWN

UNIVERSAL PICTURES CORPORATION

Carl Laemmle, President
We Answered With

No. 340. — Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

THERE has been a lot of talk about BIGGER AND BETTER pictures. And there has been a widespread attempt to cash in on this talk. Many a picture which is no better than the product of five years ago has been advertised as "bigger and better," in the hope of hooking up to the talk of the hour.

Universal has taken the "bigger and better" slogan seriously. It has deliberately set out to make bigger and better pictures than were ever made before---not only better than we ever made, but better than anybody ever made before!

Our first answer to the popular demand for bigger and better pictures is "Merry-go-Round!"

Boy, it's a picture!

On the trial trip of the great ocean liner Leviathan, this picture held in its thrall five hundred American business men of all types---bankers, newspaper men, merchants, senators, congressmen, young and old---and made the greatest hit of the whole trip.

Many of the men who were familiar with Vienna would hardly believe that "Merry-go-Round" was not actually produced in Vienna, but was made from beginning to end in Universal City, California, U. S. A. So faithful was our reproduc-
Pictures, Not Talk!

tion of well-known places in Vienna that they made the positive statement they recognized every inch, even to the lamp posts.

So much for accuracy and lavishness of reproduction. As for the acting, you never saw anything better in your life. The story as I have already told you is one of the simplest love stories ever told---the kind your audience loves but so seldom sees.

The sensationally successful run of “Merry-go-Round” at the Paramount’s Rivoli Theatre on Broadway in the heat of July is history, but it proves several things:

First, that when you have the right picture, you can pack your house regardless of weather conditions.

Second, that “Merry-go-Round” is one of the “bigger and better” pictures you have been hoping for.

Third, that Universal has the pictures. “Merry-go-Round” is only the first shot out of our big gun. Every shot that follows will be of the bigger and better variety, AND YOU CAN STAKE YOUR LIFE ON IT.

The coming season will be the greatest in the long, successful history of Universal, and it will be the greatest in the history of those faithful theatres who have stuck to Universal through thick and thin.

Universal has the pictures, not the talk. And they are BIGGER AND BETTER!
1923-24 Will Be Your Big Year if you save dates for these!

Jack Hoxie Productions

Stories of real life in the great outdoors; fast and furious action, thrills, comedy and rugged romance. Enacted by one of the greatest of outdoor favorites, they have every element of popular appeal—they are big in every sense of the word—they mean big business!

Gladys Walton Productions

Delightful romances of the modern girl, peppy portrayals of all the thrills and experiences of a real, up-to-the-minute girl that will give even wider range to the ability and magnetic personality of one of the most beautiful, dashing actresses that never failed to fill a theatre!

Herbert Rawlinson Productions

A clean-cut, handsome gentleman, always on the alert for adventure or romance. In his coming eight big pictures exhibitors will receive bigger and better picturizations of the typical Rawlinson stories that have made him a real favorite and a box office certainty!

Box Office Melodramas

The most unusual group of pictures ever planned! Each is a picturization of a powerful story built around a big, popular, exploitable theme—everything that an exhibitor could wish for to put it over in the biggest possible fashion. Portrayed by all star casts such as only Universal can present! Save dates!

Presented by
Carl Laemmle

UNIVERSAL
PICTURES
"The Pleasure is All Yours"

Save Dates for Universal Pictures or You Lose!
BABY PEGGY

When you play this charming little star's coming Century Comedies, you will be playing to a patronage of millions! From one end of the country to the other this marvelous child star has established her place as one of the biggest box-office attractions in the business. Her coming year's subjects will establish this position even more firmly.

JACK COOPER

Variety is the spice and life of your program! Jack Cooper's comic antics are different—no two of his subjects are alike, and any one of them will lift your program out of the commonplace. Hilarious charged with fun, he will keep your audiences in an uproar every moment.

PAL, the Dog

Here is a four-footed comedian—a streak of fun and inimitable hilarity. Book Pal's new Century Comedies, and make pals of your patrons.

BUDDY MESSINGER

This rollicking boy star was the comedy sensation of the last year. He made millions of friends with his marvelous personality and wonderful ability at fun making. Watch for the first releases on his coming year's schedule—they're bigger and better in every way. Buddy Messinger is sure-fire at the box-office and every live exhibitor should show him.

BILLY ENGLE

Always on the alert for the best stars and funmakers, Century Comedies offers this jolly young comedian in a new series which will bring the crowds to your theatre. He's funny! And his personality will register with all classes, and with young and old. Watch for the first Billy Engle Centuries.

CENTURY FOLLIES GIRLS

Dainty, delightful damsels in charming comedy moments. You'll see them in coming Century Comedies—and your patrons will want to see them again and again! Advertise them—and then try to keep the crowds away!
Reginald Denny in
A Man About Town
A sparkling and thrilling melodramatic production which will please all classes and ages.

LOIS WEBER’S Production of
A Chapter In Her Life
Based on the story of “Jewel,”
by Clara Louise Burnham

Merry Go Round
Universal-Super-Jewel
T ook a year in the making—
and worth waiting for!
Directed by Rupert Julian

Mary Philbin in
Morality
A genuine story of rare melodramatic power—and a title that will get the crowds.

The Acquittal
with
Claire Windsor
(Courtesy Goldwyn Pictures Corp.)
Norman Kerry and Barbara Bedford
from the successful play by Rita Weisman
Produced by George M. Cohan
Directed by Clarence Brown

UNIVERSAL has the PICTURES 1923—24
Reginald Denny
in
The Spice of Life
A vivid and accurate melodramatic picturization of a powerfully thrilling and romantic story—a picture which will be the talk of your town

Drifting
starring
Priscilla DEAN
with Wallace Beery and Matt Moore
From the play by John Colton, co-author of "Rain," New York's sensational current stage success
Directed by Tod Browning

A Lady of Quality
with Virginia Valli and Milton Sills
Earle Foxe, Bert Roach, Dorothea Walbert, Margaret Seddon, Paterson Dial, Lionel Belmore, and hundreds of others.
Universal-Super-Jewel
From the famous novel and play by Frances Hodgson Burnett
A HOBART HENLEY PRODUCTION

Mary Philbin
in
Beauty At Bay
A production of rare charm and magnetism—a picture which will bring increased business to your theatre

Thundering Dawn
A tremendous melodramatic production with
J. Warren Kerrigan
(Leading man of "The Covered Wagon")
Anna Q. Nilsson
and Tom Santschi
Directed by Harry Garson

To be presented by
CARL LAEMMLE
Universal Circumvents a Flood

Murray Theatre
Ponca City
Okla.

Floods, the terror of the world since Mr. Noah's time, have no effect on Universal service, as was proven in the case of Ponca City. Ponca City happened to be cut off by the flood waters which threatened to make a Mount Ararat out of the city and a seething torrent out of the rest of Oklahoma. But because Ponca City was cut off from the rest of the world was no reason why it shouldn't have amusement. For one thing, it had the Murray Theatre and the only drawback to amusement was that the Murray Theatre had no films.

Here's where Universal came to the rescue and for the entire period of the flood delivered to the Murray, the Mission and the Majestic Theatres of Ponca City their film service just as promptly as though it could have come in by express train, as it did formerly. The Oklahoma City branch of the Universal not only supplied its own service to these three theatres, but it took along with it the film which the theatres had ordered from other exchanges, which wasn't in the Universal contract with these theatres at all.

By Airplane Universal makes it possible for three theatres in Ponca City, Okla., cut off by the waters, to show Pictures

Universal, however, is noted for its willingness to help anyone who is in a hole and those people who have paid any attention to it know that is a characteristic of the whole business, from studio to projection room.

The illustration on this page shows the Murray's billing for Jack London's "The Abysmal Brute," with a twenty-four sheet made into a marquee display. We will close this little yarn with a letter from A. L. Bogan, proprietor of the Murray Theatre, with which are associated the Mission and the Majestic:

Universal Film Company, Oklahoma City, Okla.

Gentlemen:
I want to take this opportunity to thank your office for their service rendered in assisting me to get films for my theatres during the week of June 10th while we were cut off from the outside world on account of high water and also for their kindness in getting films from other exchanges to be transported with their own, to me, by aeroplane.

Yours very truly,
(Signed)
A. L. Bogan,
Prop.

A VERY LIVELY WINDOW DISPLAY

This attractive window in Main street was quite an impressive aid to "The Abysmal Brute" when it played Harrison's Hippodrome Theatre of Waco, Tex.

Film Service Supplied by Aeroplane
International News
No. 57

Tsaochuang, China—First pictures showing release of Americans by Chinese bandit captors.


Shelby, Montana—Glimpses of the big fight.

Denver, Colo. (Denver only)—Bumps, skids and dust add to the thrills of the Pageant of Progress road race. 2—While certain other Denverites find St. Mary's Glacier an ideal spot for Fourth of July sports.

Henniker, N. H. (Omit Cincinnati, Cleveland, Dallas, Denver, Kansas City, New Orleans, Oklahoma City, St. Louis and Washington)—Poison-spraying dirigible balloon arrives to open war on the destructive gypsy moth.

Rye, N. Y.—Baby mermaids capture kiddie swimming titles at the fashionable Rye Country Club pool.

Potsdam, Germany—Field Marshal von Hindenburg is mobbed by cheering crowds when he visits Potsdam Palace to attend a meeting of the Order of St. John.

Kansas City, Mo. (Kansas City and St. Louis only)—Racing stars clash in big auto speed classic. Eddie Hearne wins thrilling race with average time of 105 miles an hour.

Dayton, Ohio (Cincinnati and Cleveland only)—Secretary Denby unveils Spanish War Memorial. Navy head with Governor Donahue reviews patriotic parade.

Henryetta, Okla. (Oklahoma City only)—Old King Koal crowned as Klimax of Koal Fete. His Majesty assumes crown, his Queen is coronated and Karnival is under way.

Quantico, Va. (Washington only)—Hero general reviews the Devil Dogs. General Gouraud arrives at Marine Corps camp for visit to men he once commanded in France.

Domingo, N. M. (Dallas and New Orleans only)—Santa Fe flyer wrecked—jumps track on curve. Several killed and many injured when Navajo plunges over 30 feet.

Pocantico Hills, N. Y.—John D. on 84th birthday gives away nickels. Oil king celebrates by going to church and making lavish distribution of wealth.

New York City—Mothers taught care of babies in summer. Kiddie of the congested districts having a howling good time at East Harlem Health Center.

Shelby, Montana—Daring riders break in wild mustangs. Bronchobusters do their stuff at risk of life and limb—bull-dogging steers at real wild west rodeo.

Hoot Gibson
Is Making Eight Special Productions for 1923-24

Think what that means to your office! Eight Gibson Specials—bigger, better, faster than any outdoor picture he, or anybody else, has ever produced! The inimitable, joyous, captivating Hoot tears through this big eight like a capricious prairie breeze! His first big one is

"BLINKY"

The nearest thing to perpetual motion yet discovered! It's a whale of a story with Hoot doing everything your audiences have hoped to see him do, with a few real surprises for good measure! Get a date now at your Universal Exchange!

"The Ramblin' Kid"

It's Hoot's second big hit—a typical, outdoor adventurous romance such as only Hoot can make. Save a date now and you'll be sitting pretty!

UNIVERSAL PICTURES

"Universal Has the Pictures"

“Save Dates for Universal Pictures"
NILES WELCH and Gertrude Astor have been added to the cast of Kate McLaurin's play, "The Six-Fifty," which Nat Ross is directing at Universal City. Those already in the cast are Renee Adoree, Orville Caldwell and Bert Woodruff.

So well did Frank Currier fit in with Baby Peggy's company in "Whose Baby Are You?" that he has been assigned, together with Cesare Gravina, Gladys Hulette, Edward Earle and Lucy Beaumont, to support Baby Peggy in her next feature attraction, "Editha's Burglar" by Mrs. Frances Hodgson Burnett.

Universal has chosen "Wyoming," a novel by William MacLeod Raine, for Jack Hoxie's next feature following "Men in the Raw." The latter picture, an adaptation of the novel by W. Bert Foster, dealing with the Montana cattle country, has just been completed at Universal City.

Out on location near Phoenix, Arizona, the Hoot Gibson company boils in as comfortable a camp as may be with the temperature at 110. Among the most proficient boliers are Edward Sedgwick, director, who weighs 260, and G. Raymond Nye, a former Universal "heavy" who is trying to reduce. They are filming "The Ramblin' Kid" as a Hoot Gibson production. Laura LaPlante, who played such a clever role with Gibson in "Out of Luck," again has the feminine lead.

George Archainbaud has been engaged to direct Priscilla Dean in her next Universal-Jewel, "The Storm Daughter," an original story from the pen of Leet Renick Brown. Miss Dean has been enjoying a well-earned rest at her new home in Beverly Hills since the completion of "Driftline," but expects to start production this week on "The Storm Daughter." Those already engaged to support Miss Dean include Tom Santschi, Pat Hartigan, Cyril Chadwick and Owen Gorine, a newly imported movie actor.

Two beautiful Claire's support Herbert Rawlinson in the Universal production on which he is working at the present time entitled "Upside-Down," by H. H. Van Loan. They are Claire Adams and Claire Anderson.
“Merry-Go-Round” Blue Ribbon Float Doubles in Brass for N. Y. Campaign

The float used as an advertisement on Park Avenue.

After stealing big honors in big parade faithful display tie-up with Civic promotion finds last resting place in gay Jubilee location.

The faithful “Merry Go Round” float which stole first honors in Mayor Hylan’s Silver Jubilee Industrial Parade, New York City, on June 16th, has doubled in brass. Too good a medium to tear down, it was donated to the city which joyously received the striking display with open arms and gave it a most prominent spot in the heart of the big doings on Park Avenue in clear vision of the million or more people who daily attended the gala civic doings at the Grand Central Palace the last two weeks of the Jubilee. The wording was somewhat changed for the civic tie-up and the Jubilee and picture cashed in on a 50-50 basis. The copy for the Jubilee display that adorned the float read as follows:

LAST WEEK—SILVER JUBILEE.
EVERYBODY IN NEW YORK SHOULD PUT THEIR SHOULDER TO THE WHEEL AND MAKE IT A GALA

“Merry Go Round”

Similar wording on display cards were tacked up and down Fifth Avenue, Park Avenue and Madison Avenue in range of all who had the city's affair on their mind and the title “Merry Go Round” was spinning in the brains of every man, woman and child who attended the Jubilee.

It was a cash in affair for both the picture and the Jubilee, it was civic opportunity, and was carried on in a most dignified and effective manner. The float and tie-up were arranged by Raymond Cavanagh and Marc Lachman, home office exploitation staff of Universal. Other cities will not have a Jubilee, but they will have State Fairs, Elk's Conventions, Cotton Fairs and other civic events. This proves that you can tie-up with this title. Don't overlook this bet when you exploit “Merry Go Round.” Don't wait till your play date is set to exploit, but start now and keep the fire going full blast.

Starts Clean Up July 4th

Chicago, Ill., June 30—S. Ziegfried of Decatur, Ill., was among the visitors at Universal Exchange Monday and informs us he will celebrate Independence Day by closing his Bijou Theatre July 4th for a period of three weeks for a general overhauling. The house will be redecorated, ventilation will thoroughly be modernized, beautiful new seats will be installed. The theatre will be reopened to the Decatur public about July 24th or 25th.

Mr. Ziegfried is the oldest vaudeville-picture theatre manager in the State. He is an old and personal friend of Carl Laemmle and has used Laemmle service since Mr. Laemmle first entered the film exchange business. Mr. Ziegfried takes just pride in the fact that during the entire period he has operated his Bijou Theatre he has had but one manager, Paul Witte. Mr. Witte was employed in this capacity when the theatre opened twenty-two years ago and is still serving him as manager. That Mr. Witte has fared well at the hands of Mr. Ziegfried is best evidenced by the fact that he is now the proud father of a happy family, the owner of a beautiful home and is counted as one of Decatur's most progressive and respected citizens.
Watch This Merry Go Round Exploitation Column

No. 2--The Theatre Ticket Throwaway

NOTE—Watch this column weekly. A series of inexpensive, practical exploitation suggestions as executed by Raymond Cavanagh and Marc Lachmann for the New York Rivoli campaign on "Merry Go Round" will be described herewith for the benefit of exhibitors who are looking ahead and realize the importance of advance exploitation.

LAST week in this column we told you about the Data Throwaways. If you didn't notice at the time, it was on page 24. Take another look at this stunt, anyway. This week we are going to tell you about the Theatre Ticket Throw Away.

This stunt proved that wise Broadway was not too smart to be fooled and tricked into teaser advertising with an inexpensive bang—and this theatre ticket gag played an effective role in the strong arm exploitation campaign used by the local Universal forces in putting over "Merry Go Round" at the Rivoli Theatre, New York.

As the illustration herewith depicts, this cut-out throwaway was a fooler. Duped and copied to imitate a pair of reserved seat tickets in a theatre ticket envelope it demanded the attention of every man, woman and child who was made the victim of the stunt, and they were sure to read every word of copy on both sides to find out what it was all about. If they did not keep it to fool somebody else, they were sure to know that "Merry Go Round" was in town before throwing it away.

A crew of men started out early one morning with bundles of these cut-outs under their arms. Dropping one in every car parked along the streets, planting them on sidewalks scientifically, in barber shops, cigar stores, public waiting rooms, house letter boxes, grocery stores, etc., the little fools proved the greatest teaser and message bearer imaginable.

They were sure to make the big hotels and plant them in every box to catch the unsuspecting guests and they did some nice work while lying on the hotel counters.

This is only one of many inexpensive and effective exploitation stunts used to put over "Merry Go Round" at the Rivoli. Every week there will appear on this page a description of one stunt and remember—this campaign was not planned for New York alone, but for you and you and you to help you reap golden dollars when you play this greatest surprise of the year—"Merry Go Round." So don't overlook any bets and get busy. If you have a play date set now for "Merry Go Round" order your supplies from the nearest Universal Exchange. If you contemplate an early play date, be assured now that you will capture the dough bag. And the more exploitation the more there will be in the dough bag.

Supplies of these tickets are in the exchanges now. Ask your exchange manager or exploitation director to send you samples of all "Merry Go Round" exploitation accessories.

Secure your tickets and cancel all previous engagements—to see the one outstanding screen sensation of this or any other season

"MERRY GO ROUND"

with

Mary Philbin, Norman Kerry

and stupendous cast of screen celebrities that will make your head whirl like a Merry Go Round

RIVOLI-JULY 1

'Tis love that makes the world go round
'Tis love that makes the MERRY GO ROUND

Universal's Never-To-Be-Forgotten Screen Sensation

The back of the throwaway, but this always comes up when it is planted. The tickets are pink and exact imitations of the genuine theatre tickets.
Coming! A Wonderful Lineup of Short Features
For 1923-24

The Gumps
Millions have chuckled every day over the troubles of the Gump Family, as depicted in scores of newspapers all over the country in cartoon form by Sidney Smith! And now Universal has brought Andy, Min and Chester to life on the screen—to say nothing of Uncle Bim! Wait until you see Joe Murphy and Fay Tincher in this series—and wait until your patrons see them! Here is a bet no exhibitor in the country can afford to miss! Produced by Samuel Van Ronkel; directed by Norman Taurog.

The Leather Pushers
A wonderful, packed-with-action Fourth Series, from the inimitable stories by H.C. Witwer. The biggest money-makers ever produced in two-reel form!

One-Reel Comedies
Supervised by Thomas Gray

Neely Edwards
In the coming year's subjects, Neely Edwards, as Nervy Ned, the Jolly Tramp, will be funnier, more magnetic at the box-office and more entertaining than ever, because he will have stories, production and direction second to none in the comedy field. Don't miss one of these!

Bert Roach
You and your patrons demanded this inimitable comedian as a star in his own one-reelers—and Universal is giving them to you! His new comedies give him full opportunity for the comicalities which have made him known from coast to coast.

Chuck Reisner
Fans everywhere have roared at this popular comedian—and now he is going to direct and act in Universal One-reelers! A real treat for your patrons—watch for them!

Two-Reel Westerns

Universal
Westerns have become justly famous throughout the industry as being the finest and strongest action dramas ever confined to two reels. Always featuring only the most popular stars, and with stories by popular authors, directed by men of long experience, they are SHORT FEATURES in every sense of the word. Those to be produced during the coming season are bigger and better than ever—and every wise showman knows what that means!

Presented by Carl Laemmle

Universal Short Features
Keep Time Open for the BIG 7 CHAPTER PLAYS

To be presented by CARL LAEMMLE
During 1923-24

The first one will be

WILLIAM DUNCAN
Supported by EDITH JOHNSON
in "THE STEEL TRAIL"

The World's greatest chapter play star in the most dynamic, suspenseful, thrilling story ever picturized!
The unconquerable forces of nature and mightiest powers of man run riot throughout the maelstrom of its crashing, sweeping story. Spectacular thrills never before screened!
Save dates for "the mightiest of them all!"

UNIVERSAL PICTURES
"Keep Open Dates for Universal Pictures"
Danny featured it on Front Page in Film Daily July 6th 1923
CRITICS

"Will Cause a Furore!"

"The Cinematic Achievement of 1923!"

"Sure Box Office Appeal!"

"Successful Box Office Attraction!"

"Best of Several Seasons!"

"Close-Up, The Exhibitor's Trade Review"

"Contains a love story that is not merely play-acting but a living portrayal of human emotions. It is a picture that a girl would take to her friends to see. Has all the features of a successful box-office attraction and surely will get much word-of-mouth publicity from your feminine patrons."

"The film is a love story that is not merely play-acting but a living portrait of human emotions. It is a picture that a girl would take to her friends to see. Has all the features of a successful box-office attraction and surely will get much word-of-mouth publicity from your feminine patrons."

"The whole thing is so refreshingly told, so new in angle and development, that it is not only interesting, but convincing."

"Surely will get much word-of-mouth publicity from your feminine patrons."

"Will undoubtedly cause a furore. It is a significant piece of work. Much discussion will be created on the marvellous work of Mary Philbin, the lovely and gifted young star, its technical points and real merit."
we it to yourself to e of these remarkable reviews!

“A Super Film, Magnificently Produced!”
“The picture can be safely exploited as a super-film, magnificently produced. An intensely interesting and delightfully human love story, superb acting, charming photography and excellent direction. Proudly takes its place in the van of the season’s best pictures. Get’s across with tremendous effect, is surcharged with fine, wholesome pathos, spectacular force and long-drawn suspense. The thrill is here, and how artistically administered! Mary Philbin is transported to a place among filmdom’s best and brightest stars.”
George T. Pardy, Exhibitor’s Trade Review

“Colorful and Sparkling!”
“An unusual picture, and by the same token a mighty good one. An absorbing drama, colorful and sparkling, of life and love. And you go out smiling. The box-office? If you could have seen the throngs lined up behind the Rivoli’s rail the night before the Fourth and the third day of the engagement you never would have guessed there were a million of New York’s population out of the city for the holiday.
George Blaisdell, Exhibitor’s Trade Review

“A Magnificent Production!”
“Should be an immensely popular photoplay. A big picture. Impresses the spectator as something done as handsomely as money and technical craft could make it. Has a way of filling the eye with its massive settings and luxurious properties, and stirring the emotions with its play of pathos and love romance. A magnificent production and provides bright and absorbing entertainment.”
Tom Kennedy, The Exhibitor’s Trade Review

Now Playing
2nd BIG WEEK at the
RIVOLI New York City

RES -1923-24 — Date the Big Ten Now!
What a picture is Universal's "Merry-Go-Round"! They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well we are surprised. There has been no bombast, no fanfare of trumpets in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the housetops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived, Lilian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naiveté—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which move with a relentless pace. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say that the sequel is going to the bow-wows.
one out of the magic box

ERRY ROUND

YOU'LL BE SURPRISED!

"Merry Go Round" is certainly a whale of a picture for the film theatres."
Variety.

"An exceptionally fine production."
New York American.

"This offering is really great."
New York Morning Telegraph.

"It is big. It is enormous. We place 'Merry Go Round' on our list of worthwhile things. Will more that satisfy the great majority of film patrons. Go and see it."
New York World.

"The best thing of its kind Universal has ever done. It is a picture vastly worth while."
New York Sun and Globe.

Pictures 1923-24
NOW
Playing its 2nd Week
at the
RIVOLI
NEW YORK CITY

"The box-office angle should be immense," continues the Film Daily. "Universal's biggest bet so far this season. Touches of pathos bring lumps in the throat and tears. It is beautifully told and with more really subtle touches and genuine entertaining elements than many pictures put together. Decidedly one of the year's best pictures; a gem of an entertainment that will surely be given a hearty reception everywhere.

THE FILM DAILY.

"Deserves high rating in every respect!"

"One of the best pictures that has ever adorned the screen at that imposing playhouse (The Rivoli). We could find no flaw in its atmospheric detail or in the logic of its story. Possesses legitimate drama in an unusually high degree. There is one scene that is more stirring than any passage in Poe's 'The Murders in the Rue Morgue.' This episode is managed with real genius. Deserves very high rating in every respect."

Robert E. Sherwood, NEW YORK HERALD.

"Scintillating, Fascinating!"

"A scintillating, fascinating picture. Running through the film is a charming love story. A number of incidents in this production will linger in one's mind for a long time. So entertaining that the sets and scenes are almost taken for granted."

F. W. M. Hall in NEW YORK TIMES.

There are nine more big ones in Universal's Magic Box--Keep open dates for them!
"Well worth waiting for!"

"Well worth waiting for. Has all the earmarks of a big popular success with the public. There are innumerable angles for exploitation, and the novelty of the story, its settings and unusual development of an unusual love story insures interest and entertainment for any audience. Vivid contrasts."

EXHIBITOR'S HERALD.

"Superb!"

"Its treatment is most artistic and refreshingly devoid of trite, overdone screen tricks. The acting is superb. Throughout its many scenes the spectator is impressed with the sincerity and reality of the film. Every member of the cast deserves praise for perfect characterizations. Mary Philbin heaped honors on herself in a difficult, emotional role."

Benj. Holzman in NEW YORK EVENING MAIL.

"Unanimous applause!"

"It will pay you to make a visit to the Rivoli before 'Merry-Go-Round' moves away. If almost unanimous applause can be taken as a criterion, Universal made no mistake in selecting her (Mary Philbin.) In bringing her to the place she now occupies among the stars of the silent drama, Mr. Carl Laemmle again proves his ability as a producer. Miss Philbin is almost a 'find' for Mr. Laemmle, and we hope soon to see her in another picture."

Robert Welsh in NEW YORK EVENING TELEGRAM.
Suggestions that Will Inject Novelty and Variety Into Summer Programs!

Novelty is the life of showmanship. Novel ideas in presentation sharpen the interest of the public, draws its attention to your theatre, its money to your box-office. Here are ideas for out-of-the-ordinary programs that will help make it a profitable Summer for you. Look them over—and use them!

An “Around the World” Week!

Offer your patrons a trip around the world in six days. Use two episodes each night for six successive nights of Universal's big chapter-play success, starring William Duncan, “Around the World in Eighteen Days.” Present with it the following Universal features, one each night, all sure-fire bets: “McGuire of the Mounted,” starring William Desmond (Canadian Northwest); “Top o' the Morning,” starring Gladys Walton (Ireland); “Railroaded,” starring Herbert Rawlinson (England); “The Gentleman from America,” starring Hoot Gibson (Southeastern Europe); “Bavu,” the sparkling box-office stimulant (Russia); “Don Quickshot of the Rio Grande,” starring Jack Hoxie (the Southwest).

A Few Nights at the Ringside!

The whole country is wild over prize-ring stuff at this time. Capitalize on the public's interest by running “The Abysmal Brute” and three episodes of “The Leather Pushers,” both starring Reginald Denny, on the same evening. “Afraid to Fight,” starring Frank Mayo, and “The Victor,” starring Herbert Rawlinson, are two other smashing fight pictures you can surround with “The Leather Pushers.” There are eighteen Rounds of “Leather Pushers” to select from—a sure-fire program stunt for the warmest weather!

Put Over a “Keep Cool” Week!

Stress the comfort of your theatre as against the outside heat in your newspaper ads. Run three episodes each night of “Perils of the Yukon,” starring William Desmond, until you finish it for the week. Its scenes of the frozen North will appeal in sweltering dog days. Surround this “feature” with one or two of those cool, breezy, two-reel pictures of the sea, “Tales of the Fish Patrol,” starring Jack Mulhall. Two big features with the cool outdoors appeal that you could include in this type of program are “The Storm” and “The Abysmal Brute.” A sparkling program that will cool their thirst for refreshing Summer entertainment!

The Exploitation Man in Your Universal Exchange will help you put these shows over!
Universal's Four Jewel Releases

Universal's four feature releases for the month of July comprise one of the strongest groups of pictures ever put out by the company during one month. The schedule was so arranged at the direction of Carl Laemmle, president of the Universal Pictures Corporation, in order to afford Universal exhibitor patrons a series of summer shows with unusual box office drawing power.

The July offerings consist of five reel pictures made by the following stars: Hoot Gibson, William Desmond, Herbert Rawlinson, and a special cast picture made with Ethel Grey Terry, Crawford Kent, Phillips Smalley, and others. In order of release they are "Shooting For Love," "McGuire of the Mounted," "The Self Made Wife," and "The Victor."

"Shooting For Love" is a lively Hoot Gibson picture based on an original story by Raymond L. Schrock and Edward Sedgwick. Sedgwick directed it. It concerns a shell-shocked Texan who returns home to find a little "war" raging between his father and his sweetheart's father. Laura La Plante plays the role of the girl, while Alfred Allen and William Welsh are the two fathers. This picture marks one of the best pieces of work yet done by Miss La Plante, who has just graduated from serials. It is well up to Hoot's standard, being action western with plenty of comedy. It was released July 2nd.

"McGuire of the Mounted," the Universal release of July 9th, was made by William Desmond from an original story by Raymond L. Schrock and George Hively. It is one of the best of northwestern stories. Desmond gives a striking impersonation of the mounted police officer. Louise Lorraine plays the heroine role, with Vera James in another important feminine role. Others in the cast are Walter Whitman, William Louis, P. J. Lockley and others. The picture was directed by Richard Stanton, a newcomer in the ranks of Universal's feature directors. Or rather, he has re-entered them.

"The Self Made Wife" is a screen adaptation of Elizabeth Alexander's popular Saturday Evening Post serial of last season. It was made into picture form by Jack


last Monday of the month "The Victor," Herbert Rawlinson's latest production, will reach the screen. This picture is the best thing Rawlinson has done in a long time. It is a prize ring story and has been done in the best approved fashion which has made Universal prize ring pictures the talk of the industry. Edward Laemmle directed it.

Young Laemmle, with this picture, takes his place among the best of feature directors. Heretofore concerned mostly with historical serials, which he originated and developed, he has had little chance to show what he can do with features, and especially with comedy features of the type of "The Victor. Those who have seen this picture say it will be the most popular fight picture of the year, "The Leather Pushers" notwithstanding.

The picture was made from a story by Gerald Beaumont, a sport writer of note. Rawlinson is supported by Esther Ralston, Frank Currier, Otis Harlan, Eddie Gribbon, Dorothy Manners and Tom McGuire. Miss Ralston is another Universal girl graduated from serials to features.

The story concerns a British nobleman stranded in America who has to take to the prize ring to recoup. Eddie Gribbon is the opponent of Rawlinson in the big fight, and they go at it hammer-and-tongs, in an excellently staged fight sequence. The story as originally published was entitled "Two Bells For Pegasus."

Dillon, as director, after it had been put into scenario form by Albert Kenyon. It is a story of the Texas oil fields, and of New York society. Ethel Grey Terry plays the title role as the drudge wife of the oil millionaire who is unable to keep pace with her socially progressive husband. She has made the role one of the most vivid on the screen this year. Crawford Kent as the husband is similarly good. The oil field scenes are much better than in most pictures of the oil country. Among those in the cast with Miss Terry and Kent are Philip's Smalley, Virginia Ainsworth, Dorothy Cumings, Tom McGuire, Maurice Murphy, Turner Savage and others. The picture is scheduled for release July 16th.

Universal has no release for July 23rd, but on the
Don't Guess at Your Summer Shows

The Storm

You can't do the right kind of Summer business with hit-or-miss shows. An unbroken trail of box-office successes is the proud record of 'The Storm,' which has the outdoors appeal the summer crowds want. There's a big snow storm in this picture that will give your patrons all the thrill they want—and give you the smashing box-office exploitation angle you need.

Human Hearts

Here is a big picture that has made the hearts of patrons beat more warmly for the exhibitors who have run it, and played to box-office records everywhere. If you want to build up your patronage this summer, as well as play to record-breaking receipts with a sure-fire production, book "Human Hearts." Just the tender, romantic and sentimental type of story to go across big with old folks and young!

Under Two Flags

Let this breezy, speedy romance of thrills, love and adventure zip across your screen and rip up warm-weather records for you. The Press Book offers some rattling good outdoor exploitation ideas and your exploitation man at Universal will give you a lot of additional ones to make "Under Two Flags," starring Priscilla Dean, a banner box-office event for you!

UNIVERSAL JEWEL SUCCESSES
Play These Proven Winners!

The Kentucky Derby

Here is a sporting picture that will appeal to summer fans interested in outdoor sports! A story that can be exploited in a hundred different ways with posters, ballyhoo, heralds, lobby displays! A great, popular, money-getting star, Reginald Denny, famed for his "Leather Pushers" series and "The Abysmal Brute."

The Flame of Life

"The Flame of Life" has been packing them in wherever shown, both because of its marvelous sweep and tremendous situations and also because it offers Priscilla Dean one of the most picturesque and magnetic roles of her career. And it offers you a number of sure-fire exploitation stunts that will pack them in during the hot season.

Driven

Hailed as "one of the five best pictures in the last two years," "Driven" offers in its wonderful, cooling scenes of the pine-scented Kentucky woods and big heart-interest story, the ideal picture for outdoor crowds. Stunning posters, money-getting exploitation ideas, a real outdoors appeal! Book it to help make that Big Summer!

Presented by CARL LAEMMLE
Universal Has the Pictures

O f course, the Universal sales force which collected in two meetings, one in New York and one in Chicago, learned a lot of things about coming Universal pictures and they told the Production Department a lot of things that they wanted to know about the way Universal pictures and Universal stars were being received throughout the country, but the greatest thing that the salesmen took away from this meeting was the absolute conviction that "Universal has the pictures." Never in their lives before have the salesmen had such a wonderful line-up to offer exhibitors as they had this year, this in spite of the fact that last year presented a remarkable line-up and one whose promise was carried out in every particular by the pictures themselves. The illustration at the top of this page, although somewhat fancifully drawn by our artist, represents a combined sentiment and conviction.

Universal to Universal City

I nspired by the presence of so many exploitation men in Chicago, Herman Stern grabbed off a little exploitation stunt in the shape of a prairie-going truck which will bear a sign, "From Chicago to Universal City advertising 'Hunchback of Notre Dame' all the way." The truck is owned by D. M. Allen and with him travels his wife and J. D. Orris, sales manager of the Gary Motor Corporation, who is interested with Mr. Allen in this cross-country trip of the Gary truck special. The truck is fitted with a davenport bed, several chairs, a desk, table and rook stove. It is carpeted and electric lighted from the engine. It will not have to bother with any hotels en route, and Mr. Allen is in hopes of defraying a portion of his gasoline expense by giving picture shows in small towns on the way.
PRODUCTION NOTES

Renee Adoree Lead In Universal Production

RENEE Adoree, the little French emotional actress who has lately achieved favorable mention throughout the film colony for her dramatic ability, is enacting the feminine lead in the Universal all-star production, "The Six-Fifty," now being made under the direction of Nat Ross.

Miss Adoree is the wife of Tom Moore, famous screen star, and has been in pictures only a short time, but is predicted by several noted directors as being a distinct "find" as an emotional actress.

"The Six-Fifty" is a screen version of Kate McLaurin's stage play of the same name.

Orville Caldwell, who has played romantic leads opposite Mae Murray, Katherine McDonald and other famous stars, has the leading male role in this production. Both he and Miss Adoree were borrowed from other producers.

Others in the cast are Bert Woodruff, Niles Welch and Gertrude Astor.

To Adapt "Redlock" For Universal Play

J. GRUBB ALEXANDER, well-known scenarist and author, has been engaged by the Universal scenario department to write the screen adaptation of "Red Lock." "Red Lock" is one of the present-day "best sellers" by David Anderson. The screen play will be used as a starring vehicle for William Desmond, popular Western star and hero of many of Universal's thrilling chapter plays.

Desmond's latest release is "McGuire of the Mounted," a story of the Northwest Mounted Police, in which he played his first feature role under his new starring contract with Universal, produced under the direction of Richard Stanton.

His next release is "Shadows of the North," a placer mining story, filmed under the direction of Robert Hill.

The Summer Weather Bugaboo Is Dead!

READ HOW THIS EXHIBITOR MADE THE HOTTEST DAYS HIS BUSIEST DAYS!

Sunday, June 24th, with the most intense heat of the season as our greatest handicap, I played "In the Days of Daniel Boone" to the biggest crowds ever drawn to my house with a serial picture.

The principal exploitation given this picture was the distribution of heralds, et cetera, by a man dressed in a Daniel Boone costume, and announcements from the stage of my theatre Saturday and Sunday of the two weeks preceding my opening date, during which the children were urged to come and the parents were urged to come with the children, stressing the Americanization value of such pictures of the struggles of our forefathers in their pioneering work and sufferings which have contributed so much toward the building of this glorious country of ours. Yours truly,

MAX HYMAN, Mgr., Janet Theatre, Chicago, Ill.

In the Days of Daniel Boone

Starring

JACK MOWER and EILEEN SEDGWICK

Presented by CARL LAEMMLE

Directed by WM. J. CRAFT

A Universal Chapter Play

Margaret Landis in Stewart Play

MARGARET LANDIS, sister of Cullen Landis and one of the most popular of the younger screen actresses, has the leading feminine role in "The Love Brand," a Universal picture of the Western cattle country, in which Roy Stewart is being starred. The story was written by Adrian Johnson of the Universal scenario department.

Stuart Paton, who directed Stewart in "Burning Words," the Western star's first starring role in a feature production under his new contract with Universal, also guided the filming of the latest Stewart play.

Miss Landis recently appeared in one of the leading roles in the Universal all-star production, "What Wives Want," which was directed by Jack Conway. This will be her first appearance in a Western play.

Others in the cast are Arthur Stuart Hull, Marie Wells, Wilfred North Miss Wells, who is a western beauty, is a musical comedy product.
BIG PICTURES—the Surest
and Universal Gives You These 5 Big

The ABYSMAL BRUTE
from JACK LONDON’S Sensational Story

WRITTEN by one of the most famous authors of red-blooded stories of the Great Outdoors, Jack London, “The Abysmal Brute” offers in its bathing beach, forest and garden scenes the big outdoor appeal and the host of sure-fire outdoor exploitation angles that make it a certain summer box-office winner. Cover your town with the smashing posters, use the Press Book suggestions for outdoor exploitation and watch how the outdoor crowds come in.

A HOBART HENLEY PRODUCTION Starring REGINALD DENNY

The SHOCK
The PICTURE OF COUNTLESS SURPRISES

INSTEAD of worrying about the crowds who stay out of doors during the hot season go after them with the sensational money-getting posters on “The Shock,” the sensational scenes of which will sell this picture for you against the hottest weather to the outdoor crowds. Loads of seat-selling exploitation ideas in the Press Book! And you will find a live-wire exploitation man at your Universal Exchange to help you! The Summer is what you make it!

Starring LON CHANEY with VIRGINIA VALLI

UNIVERSAL JEW
Way to Good Summer Business Productions When You Need Them Most!

TRIFLING with HONOR
From the Story by Wm. Slavens McNutt
Directed by HARRY POLLARD

WITH baseball interest at its crest, "Trifling With Honor," the finest baseball story ever filmed, is sure to score a home-run smash for you. Cash in on the outdoor exploitation possibilities surrounding this picture as hundreds of other exhibitors are doing. Use baseball-uniform ballyhoos! Tie up with any number of home-team baseball nines for a rousing "baseball night" at your theatre. Have a speaker recite "Casey at the Bat." Use the sure-fire outdoor exploitation ideas in the Press Book! Just what you need and what they want for Summertime entertainment!

WITH A SUPERB CAST INCLUDING
ROCKLICHE FELLOWES - FRITZI RIDGWAY
BUDDY MESSINGER - HAYDEN STEVENSON

ever-last-ing-ly BAVU EXCITING

THIS sparkling box-office stimulant fairly scintillates with promotion possibilities from its smashing line-up of posters to the innumerable tie-ups and ballyhoo ideas suggested in the Press Book. The Exploitation man at your Universal Exchange is a clearing house of information on outdoor exploitation ideas exhibitors everywhere are using to make "Bavu" one of the box-office sensations of the season.

cast includes WALLACE BEERY - ESTELLE TAYLOR
FORREST STANLEY - SYLVIA BREAMER - JOSEF SWICKARD

H. A. SNOW'S HUNTING BIG GAME in AFRICA
WITH GUN AND CAMERA

EVERYBODY goes for the circus in the summer time and everybody is going to see "Hunting Big Game in Africa" because it is even bigger than a circus and is being billed just like a circus. It's the Biggest Show on Earth!

ELS Presented by CARL LAEMMLE
“Start It Off With a Bang” Wins

A parade headed by the Wyckoff Heights Fife and Drum Corps (70 girl musicians) furnished the “bang” in the “Daniel Boone” campaign at the Parthenon Theatre.

HAT was probably the most auspicious opening ever accorded a chapter-play in the metropolitan district was given the big Universal historical thrill play, “In the Days of Daniel Boone,” when it opened last Saturday at the Parthenon Theatre, Brooklyn, N. Y.

“Start it off with a bang!” shouts the press book on this serial. “Bet your boots I will!” agreed Herman Weingarten, owner of the above-mentioned and many other theatres when he booked it. Weingarten has become a leader in his community because of his whole-hearted co-operation in all neighborhood betterment drives. When he decided to do something special on “In the Days of Daniel Boone” he found the entire neighborhood willing to co-operate.

With his assistant, Max Klamfer, and the co-operation of Joe Weil, Big U. Exploiter, Weingarten started working on the Daniel Boone Club button stunt. The club card with places for four signatures of grown-ups was printed and distributed to all the school children in the vicinity. Stacks of the cards were left at grocers, butchers, and candy stores. Within a week every kiddie in the vicinity had a card and was running around asking elders for a signature.

With the interest of the community now thoroughly aroused Weingarten pulled his master stroke. There is a local band which is made up of talented girl musicians. Their services were enlisted and a Daniel Boone parade was advertised.

Press Book Advice Followed by Herman Weingarten of the Parthenon Theatre of Brooklyn. Biggest Exploitation Stunt Ever Tried in Brooklyn Starts “In the Days of Daniel Boone” on Way to Make Much Money

The parade furnished the “bang.” The strains of music drew thousands of people to the curb for Weingarten’s stunt. The marchers came on. Big banners flaunted captions: “Join the Daniel Boone Club,” “Fall in line for ‘In the Days of Daniel Boone’ opening on Saturday at the Parthenon Theatre.”

The kids fell in line. Their parents fell in line. The line wended its way in and out through the busiest sections of Ridgewood. The parade came to a halt in front of the Parthenon Theatre.

Here a thousand children were waiting with their Daniel Boone Club cards. Every one of them had gotten their four signatures. Think of that word of mouth advertising! Five hundred more kiddies were without cards.

A thousand buttons were given to the “Club Members” as they bought their way into the first performance of “In the Days of Daniel Boone.” The other five hundred kids started to plead. They promised to get their cards filled out for the next showing. Weingarten stretched a point and decided to elect every one of them members.

Today “In the Days of Daniel Boone” is the most talked about chapter-play that has ever come to Ridgewood. A parade of seventy musicians at the head of it (the Wyckoff Fife and Drum Corps) is not an everyday occurrence. Weingarten saw that “In the Days of Daniel Boone” was not an everyday chapter-play. He decided to do unusual things for an unusual serial!

Did it pay? Ask Weingarten. He has just booked the next Universal chapter play, “The Steel Trail.”
To be presented by CARL LAEMMLE

From the Rolling Plains to the Rolling Main!

Step with Hoot to the tune of flying hoots right thru all the dare-devil action and rugged life of the rolling plains to the pitching deck of one of Uncle Sam's mighty dreadnaughts! It took all the plains to hold him before; see what happened when he found himself on a single battleship! Plenty of thrills, action and romance! The fastest, laughest picture Hoot, or anybody else, ever made! Save a date now!

WRITTEN AND DIRECTED BY EDW. SEDGWICK

"Out of Luck"
Additional Exploitation and Publicity for

"McGuire of The Mounted"

**At a Glance**

**TITLE—** "McGuire of the Mounted."
**BRAND—** Universal Attraction.
**STAR—** William Desmond.

**PREVIOUS HITS—** Those two money-attracting chapter plays, "Around the World in Eighteen Days" and "The Phantom Fortune," and a number of outdoor dramas that have made him one of the most popular of screen players.

**SUPPORTING CAST—** Louise Lorraine, Vera James, Walter Whitman, Willard Louis, Peggy Browne, Frank John son and Nelson MacDowell.

**DIRECTOR—** Richard Stanton.
**STORY BY—** Raymond L. Schrock.

**SCENARIO BY—** Geo. Hively.
**TIME—** Present.

**LOCASE—** Northwest Canada.

**The Story**

**OLD ANDRE MONTREAN,** who runs a little ferry across and down a large stream in the Canadian woods, is found seriously wounded by McGuire, a member of the Northwest Mounted Police, and an old-time friend of the guide and his daughter, Julie. Andre tells him that he does not know who his assailant was, but describes him as best he can.

Later McGuire and Julie become engaged and the old man dies from the effects of the wounds. Lusk, the proprietor of the village saloon and dance hall, is in league with Decker, who is engaged in smuggling dope over the border. They find that McGuire is on to them and plot to make him one of them so that they can continue their traffic unhampered.

Katie, who Decker has in his power because of certain knowledge he possesses, is forced to put some drug in McGuire's punch while he is at the ball held that night in honor of Major Cordwell's new wife, who has just arrived. When McGuire wakes the next morning he is horror-struck to learn that he is married to Katie.

Katie finally comes to love McGuire, though he can never find it in him to forget his Julie. She refuses to carry on any further with the plans of Lusk and Decker, so they plan a new way of getting McGuire. They tell Katie that he is in love with Major Cordwell's wife and are ready to prove it if she will invite her to his house. They also tell the major to be present. As they had expected, the Major comes in while McGuire and Mrs. Cordwell are in a perfectly innocent, though somewhat compromising attitude. A fight ensues and Lusk, watching from the outside, fires his gun and kills the major. McGuire is accused and runs to Julie for refuge. Running back to the hotel after seeing the major killed, Katie is made a prisoner by Lusk and Henri while they prepare to make a getaway. In her attempts to free herself Katie overturns a lamp and starts a fire which threatens to destroy the place. One of McGuire's brothers in the service is sent out to bring him in and on the way back to the village they are told that the hotel is burning and that Katie is locked in. McGuire saves the girl. She is fatally burned, however, but before dying tells who the guilty party is.

**Cast**

- **Bob McGuire**
  - **William Desmond**
- **Julie Montreau.** Louise Lorraine
- **Bill Lusk.** Willard Louis
- **Katie Peck.** Vera James
- **Andre Montreau.** P. J. Lockney
- **Major Cordwell.** Wm. A. Lowery
- **Mrs. Cordwell.** Peggy Browne
- **Henri.** Frank Johanson
- **Sergeant Murphy.** Jack Walters
- **Dippy.** Edward Dennis

**The Herald**

**SERGEANT BOB MCGUIRE** of the Northwest Mounted Police drew a packet of trouble when he was assigned by the major of the post to break up the smuggling operations of a gang of border bandits.

But that trouble was only a drop in the bucket to the riot that broke loose when the major thought that he had caught his subordinate making love to his wife. The major was a hot-tempered old boy and instead of listening to an explanation of the innocent meeting between his wife and McGuire, who were old friends, he demanded a settlement by way of fisty controversy.

When the battle ended the major lay on the floor of the cabin with a bullet in his breast and McGuire was a fugitive from the force he had served faithfully for years. A member of the smuggling gang had cleverly planned the whole affair and had stood conveniently outside the cabin. Just at the moment when the quarrel was at its height he shot and—McGuire was charged with the killing.

There are plenty of thrills, dramatic action and human interest in "McG uire of the Mounted," the Universal photoplay in which William Desmond is starred, which will be shown at this theatre next.

**TRAILERS** are one of the greatest helps you can have in selling pictures to the public. Universal has arranged for speedy service on a trailer for any Universal picture you may desire.

Address National Screen Service, Inc.,
126-130 W. 46th St., N. Y. C., or
732 S. Wabash Ave., Chicago.
The Mounted

Notes

WALTER WHITMAN, veteran character actor of the screen, has the role of Father O'Shea in "McGuire of the Mounted," a Universal photoplay of the Northwest Canadian country, starring William Desmond, which comes next to the Theatre. Whitman is perhaps best recommended for his splendid portrayal of the priest in "Hearts of the World." "McGuire of the Mounted" was written by Raymond L. Schrock and George Hively and produced under the direction of Richard Stanton.

MUCH of the romance of the picturesque country in the Northwest Canadian borderland is woven into "McGuire of the Mounted," the Universal photodrama starring William Desmond, which will be shown at the Theatre next. It is a story particularly adaptable to the personality and dramatic ability of the star, who is one of the most popular outdoor characters of the screen. Richard Stanton directed the filming of the play.

BILL LUSK was a crafty bandit and he recognized the daring and skill of Sergeant Bob McGuire of the Northwest Mounted Police, whom he knew had been assigned to the task of checking the smuggling operations along the border. He knew that to kill him or have him killed would entail too much danger. So he planned to make McGuire a member, sub rosa, of his gang. He had McGuire drugged and during his state of sub-consciousness succeeded in getting him married to Nan, a member of his gang. This is one of the many dramatic sequences of "McGuire of the Mounted," in which William Desmond is starred at the Theatre.

A strong cast of many popular screen players supports William Desmond in "McGuire of the Mounted," the Universal photoplay in which he is starred at the Theatre. The cast includes Louise Lorraine, Vera James, Walter Whitman, Willard Louis, P. J. Lockney, William A. Lowery, Nelson MacDowell, Peggy Browne and others. The play was written by Raymond Schrock and George Hively of the Universal scenario department and was produced under the direction of Richard Stanton.

EXPLOITATION

ENVELOPE THROWAWAY—
Have printed on the envelope: "For Marriagable Women" "The Great Ring Puzzle." On a card in the envelope: "If your wedding ring costs $10.00 and your engagement ring $1,000, which would you rather see on the OTHER girl's finger? See 'McGuire of THE MOUNTED' at the Palace Theatre (dates) and get the answer."

A STREET BALLYHOO—
This stunt could be worked with a man or a girl dressed in the costume of the Northwest Mounted Police, giving these throwaways out on the streets.
Have this man go through the streets of your town with a sign on his back reading: "I am looking for the girl I love; I could not marry her, but now I can. If you see 'McGuire of the Mounted' you will know why." Theatre name and play dates. Have this man dressed as a member of the Northwest Mounted Police.

FOR LOBBY DISPLAY—
The summer season is here and anything that is cooling and speaks of the North will have the right effect. Fix up your lobby with as much snow and northern atmosphere as possible. With your knowledge of summer showmanship you will know what will attract the public in your lobby.
HERE'S a group of smashing box office pictures; everyone with a great star and a powerful story. They are tried and proven box office bets that are cleaning up for exhibitors everywhere—they will do the same for you! Check the ones you haven't played and note your open dates for each picture! Tear out the page and send it to your Universal Exchange! These pictures are sold on Universal's "live and let live" policy; you can buy them right and make real money this Summer! Act now!

CHECK THE ONES YOU HAVEN'T PLAYED!

**Hoot Gibson**
- **Dates:** Red-blooded Action Romances
- **Films:**
  - "The Gallopin' Kid"
  - "The Lone Hand"
  - "Ridin' Wild"
  - "Kindled Courage"
  - "The Gentleman from America"
  - "Single Handed"
  - "Dead Game"
  - "Double Dealing"
  - "Shootin' for Love"
  - "Out o' Luck"

**Gladys Walton**
- **Dates:** Society stories—Flapper type
- **Films:**
  - "Top o' the Morning"
  - "The Girl Who Ran Wild"
  - "The Lavender Bath Lady"
  - "A Dangerous Game"
  - "The Love Letter"
  - "Gossip"
  - "The Town Scandal"
  - "Crossed Wires"
  - "Sawdust"

**Jack Hoxie**
- **Dates:** Hard-ridin', with lots of laughs
- **Films:**
  - "Don Quickshot of the Rio Grande"

**Frank Mayo**
- **Dates:** Outdoors and Drawing-room
- **Films:**
  - "Caught Bluffing"
  - "Wolf Law"
  - "The Alarum Stairs"
  - "The Flaming Hour"
  - "The First Degree"
  - "The Bolted Door"

**Herbert Rawlinson**
- **Dates:** Gentleman-Adventure Stories
- **Films:**
  - "Confidence"
  - "Another Man's Shoes"
  - "One Wonderful Night"
  - "The Scarlet Car"
  - "The Prisoner"
  - "Nobody's Bride"
  - "Fools and Riches"
  - "Railroaded"
  - "The Victor"

**Roy Stewart**
- **Dates:** Dramas of the Rugged Outdoors—the Northwest
- **Films:**
  - "Burning Words"
  - "The Love Brand"

**William Desmond**
- **Dates:** Plays of the Big Outdoors with Big Situations
- **Films:**
  - "McGuire of the Mounted"
  - "Shadows of the North"

**All-Star Cast**
- **Dates:** Big heart and love interest dramas
- **Films:**
  - "The Long Chance"
  - "Broad Daylight"
  - "The Jilt"
  - "Forsaking All Others"
  - "The Power of a Lie"
  - "The Midnight Guest"
  - "Trimmed in Scarlet"
  - "What Wives Want"
  - "A Self-Made Wife"
  - "The Six-Fifty"
  - "The Ghost Patrol"
  - "Legally Dead"
The Lone Hand, with Hoot Gibson.—The best Western I ever played. Full of laughs. It seemed to please 100 per cent. Don't fail to book this. Admission, ten and twenty-five cents. Print in No. 1 shape. P. G. Held, Sterling Theatre, Fairmont, Neb.

The Gentleman From America, with Hoot Gibson.—This is an extra good Western with plenty of fun and action. Play this one and advertise it big, for it is sure to please both men and women, also the children. W. L. Shoup, De Luxe Theatre, Spearville, Kans.

Dead Game. Star, Hoot Gibson. Sure fire. Hoot Gibson has a lot of friends here who stand by him. You know what to expect from him and he generally averages up well. This is no exception. Hoot's friends will like it. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (700 seats), Jonesboro, Ark.


Fools and Riches, with Herbert Rawlinson. This is a good clean picture. Should please any audience. Pleased 100 per cent. here. F. L. Freeman, Grand Theatre, Lake City, Fla.

Fools and Riches, with Herbert Rawlinson. A crackerjack for Rawlinson. He is a favorite here in any picture, but a knockout in this. Hugh G. Martin, American Theatre, Columbus, Ga.

One Wonderful Night, with Herbert Rawlinson. A good program picture which drew good crowd. G. G. May, Isis Theatre, Kanopolis, Kans.

Town Scandal. Star, Gladys Walton. This is the cat's ankle. Gladys Walton at her best. The crowd was laughing from start to finish. The sub-titles are catchy and the picture should receive unqualified endorsement of those who like a good laugh producer. Used three sheet. Had good attendance. D. B. Rankin, Cooperative Theatre, Idana, Kans.

The Love Letter, with Gladys Walton. Here's to my favorite. Day by day she gets better and better in every way. When my patrons see her they cry for more. Roy Dowling, Ozark Theatre, Ozark, Ala.


Top o' the Morning, with Gladys Walton. A very interesting picture. Gladys is always good. You can't go wrong on any of her pictures. They won't send them fast enough. J. D. Pitner, Dixie Theatre, Ripley, Miss.


CARL LAEMMLE presents

UNIVERSAL
P I C T U R E S
"The Pleasure is All Yours"
By JOE WEIL

I started to write about Merry Go Round
But one of our w. k. exhibs
Beat me to it
And handed me
The following Review:
Merry Go Round
Runs the gamut
Of one's emotions
And scrambles 'em up
Helter skelter,
You laugh and cry
Sorrow and rejoice
As you view
Its fascinating
Unfoldment.
Merry Go Round
Breathes new life
Into your veins;
Mixes keen enjoyment
With a twinge of sorrow
And sweeps to an
Unforgettable climax
In a burst of happiness!
Merry Go Round
Means dollars and dollars
And S. R. O. at your
Box office
And "Happiness in every seat"
In your theatre!

For Big Houses

Everyone connected with Big U has become a self-appointed member of the Merry-Go-Round exploitation staff. Wherever one goes some of the trick teaser tickets are cautiously dropped about. The men are sticking sandwich posters on the menus in the restaurants they frequent. This minimizes the work of asking the restaurateurs for permission to tie-up. Thanks, people!

For Small Houses

The teaser tickets are the things! One of the boys dropped a couple on 86th street. A man actually took his life in his hands to get two tickets from under the wheels of a speeding car. He won by an eyelash. Over in Brooklyn nine kids battled to a finish over getting the teasers. Four black eyes, two broken teeth and three torn coats was the price paid for the tricky bit of paper. Even the kids laughed at their disillusionment! Afterwards they spread the fame of "Merry-Go-Round."

"Danger Go Slow!"

So much for "Merry-Go-Round." That'll smash every record ever made in September!

Mae Murray

Talkin' of the present. Good news! A sparkling, appealing crook drama is ready for you at Big U. Bewitching Mae Murray stars. Lon Chaney plays part of country Beb Brumme. Jack of the teasers. Some title! Some cast! Think of that combination on your sign-boards! A dozen fine exploitation stunts. Here's a winner for the summer months. "Danger, Go Slow!"

Lon Chaney

Yoho! Leo Justkowitz, you ring the bell! Leo has just signed up for 40 big Universal Series Productions for Fall. Not only that, but the Fourth Series Leather Pushers. This goes for the Ditmas and Crescent Theatres, Perth Amboy's best houses. Leo is coming back next week to look over the rest of the "line."

Jack Mulhall


That's Talkin'!

Hoot Gibson's Latest Puts Him at Top as Comic

Hoot Gibson has come to bat with an extraordinary picture, Universal proclaims. It is entitled "Out of Luck!" and records the romantic and rib-tickling story of a broncho buster who signs up in the U. S. Navy. It is said to be one of the biggest action comedies ever made for the screen.

Great credit, according to those who have seen the picture, is due to Edward Sedgwick, the author and director. "Out of Luck!" is the latest of the unusual series of comedy westerns which Hoot Gibson and Edward Sedgwick have made, and which has won for Hoot a special place on the Universal release schedule—Hoot Gibson Special Productions.

"Out of Luck!" was made with the co-operation of the U. S. Navy including many of the officers and men ashore and afloat in Southern California waters. Much of the action in the picture takes place aboard the giant super-dress-up California one of the recent additions to the navy, and the flagship of the Pacific fleet. The Gibson company spent a week aboard the big warship. Lieutenant Tom Berrien, U. S. N., was technical advisor to the motion picture unit. Admiral W. H. Eberle and his staff rendered valuable assistance in enabling Universal to get realism in the scenes.

The story concerns a young cowboy who has a fight with his girl's father and runs away. Becoming stranded in San Francisco he joins the navy.

Then commences a series of side-splitting comedy situations said to be far in advance of anything of the kind ever done for the screen. Hoot's adventures as a wild and woolly "gob" are hilarious.

There also are many thrill in the picture and a delightful love theme running through it, say those who have seen a preview of the film. Laura LaPlante plays the chief supporting role. It is the biggest role she has so far and her work in this picture is said to presage big parts for her in the near future.

One of the outstanding phases of "Out of Luck!" is the navy atmosphere. It is said to present life aboard ship and at the U. S. Naval stations in a most favorable light. This makes the picture an excellent vehicle for exploitation purposes and recruiting or veteran organization tie-ups. Included in the picture are stirring scenes of the Pacific fleet at battle manoeuvres and during big gun firing exercises.

In the cast supporting Gibson in this special are Howard Truesdell, Elia N. Norman, DeWitt Jennings, Freeman Wood, Jay Morley, Kansas Moehring and John Judi. A number of navy enlisted men and petty officers also appear in various sequences. "Out of Luck!" will be released early in August and will form one of Universal's sure-fire summer bets. Special accessories, an enlarged campaign book and other exhibitor aids are being prepared for it.
“THE EAGLE’S TALONS”
Universal Chapter Play
By Bertram Millhauser.

Starring FRED THOMSON and ANN LITTLE, supported by AL WILSON

Chapter 10. “Into the Chasm”

ESCAPING from the bootleggers, Enid and Alden plunge into the river and swim to the other side. The bootleggers, anticipating this action, take to their horses and attempt to head them off. In the meantime, Deane has gone in the plane to summon the State Police and guide them to the cave.

As the bootleggers reach the other side they see Deane going off in his plane and suspect that he is going for the police. The leader orders two of his men to go to the cave and be ready to blow it up in case the police find it. Enid and Alden, he on the other side of the river, jump into a buckboard wagon standing in the road and make off with all the speed they can from the two horses. They are soon overtaken, however, and despite a courageous struggle in the face of great odds, are taken prisoners. Their captives take them to a deserted cabin deep in the woods and there take from Alden the valuable papers in the wheat situation. The leader tells them that since they are so valuable he will take them to New York and sell them.

In the meantime Deane has brought the police to the cave. The bootleggers tried to set off the explosion and the whole countryside is upheaved, causing Deane’s plane to take a nose dive to the ground. He is saved from instant death by the merest chance, and tells the police to start in search of the other two.

At the cabin, Alden has watched his chance and by working his hands loose manages to free Enid. As the leader of the gang passes the window he leaps out upon him and bears him to the ground. After considerable struggle he manages to get the paper away from him and leaping on a horse with Enid makes off. The gang follow quickly and despite the lead that Enid and Jack have they are soon close to them. Jack’s horse becomes tired from the extra load so Jack thinks it would be better to hide in a crevice of the cliff they are passing. They make their way in but are seen by their pursuers. And Alden, once he is free, goes on ahead and watching for their enemy at the same time they fail to see a gapping hole and fall backwards down, down, down.

New York City—Young Buddies welcome Lion of the Suburbs, General Gouraud, famous commander, arrives for Rainbow Division Re-union, showing scars of heroism.

New York Harbor—Eleven giant liners in race to land immigrants first. Steamers crowd Quarantine Station with thousands eager to get into U.S. as new quota period opens.

Latonia, Ky.—30,000 see “The Clown” win surprising victory in great Latonia Derby.

Mr. Etna Region, Sicily, Italy—Flaming lava buries villages as terrified refugees watch Mt. Etna’s rivers of fire ravage Italian countryside.

International News No. 56

New York City—Thousands cheer Leilavith as greatest liner starts new trans-Atlantic career. A remarkable contrast—The Leilavith compared with the first steamship built, the tiny Claremont. (This is an exact replica constructed for the film masterpiece, “Little Old New York”).

Indianapolis, Ind.—Thirteen balloons in National race for distance honors. Army, Navy and civilian pilots compete in annual classic.

International Snapshots From the News of the Day, Nome, Alaska—To be in readiness for summer development work, Alaskans launch two biggest dredges ever shipped North.

Burlington, Iowa—Swiftest power boats race for speed title on Mississippi River.

Rockwell Field, San Diego, Cal.—Fast speeding plane refuels in midair. Fifty gallons of gasoline transferred to machine flying 100 miles an hour.

Yellowstone, Wyo.—Yellowstone’s grandeur holds President spell-bound. With Mrs. Harding, he views in awe the majestic splendor of famous National Park.

Kansas City Notes

A PROGRESSIVE is he—not in politics, but in theatre publicity—Wm. Cunningham of the Orpheum at Fredonia, where he reel off the best of “flickerless photographs,” including Universal. A weekly bulletin, four pages, is published and distributed through mails and delivered to the homes. “Candy,” as he is called by his friends, is repainting his White Way Theatre for early fall opening.

Boy, page Hoot Gibson. Gridley, Kansas, wants a two-fisted and quick-shot marshal. Recently this little farm village has taken on some real life caused by the new oil field. The tool and drillers are big husky fellows and ready to face the oil that comes with their fists. L. D. Balsley representing Universal was in Gridley calling on H. C. Mahm, the exhibitor, and when one of these fights took place Balsley asked about the police. None there; none wanted the job. Prepared Balsley wired Hoot Gibson to accept the job long enough at least to quiet the rough ones and install a marshal to keep order.

Mrs. Harry Kirshbaum is at the Physicians and Surgeon’s Hospital recovering from a recent operation. Mr. Kirshbaum is Southwestern Missouri representative of Universal and is accompanied on his trips over the territory by his wife. Mrs. Kirshbaum will be back on “her” territory by August 1st.

Caution, precaution. A fire is a pretty serious thing—sometimes, but when the equipment prevents it from spreading it is not the end of the world. Such was the case with W. H. Humphrey, manager of Opera House, Mound Valley, Kans. Mr. Humphrey writes a notice of the fire, points out the protection, and distributes several hundred of these to the people of Mound Valley. This is the copy:

Mound Valley, Kansas, June 21, 1923.

Dear Friends:

On last Saturday evening we had the misfortune of having a fire which destroyed six reels of film, a fan, and the booth equipment and damaged the machines. This represents quite a money loss to us but we are very thankful that there was no one in the building for it would likely have given them quite a scare.

It has generally been considered that the Opera House was a fire trap and while the loss cripples us badly we feel that it is worth it for it clearly demonstrated that a fire in a theatre will not hurt you.

If you will ask any of the men that were there when the fire was at the worst they will tell you that it would be hard to conceive of a fiercer, hotter fire and we kept it in the metal booth and the damage to the building was two window glass broken, the sash and casing charred and ceiling smoked some. We have had the booth rewired and a ventilator placed over booth which will make it more safe.

We are ready for business again and welcome you to come in and will try and please you and make you comfortable.

We believe that a picture show is a good thing for Mound Valley and vicinity and we are trying to furnish you one that will be safe and will entertain you and show you and make you comfortable.

Very respectfully,

W. H. HUMPHREY.
Animal Contest a Winner
For the Fall River Rialto

FALL RIVER GLOBE, MONDAY, MAY 7, 1923.

Globe’s Big Animal Identification Contest

The great identification contest is on. The question most often asked in Fall River now is “what do you call this?” Nothing in the contest line has so stirred our readers as trying to identify the wild beasts of the African jungle. They are all here. How many of them do you know? Look them over. Identify them. Then put down their names in the proper places and may be you will win one of the tickets to the Rialto Theatre, where “Hunting Big Game in Africa” is being shown this week.

Remember the Rules

1. Write the name of each animal on line under it. Write your own name and address on lines indicated.
2. Mail your set of answers not later than midnight of Thursday, May 10, to the Animal Editor, The Fall River Globe.
3. Do not send in the coupons separately. Hold them till the contest ends and then fasten them together and mail at once.

To the first fifty persons sending in the correct, or nearest correct, set of answers, The Globe will award one ticket each to the Rialto Theatre good during the month of May.

The Fall River Globe, co-operating with the Rialto Theatre, Fall River, put over an Animal Identification Contest for the presentation of “Hunting Big Game in Africa” as its chief exploitation stunt when it played at the theatre.

The newspaper reproduction shown here is from the Globe. Contestants were asked to name correctly the animals illustrated in the contest columns each day. The ad cuts, shown in the “Hunting Big Game” press book were used for this purpose. Free tickets to the Rialto Theatre were the prizes, the first fifty sets being sent in to the Globe to be the winners.

This is a novel stunt that went big, and one that you should have no trouble in tying up with your local newspaper. The theatre and newspaper were assisted in this contest by Phil Kahn, exploiteer for the Universal Exchange in Boston.
TEXAS NORTHERS by Jack Meredith

JACK PETIT, the hombre que cavorts around the Rio Grande, is sure hankerin' for that watch of Mr. Laemmle's for serial business obtained, and the way he is going after his friends and new accounts indicates that he will get it. He has a good man to beat however in Mr. Williams of the Atlanta office, but with all respect to Mr. Williams, we just can't help but root for Jack, and we know that the exhibitors down in the valley are anxious to see him win it also. To the man who wins the watch, distinction is due as well as the intrinsic value of the prize. Dallas calculates on that distinction remaining in the home office of the South, so pull together boys, we must have that watch.

There are now fifteen Baby Peggy Clubs in Dallas, with the membership increasing daily. The seed has been sown for the exhibitor. Watch him reap the harvest. To all exhibitors who are not familiar with the details regarding these clubs, I wish to make it plain that there is very little expense attached to it, just the cost of printing the membership cards. That is all. Suppose you drop me a line for further details.

Jack Joyce, after considerable litigation, has announced that he will open his Oaklawn Theater in August. He has selected for his opening picture "The Flirt," which insures his success, if the precedent set by it is maintained. We wish him success in his venture.

A big Pow-Wow is on at New Orleans. All the big leaguers of the South will hold council with Big Chief Depinet, who has been compiling statistics for the past month, the message that will go forth to the exhibitors as a result of this meeting should make them indeed happy.

"The Shock" is due to hit the Old Mill at Dallas June 30, but the numerous letters received in the "Shock contest" indicate that several have received "Shocks" of various natures before the arrival of the big "Shock." One fellow states that the worst "Shock" he had received was while "tilting the pot" on a straight flush he ran into an opposing hand that was one card higher than his—some "Shock." Another claims to have been in the fire of San Francisco itself. It is evident that they are all prepared for "The Shock" of their lives.

Manager P. D. Cameron of the Melba Theatre has purchased the second series of Baby Peggy's, so we will have to stage a little contest for the Baby on or about July 4th.

Manager W. F. Zimmerman of the Palace and Grand Theatres of San Marcus, is one of Texas' own type of showman, always on the job and seeking new or old ways to increase business. He recently installed a new Blizzard cooling system to combat "Old Sol."

Folks! To those of you who have not met J. P. Harris- son, city manager of Waco for Southern Enterprises, I want to say that he is the most modern son-of-a-gun that I have ever met in the show-game and also one of the most strenuous. He will walk your legs off trying to keep up with him and then spurn all credit for a successful campaign. Who ever heard of such a thing in the show game? Don't all vociferate simultaneously ($2 words).

From smiling Jack Kaufman of New Braunfels, the place where you "use it but can't no mo,'" comes the report that he also did capacity business on "Big Game." To quote Jack, "I had 'em standing in the rear." Mr. Kaufman, on the strength of "Big Game," and the respective merits of the Jewels booked in a flock of them, all the special attractions and the Leather Pushers. Who said business was poor?

The Breeziest Two Reelers Ever Made

RECORD-BREAKING crowds are responding to the appeal of these fine two-reelers, wherever they run, regardless of weather conditions. There are six two-reel rounds in each series of "The Leather Pushers"—an entire series of 12 reels makes an ideal warm weather program for an entire week. Scores have profited by this summer program idea, and many other ideas for the use of this immensely popular series during the summer season.

"A knockout. Should make money for any house." Eagle Theatre, Baltimore, Md.

"Knockouts. Everybody likes them, even the women." Eastland Theatre, Portsmouth, O. "They have been a clean-up for me." Liberty Theatre, Saxon, Pa.


The First, Second and Third Series

The LEATHER PUSHERS starring REGINALD DENNY

Presented by CARL LAEMMLE From the stories by H.C.WITWER

UNIVERSAL JEWEL SERIES Directed by HARRY POLLARD
**“CRIMSON COPPERS”**

**Universal One-Reel Comedy**

*Starring NEELY EDWARDS*

The lucious order of a freshly baked pie drifts its way to the acute nostrils of Nervy Ned as he plods his car-free way along the dusty road. From his nostrils the odor has a decided effect on his digestive organs which causes him to turn his steps in the direction from which the odor has come. He discovers the pie resting on a window sill and loses no time in getting busy on its consumption.

As he starts to demolish the newly created work of art, he notices a gentleman sitting in the window absorbed in the reading of a story depicting the valorous deeds of the police of the great Northwest. He imagines himself in the hero’s place.

He is guarding the boundary line between the United States and Canada and has been cautioned not to let any fur or bottles cross. He stops a big black bear and sends him back but when a pole cat approaches he gives it the right of way without any question. A bunch of rum-runners fool him by playing ball with big footballs filled with booze. He saves a lady in distress but fails to capture the terrible bandit, “Black Jake,” who is reported to be in the neighborhood. When his boss comes upon him he finds him in the garb of an Indian doing an Indian war dance by way of entertaining the girl.

At the end of the story, Ned, unthinkingly, makes some comments on it so that the man reading discovers his presence and gives him the game in no gentle manner.

**THIRD SERIES LEATHER PUSHERS**

**Universal Two-Reel Jewels**

*By H. C. WITWER*

*Starring REGINALD DENNY*

No. 4 “Something for Nothing”

In order to save Susan from the hands of Girty and his men who is being chasing them, Jack sends her on and takes a different direction himself, knowing that the enemy will follow him. Not realizing how close he is to the edge of a high cliff, he turns around to locate Girty and falls over. Susan in the meantime has met her father, Daniel, and together they go in search of Jack. They surprise the Regulators and force them to help rescue Jack from his perilous position on a ledge about half way down the cliff. Jack then proceeds on his mission while Boone and Susan hold Girty and his men in check.

Because they believe he has a lot of money, agents of the crown, double the taxes of Colonel Calloway, an old friend of Boone’s, and send a pair of ponies he has just bought for his daughters when he refuses to pay. With the aid of Boone the Colonel seizes the tax collector and his assistant and takes them before the court. Jack in the meantime has returned from his mission and is on the trail of the regulators. He hears them plot to disrupt the court and follows them, arriving just in time to save the judge, the Colonel, Boone and Susan from a brutal attack by Girty and his men.

When Boone and Jack attempt to signal the Indians for a friendly conference, Girty and his men see the smoke signals and plan to stop the proceedings. They capture the four Indian chiefs who have answered the signal and locking them in their cabin tell them that it is the order of Boone who does not trust Jack and Boone start out to find out what has happened when the Indians fail to appear, and are seen by the Indians approaching the cabin.

In the meantime, the colonel on the coast sends word to the governor that the bandit is in the cabin. Inside the Indians are standing with upraised knives ready to lunge on our heroes as they enter.

**“THE STEEL TRAIL”**

**Universal Chapter Play**

*By George Plympton*

*Starring WILLIAM DUNCAN* and *EDITH JOHNSON.*

Chapter 2. “Dynamite.”

When the car goes over the cliff and into the water, Bruce Boyd makes a beautiful dive into the water and rescues Judith. They swim to the other side and seek refuge in a deserted cabin where Bruce lights a fire to dry their clothes. Their enemies have seen them and follow them to the cabin. Bruce sees them coming, and with Judith, climbs up under the rafters. As soon as the men are inside they jump from the roof and escape in the car in which the men had followed them.

Under Boyd’s supervision the railroad progresses quite favorably. He breaks up a meeting held to stir up the workmen and makes friends of many of them to through his own heroines in battling the flames to save one of the conspirators.

His assistant explains to him that among other of their supplies that are being mysteriously delayed is a car of dynamite. It should have arrived several days ago. Judith and Bruce go to the yards and, after locating the car, go to the office to have it delivered at once. While waiting outside for Bruce, Judith notices that in uncoupling some of the cars the yardmen have let the car of dynamite loose.

She quickly mounts her horse and dashes after it. Jumping from her horse to the car she attempts to apply the breaks but finds that they are broken. Bruce in the meantime has come out, and, learning what happened, dashes after her. He rides along side of the car and throws a rope to Judith, who fastens it to the car and starts sliding to safety. Just as she is half way down a switch signal blocks her way.
COMING!
The World’s Greatest Chapter Play Star in the Biggest Box-Office Chapter Play Ever Made!

Box offices everywhere will resound with the praise of the greatest star and story chapter play combination ever made—a mighty, smashing thriller that will prove the most sensational box office bet ever produced. Save your dates for this one!

Directed by Wm. Duncan

"The Mightiest Thriller of them All!"

The STEEL TRAIL

UNIVERSAL CHAPTER PLAY
The remarkable cast includes LON CHANEY, Norman Kerry, Patsy Ruth Miller, Kate Lester, Winifred Bryson, Gladys Brockwell, Nigel de Brulier, Brandon Hurst, Ernest Torrence, Tully Marshall, Henry Van Meter, Raymond Hatton, Nick de Ruiz, Eulalie Jensen, Roy Laidlow, W. Ray Myers, William Parke, and hundreds of others.

To be presented by Carl Laemmle

The Hunchback of Notre Dame

LON CHANEY as Quasimodo

Universal Super Jewel

Directed by WALLACE WORSLEY
ANOTHER GREAT UNIVERSAL JEWEL COMING

A LADY OF QUALITY

Starring VIRGINIA VALLI with MILTON SILLS

A HOBART HENLEY PRODUCTION

The Tremendous Cast
Includes
Earl Foxe
Willard Louis
Bert Roach
Lionel Belmore
Dorothea Wolbert
Margaret Seddon
Patterson Dial

From the famous novel and play by
Frances Hodgson Burnett
BOOKINGS by hundreds have flooded into Universal from all over the country, following Carl Laemmle's announcement of the BIG TEN Jewel Productions for the first six months of 1923-1924—positive evidence that prudent showmen appreciate the value of his advice to DATE THE BIG TEN NOW!

THE BIG TEN comprises the finest array of productions Universal has ever offered, pictures that will be the sensations of the coming year, of which "MERRY GO ROUND" is a convincing forerunner.

BIG IN stories, stars, direction and casts, Universal has smashed all precedent with these magnificent productions. The wise showman needs no more urging—he will insure himself a happy and prosperous season by DATING THE BIG TEN NOW!

UNIVERSAL’S MAGIC BOX

of

10 BIG JEWEL PRODUCTIONS

for the first 6 months of 1923-1924

UNIVERSAL HAS THE PICTURES
MERRY GO ROUND
Universal Super Jewel
Took a year in the making—
and worth waiting for!
Directed by Rupert Julian

A CHAP TER IN HER LIFE
A Lois Weber Production
Based on the story of
"JEWEL"
by Clara Louise Burnham ...

DATE THE BIG TEN
NOW

A LADY OF QUALITY
Universal Super Jewel
with VIRGINIA VALLI
and MILTON SILLS
The tremendous cast includes
Earl Foxe, Bert Roach, Willard Louis,
Dorothy Welber, Margaret Seddon,
Lionel Belmore, Patterson Dial and others. From the famous novel and
play by Frances Hodgson Burnett.

A Hobart Henley Production

DRIFTING starring Priscilla DEAN
with Wallace Beery and Matt Moore
A vivid melodrama affording Priscilla Dean a
great emotional role. Adapted from Wm. A.
Brady's stage success by John Colton. Booked
by Capitol Theatre, New York.

Directed by Tod Browning

UNIVERSAL HAS THE PICT
MORALITY
starring
Mary Philbin
A powerful and absorbing drama of life and love, with a swiftly moving story of inspiring appeal.

ACQUITTAL
with CLAIRE WINDSOR
(NORTICITY GOLDWYN PICTURES CORP)
Norman Kerry and Barbara Bedford
From the play by Rita Weiman. A gripping, emotional melodrama that sounds the depths and heights of human passions, unfolding an absorbing love story.

BEAUTY at BAY
starring MARY PHILBIN
An enthralling romance with a haunting love story, magnificently presented.

THUNDERING DAWN
with J. Warren Kerrigan
LEADING MAN OF "THE COVERED WAGON"
Anna Q. Nilsson and Tom Santschi
A Harry Garson Production

PRESENTED by CARL LAEMMLE
1923-24 Will Be Your Big Year if you save dates for these!

Jack Hoxie Productions

Stories of real life in the great outdoors; fast and furious action, thrills, comedy and rugged romance. Enacted by one of the greatest of outdoor favorites, they have every element of popular appeal—they are big in every sense of the word—they mean big business!

Gladys Walton Productions

Delightful romances of the modern girl, peppy portrayals of all the thrills and experiences of a real, up-to-the-minute girl that will give even wider range to the ability and magnetic personality of one of the most beautiful, dashing actresses that never failed to fill a theatre!

Herbert Rawlinson Productions

A clean-cut, handsome gentleman, always on the alert for adventure or romance. In his coming eight big pictures exhibitors will receive bigger and better picturizations of the typical Rawlinson stories that have made him a real favorite and a box-office certainty!

Box Office Melodramas

The most unusual group of pictures ever planned! Each is a picturization of a powerful story built around a big, popular, exploitable theme—everything that an exhibitor could wish for to put them over in the biggest possible fashion. Portrayed by all-star casts such as only Universal can present! Save dates!

Presented by
Carl Laemmle

Universal Pictures

Save Dates for Universal Pictures or You Lose!
BABY PEGGY

WHEN you play this charming little star's coming Century Comedies, you will be playing to a patronage of millions! From one end of the country to the other this marvelous child star has established her place as one of the biggest box-office attractions in the business. Her coming year's subjects will establish this position even more firmly.

JACK COOPER

VARIETY is the spice and life of your program! Jack Cooper's comic antics are different—no two of his subjects are alike, and any one of them will lift your program out of the commonplace. Hilarious charged with fun, he will keep your audiences in an uproar every moment.

PAL, the Dog

HERE is a four-footed comedian—a streak of fun and inimitable hilarity. Book Pal's new Century Comedies, and make pals of your patrons.

BUDDY MESSINGER

THIS rollicking boy star was the comedy sensation of the last year. He made millions of friends with his marvelous personality and wonderful ability at fun making. Watch for the first releases on his coming year's schedule—they're bigger and better in every way. Buddy Messinger is sure-fire at the box-office and every live exhibitor should show him.

BILLY ENGLE

ALWAYS on the alert for the best stars and funmakers, Century Comedies offers this jolly young comedian in a new series which will bring the crowds to your theatre. He's FUNNY! And his personality will register with all classes, and with young and old. Watch for the first Billy Engle Centuries.

CENTURY FOLLIES GIRLS

DAINTY, delightful damsels in charming comedy moments. You'll see them in coming Century Comedies—and your patrons will want to see them again and again! Advertise them—and then try to keep the crowds away!
Here Is Some Money

No. 342.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

Isn’t it great to play a sure winner? Just like getting money from home. It takes the uncertainty out of our uncertain business. If I could call the turn on a story every time before I spent a hundred thousand dollars on it, and if you could be absolutely certain of that same story in picture form before you paid for the right to show it and spend the money to advertise it, we’d both be worth more than the mint. But I can’t be certain, and neither can you. We both make a few mistakes. And our profit is in proportion to the fewness of those mistakes. That’s why we try to make as few of them as possible.

Now when we do make a mistake we get what we are pleased to call experience, Life’s most expensive commodity. But when we don’t make a mistake, what do we get then? Why, we get what we are delighted to call a “killing.” But that isn’t all you can get when you don’t make a mistake. Not by a jugful. If you got experience by losing out, why not acquire experience by winning out? I don’t know why people don’t get this kind of experience as easily as the other kind, but they seldom do.

I know there is a lot of money to be made by exhibitors who profit by this rarely used experience. And this is how you can
You Are Entitled To make it. When you make a killing on a picture, you haven’t exhausted its money-making ability for you, by any means. What you have done is to establish that particular picture in your house and in your town as a success. That’s the object of all exploitation runs. They establish a definite value for you. That’s the only reason Universal ever takes an occasional hand at the exhibiting game.

After some one else has established this definite value you are ready to buy. But after you have established the value you seldom take any advantage of it yourself. You let some other exhibitor profit by your success. Why not make this money yourself by running the picture again several weeks or several months later? Take “The Storm,” for instance. I know a woman, a well-known motion picture critic, who has seen it eleven times. The only reason she stopped seeing it was that it wasn’t being shown any more in her vicinity. When people like a picture, they like to see it again, just the same as they like to read a book two or three times. But no matter how many people saw your showing of “The Storm” the first time you showed it, not half the people in town went to your theatre. This is a good time to show “The Storm” again for those who didn’t see it as well as those who did. And after you have proven to your satisfaction that my hunch on bringing back successes is right, try the same thing with “The Flirt,” “Human Hearts,” “Kentucky Derby” and “Under Two Flags.” You will make some easy money that you are entitled to anyway.
Broadway Just

MERRY
GO
ROUND

Universal Super Jewel

UNIVERSAL HAS
THE PICTURES
Can't Let It Go!

The Year's Big Surprise Sensation,

after three tremendous weeks at the
RIVOLI and RIALTO THEATRES, N.Y.C.,
has been

BOOKED FOR AN
INDEFINITE RUN AT
SHUBERT'S CENTRAL
THEATRE,

Broadway at 47th St.
N.Y.C.

Presented by CARLL AEMMLE
"Drifting" at the Capitol

Drifting," the first Priscilla Dean Jewel picture in the Big Ten, has been booked at the Capitol Theatre in New York by Samuel L. Rothafel for a Broadway run probably the first week in August. This is the second of the Big Ten to have a pre-release Broadway showing.

As produced in play form by William A. Brady, with Alice Brady in the star part of Cassie Cook of the Yellow Seas, "Drifting" played at the 48th Street Theatre for an entire season. It was one of the reigning successes of its year. It was written by John Colton and Daisy H. Andrews while Colton was working at Universal City, and Universal gave Colton leave of absence to come to New York for the opening.

Owing to the very vital difference between the stage and screen presentation and the difference of the supervision exercised over both, the original play had to be considerably modified. Miss Dean objected to playing the role as outlined in the play, and Universal's experts on censorship agreed with her that the part would be severely cut by censor boards. Under the circumstances, therefore, the scenario as developed by Tod Browning and A. P. Younger has original elements which will undoubtedly not be recognized by its author. However, for moving picture purposes, it is claimed by those who have seen both that the photoplay version is very much stronger pictorially and dramatically than the play version could ever have been in moving pictures. Tod Browning's direction lacks no element of suspense or realism.

A very strong cast supports Miss Dean in the big emotional role of Cassie Cook. Headed by Wallace Beery and Matt Moore, it comprises Anna May Wong, William V. Mong, J. Farrell McDonald, Mlle. Rose Dione, Bruce Guerin, Frank Lanning, William Moran, Edna Tichenor and Marie de Albert. The locale is in Shanghai and the poppy fields. Anna May Wong has the second feminine role and has plenty of opportunity to duplicate her recent success which made Photoplay Magazine acclaim her as the best performer in the month in a recent issue. Wallace Beery as Jules Repin, the head of the opium gang, has a part that will increase his popularity as a villain—a strange phase but a true one in the case of Beery. Matt Moore continues as Miss Dean's leading man, and has a sympathetic part as Captain Arthur Jarvis, who is out to prevent the opium from being transported.

Wade Trumble in "The Flirt" and Sir Christopher Crowel in "A Lady of Quality." In "The Storm Daughter" he plays a Swede.

Norman Sprowl, hurrying to his office in Universal City, took short cut through the big light studio. Suddenly he found himself in the court room set used for Rita Wiman's play, "The Acquittal." Instantly Sprowl's hat came off. Elmer Sheely declares that's the best okey he ever had on a set.

It is expected that "The Hunchback of Notre Dame." Universal's most pretentious picture to date, not excepting "Merry-Go-Round," will be shipped from the Coast before August 1st. It opens in New York on September first at the Astor Theatre.
OUR OWN PAGE OF ROYALTIES

A ROYAL POLICE DOG

A RETURNING traveler, Arthur Schoenstadt, of Schoenstadt Brothers Theatrical Enterprises, Chicago, has brought back with him not only a royal Belgian police dog named Rex, but the first photograph of Beverly Griffith since his opening of the first Universal Exchange in Barcelona, Spain. This picture was taken in Barcelona in front of Carl Laemmle's newest foreign outpost. In the picture (left to right) are: B. Lichtig, assistant to Mr. Griffith; Beverly Griffith himself, Rex, Arthur Schoenstadt and David Souhami, also an assistant to Mr. Griffith.

This is the third foreign assignment that Mr. Laemmle has given Beverly Griffith. First, Hawaii; second, Cuba; and now, Spain. Beverly took his wife, formerly Edna Maison, a former Universal star, with him.

King Rex cost Schoenstadt $250 in American gold. Pick up the foreign exchange page of the paper this morning and figure out how many billions that is in German marks. Even kings come high when they are real goods.

KING OF ARGENTINE

MEET QUEEN ANN

EILEEN MANNING was chosen from a host of applicants who wanted to wear royal robes in Hobart Henley's production of "A Lady of Quality," starring Virginia Valli. But after examining a hundred or so applicants, Miss Manning was chosen for the regal role.

"KING OF THE SCREEN"

Velma Connor, a little beauty, who plays opposite Reginald Denny in the Thiru "Leather Pushers." Cute, eh? Do you blame Eddie Earle for looking?

Luis Angel Firpo flirting with the camera.

WILL HE FALL?

HAVING lost our money on Jess Willard last week we hasten to pay our acknowledgments to the King of the Argentine ring and the pretender for Jack Dempsey's crown. Our photograph, taken by the Foreign Department of the Universal at his training camp at Long Branch, shows that King Firpo has a weakness. None of the prize-fighters have found it yet, but here's a little secret. This man Firpo is supposed never to smile. Because of his steadfast expression of grim intensity, the sporting writers gave him another epithet: "the wild bull of the Pampas." But if they ever see this photograph, this title is in danger. The truth of the matter is that Firpo's weakness seems to be for the motion picture camera, as is very pointedly shown above. Maybe he will fall. Stranger things have happened. There are several strong men of the screen today who have no more Donnis-like features than Luis Angel Firpo of Argentine, S. A.

Edward Earle, who plays in Baby Peggy's new Jewel, "Editha's Burglar," won a contest in New York which entitled him to use the phrase above.
The Menu Label---Fourth Merry-Go-Round Stunt

The Sandwich Marker

This fourth of a series of special inexpensive, practical exploitation stunts used for the New York campaign of “Merry Go Round” at the Rivoli and Rialto engagement will be sure to spread over the country in tip-top shape. The labels speak for themselves. Any city can use them and there is no stunt that was used in New York that is not adapted to any other city or town.

Here is how we put them over in New York:

Two men from the Waiters’ Union were hired to canvass every restaurant possible for two weeks. Their pockets loaded with these labels they went to their friends and associates at the cafe and arranged for this special sandwich, which was nothing more or less than an ordinary club sandwich. These labels were pasted on every menu daily across the top. Figure it out for yourself, the enormous advertising the labels received. Every person who picked up a menu was sure to make some jest or inquire about the special sandwich. If you like they can be posted in the paper that contains the sandwich.

Then, to set things off, oil paintings were displayed in every cafe where the label tie-up was effected. A small placard describing the sandwich was used also.

Some of the best Broadway places fell hard for this stunt and you can do the same in your town. A supply of these labels are now in all Exchanges. Start them off well in advance of your play date to work up the interest of the picture. Order a liberal supply at once before they run out. They are so inexpensive, you could use at least 10,000 in every key city.

What Variety Says About “Merry-Go-Round”

“MERRY-GO-ROUND” AT RIVOLI DISPROVES BAD BUSINESS RULE

“The Picture” Can Do Trick — $23,000 Last Week at Rivoli — “Covered Wagon” Neither Affected by Conditions.

Broadway in midsummer, especially last week (July 4th), isn’t expected to bring anything like a real pourin’ of dollars into the picture house box-offices, but the Rivoli developed surprising box-office strength with “The Merry Go Round,” rolling up a gross that proves there is no such thing as bad summer business providing the pictures played during that period have the strength to pull audiences. “The Merry Go Round” did pull, and to such an extent as to surprise the biggest part of the Broadway wise folk, for the gross almost touched $23,000 on the week.

That July 4th was a threatening day helped the picture houses. The Capitol on that day alone did $8,000, but the week showed a net of $31,400, without war tax, which does not show any remarkable strength for the picture that was the attraction there.

The other houses along the line held to a fair average for summer business: “Merry Go Round” at the Criterion, which, with holiday prices on the Fourth, got almost $10,700 on the week. The Rialto, with “Peter the Great” for its second week on Broadway, topped $14,650.

At the Cameo, “Enemies of Women” pulled a little over $3,500, and the Lyric, with “Human Wreckage,” was slightly under $6,500. The Strand, with “Wandering Daughters,” dropped considerably.

This week the Strand, with “Rupert of Hentzau,” is doing the business of the street, with “The Merry Go Round,” in its second week at the Rivoli, dropping off somewhat.

Estimates for last week:

Cameo — “Enemies of Women” (Goldwyn-Cosmopolitan). Fifth week. (Seats 539; 55-85.) Trifle better than $3,500.

Capitol — “The Chase” and “Ivan the Great” (Short Subjects.) (Seats 5,500; 55-85-$1.10.) Double short subject bill instead of looking regular feature last week. Ten units to program, but did not seem to particularly appeal. Gross $31,400, without war tax.

Criterion — “The Covered Wagon” (Paramount). (Seventeenth week. Seats 608; $1.50.) With holiday prices July 4, week’s gross ran to practically $10,700. Nothing, heat or holidays, seems to affect the steady pulling quality of this production.

Lyric — “Human Wreckage” (Ince-F. B. O.). (Seats 1,400; $1.50.) Does not seem to have hit the public with force its promoters believed. Business only mediocre. Last week under $6,500.

Rialto—“Peter the Great” (Hamilton Theatrical Corp.-Paramount). (Seats 1,960; 30-50-85.). Moved down from Rivoli, where week before did biggest business on Broadway from drawing point. At this house dropped considerably, getting $14,650.

Rivoli — “The Merry Go Round” (Universal). (Seats 2,200; 30-50-85.) This Universal, heralded as unusual picture, proved more than that on initial showing at Rivoli. House did business of street during week, playing to standees when other houses half filled. Arrangement between Universal and Famous Players was that if picture did business it would remain for second week, and that is being done. Gross first week almost $25,000, which gave picture certainty of second week. This week business is little off from last week.

Strand — “Wandering Daughters” (First National). (Seats 2,900; 35-50-85.) Failed to pull, even though title seemed essentially one designed for box-office. Picture failed to live up to title promise, with result business decided off on week, dropping under $16,000.
Andrew J. Cobe Breaks Broadway Precedent

ONE of the nerviest pieces of motion picture exhibition ever seen on Broadway is having a try-out which, from the standpoint of its first three days, promises every prospect of a huge success. Andrew J. Cobe, one of the pioneer presenters of first-run moving pictures on Photoplay's premier street, was so convinced of the drawing power of "Merry-Go-Round" during its first week at the Rivoli Theatre that on his own hook, with his own money, he engaged the Central Theatre for six weeks, with optional renewals for a run of "Merry-Go-Round," following its third week in Paramount houses. To accomplish this he had to bid against three determined competitors, and at the time he was bidding Broadway was sweltering in the most devitalizing heat wave it has experienced in years.

Mr. Cobe opened on Sunday night after clever preliminary New York newspaper advertising and exploitation to extremely good business, and this business has increased with each succeeding night. When Cobe put on "The Storm" for Universal when they leased the same theatre, both Universal and Cobe thought that they were doing exceptional business on their first week, and yet "Merry Go Round" has beaten it by overwhelming figures on each of the three days recorded as we go to press. All the Broadway managers were agreed that the Central did the best business of any house on the street, and this in itself is a fact that is giving a lot of exhibitors and motion picture people something to think about during the hot spell.

In speaking of his new venture, Mr. Cobe made this explanation of his move: "Everybody thought I was crazy when I went out and with my own money hired a theatre on Broadway in the middle of the summer for an indefinite period of time and with a nut that would make any Broadway show hustle for its life. But I have been making presentations on Broadway for more consecutive years than any other exhibitor that I know of and I am sure of this one thing: When you have the picture, you can get the crowd—summer, winter or any other time. I don't intend to stop with this Central Theatre showing of "Merry Go Round," either. I am in negotiation for several other theatres. If I can get another picture like "Merry Go Round" I will put up more of my own money to put it over. Last year at this time it was impossible to get a theatre for love or money. This year the producers don't seem to have the big pictures that they had last year, or else they haven't got them so thoroughly established as they had last year.

"The thing that I am banking on in "Merry Go Round" is just the thing that most people seem to think would be against it. I know full well that it is an innovation to take a picture that has played three weeks in the best Broadway first-run houses and then turn the usual plan around by following this run with a run in a legitimate theatre at popular prices.

"Al Woods, for whom I have a great admiration as a showman, has made a study of Sunday and Monday night business in the motion picture and theatrical business for a great many years. He told me on Sunday night that he thought it was one of the most significant pieces of showmanship that he had ever seen to take a show from three weeks of Broadway showings in regular moving picture theatres into a legitimate house at popular prices and to do the best business on the street. I appreciate that statement coming from Al Woods and as far as the business was concerned, this statement is correct too, which I am prepared to prove."
Coming! A Wonderful Lineup of Short Features
For 1923-24

The Gumps Millions have chuckled every day over the troubles of the Gump Family, as depicted in scores of newspapers all over the country in cartoon form by Sidney Smith! And now Universal has brought Andy, Min and Chester to life on the screen—to say nothing of Uncle Bim! Wait until you see Joe Murphy and Fay Tincher in this series—and wait until your patrons see them! Here is a bet no exhibitor in the country can afford to miss! Produced by Samuel Van Ronkel; directed by Norman Taurog.

The Leather Pushers A wonderful, packed-with-action Fourth Series, from the inimitable stories by H. C. Witwer. The biggest money-makers ever produced in two-reel form!

One-Reel Comedies
Supervised by Thomas Gray

Neely Edwards In the coming year's subjects, Neely Edwards, as Nervy Ned, the Jolly Tramp, will be funnier, more magnetic at the box-office and more entertaining than ever, because he will have stories, production and direction second to none in the comedy field. Don't miss one of these!

Bert Roach You and your patrons demanded this inimitable comedian as a star in his own one-reelers—and Universal is giving them to you! His new comedies give him full opportunity for the comicalities which have made him known from coast to coast.

Chuck Reisner Fans everywhere have roared at this popular comedian—and now he is going to direct and act in Universal One-reelers! A real treat for your patrons—watch for them!

Two-Reel Westerns

Universal Westerns have become justly famous throughout the industry as being the finest and strongest action dramas ever confined to two reels. Always featuring only the most popular stars, and with stories by popular authors, directed by men of long experience, they are SHORT FEATURES in every sense of the word. Those to be produced during the coming season are bigger and better than ever—and every wise showman knows what that means!

Presented by Carl Laemmle

Universal Short Features
THOUSANDS of exhibitors have confidence in Universal. Thousands of them have made money by using the entire Universal product. They have found it of excellent quality, of dependably high standard, of sure money-getting properties, censor-proof, bought at a price that permits them to make a real margin of profit. Why shouldn't they have confidence in Universal?

Among the exhibitors who have always shown a distinct preference for Universal because it consistently made money for him, is O. L. Meister, manager of the Whitehouse Theatre of Milwaukee. This year when the Universal Milwaukee Exchange moved into its new quarters, Mr. Meister was one of the first exhibitors to walk in and sign his name on the dotted line for all the service that Universal could give him. Not only that, but Mr. Meister signified his admiration of Universal pictures by the two letters which appear above, written to George L. Levine and reproduced with Mr. Meister's permission.

Read what he says about the position which Hoot Gibson has attained in the Whitehouse Theatre. Mr. Meister says there is no limit to the drawing power of Gibson's picture under any consideration. Mr. Meister seems very glad indeed that Universal is going to make eight of them. But he hasn't had the pleasure of seeing "Blinky" and "The Ramblin' Kid" the way we have, or he probably would have used a few weeks of this summer to enlarge his theatre.


The Call of the Mess Tent on Location

Hungry actors of Hoot Gibson's company making "The Ramblin' Kid" all lined up for lunch.

Gibson Finishes Desert Scenes for "Ramblin' Kid"

Edward Sedgwick’s "studio under canvas," a cross between a summer camp, a picture studio and a traveling Wild West show, returned last week from Prescott, Arizona, and is back at Universal City following the filming of the Arizona desert scenes for "The Ramblin' Kid." Hoot Gibson special production, the second in his series of eight, in which Laura La Plante and a large cast support the cowboy star.

The entire Sedgwick unit went into camp for the picture. A small tent city and special commissary tent housed actors, cameramen and technical men, a big circular circus tent was used as a stable for the horses taken there for the cowboys appearing in the picture, and a complete film laboratory, housed in a tent lined with black opaque fabric, was also carried into the desert that the photography might be handled with speed. A portable power plant—a big dynamo, actuated by a gasoline motor and mounted on a truck, furnished power for the lights used in the night scenes.

The company making the trip, one of the largest "location camps" in the history of Universal City, included Hoot Gibson, Laura La Plante, William Welsh, W. J. McCully, Charles K. French, Harold Goodwin, G. Raymond Nye, Carol Holloway, George King, John Rudd, the director, Edward Sedgwick, and a small army of cameramen, technical men, cowboys and hostlers.

They Want a New Kid Roberts--Who Will Succeed Denny in "Leather Pushers"?

The Universal casting director at Universal City, California, is looking over applicants to take the place of Reginald Denny in the fourth series of Leather Pushers which the company has just bought from Witwer.

Denny starred as the prize-fighting hero of the first, second and third series and made such a reputation for himself that he has now been made a big time Universal-Jewel star and signed for such large forthcoming productions as "The Turmoil" by Booth Tarkington and "If I Were Rich" by Max Marcin. This leaves the Fourth Series of "Leather Pushers" without a star to play the Kid.

The powers that be at Universal City are in negotiation with several prize fighters who have never been on the screen. The proposition, however, is a hard one, because the hero must be a good pugilist, a snappy looker, without any of the marks of battle on him, and be not only able to act, but to screen well. They are already in communication with Georges Carpentier and Benny Leonard, both of whom have been in pictures and in spite of the fights they have been in retain a percentage of pulchritude, but neither man is as tall as they would like him to be.
Signal Honors for Two Jewel Pictures

AMONG
PHOTOPLAY'S SELECTION
OF THE SIX BEST
PICTURES OF THE MONTH

At the right, notice Photoplay's recent endorsement of "The Abysmal Brute," copied exactly as it was shown in that excellent monthly publication.

THE ABYSMAL BRUTE — Universal

This is the story of a boy who was raised, by his ex-prize fighting father, to be a champion. A woman-shy young man with a wallop in his right fist and a come-hither in his eye. When he falls in love he falls hard—but the object of his affection is the daughter of a rich man and something of a social light herself. The boy, despite his lack of polish, is both a gentleman and a real person. He proves it by winning the girl without sacrificing the career that was planned for him. The picture was taken from a yarn by Jack London—and the characters are all drawn so well that they might have stepped from the original manuscript. Reginald Denny makes a hero who is both manly and appealing, and Hobart Henley's direction is practically flawless. This is a picture for everybody.

At the Left — Screenland, a Hollywood publication which is thrusting itself above the horizon of popular indifference, has nominated "Bavu" as its picture for the month of July. If for no other reason, we are inclined to feel quite well disposed toward Screenland from Hollywood; and, inasmuch as Frederick James Smith, in whom we have the utmost confidence, has just taken over the editorial helm, we take this opportunity of extending congratulations.

The Picture of the Month

BAVU
Universal-Jewel Production

This is the story of a boy who was raised, by his ex-prize fighting father, to be a champion. A woman-shy young man with a wallop in his right fist and a come-hither in his eye. When he falls in love he falls hard—but the object of his affection is the daughter of a rich man and something of a social light herself. The boy, despite his lack of polish, is both a gentleman and a real person. He proves it by winning the girl without sacrificing the career that was planned for him. The picture was taken from a yarn by Jack London—and the characters are all drawn so well that they might have stepped from the original manuscript. Reginald Denny makes a hero who is both manly and appealing, and Hobart Henley's direction is practically flawless. This is a picture for everybody.

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A Prediction which Came True 100 Per Cent

When Art Meyer of the Motion Picture Bulletin Saw "Merry-Go-Round" at the Ambassador in Los Angeles he wrote an enthusiastic re-review, every word of which has been justified by the tremendous success of the picture in New York.

Universal has produced another masterpiece and Rupert Julian has scored a triumph.

Teeming with action, enhanced by magnificent sets, "Merry-Go-Round," with its Viennese atmosphere will undoubtedly go down in motion picture history as one of the BIG productions for 1923.

The story is not a new one but it has been elaborated upon so extensively that it will make other stories similar in theme fade into nothingness. It is the battle of wealth and nobility against poverty and peasantry with love predominating.

Mary Philbin carries off the honors. She is beautiful and talented. As the little organ grinder she will win her way to your heart and there remain during the entire production. Her emotional ability is electrifying. She makes the story. But from a box office standpoint it will be far, far superior to "Foolish Wives." It is a much more beautiful plot. There is nothing that might cause offense. On the contrary your patrons will congratulate you.

Watch for Universal's Lucky 7

The First Two Are:
"THE STEEL TRAIL"
starring
WILLIAM DUNCAN
supported by
EDITH JOHNSON

--
"BEASTS OF PARADISE"
with
Wm. Desmond and
Eileen Sedgwick

Universal has always been accorded the distinction of making the finest chapter plays in the world. Not content with past triumphs Universal again forges to the front in 1923-1924 with seven big chapter plays that, from a production standpoint, will surpass any chapter plays this company has ever produced—and from a box-office standpoint, anything YOU have ever had. Lavishly staged, superbly cast, and featuring the most popular chapter play stars, "The Lucky 7" will give to the world thrills it has never before experienced, stunts it has never before seen and, to the box-office, profits it has never before returned!

CHAPTER PLAYS FOR 1923-1924
To be presented by CARL LAEMMLE
HELP US TO HELP YOU

Every page of this book, with the exception of this one, contains information that you want to know. In return for that, will you be so kind, Mr. Exhibitor, as to read this page carefully and tell us which of these stars make money for you?

We would like to know exactly what you think, from the standpoint of your audiences and your business, of the drawing power of the following stars and players, which we have listed below. This information is not desired for publication in any way whatsoever. It is merely to inform ourselves of the manner in which our stars are being received by audiences throughout the country. Information of this kind is the most practical that you can give to a producer, because it enables him to select his stars with a keener appreciation of their drawing power in your box-offices. The names are arranged alphabetically. It is exactly like last week's page, except that it contains the name of Reginald Denny, who was unintentionally omitted last week.

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<thead>
<tr>
<th>Name of Star</th>
<th>YOUR OPINION</th>
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<td>Lon Chaney</td>
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<td>Priscilla Dean</td>
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<td>Reginald Denny</td>
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<td>Baby Peggy</td>
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<td>Gladys Walton</td>
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</table>
JUST reviewed first three chapters 'Steel Trail,'" wires O. L. Meister, Whitehouse Theatre, Milwaukee, Wis. "Must compliment you upon selecting William Duncan and Edith Johnson in leading parts. I predict they will prove biggest chapter play attractions. I CLAIM THIS IS GREATEST CONTINUED FEATURE EVER MADE. Expecting big results from it. Just booked it at one of highest rentals—proof of my confidence in your productions."

CARL LAEMMLE will soon present

WILLIAM DUNCAN

Supported by Edith Johnson in

STEEL
Until your patrons on the Screen!

TRAIL

CHAPTER PLAY
Summer Time Inspires Poetry

The Summer Time Set to Double Quick Time Is Money Time For You---

"Summertime is what you make it!" is the slogan of the year,
You can make a roaring summer with the pictures you find here!

Here are pictures that are winners—they've got everything the crowd
Goes shopping for in summer, clamors for in volumes loud!

Speed and thrills and outdoor landscapes, cooling breeze of bounding seas,
Stars and stories with "the makings," sure to draw and sure to please!

Don't sit wailing loud and lonely if the mercury shoots high—
Don't sit praying, hoping, pining for the summer spell to die—

Get up pep and steam and vigor—see your Universal man,
Tell him that to summer slumpings you are out to tie the can!

He will listen close and sharply, then he'll draw for you a plan
To enthuse, inspire and bring in every local movie fan.

For your house he'll build a program, say, of breezy, snappy shorts—
Crammed with laughs and speed and thrills to draw them from their sports;

Still another bill of chapter plays, and one of sparkling features
To draw the crowds and sell your seats and fill your indoor bleachers!

"The summer is what you make it!" is the Universal plan—
You can make it hum with profits—see your Universal man!

—SAMUEL WARSHAWSKY.

W. MATHERS, manager of the Morris Run Theatre of Morris Run, Pa., has such a warm spot in his heart for the Universal Weekly, for which we of course don't blame him at all, that he busted right out on the 25th of June in this poetic strain.

Mr. Mathers has enclosed it in a letter and said if we thought it was good enough to run it in the Weekly, to go to it. If not, to consign it to the waste-paper basket in the corner. We print it below. In other words, gentle reader, we pass the buck to you, his fellow exhibitors.—EDITOR.

The Universal Weekly

WHEN the crowds are poor,
And your theatre seems not a lure,
One consolation is sure to appear,
Its Universal Weekly full of cheer.

Carl Laemmle Talks No. so and so,
Makes you feel all through, as though
His organization down to the last man,
Are helping you as best they can.

We little birds in the movie field,
Like to read his chatter and feel,
That we're one of the many,
Who are enjoying it full and plenty.

Their pictures you'll always find,
As a rule reach you on time,
The prints are great, service dandy,
Our patrons praise of them quite handy.

Summing up the above line of talk,
I find nothing in their service to balk,
Everything is lovely all the time,
Not a chance in the world to whine.

—H. W. MATHERS.
SHOWMEN who have watched the amazing success of the Universal-Jewel Productions for the last year, are not shopping today for shows that will bring crowds and profits during the hot summer weather! They know that TRIED-AND-PROVEN pictures—such as every one of these Jewels is—will "bump the slump" and get the money!

On the following two pages, exhibitors will find listed these Jewel Productions, with suggestions and ideas for working them up into sure-fire hot weather programs. Study the list and the suggestions—if you don’t like the ideas offered, use your own!

In any case, these pictures—TRIED-AND-PROVEN—will get business—and get it against the hottest weather. And with them you get the advice and service of the expert Exploitation Man in your Universal Exchange.

See him today!
Here are the tried-and-proven Universal-Jewel successes that have made box-office records everywhere and are right now playing to capacity business for thousands of showmen. You can duplicate the success of these exhibitors by running these sure-fire pictures. Here are a few ideas with which to put them over BIG in the hottest kind of weather. Use them, or originate ideas of your own—but by all means book these smashing box-office bets and get behind them for the most sensational Summer's business you have ever had!

Try a "Flapper Week"!
A "Flapper Week" will go over like a riot in your home town as a stunt for running "The Flirt" to capacity business. Get the co-operation of your local newspapers on the subject of the flapper under the heading of "Should the Flapper Be Curbed?" They'll be glad to supply feature articles and cartoons. Get your minister to discuss the flapper from the pulpit. "The Flirt" Press Book, full of outdoor exploitation stunts, will help you put this idea over in a big way.

A "Special Request" Week!
Announce that patrons who read The Saturday Evening Post, and motion picture fan magazine reviews, have requested you to run the following big Universal-Jewel successes: "The Storm," "The Abysmal Brute," "Bavu," "The Shock," "Trifling With Honor" and "Hunting Big Game in Africa," and that you have booked these big pictures for "Request Feature Week." Use liberally the posters, heralds and accessories supplied by your Universal Exchange.

Into Darkest Africa!
"Hunting Big Game" was selected from amongst all the pictures offered Universal for Summer distribution as the biggest hot weather bet that ever came along. Bring Africa to your home town with outdoor exploitation stunts, ballyhoos and the smashing posters and you'll roll up one big box-office record! See your Universal Exchange exploitation man! He's full of ideas!

A Gem of an Idea!
Get your local jewelers to adopt the idea of putting over "Jewel Week" under the slogan of "Say it with Jewels." Tie-up to this slogan in window cards, tie-ups and advertising with copy reading, "See these big Universal-Jewels at (Name of your theatre)—The Abysmal Brute, 'Bavu,' 'The Shock,' 'Trifling With Honor,' 'Human Hearts,' during 'Jewel Week.'" Get your Universal Exchange exploitation man to co-operate with you in putting over this idea for a tidal wave of Summer business!
For “The Abysmal Brute!’

Against a record heat wave the Roosevelt Theatre of New York put over a smashing exploitation campaign for splendid business on “The Abysmal Brute.” On page 32 of the July 14th issue of Universal Weekly you will find all the details. A street ballyhoo with a man in boxing costume on a wagon carrying strong banners, lobby decorations with boxing equipment, supplied by a sporting club, boxing matches furnished by the local sports club, teasers—and smashing posters, did the job. Dig up the July 14th copy of Universal Weekly and see your Universal Exploitation man.

Find the Biggest Family!

Arrange for three successive “Big Family Nights,” and run such tried-and-proven box-office bets as “The Storm,” “Human Hearts,” “Under Two Flags,” “The Kentucky Derby,” “Driven,” “The Flirt,” “The Flame of Life.” Tell them to bring the entire family to the theatre. Arrange to give a prize to the parents who bring the largest family. You might get some furniture dealer to give some furniture as a patriotic award. Get the newspapers going on this stunt with photographs, interviews, etc. Good for tremendous publicity, co-operation of the mayor and public officials, this stunt will set your town to talking and smiling and lead to capacity business against the hottest weather.

Here are the Pictures:

The STORM
Human Hearts
Under Two Flags
The Kentucky Derby
DRIVEN
The FLIRT
The FLAME of LIFE
The ABYSMAL BRUTE
BAVU
The SHOCK
TRIFLING WITH HONOR
Hunting Big Game in Africa

Help You Put It Over
With every one of the pictures listed on the preceding pages, exhibitors get the finest posters in the business—beautifully colored, attractive in the highest sense, and depicting scenes of rare thrill and romance, they are more than mere attention-getters. They are business builders and holders.

When you choose your pictures be sure to get a liberal supply of these posters. Plaster your town with them. Get them where the crowds see them. There are always more people outdoors in the Summertime than at any other season of the year. Take advantage of this fact by planting plenty of paper where the traffic is heaviest!

Showmen who follow the example of the circus and make posters a big element in their publicity are the men who will reap profits and prosperity during the hot weather.
Baby Peggy Completes First Feature

Under King Baggot’s Direction
Youngest Star Makes Deep impression in “Whose Baby Are You?”

Follow scenes of the arrival of the immigrants at Ellis Island. Those were filmed in New York especially for this production. Two members of the gang meet the baby and take her away and hide her on the East Side, while her grandfather waits in vain. Through many vicissitudes and humorous situations the life of the baby is unrolled as she is passed from one family to another, landing finally in an orphan asylum. Giovanni, who has been arrested, confesses to Van Dyne, and the millionaire goes to the asylum only to find that the little one has been adopted by a Mrs. Clancy; the sequel ends with a big thrill, and the baby is reunited with her grandfather, into whose big house are welcomed the humble friends who have helped her.

A recent cast supports the little girl. Free rein was given to King Baggot in selecting it. Gladys Brockwell as Kitty the crook, Max Davidson as “Levinsky,” the gaunt old Jewish cobbler, Minnie Steel, well known in vaudeville, who plays her wife; Sheldon Lewis, who plays the villain, Frank Currier, the old aristocrat of the stage and screen, who is the grandfather, Van Dyne; J. Gorman Rex, another character man, who in his day played with Booth and Barrett—this and many others comprise the long list.

Besides the scenes at Ellis Island, reproductions of the Ghetto have been made for the large sets and a big steamer was specially chartered for the ocean voyage sequences. Several hundreds of extras are used in the big East Side, New York street scenes and those in Naples, on the steamer and on Ellis Island. The great tower of the Woolworth building was reproduced, together with other portions of skyscrapers, with five blocks in the neighborhood of Norfolk and Suffolk streets.

The story is one with a powerful human appeal and yet with a suspense which keeps the onlooker guessing to the end. Baby Peggy at last has the kind of part which her admirers all over the country have been asking for her, one which divorces her definitely from slap-stick comedy and a haphazard plot and which gives her a real story with every opportunity to show her wonderful talent to make her audiences laugh or cry. Her productions under the Universal banner will be worthy of the special exploitations and presentations which they will receive as big time Universal-Jewels. During the production Baby Peggy and her director, King Baggot, became fast friends and between shots were often to be seen in affectionate poses.
The Most Amaz
Unfolded

CARL LAEMMLE
presents

LEGAL

Milton Sills never had a more forceful dramatic role than that of Will Campbell, the man who faced complications never before encountered by any human being. He was LEGALLY DEAD! Yet he lived, breathed, loved, had ambition, sought happiness!

The exploitation possibilities of this Universal Production, as you can see, are unlimited! Get the extra size, packed-with-ideas, special Press Sheet—and go after it!

Directed by
WILLIAM PARKE.

Story by
CHAS. FURTHMAN.

UNIVERSAL ATTR

UNIVERSAL PICTURES
"The Pleasure is All Yours."
Incredible Plot Ever on the Screen!

Legally Dead

starring

Milton Sills

Supported by an excellent cast

If you want a picture that will make your town hum with talk; a picture of amazing thrills and situations; a production which will create discussion, by all means book "Legally Dead"!

Can a man, dead so far as law and society are concerned, marry the girl he loves while his wife lives without becoming a bigamist? Can the law punish him for any of its violations? Has he a soul? Is he a person, a ghost or a thing?

See this picture as soon as you can! Then get behind it with every exploitation gun you possess! It's bound to be a sensation—and the more you boost it the bigger the sensation!
PROMISE your patrons a rattling-good, swiftly moving story of the rolling plains and the rolling main! Get the big special Press Sheet, and the remarkably attractive posters and other accessories, and put this sparkling, thrilling story of the Great Outdoors over for a big clean-up. Your patrons are going to tell you that this is the best Hoot Gibson picture to date—and you’ll agree with them when you count your profits!

Carl Laemmle presents

OUT of LUCK

Directed by EDW. SEDGWICK

A UNIVERSAL PICTURE

Harrison's Review on "Merry - Go - Round"

THERE is a class of people who think that the telling of a story by means of moving pictures is not an art, the most a story so told does being to appeal to people of low mentality. There is another class who feel that such a method of presenting a story is an art, but insist that the picture-going public do not appreciate art in pictures, preferring hokum, so long as it entertains them.

That both these groups are wrong—that the telling of a story is an art, and that the public do appreciate truly artistic pictures, is demonstrated by the class of people Universal's "Merry-Go-Round" has attracted, and by the reception it has been given at the Rivoli.

Though the story is simple, "Merry-Go-Round" has been made into a truly artistic production, thanks to Director Rupert Julian's skill; he has given life to his characters, and realism to his background.

The plot revolves around a happy-go-lucky, irresponsible count, attached to the Austrian Emperor's court, and a little organ-grinder, toiling in Vienna's amusement park. By the Emperor's mandate, the count is called to the daughter of the Minister of War, a woman he does not love. Having by chance met the innocent little organ-grinder, a peasant, representing a type of womanhood with which he is totally unfamiliar, he experiences a strong attraction. By the dictates of court etiquette, the hated union is solemnized. The organ-grinder, not knowing that the admirer is a member of royalty, believes he has deserted her. War is declared, and the unhappy remorse-stricken count goes to the front. During hostilities, his unloved royal spouse dies. The count later returns, renounces his title, and marries the little organ-grinder.

Mary Philbin's work in the organ-grinder's role stamps her as a player of great dramatic talent; all of her emotional scenes ring true; they are heart-wrenching in their simple pathos. In appearance and conduct, she is at all times the innocent young girl who, deeply in love for the first time, and believing herself forsaken, is temporarily in the clutches of despair. But her pride soon asserts itself; with chin quivering and eyes streaming, she forces herself to smile and courageously to carry on.

Praise is due also to Norman Kerry; in portraying the care-free count, he enlists the spectator's sympathy and holds it to the end. George Hackathorne, as the hunch-back, hopelessly in love with the heroine, wins much sympathy. So does Cesare Gravina, who takes the part of the heroine's father. "Merry-Go-Round" should appeal to all classes.
Round up Hot Weather Business with The Greatest Series of Two Reelers Ever Made!

Book all three series of “The Leather Pushers” and use three Rounds a day for six successive days—and you'll have a real feature program. Scores of live-wire exhibitors are already using this hot weather program idea and the breezy excitement packed into these money-getters combined with the tremendous popularity of their star, Reginald Denny, are crowding them in everywhere against the hottest weather. Make August your banner box-office month by seeing your Universal Exchange for “The Leather Pushers” NOW!

“The Leather Pushers”

Starring Reginald Denny

Stories by Directed by
H.C. Witwer Harry Pollard
Presented by Carl Laemmle
A Summer Shower of
For Profitable H

Mark Your Dates On These Pages and

These current Universal Pictures are all breezy, outdoors subjects, rollicking society comedies or powerful, sensational features sure to draw against the hottest weather. Every one

<table>
<thead>
<tr>
<th>Dates</th>
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<tr>
<td>&quot;What Wives Want&quot;</td>
<td>GLADYS WALTON</td>
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<tr>
<td>Directed by Jack Conway</td>
<td>In the rollicking, frolicking role of a merry telephone girl who becomes a social queen. A crowd-getting story and star!</td>
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<tr>
<td>A sensational picturization of the big problems of married life. with ETHEL GREY TERRY, NILES WELCH and others</td>
<td>Directed by King Baggot</td>
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<tr>
<td>William DESMOND</td>
<td>HOOT GIBSON</td>
</tr>
<tr>
<td>Directed by Richard Stanton</td>
<td>In a roaring comedy thriller of rollicking action on land and sea. A laughing hit!</td>
</tr>
<tr>
<td>In an actionful outdoor romance of the Canadian Northwest. A picturesque love story. Has the summer appeal.</td>
<td>&quot;OUT OF LUCK&quot;</td>
</tr>
<tr>
<td>&quot;McGuire of the Mounted&quot;</td>
<td>Directed by Edward Sedgwick</td>
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<tr>
<td>Herbert Rawlinson</td>
<td>ROY STEWART</td>
</tr>
<tr>
<td>Directed by Richard Stanton</td>
<td>A gripping, heart-interest drama of the rugged Northwest, with a money-getting outdoors appeal!</td>
</tr>
<tr>
<td>In the romance of a human derelict and a girl who stood by him. An appealing love story with a popular star. Directed by Edmund Mortimer</td>
<td>&quot;Burning Words&quot;</td>
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<tr>
<td>&quot;Railroaded&quot;</td>
<td>Directed by Stuart Paton</td>
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<tr>
<td>JACK HOXIE</td>
<td>Hoot Gibson</td>
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<tr>
<td>Directed by George E. Marshall.</td>
<td>&quot;DOUBLE DEALING&quot;</td>
</tr>
<tr>
<td>In a sparkling, actionful outdoor story with a delightful romance.</td>
<td>Hoot Gibson</td>
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UNIVERSAL PICTURES
Universal Pictures
Weather Shows

Forward to Your Universal Exchange

of these sure-fire bets has a big, popular star in a big, money-getting story. Mark your dates now and forward to your Universal Exchange for your box-office's sake!

<table>
<thead>
<tr>
<th>ROY STEWART</th>
<th>DATES</th>
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<tr>
<td>&quot;The LOVE BRAND&quot; In an actionful, outdoor romance with a wonderful love story and smashing thrills. Directed by Stuart Paton</td>
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<tr>
<th>Herbert RAWLINSON</th>
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<tr>
<td>&quot;FOOLS and RICHES&quot; In a colorful story of the riotous revelry and furious spending of modern life. Directed by Herbert Blache</td>
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<tr>
<th>GLADYS WALTON</th>
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<tr>
<td>&quot;Sawdust&quot; In a circus picture with the thrill of the big tops and a love story that tops anything this popular star has ever done. Directed by Jack Conway</td>
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<tr>
<th>William DESMOND</th>
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<tr>
<td>&quot;Shadows of the North&quot; In a crashing, red-blooded romance of the big, cool Northwest. Wm. Desmond</td>
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| "The Self-Made Wife" Universal Attraction Extraordinary — A striking drama of the problems of married life that will set your town talking and play the new box-office figures. with AN ALL-STAR CAST Directed by Jack Dillon |

| "Legally Dead" Starring Milton Sills supported by AN EXCEPTIONAL CAST Declared legally dead, although alive! The most amazing plot ever unfolded on the screen! A tremendous exploitation and box-office bet! Universal Attraction De Luxe Directed by William Parke |

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<thead>
<tr>
<th>Herbert RAWLINSON</th>
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<tr>
<td>&quot;The VICTOR&quot; In the role of a &quot;ritzy&quot; scion of aristocracy who finds himself on his uppers and slams his way to love and fortune through a series of rollicking episodes. Sure-fire Summer appeal! Directed by Edward Laemmle</td>
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<tr>
<th>Hoot GIBSON</th>
<th>DATES</th>
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<tr>
<td>&quot;SHOOTING FOR LOVE&quot; In an action-packed outdoor romance with a current of rollicking fun. Directed by Edward Sedgwick. Hoot Gibson</td>
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Presented by CARL LAEMMLE
Additional Exploitation and Publicity for

**AT A GLANCE**

**TITLE**—"THE VICTOR."
**BRAND**—Universal Attraction.
**STAR**—HERBERT RAWLINSON.
**PREVIOUS HITS**—"Don't Shoot," "The Prisoner," "One Wonderful Night," "Fools and Riches."
**SUPPORTING CAST**—Frank Currier, Otis Harlan, Eddie Gibbon, Esther Ralston, Dorothy Manners and Tom McGuire.
**DIRECTOR**—Edward Laemmle.
**STORY BY**—Gerald Beaumont.
**SCENARIO BY**—E. Richard Schayer.
**TIME**—Today.

---

**THE HERALD**

The Hon. Cecil Fitzhugh Waring arrived in America with an extensive wardrobe, broad accent, a smile and—that's all. He hadn't a shilling.

"Really, old bean, it was an embarrassing moment." But there were other worse moments to follow.

Cecil was a cheerful lad, but he had to eat. And titles won't pay meal checks.

Where were the rich American daughters who were supposed to crowd him to the altar? He'd be hanged if he knew. He hadn't seen any of them yet.

It was a gray morning and a public park where he ate his first American breakfast.

He sat on a bench and speculated on his next move. He had nothing else to do. Something on the ground attracted him. He looked, brushed a hand hurriedly over his eyes. It looked to—but it couldn't be—by jove, it was! Food!

A half-doughnut lay on the green grass beside the bench. He grabbed it, ate it. Very refreshing. He regained his poise.

And then in the half-gloom was extended to him a whole sackful of doughnuts. A beautiful girl was standing beside him, unsmiling. Was she a millionairress? She had appeared his hunger. Could she save Waring Castle? See "The Victor," Herbert Rawlinson's latest starring vehicle, at this theatre next.............

---

**CAST**

Hon. Cecil Fitzhugh Waring
HERBERT RAWLINSON
Teddy Walters
Dorothy Manners
Lord Waring—Frank Currier
J. P. Jones—Otis Harlan
Chiquita Jones—Esther Ralston
Porky Schaufl—Eddie Gibbon
Jackie Williams—Tom McGuire

---

**THE STORY**

A certain member of the British aristocracy, one Lord Waring, has arrived at the end of his financial resources and is having considerable difficulty in keeping up with the other members of the London social blue-book class on his present income, or rather lack of income. His son, the Hon. Cecil Fitzhugh Waring, a handsome lad who possesses a way with the women, is literally on the marriage market, as his father is trying to marry him off to some wealthy American girl in order to save the family "rep." Fitz suddenly disappears. No one has any idea where he is.

The picture lets us in on the secret, however, by showing us Fitz in America. He is just about starving to death as he cannot find any suitable work to do. All that he has is his cut-away, his silk hat, his spats, cane and good looks. In the park he meets Teddy Walters, of a late theatrical job, now broke, but who has a couple of doughnuts, which she shares with Fitz. They become very chummy and finally Fitz reaches a point where he takes a job as a waiter in a small beanery. Here, in an impromptu argument he knocks out a prominent prize-fighter and is immediately signed up by an ex-fight promoter who happened to be present.

In the meantime, his father has hooked up with a big chewing-gum man from the States, who has a daughter that he would like to marry. He pays Lord Cecil's debts in London and brings him to America to look for his son. They arrive and meet Fitz, who by this time has acquired quite a "rep" as a fighter. Fitz wins the middleweight crown, pays his father's debts and marries Teddy Walters, not the chewing-gum daughter. And everybody is happy.
HERBERT RAWLINSON has reverted to the accent of his yesterdays. The debonair film star, who is British by birth, but American by choice, will be seen in the role of a young English nobleman, with a title and a mortgaged castle, in the Universal production, "The Victor," now showing at the Universal Theatre. Rawlinson is supported in the play by Dorothy Manners, Otis Harlan, Frank Currier, Esther Ralston and other popular screen players. Edward Laemmle directed the production.

EDWARD LAEMMLE, the versatile director, who guided the filming of Universal's outstanding historical chapter plays, "The Oregon Trail" and "In the Days of Buffalo Bill," directed Herbert Rawlinson's latest starring vehicle, "The Victor," in which he is now playing at the Universal Theatre. The Universal star has the role of a titled young Britisher, who became a prize fighter in order to eat regularly—and displayed such ability that he won the middleweight crown.

DOROTHY MANNERS has skipped rapidly along the path of progress in the motion picture industry. Scarcely more than a year ago she was playing "extra" parts and "bits." She is now one of the most popular of the younger leading women of the screen. She will be seen in the leading feminine role of "The Victor," the Universal screen play starring Herbert Rawlinson, at the Universal Theatre next.... Edward Laemmle directed the production.

### Ad Display Lines

Chiquita Jones Was a Very Pretty Girl and Her Dad Had a Million Dollars. So When She Set Out to Win the Hand of a Titled Young Englishman It Looked Like She Would Win With the First Smile. But the Britisher Fell for an American Actress Instead. See "The Victor," with Herbert Rawlinson.

When the Hon. Cecil Fitzhugh Waring arrived in America he had besides his title, an extensive wardrobe and a healthy appetite. He was desirous of eating, and to fulfill that desire he became a prize fighter. He left-hooked the champion and won a title besides a full order of ham and eggs. See Herbert Rawlinson in "The Victor."

### EXPLOITATION

Here is a picture that opens itself to splendid exploitation possibilities. There is the American Legion Post, and many other ways of selling this picture to your public. Remember, the title is the thing to impress on your patrons, tie it up—you will be "The Victor" if you do this. Exploitation suggestions:

**NEWSPAPER ADVERTISING TIE-UP—**

The title, "The Victor," is one that every business man can use to good advantage. Sell them on the idea of taking an ad on a double truck layout of advertising matter. For example: "Franklin Clothes are 'The Victor' clothes of the season, be in style and wear one of our suits." This line can be worked into any business ad, baker, grocer, shoe store, stationery, etc. In the center of this ad or as a runner across the top of your page, run your theatre ad.

**VICTOR RECORD TIE-UP—**

Here is a great bet for you. Your town no doubt has a local Victor storer or sales office. Arrange with them to have a window display on "The Victor." He can use signs to the effect: "Victor Records and Machines are the best," or "The picture at the Strand Theatre (dates) is 'The Victor' of the season. Don't miss it."

**STREET BALLYHOO—**

Have a man dress in high hat, frock coat, monocle, stick and everything that goes with it. Sign on his back to read: "Marry me and help share the family fortune. Who'll be 'The Victor'? Details at the Rialto Theatre."
Milwaukee News
By ANN McMURDY

Leo A. Landau has contracted for the Big Ten, first group of Universal-Jewels to be released the coming season, to be shown in the Garden and Alhambra Theatre, of which Mr. Landau is managing director. (Pictures to be played per Universal's schedule of release).

O. L. Meister has contracted for the entire list of Star Series, forty pictures, to be shown first run in the Whitehouse, Milwaukee.

Ferrell Butler, manager of Sax's Orpheum and Majestic Theatres, Oshkosh, who also does the booking for the Stuart Theatre, Wausau, Wis., contracted the other day, while in the office, for the New Star Series, to be shown in Wausau.


Harry Hafidofield, of Hafidofield's Grand, Green Bay, Wis., was in the office last week and contracted for the entire Universal output of Star Series, 1923-1924.

G. A. VanSluyck, of the Majestic Theatre, Lake Geneva, walked in the other day and expressed himself a 100 per cent Universal account and booster. He paid a visit to the new Exchange.

Jack C. Camp, associated with Metro Pictures Corp., for the past seven years, has resigned to accept the position of special representative in this territory for Universal.

Mat J. Lavin, sales representative for the Milwaukee Universal Exchange, with headquarters in Madison, Wisc., just returned from a vacation and is more enthused than ever over the Universal product for the coming year.

Leo A. Landau, managing director of the Alhambra and Garden Theatres, has contracted for the International News, to be shown day and date in the Garden and Alhambra, after playing the Pathe News for years.

Through the courtesy of Mr. Van Norman, a screening of "Merry Go Round" has been arranged at his Parkway Theatre for Wednesday morning at 10 o'clock. The Parkway is one of the most beautiful outskirts theatres in Milwaukee and local ex-

Watch This Column
"The Play's the Thing"

I have discovered this important fact, from numerous letters I have received from all over America, that the public is keener for good plays appropriately cast than it is for stars in sketches written to exploit their individuality. Put good authors and good players together and the result is bound to be pleasing. But the real starting point, the primary requisite, is the story.

Universal selects its stories first and the players afterwards. In order to produce the play as the author wrote it, we've got to pick players who fit the parts — facially, physically and otherwise. If stars fit, stars

Hibitors as well as those in surrounding towns have been invited to attend the screening.

Bradbury to Guide Making of Hoxie's Next Western Play

Robert North Bradbury, director of many short Western pictures for the Universal Pictures Corporation, has been assigned to the Jack Hoxie unit to make features.

He will guide the making of Hoxie's next Western picture, which will be either a screen version of the famous novel, "Overland Red," or an original story written especially for Hoxie, temporarily titled "Me and Bill."

Hoxie recently finished "Men in the Raw," adapted from a magazine story by W. Bert Foster. George E. Marshall directed the picture.

Bradbury and Fred Datig, casting director, are now choosing the supporting players for the next Hoxie vehicle, production of which will start within a week or two.

Thousands Read this Week

Take for example, "The Flirt," "The Storm," "Bauu," "Driven," "The Abysmal Brute," "Trifling with Honor," "The Leather Pushers." All were successful because we picked the players to fit the parts. There happened to be no big stars in any of them — the plays dominated. And the answer to all this is that "The Play's the Thing."

In Stephens Chalmers' fine story, "Don Quickshot of the Rio Grande," we found that Jack Hoxie was best qualified in all ways to play the part of the "Don." Chalmers' story called for a big, handsome, pleasing man who could make love as easily as he could fight and ride. And the result of adhering to the author's conception, is a delightful picture.

What are your views on this subject? Do you agree with Universal or would you prefer the star to the play? What, in your opinion, is the mission of the moving-picture producer? Are you willing to concede that you can't see all that is best in pictures unless you see Universals?

Carl Laemmle
President

University Pictures
"The pleasure is all yours"
1600 Broadway, New York City

The current Saturday Evening Post advertisement, which introduces a new Western star in features of merit.
Harrison Followed
The Press Book

When Jack Meredith talked over with Manager Harrison of the Hippodrome Theatre of Waco, Texas, an appropriate campaign for "The Shock," one of the first things they thought of was to look in the exploitation book and see what that had to say about a lobby display. Some managers look there last. Some don't look at all. But Harrison was glad he looked. And for that reason Mr. Harrison presented one of the most attractive and enticing lobbies which it has been the good fortune of this magazine to reproduce. Take a look. Chinese panels with characteristic insignia a profusion of bamboo portieres and paper lanterns, as well as an imitation of Chinese lettering for all information, lent a distinct character and atmosphere to the lobby. Both Lon Chaney and Virginia Valli were played up because both are very popular in Waco. "The Shock" was simply advertised and popularized in the Waco papers and did a big business.

The lobby of the Hippodrome Theatre at Waco, Texas, that Manager Harrison, with the assistance of Jack Meredith, U. exploiteer, made so attractive for the run of "The Shock" from a suggestion in the press book.

Texas Northerns

By Jack Meredith

Atlanta won the first Southern Division "Loving Cup" Contest in a thrilling finish, nosing out New Orleans by the closest of margins. Both offices finished with record breaking weeks. Atlanta sold more than any Southern office since we have compiled sales reports. All three leading salesmen during the contest are Atlanta boys. The leader of them all was W. L. Schmidt, who ended his career with the Southern Division in a blaze of glory by selling over $13,000 worth of service during the contest. Schmidt was transferred to the Indianapolis Exchange of Universal to be near his family. He takes our best wishes with him. Salesman Jack Pettit deserves honorable mention. Eight weeks ago he was in twelfth place. To-day he averages fifth and is still climbing.

The Century Comedy, "High Kickers," arrived in Dallas at 9 A. M. and was sold at 10 A. M. the same day by Manager Bob McIlheran. Quality plus Salesmanship equals early play dates.

There is a dispute between my good friends, Roy Alexander of Kansas City and Geo. Levine of Milwaukee, as to whom is to blame for the commercial existence of yours truly. George Levine is the guilty party. The way that boy chased my dogs around was inhuman. He made Milwaukee Ave. seem like a merry-go-round; sorry, Alec.

General Manager Ned E. Depinet, of the Southern Division, issues this statement to the sales staff: Those of you who have done well are rewarded with the satisfaction coming with a deed well done. Others should take counsel with themselves. Try twice as hard and snap into winning form. The pace in our league will be fast this summer. Some of you may be shipped to the minor league "if you cannot stand the gaff."

"The Shock" shocked those who were shocked in Dallas last week by its wonderful drawing power in the face of excessive heat, open air movies, band concerts, swimming pools, parks and baseball games. It grossed on the week at the Old Mill, a very satisfactory sum rather close to that of "Hunting Big Game" and that in the midst of temperature ranging around 98 degrees in the shade.

"DOUBLE SUSPICION"
Universal Two-Reel Western
with Neal Hart

Jim Carter, sheriff of Red Rock and his partner, Dad Ward, are in a tight place because they did their duty and caught certain gentlemen with other people's cattle.

True to their lifelong friendship, each risks his life that the other will be protected. The result is that the cattle rustlers are brought to justice.

In a little town a few miles north, Clay Center, Mike Martin gets into a fight with another man in a saloon brawl and kills him. Rushing to his cabin he forces his wife to load their belongings on a wagon and together they escape. They make a camp near Red Rock and Martin promptly starts for town to get more booze and ramble. Jim and Dad passing the camp find the woman there and after hearing her story of how her husband drinks and forgets to come home, promise to send him to her.

The next day is Dad's birthday and Jim has ordered a present from the city that is due to arrive late that night. He arranges with the general storekeeper to leave it where he can get it easily. That same night Martin goes to the store and robs the safe. Dad, disturbed by Jim going out, follows and mistakes Martin for him. Thinking that Jim has robbed the store in order to raise money to save their mine he determines to make a sacrifice to save him. He leaves his handkerchief on the safe and returns to the cabin.

The next morning the robbery is discovered and Jim starts out in search of Dad. He brings him back, but in the meantime the sheriff of Clay Centre has caught Martin, and so everything is satisfactorily straightened out.

Date
The Big Ten
Now
Smash Hot Weather Record

THE speed, thrill, excitement and romance of these Universal chapter plays make them just the thing your box-office needs to compete successfully with the outdoor recreations of the Summer months.

Enthusiastic reports from the exhibitors on the Chapter Plays listed on the opposite page prove conclusively that these tried-and-proven box-office bets can play successfully anywhere in the hottest weather to record-breaking crowds. In hundreds of theatres and in scores of ways they are demonstrating their irresistible power to “bump the Summer slump.”

They afford an opportunity to put that snap and sparkle into the Summer program that draws the fans and keeps them coming. You can combine them into “features” by running three or four episodes of each for several successive nights, show them with short subjects or use them to back up big features.

These chapter plays are produced on a magnificent scale, are the last word in excitement, thrills and towering suspense, and contain big, popular stars. You can exploit them to the skies and be sure of not disappointing the crowds they’ll draw to your theatre. Your Universal Exchange Exploitation Expert will help you to put them over.
With These Chapter Plays!

In the Days of

Daniel Boone
Jack Mower and Eileen Sedgwick
Directed by Wm. Kraft

The

Eagle's Talons
with
Fred Thomson
Ann Little
(World's Champion Athlete)
(Screen's Most Daring Actress)

Supported by Al Wilson
(World's Champion Stunt Aviator)

The

Oregon Trail
starring
Art Acord
Directed by Edw. Laemmle
In Calgary Where Sports are Sports

Window Display in the Martin's Sporting Goods Store

They Helped Improve "Hunting Big Game in Africa" at Three Big Theatres

SYNOPSIS

THIRD SERIES
“LEATHER PUSHERS”
By H. C. Witwer
Starring REGINALD DENNY
“Columbia, the Gem of the Ocean”

JOE MURPHY, Kid Roberts' genial manager, feels that he is sitting pretty because he has the Kid on a millionaire's estate where there are no women folk. Here, thinks Joe, the Kid will go right on training and I can enjoy myself without worrying about his getting mixed up with some vamp.

His joy is short lived, however, as a female puts in an appearance by falling in the swimming pool. Of course the Kid saves her, and of course the girl is duly grateful. Later Joe finds her in tears and on inquiring the cause learns that the poor thing is distraught because she cannot decide whether she loves the Kid or a big burly brute who is with her and supposed to be her fiancé. Joe tries to comfort her and promises to pay her expenses back to her home in Buenos Ayres.

The big brute finds him with the girl and promptly proceeds to administer a beating for butting in on his girl. The Kid sees the rumpus and is for giving the burly fellow a trimming on the spot. But their millionaire host happens along and persuades them to make a regular scrap of it and hold it in his swimming pool.

In the water-ring they fight. The Kid getting the better of it at times and at times the worst. The millionaire has confidence in him and places huge sums on him to win. The tide rises slowly but surely and finally the participants are submerged to their necks. This makes matters quite difficult all through the fight, but finally the Kid knocks his opponent so hard that he goes down and for a long time no one can find him. He is found later, however, some distance from the ring. And in no other place than in the arms of the girl, who admits he is her husband, all of which causes the Kid and Joe to sink to the bottom of the pool.

"THE EAGLES' TALONS"
Universal Chapter Play
By Bertram Millhauser
Starring FRED THOMSON and ANN LITTLE
Supported by Al Wilson
No. 12—"The Sacrifice"

WHEN John Kemp, the bootlegger, discovers that he is being followed on his trip to the railroad station to take a train for Boston to meet Thorne and sell him the incriminating paper, he dislodges a huge rock and sends it rolling down the hill. It hits Jack's horse and sends him crashing down the embankment.

Enid rushes back to the cabin for Dean, who brings a rope and pulls Jack up. They continue their way to the railroad station, but find that Kemp has caught the train. They wire Markham and Steele to meet them.

Before leaving Kemp has wired to Thorne to meet him at the Beverly Hotel in Boston with the cash. In Boston, Kemp gets the money and on the way out sees Markham and his party entering the elevator. He telephones a warning to Thorne. Thorne hides the original paper and as Markham enters the room is burning an old letter which he tells them is the evidence.

Markham tells him that he is not through yet and leaves the room with Enid, Jack and Dean. He tells Dean that the "Lone Star" is ready to sail with his first shipment of wheat, and that if it is delayed he will be lost. Jack goes to tell the skipper to get under way at once. While Enid is hanging up her coat in the closet she hears Thorne telling some of his men that the "Lone Star" must be delayed at all costs. She rushes to warn Jack of Thorne's plans. One of Thorne's men has already reached the boat and is seeking an opportunity to do his mischief. Jack has signalled from the shore for the captain to come to him and Enid passes him on the way. She arrives on board in time to see Thorne's man pouring water on the wheat. They fight and fall over the side of the ship into the water.
COMING!

The World's Greatest Chapter Play Star in the Biggest Box-Office Chapter Play Ever Made!

Box-offices everywhere will resound with the praise of the greatest star and story chapter play combination ever made—a mighty, smashing thriller that will prove the most sensational box-office bet ever produced. Save your dates for this one!

Directed by Wm. Duncan

"The Mightiest Thriller of them All!"

STEEL TRAIL

UNIVERSAL CHAPTER PLAY
The Greatest Screen Attraction of the Age!

THE REMARKABLE CAST
includes LON CHANEY, Norman Kerry, Ernest Torrence, Tully Marshall, Gladys Brockwell, Patsy Ruth Miller, Raymond Hatton, Nigel de Brulier, Winifred Bryson, Brandon Hurst, Kate Lester, Harry Van Meter, Nick de Ruiz, Eulalie Jensen, Ray Laidlow, W. Ray Myers, William Parke, and hundreds of others.

To be presented by Carl Laemmle

The HUNCHBACK of NOTRE DAME

LON CHANEY as Quasimodo

UNIVERSAL SUPER JEWEL

Directed by WALLACE WORSLEY
HERBERT RAWLINSON in "The Dancing Cheat" with ALICE LAKE
A UNIVERSAL ATTRACTION
CARL LAEMMLE presents

Hoot Gibson in

"40 HORSE HAWKINS"

Directed by EDWARD SEDGWICK

A UNIVERSAL PICTURE
MARCUS LOEW is one wise showman— he saw at a glance that Rudolph Valentino in Universal's "A Society Sensation" was a sure-fire bet! He booked it right off the bat—a total of 106 days in 35 theatres in Greater New York alone. And on top of that he is featuring it in his theatres in the following cities: Boston, Washington, Dayton, Toledo, Atlanta, Birmingham, Memphis, Nashville, New Orleans and Toronto—and most of them full week's bookings at that! Valentino's name in theatre lights right now is the chance of any showman's lifetime. Some booking—some picture!

GET your date set now for this two-reel de luxe re-issue of the original feature success "A Society Sensation," starring Rudolph Valentino and Carmel Myers. Brand-new prints, beautifully re-edited and titled and up-to-the-minute accessories make it pure gravy for any showman. At your Universal Exchange!
MARY PHILBIN'S NEW PRODUCTION HIGHLY PRaised

Mary Philbin's new production, "Footlight Flirtation," has been highly praised by the West Coast reviewers for its N. L. A. box office success. It is one of the widest and most successful picture① in the United States. Its reviews appear in papers from Coast to Coast.

Here is what one reviewer said of Mary Philbin:

"Footlight Flirtation" is packed with a dozen popular tunes and dances, and the pictures of Mary Philbin are so realistic and natural that they are sure to be received with enthusiasm by the public.

Mary Philbin is a natural actress, and her work in "Footlight Flirtation" is a credit to the film industry. The pictures are well directed, and the story is well told. The整个 production is a success, and Mary Philbin is sure to be a big star in the future.

Notes From
By Hallett A. Ladd
the Studios

LOS ANGELES, Dec. 14-J. M. L. has been accepted as a permanent member of the Mary Philbin Screen Players Union. J. M. L. is one of the most popular members of the union, and his acceptance will be a great asset to the organization.

The new Mary Philbin Screen Players Union will be known as the "Mary Philbin Screen Players Union, Los Angeles District." The union will be governed by a board of directors, and its officers will be elected by the members.

The new union will be a strong and effective organization, and it will work for the benefit of its members. It will promote the welfare of the screen workers and work for the betterment of the industry.

The Mary Philbin Screen Players Union will be a powerful force in the film industry, and its members will be respected and honored.
will be drawn to theatres by this enormous publicity—
Get Your Share of this Business!

MILLIONS—let that word sink in—many, many millions of movie patrons throughout the United States and Canada will read about this big production and its beautiful and talented young star through the medium of three great news services and Universal's own well-organized publicity department!

On these pages are shown stories clipped from papers served by the Newspaper Enterprise Association, the North American Newspaper Alliance, and Universal's own publicity service, which serve a total of 1,370 newspapers with aggregate readers reaching the enormous figure of more than 60,000,000!

Cash in on this tremendous publicity! Thousands of people in your community have read about Mary Philbin and "Fools Highway," and want to see it! The man who books it in your town will make the clean-up!

CARL LAEMMLE presents the Beautiful "Merry Go Round" Girl
MARY PHILBIN in
"FOOLS HIGHWAY"

Based on the amazing story of "My Mamie Rose" by Owen Kildare

UNIVERSAL JEWEL
Directed by IRVING CUMMINGS
Wild Enthusiasm

No. 377.—Straight from the Shoulder
Talks by Carl Laemmle, President of the
Universal Pictures Corporation

Another picture added to the endless stream of
knockouts pouring into the Universal offices from the
Universal Studios!

Another sensational proof that Universal has the pic-
tures!

Another ripping, tearing shot right in the heart of the
old box-office bullseye!

This time it is "The Signal Tower."

You thought we had shot our bolt when we tore all rec-
ords to pieces with "The Storm." So did I. You thought we
had repeated by accident when we turned out "Merry Go
Round." So did I. And when we made "The Hunchback
of Notre Dame" you said, "Say, what's getting into that old
Universal, anyhow?" And so did I.

Then we pushed on to the top with "Sporting Youth,"
and you went somewhat dippy over it. So did I. And along
came Baby Peggy with "The Darling of New York," and
"The Law Forbids," and you thought we were doing better
than we knew how. And so did I.

Suddenly we shot out "Fools Highway" and "A Lady of
Quality," and you said, "The old Universal has gone plumb
nuts. Making the best darned pictures in the world and
Universal Offices!

more of 'em than any half dozen concerns put together.”
And so did I.

Bang came “The Acquittal” and a whole slew of others whose titles I have forgotten because they followed so closely on one another’s heels, and you said “Better than ever,” and so did I.

And now it’s “The Signal Tower!”

Clarence Brown directed it---same man who directed “The Acquittal.” Given a perfect whale of a story, better to my notion than the story of “The Storm,” he had a cast that could make a good picture even without any story. Virginia Valli, for one. Then Rockcliffe Fellows. And Wallace Beery at his devilishest.

Photography that will yank you right up out of your chair. Effects that will startle the most hide-bound old exhibitor in the world.

The whole combination keeps building up and building up to one of the most tense dramatic situations you ever saw on stage or screen. And then it bursts upon you with all the force that can be obtained through excellent acting and superb directing.

This time it’s “The Signal Tower.” Another of the innumerable proofs that Universal has the pictures.

No wonder the Universal offices are running around in circles emitting loud and shrill cries of victory, triumph and excitement!

Gosh!
"Baby Peggy is certainly advancing in her acting. She does the best work of her short career in this film. Holds the interest throughout and ought to make a lot of money. Baby Peggy has a large following. A good money-making film, this. Don't miss it."

NEW YORK MORNING TELEGRAPH

"'The Law Forbids' a good picture and will have the added advantage of cashing in on its predecessor. Baby Peggy never so appealing, so roguish, so self-reliant. She is going to hold the heartstrings in her chubby hands to the final fadeout."

WEEKLY FILM REVIEW

"Baby Peggy never fails to score."

MOTION PICTURE WORLD
“Gives Baby Peggy a chance to put over some of her genuinely adorable playing. It affords the youngster opportunities to win over the audience.”

FILM DAILY

“Good light entertainment. As a mimic Baby Peggy has no equal on the screen.”

EXHIBITORS HERALD

“One of the most unusual and forceful endings seen in pictures in many months.”

NEW YORK REVIEW
ANYBODY who ever thrilled at the heart-bursting finish of a glorious race, or who sat in a raving grandstand and watched gallant thoroughbreds pounding down the home stretch, will find plenty to hold him in this remarkably actionful series! It is just packed with the true spirit of the track and its people—its romance and its thrills!

Something entirely new—something absolutely original—and something that will pack your theatre every time you bill it—that's "FAST STEPPERS"!
Millions of people have read and are waiting for these picturizations of Gerald Beaumont's famous racing stories in the Red Book Magazine. Directed by Edward Laemmle. Universal Jewel Series.
Laemmle Offers Dempsey Moving Picture Contract

(Special Story Sent to 600 Daily Papers)

UNIVERSAL PICTURES CORPORATION, through its president, Carl Laemmle, in Universal City, has made an offer of a big-money contract for Jack Dempsey’s services in pictures.

Confirmation of this offer was made by officials of the company at 1600 Broadway. In answer to a query based on the rumor along Broadway that Jack Kearns, manager of the champion, had received such an offer, Carl Laemmle in Universal City wired his New York office as follows:

"OFFER TO DEMPSEY CORRECT. THINK BIGGEST BET IN PICTURES TODAY. OFFER SENT TO MANAGER, NEW YORK. KEARN WIRES ME HE WILL LEAVE MONDAY FOR LOS ANGELES TO DISCUSS PROPOSITION."

(Signed)
"CARL LAEMMLE."

Until the offer is accepted the New York office is not in a position to say in what manner Mr. Laemmle intends to use Dempsey. Several screen stories have been discussed.

Chester Franklin will direct, with a cast including Lucille Ricksen, George Cooper, Winifred Bryson, Johnny Harron and Charles Clary.

PERCY MARMONT, whose characterization of Mark Sabre in "If Winter Comes" is one of the outstanding achievements of the screen, has been cast for the role of Dr. Edwards in Mary Roberts Rinehart’s most popular novel, "K," which Universal is picturizing with Virginia Valli starred.
The world's champion lightweight boxer, the world's champion motion picture producer and the world's champion Western star meet at the world's champion studios.

**EILEEN SEDGWICK**

The world's championship thriller girl now starring in "The Riddle Rider."

**THE WORLD'S HEAVYWEIGHT CHAMPION**

Jack Dempsey is about to enroll under the Universal banner. (See story on opposite page and look for big announcement next week.)

**BABY PEGGY AND HER NEWEST SWEETHEART**

The world's champion thrill girl now starring in "The Riddle Rider."

**ALICE HOWELL**

Universal 1-reel comedy champion mirth provoker. She is probably the only comedienne in the world willing to sacrifice her natural charm and good looks on the altar of slapstick. Miss Howell seems almost to enjoy making herself look grotesque.
Gibson Commences
“Broadway or Bust”

Hoot Gibson has just started work on a new comedy feature at Universal City under the direction of Edward Sedgwick.

The picture, tentatively titled “Broadway or Bust,” will be filmed from an original story by Sedgwick and Raymond L. Schrock, a combination that has written many of Gibson’s most successful productions, including “Out of Luck,” “The Thrill Chaser,” “Hook and Ladder,” and his funniest and most recent picture, “Forty-Horse Hawkins.”

In “Broadway or Bust,” Gibson has the role of a poverty-stricken young rambler whose big ambition is to make enough money to blaze a trail down Broadway. Radium is discovered on his ranch, he sells it for a million dollars and buys everything in the “mail-order” catalogue to outfit him properly for his conquest of the great white way.

Ruth Dwyer, who recently finished the leading feminine role in “The Reckless Age” with Reginald Denny, will play the leading opposite Hoot in the picture. King Zany, the scenario writer in “Hollywood,” is the only other member of the supporting cast so far selected.

Virgil Miller, veteran cameraman of the Gibson-Sedgwick unit, will photograph the production. Roy Greiner will handle the Akeley camera for the troupe. Tenny Wright and Billy Tumwell are assistant directors and Paul Camp head property man.

Henry Cohen, writer of many popular song hits, is the company organist.

CAST SAM POLO FOR
UNIVERSAL SERIAL

Sam Polo, brother of Eddie Polo, serial star, will play one of the supporting roles with Jack Daugherty and Eileen Sedgwick in Universal’s newest chapter play, “Fighting Fate,” which Jay Marchant is to direct.

Sam Polo has been playing character “bits” and minor roles at Universal City for some time.

Beaumont Endorses
The “Fast Steppers”

Gerald Beaumont, famous fictionist, has seen and placed the stamp of his approval on Billy Sullivan’s characterization of his favorite fiction child, “The Information Kid.”

Sullivan is starring in the “Fast Steppers” series of race-track features now being filmed for the Universal Pictures Corporation under the direction of Edward Laemmle, which are based on Beaumont’s stories of “The Information Kid,” published in the Red Book magazine. Two of them, “The Empty Stall” and “The Fiddlin’ Doll,” have been completed.

Beaumont saw a preview of the pictures in a projection room at Universal City and was enthusiastic in his praise of the fidelity with which his stories were being pictured.

The stories have attained a tremendous popularity in the fiction field and the whimsical character of the Kid has become known all over the land. Beaumont admitted that he had been dubious about seeing a film version of the stories and dreaded to see his hero characterized in the flesh. After he had seen the pictures he complimented Laemmle highly on his handling of the stories and expressed his entire satisfaction with Sullivan’s portrayal of the Kid.

Beaumont also praised the work of Shannon Day as “The Fiddlin’ Doll,” and James Quinn as “Henry the Rat,” the two staunch friends of the Kid in his magazine stories.

Universal Chief
Signs Jack Hoxie
For Long Period

Jack Hoxie, Universal star, has just signed a new contract with the studio calling for a total of five years’ time at Universal City, where his Western dramas have been one of the outstanding features of several seasons.

The new contract, negotiated following conferences between Carl Laemmle, president of the corporation, Julius Bernheim, general manager of the studio, and the star, is based on one of the new “sliding scale” arrangements put into force at the larger studios. This calls for an increase in salary at stated periods, and the first pictures under the new contract will be staged on a more elaborate scale than before and at a higher figure.

Under the new contract Hoxie will be starred in some very important plays. Clifford Smith, former director of William S. Hart, will direct, and Isadore Bernstein, veteran scenarist, will be supervising editor of the Hoxie series. A number of new stories, by standard magazine artists, are in immediate view for the star, including “The Triple Cross for Danger,” “Claim Number One,” and others. He has just completed “The Back Trail,” a thrilling story of the Sierras.

Swedish Woman
Critic Inspects
“U” City Studios

Miss Marta Lindquist, widely known throughout the Scandanavian countries as a journalist and dramatic critic, was a recent visitor to Universal City. Miss Lindquist was sent to the United States by her newspaper, Svenska Dagbladet, published in Stockholm, to make a study of motion picture production. She expressed much amazement at the magnitude of mechanical conveniences at Universal, the big stages, the power plant and the various outdoor sets causing particular comment.

The zoo was another feature at Universal that brought exclamations of appreciation from Miss Lindquist, who insisted on petting some of the lions and tigers, the trained chimpanzee.

Miss Lindquist had witnessed the screening of “The Hunchback” in England; also she is familiar with the Paris location of Hugo’s great story, and her view of “The Hunchback” sets at Universal gave her, she said, a sensation of realism she never expected to experience from the mere sight of a facsimile, alone. In the picture, she said, with its thousands of men and women to add life, the set was convincing.
Jack Hoxie At His Best In “The Galloping Ace”

Jack Hoxie, Universal’s popular Western star, is fast becoming a favorite with those who like clean-cut, fast-moving action dramas of the range. “The Galloping Ace,” his current attraction, will be followed by “The Back Trail,” upon which he is now engaged.
Production Has Begun
On New Chapter-play
"The Fighting Chance"

ORK has been started at Universal City on "The Fighting Ranger," a new chapter play featuring Eileen Sedgwick and Jack Dougherty, under the direction of Jay Marchant. The new story, a thrilling tale of the modern West, is laid partly in Mexico and partly across the border in the United States. It is a story of mistaken identity, tinged with mystery, and a romance is woven around the daughter of a man who for years lives under a cloud, imagining himself guilty of a crime of which eventually he is proven innocent and exonerated.

William Welsh plays the part of the wronged father, a mystery role throughout, with Miss Sedgwick as his daughter. Dougherty plays the part of Terrence O'Rourke, the young aviator who finally solves the problem, and Al Wilson, Universal's famous stunt flyer, who is slated for a plane change over the Grand Canyon and other thrills, is his friend and former war comrade.

Bud Osborne, who played the leading heavy role in "The Ghost City," is to be seen as "Topaz" Taggart, mining prospector, and Slim Cole, also remembered in "The Ghost City" for the thrilling motorcycle tricks he injected into the story, plays the leading heavy role. Charles Avery, Frank Lanning, Sam Polo and several other standard artists will also be seen in the new picture.

The thrills will vary from old-time stunts in range riding to the motorcycle thrills of Cole and the airplane thrills to be staged by Wilson, who has a complete new line of thrills.

Complete Work
On "Throwback,"
Contest Winner

A MERA work has been completed on "The Throwback," the scenario chosen from among several thousand in the Carl Laemmle University Scholarship contest, and produced at Universal City with a big cast headed by Pat O'Malley, Mary Astor, and a group of players of practically every nationality. A spectacular airplane stunt by R. E. Benton, well-known Eastern aviator, made a swinging trapeze dive from wing to wing of a tilting plane 2000 feet in the air, completed the camera work. This sensational stunt was staged at Clover Field under the direction of Tom Forman.

The story is a colorful narrative of adventure and romance in the Orient as it is today, with Chinese army officers, Harvard educated, modern American college men, and even a college-educated bandit chief. These things have been facts ever since the United States utilized the Boxer Indemnity to educate government students, but never before has this angle been worked into a picture.

The story was written by William Elwell Oller, a student of the University of California, where many of the Chinese government students have attended. In the cast were: Raymond Hatton, Warner Oland, Edwin J. Brady, Clarence Geldert, Alfred Fisher, Taylor Carroll, Jane Starr, Frank Kingsley, Emmett King, James Wang, Ylang Kalo, a Chinese graduate of Harvard who has entered screen work and who plays a Chinese aviator, a part he has actually filled in real life; Jack Byron and others.

Y. W. C. A. HEAD VISITS STUDIO

R S. FREDERICK PAIST, president of the national Y. W. C. A., visited Universal City during the past week while in Los Angeles enroute to the home of her brother, Dr. Ray Lyman Wilbur, president of Stanford University.

The Hollywood Studio Club, a Y. W. C. A. organization devoted exclusively to the interests of young girls working in film studios, has brought the attention of heads of the organization to the prominent role of motion picture girls, consequently Mrs. Paist's interest was drawn to this feature of the Los Angeles Y. W. C. A. work particularly. At Universal City she studied the working conditions of actresses.

She met Mary Philbin, working in "Mitzi" under Irving Cummings' direction, and declared that Miss Philbin's remarkable success was one of the most interesting things in filmland today.

"I have remembered her vividly since 'Merry Go Round' and looked forward to an opportunity to meet her," she said. "And I find her just as attractively sweet and natural as she seems on the screen."

She was pleased with conditions at "U" City, she said.
"Wine," Boot-Leg Expose To Have An All-Star Cast

A STORY which in the liquor field will bear the same startling influence which "Traffic in Souls" brought to bear on the white slave traffic a few years ago, "Wine," to be produced by the Universal Pictures Corporation as an all-star special, will be looked forward to by executives as one of the most promising productions of the next season.

"Wine," written by William Mac-Harg and published in the Red Book magazine, will have in its cast the best players available, directed by a man who has proven his ability in stories of a similar type. It is the confident prediction of Raymond L. Schrock, scenario supervisor of several units at Universal City, that "Wine" will be a sensation. It embodies a great expose of the liquor traffic—not petty bootlegging or minor details, but the manipulations of foreign and "manufactured" liquor stocks by the "higher-ups." It also presents a scathing satire on some of the most "exclusive" factions in modern society.

Mary Philbin Begins Production on "Mitzi" Her Third "U" Jewel

MARY PHILBIN has started to work in "Mitzi," her third feature since she was made a star by Universal. Irving Cummings, who directed her in "Fools Highways," her first starring vehicle, which is soon to be released, is handling the direction of her newest production.

The film play is based on a French novel by Delly. The screen transcription was made by Bernard McConville and Lenore Coffee and converted into scenario form by Melville Brown and Edward T. Lowe. The title role is said to be ideally suited to Miss Philbin and it is planned to make it one of the imposing pictures of the year.

The story is woven around the life of a little French waif and her romance with a wealthy Parisian, by whom she was employed as a house maid in his chateau.

The supporting cast includes Robert Cain, John Sainpolis, Rose Dione, Edwin J. Brady, Gino Carrado, Charles H. Puffy and Doreen Turner.

Charles Woolstenhume, Cummings' veteran assistant, will be with him on this production, and Charles Stumar, who photographed "The Gaiety Girl," Mary's second feature, which King Baggot recently completed, will film the story.

Laemmle Starts New Race Track Photo Playlette

E DWARD LAEMMLE has begun the filming of the fourth furlong of the "Fast Steppers" series of race track stories at Universal City in which Billy Sullivan is starred. Three of the series have been completed.

The story is "Shooting Star," based on one of Gerald Beaumont's famous Red Book magazine stories of "The Information Kid." It has its setting at Tia Juana and after a few days' shooting of interior scenes at the studio the company will go to the border sporting center for shots at the track and paddock.

Shannon Day, who has the role of the "Fiddlin' Doll" in the series, and James Quinn, who plays Henry the Rat, the pal of the Information Kid, are supporting Sullivan in this picture. The cast also includes Hayden Stevenson, who played the role of Sullivan's manager in "The Leather Pushers" series which Laemmle directed.

Jack Sullivan is Laemmle's assistant director and Clyde De Vinna is his cameraman.

Book by Author Of "Graustark" Is To Be Filmed

"THE HUSBANDS OF EDITHA," latest novel of George Barr McCutcheon, author of "Graustark" and other notable novels of the past two decades, is to be one of Reginald Denny's Universal starring vehicles of the coming year.

This was learned with the announcement by Bernard McConville, supervising editor of Jewel productions, of the purchase of the story. It will not go into production for some time, as McConville has not yet assigned it to an adaptor. According to the editor, who made the purchase during his recent New York trip for new stories, it will make an admirable Denny vehicle.

There also is in view for Denny, after "The Missourian," his next vehicle, is completed, a new auto-racing story by Byron Morgan, who wrote "Sporting Youth" and several of the Wallace Reid automobile stories.

Harold Austin Plays Opposite Bert Roach In One-Reel Comedies

BERT ROACH has a new partner. The comedian, who for years has worked with Neely Edwards in the Universal "hobo" comedies, has for the first time in his history in the studio "doubled" with another partner. He is now making a series with Harold Austin playing opposite him, and Alice Howell, veteran of comedies, as leading woman. William Watson is directing, and Zion Myers supervising the new series. Several will be made with Austin opposite Roach, and he will also make a series "single" as he does every year, before the Roach-Edwards comedies are resumed.

Roach bears the peculiar distinction of being the champion "all-around" star at Universal City. Between his comedies he plays "straight" roles, character roles, and feature comedy roles. For instance, he played a Paris fop in "The Hunchback of Notre Dame," a physician in "The Turmoil," an ancient nobleman (strictly a character role) in "A Lady of Quality," a Swedish sailor in "The Storm Daughter," a young business man in "The Flirt," and has appeared in many other parts, wedging his comedies in between. He is kept busy practically every day of the year, either in "straight" or his own comedy roles, and has appeared in practically every big Universal feature and under every director of note in the studio.
Perhaps your house is very small —
Perhaps it is medium sized —
Or very large —
No matter —
SPORTIN

Presented by
CARL LAEMMLE

Starring
REGINALD DENNY
In Byron Morgan's Dazzling Story of the Younger Set
UNIVERSAL JEWEL
DIRECTED BY HARRY POLLARD
will fill it to the doors!

"‘Sporting Youth’ opened today breaking all records seven years history this theatre. Kept audience in continual uproar from start to finish. Absolutely took them out of their seats.”

LAUGHLIN THEATRE,
Long Beach, Calif.

“One of the finest audience pictures produced in the past eighteen months.”

D. F. & R. ENTERPRISES, INC.,
Amarillo, Texas.

“‘Sporting Youth’ broke our Thursday, Friday and Saturday records. It will clean up for any theatre.

W. M. Smith,
ORPHEUM AND RIALTO THEATRES, Tulsa, Okla.

“Best thing the writer has seen on the screen. You have a winner in this picture.”

C. H. Powers,
STRAND THEATRE, Dunsmuir, Calif.

“Best automobile picture I ever saw and my patrons agreed with me. Did a splendid business.”

W. F. Kirkland,
DREAMLAND THEATRE, Denton, Texas.
“OUT OF THE PRESS BOOK INTO THE PRESS”

SPORTING YOUTH WILL FIND THESE MERCHANTS ALWAYS READY TO SERVE THEM

The Mozart Theatre, Canton, O., arranged this excellent two-page cooperative advertisement in the Sunday Repository for “Sporting Youth.” This is but one of many patron-pulling stunts outlined in the Universal-Jewel’s Press Book.

SETS BEING BUILT FOR NORRIS FILM OF “BUTTERFLY”

SETS are now in course of construction at Universal City for “The Butterfly,” Kathleen Norris’ novel, to be transcribed to the screen under the direction of Clarence L. Brown, director of “The Signal Tower” and “The Acquittal.” The play, a story dealing with the Bohemian life of musicians and concert stars, as contrasted with the life of a matter-of-fact business man and his family, is literally an essay on human nature.

Olga Printzlau prepared the script for the new offering, under the supervision of Bernard McConville, Jewel scenario editor at Universal City. Norman Kerry, whose sensational success in “Merry Go Round” and “The Hunchback of Notre Dame” are still by-words in the studios, will again come under Brown’s direction in this picture; for he played the leading male role in “The Acquittal.” In the new picture he enacts a Russian concert violinist. The cast as a whole has not been chosen, and will be an all-star organization. Laura La Plante, Universal’s newest star, is to appear as a young violin student of the “flapper” type.

The settings will be spectacular, ranging from a great New York concert hall and a millionaire’s mansion to a picturesque country villa.

Production is expected to be under way by the end of the month.

HONEST ‘COPPER’ PLAYING CROOKED ‘DICK’ IN MOVIES

WILLIAM KNIGHT, for five years a member of the Los Angeles police force and before that a citizen of the most “desperate” country in the world, the “Hole-in-the-Wall” section at the corners of Colorado, Utah and Wyoming, is playing a “copper” of importance in the Laura La Plante starring feature which Universal is producing, “Relativity,” a Sophie Kerr magazine story. Robert F. Hill is directing the production at “U” City.

It is a sad feature of the engagement that the honest policeman of real life has for his first good policeman role in pictures that of a crooked one.

Miranda Titles “Reckless Age,” New Valli Film

TOM MIRANDA, who has titled some of the biggest screen features and was particularly commended for his set of captions in “The Signal Tower,” Universal Super-Jewel starring Virginia Valli, has been selected by Universal again to write the titles for “The Reckless Age,” starring Reginald Denny.

“The Reckless Age,” a Saturday Evening Post serial by Earl Derr Biggers, directed by Harry A. Pollard, is the most elaborate Denny vehicle up-to-date. Its story is comedy-drama filled with romance and the humor of the unexpected. It will require subtitles of the most concise, polished variety.

“TIP” OF EDITOR GAINS SCREEN A NEW STORY IN KELLAND THRILLER

THE “tip” of a magazine editor is responsible for the purchase of what is expected to be a literary sensation for a new Universal Jewel feature. This is “The Miracle,” to start soon as a continued story in the Ladies’ Home Journal, and to be printed in book form by Harper Brothers. It is the latest story by Clarence Budington Kelland, author of a number of noted novels and magazine tales during the past few years.

The purchase came about through a luncheon attended by Bernard McConville, supervising editor of Jewel productions at Universal City, and several authors and editors during McConville’s recent New York visit. During the affair McConville met one of the editors of the big book publishing house, and in chance conversation learned of the plans for publishing the new book, and also that the magazine was soon to begin its publication as a serial story.

The editor, using his old newspaper training, scented a “scoop,” and a conference with the publishers followed. As a result, negotiations were completed several days ago and “The Miracle” will be one of the early productions of the coming year. It will probably be an all-star feature. The book is a dramatic story of adventure and love, with several novel mystery twists to its plot.
Novel Campaign Aids ‘Hunchback’

For the engagement of Universal’s “The Hunchback of Notre Dame” at Keith’s Mary Anderson Theatre, Louisville, Ky., two exploitation stunts stood out from the many that were used to tell the people of that city about the showing. One was a special matinee for “Junior Reporters” and the other was a tie-up with the local “Safe Driving” campaign.

The Junior Reporters’ stunt was arranged with the Courier-Journal, which offered prizes for the best essay on the picture. Prizes consisted of cash as well as tickets to the performances at the Mary Anderson. The newspaper devoted considerable space to the contest and printed the winning essays.

Arrangements were also made with the Louisville Times to tie-up with the safe-driving campaign that paper was running. A reporter for the Times stationed himself at one of the busy corners and between certain hours noted the license numbers of twenty carefully driven cars. The owners of these cars were rewarded with tickets to any matinee performance of “The Hunchback of Notre Dame.” The list of names together with the rewards was published daily in the Times, securing front page publicity for the theatre and picture that did considerable to make the engagement a record-breaker.

Bakeries Exploit “The Hunchback” In Pueblo House

Herman Fischer, Universal exploiter for “The Hunchback of Notre Dame,” put over an exploitation campaign for the showing of that production at the Auditorium Theatre, Pueblo, Colo., that was brimming with results. Another box-office record was hung up by this picture which is breaking records all over the country.

Notable among the many features of the campaign was the tie-up effected with the two large bakeries of Pueblo. The Sunville bakeries and the Purity Bread company carried large banners on all their trucks and inserted special coupons with the loaf wrappers. These coupons entitled the holder to a reserved seat at any matinee performance at reduced rates. As these baking companies' wagons covered, not only the city of Pueblo, but a large part of the surrounding country, the message Fischer had to give the public was given a wide distribution.

Something New In Advertising!

Woolfall Tries Knocking Instead of Boosting with Great Results

William Woolfall, manager of the Peoples Theatre, Butte, Montana, like many another wise exhibitor, has been in the habit of boosting every picture he ran. Seeking for a new means of attracting attention to his presentations, Woolfall decided to knock the picture for a change. Consequently when he booked “The Breathless Moment,” a Universal production starring William Desmond, he inserted the advertisement shown herewith in the local papers.

Woolfall says that he not only did a tremendous business with this unique ad, but created considerable talk. He was already to come back the next day if necessary and tell them that he was wrong in his opinion.

He adds if anybody likes the idea and has the nerve to carry it through, go to it. It brought him “nervous prosperity.” He had one of the best Friday’s business in months and on Saturday stood them up against three other theatres which change their pictures on that day.

PEOPLES THEATER

Today and Tomorrow

The Breathless Moment

It’s the Bunk! It’s the Bunk!

I had a preview of “Breathless Moments” a few nights ago and invited a number of my friends to see same.

After the picture was over, some time about morning, I asked my friends how they liked it.

Well, I sure was surprised when someone said excellent; another, very, very good; another enjoyed it immensely and others were loud in their praise.

But my opinion of this picture is that it’s the bunk.

Of course, if everybody in this world thought the same about things we would be in an awful rut, wouldn’t we?

I have a contract on this picture, consequently I have to run it.

If you care to come and see it I hope and trust you’ll enjoy it. I didn’t.

William Woolfall, Mgr.

Children 10c Adults 20c

ATTENTION! MRS. HENRIE DUFFY
If you care to see this picture, there’s a pass at the Box Office for you and your friends.

Model Cathedral As Lobby Display Aids Run of Movie

The combined talents of Manager Ed Foley, of Academy Theatre, Haverhill, Mass., and Publicity Manager Phil Hahn, of American Feature Film Company, helped to make the recent presentation of “The Hunchback of Notre Dame” at the Academy a tremendous success.

The highlight of their campaign was achieved with a lobby reproduction painted on wall board of the Cathedral of Notre Dame as shown in “The Hunchback.”

A stained-glass effect, produced by cutting out spaces in the rose windows and in the window and door arches, filling them with variously colored gelatine paper with a light in the back, made a gorgeous appearance which was enhanced by a steel-blue spotlight from the front. The Cathedral was mounted over a motor-driven Grafonola playing a church chimes record. A repeat attachment made the playing of the record continuous.

The display received high praise from all quarters.
Carl Laemmle
presents
Laura La Plante
A delightful new screen personality in her first starring production —

EXCU
Great Excitement
at the Box Office!

BY ALL that's clean and wholesome and EXCITING—this is the most screamingly funny and most infectiously delightful picture of the year!

Beautiful Laura La Plante—a dazzling new screen personality—is the star!

Only six men fall for her in the picture—but we miss our guess if millions have not fallen for her by the time this picture is well onward in its career! Laura La Plante is beautiful, clever, magnetic! And she is the star in a picture just as packed with personality and charm as her delightful self!

It's her first starring production—but it won't be her last—which is something upon which you, as a showman, can congratulate yourself!

Book "Excitement" if you want excitement at the box-office!

A UNIVERSAL PICTURE
Directed by Robt. F. Hill
Bank Conflagration Exploits Gibson Run

WHEN it comes to being a live-wire exhibitor, Harry S. Hadfield, of the Hadfield's Grand Theatre, Green Bay, Wis., is second to none in grasping opportunity. Like all enterprising showmen, Mr. Hadfield is somewhat of an opportunist, and knows how to make the most of current events of local importance.

Recently a fire gutted the Brown County State Bank. The temperature was way below zero, and the fire department was hard put to it to prevent the conflagration from extending and wiping out the entire town. The next day's paper carried, of course, a full account of the fire and a full-page co-operative advertisement of the local insurance firms. The ad showed a picture of the burning and nearly-demolished bank building, with this caption: "This Happened Yesterday to the Brown County Bank—If It Happened to YOUR Home, Would YOU Be Protected? If Not, Call One of These Agencies Now."

Then followed a list of the town's agencies and a box ad for a fire-proof safe cabinet.

Not much chance of a tie-up for a movie house, the reader probably is thinking. But there was, and Manager Hadfield seized it. His box ad read: "You Have Heard of the Hardships and Bravery of the Green Bay Firemen at the Brown County Bank Building Fire Yesterday. We Have Secured the Greatest Picture Depicting the Life of the Firemen Ever Shown. 'Hook and Ladder' Will Be Shown Tomorrow, at Hadfield's Grand Theatre, of Course."

Not content with "hooking in" on the advertisement pages, Hadfield cashed in on the publicity pages as well. A notice on one of the news pages read: "The spectacular fire of the Brown County State Bank yesterday, with the temperature way below zero, showed again the heroism and hardships of the wonderful Green Bay firemen. Their efforts were witnessed by hundreds and many remarked that the firemen certainly earned a year's salary during the conflagration. "Harry Hadfield, of the Grand Theatre has secured for tomorrow and Thursday night the biggest picture of its kind ever made, depicting the life of the average fireman. It is called 'Hook and Ladder' and features Hoot Gibson, the famous western star. This shows the daily life and many vicissitudes of the firemen. Mr. Hadfield has invited the boys of the Green Bay Fire Department and their families to witness this remarkable picture."

Needless to say, Mr. Hadfield's enterprise brought results, and excellent business followed.

Exhibitor "Revamps" Laemmle's Article

A CHARACTERISTIC example of enterprise and showmanship is contained in a letter written by C. G. Behrens, manager of the Family Theatre, Davenport, Ia., to the editor of the Universal Weekly, enclosing a novel newspaper advertisement on "Sporting Youth." The advertisement is a re-vamped "Straight-from-the-Shoulder-Talk" by Carl Laemmle, president of the Universal Pictures Corporation. Universal suggests that other exhibitors follow Mr. Behrens' example and utilize Mr. Laemmle's pithy, well-written articles as a basis for the appeal to patrons through the medium of the daily press.

Mr. Behrens' letter reads, in part:

"I have just read 'Straight from the Shoulder,' No. 374, and I want to advise you that I have been reading these talks for a good many years and I have probably used the greater part of Universal's product at the Family Theatre. Therefore, I am very much interested in your publicity, particularly that which I could use to reach the public.

"I am going to experiment with one of your 'Straight from the Shoulder' talks on the general public, as I like to be an exhibitor who can set his heels and talk plain facts in advertising. Only once before have I dared to use an ad of this kind, and that was when I told the Parent-Teacher Club, the principals and teachers a few plain facts when playing 'Nanook of the North.' They have talked for better pictures, I told them, but when they have an opportunity to see them, they don't patronize them. It built up business so that I held the picture over for the balance of the week.

"As a rule I have never been afraid to advertise a Universal picture, and as I will play 'A Lady of Quality' and 'Fools Highway,' and expect to play 'Excitement' and 'The Law Forbids,' I should like to suggest to you that you re-word your 'Straight from the Shoulder' talks on these productions so the copy could be used in a similar manner to the copy of the ad I am enclosing herewith."

The advertisement mentioned by Mr. Behrens is based on Mr. Laemmle's "Straight from the Shoulder" talk, entitled "The Younger Set Without a Flack," and is revised so as to make it appear as a letter written to the manager of the Family Theatre by the Universal chief. The layout and composition of the ad is similar to its appearance in the Universal Weekly, save that it is printed in one column. Manager Behrens' suggestion is a good one, and can readily be adapted by other enterprising showmen.

PAYS NOVEL TRIBUTE TO "MERRY GO ROUND"

So pleased was Manager J. C. Berry of the Empire Theatre, Penticton, B. C., with the results obtained from his showing of "Merry Go Round," that he immediately incorporated the title of the Universal Jewel into a slogan for his house. The Empire Theatre, in consequence, is now known to patrons as "A Merry Go Round of Music, Mirth and Melody."

In reporting his success with "Merry Go Round," Mr. Berry writes, in part: "We have shown this film over the Berry Circuit, consisting of six theatres, and in every instance pleased 90 per cent. of the patrons. I recommend this picture to any exhibitor who wishes to show a high class production to any class of patronage. "Your productions in every case have a big drawing power in this town. "You will notice by our letterhead that we have adopted a new slogan since showing 'Merry Go Round.'"

The slogan referred to by Mr. Berry is set in a neat box beneath the name of the house.
AUSTRALIAN "MERRY GO ROUND" DISPLAY

GOOD TRAFFIC TIE-UP

Drive Carefully!
This is not a
FOOLS HIGHWAY

Keep within the speed limit.

Universal's Exploitation Department devised this effective traffic card for Mary Philbin's current Jewel.

The town of Balmaine, Australia, was effectively canvassed by this striking display, brilliantly colored, for the run of the Universal Super-Jewel at the Amusu and National Theatres.

NOTICE:
Send in photos and descriptions of your exploitation stunts on Universal pictures to the Exploitation Editor, Universal Weekly, 1600 Broadway, New York City.

ADDITIONAL exploitation illustrations may be found on page 30.

STRIKING "ACQUITTAL" AD

Bob Garry, "Hunchback" exploiteer, arranged this effective tie-up for the Rialto, Manette, Wis., with Laverman Bros., the biggest store in Northern Wisconsin. The Universal production did splendid business, the Rialto Management reports.

Hoyt's de Luxe, Sydney, Australia, dominated the entire newspaper with this smashing ad on the Universal-Jewel.
Right out of the Film!

Priscilla Dean in "The Universal Jewel"
Thrill!

Drama!

FORM DAUGHTER

WITH A BIG CAST INCLUDING TOM SANTSCHI, V. B. DAVIDSON, BERT ROACH, CYRIL CHADWICK, J. FARRELL McDONALD and others

Directed by GEO. ARCHAINBAUD
Wins "Hunchback" Ad Writing Contest

First Prize Advertisement Ad Writing Contest

Louis Santikos, Entertainment

RIALTO

"The Picture Is the Thing"

DON'T SIT HUNCHBACK--over a book, reading Victor Hugo's masterpiece, "The Hunchback of Notre Dame," but see Lon Chaney in the flesh, acting and living the marvelous character from which the book and picture take their name.

A screen offering of magnificent proportions, superb acting and impressive story.

You will long remember it.

FIVE TIMES DAILY—12, 2, 4, 7:30, 9:30

PRICES:
Matinees, All Seats, 55c
Nights, Balcony, 55c; Lower Floor, $1.10
Children, 25c, any seat any time
Box Office Open at 11—Doors at 11:30

SPECIAL ORCHESTRA
Direction of JULIEN PAUL BLITZ

NOTE: Regular Rialto passes not good during this engagement. Phone Travis 2341.

Sedan Completes Third Role With La Plante

ROLFE SEDAN, character comedian, has just finished his third successive role in a Laura La Plante production at Universal City, that of an artist in "Relativity." Miss La Plante's latest starring feature which Robert Hill is directing.

Sedan played his first part in a Universal production in "Sporting Youth," in which Reginald Denny was starred. His antics drew a lot of laughs and he was promptly cast for one of the leading supporting roles in "Excitement," Miss La Plante's initial starring vehicle. He played one of the principal parts in "The Dangerous Blonde," her second starring production.

"Relativity," nearing completion at the Universal studios, is based on a magazine story by Sophie Kerr, published under the title of "Relative Values." Translated it means the value of relatives. The title will be changed. T. Roy Barnes has the male lead in the picture. Others in the cast include Lucille Ricksen, James O. Barrows, Lydia Yeamans Titus, Buddy Messinger, Jennie Lee and Hal Stevens.
Zip! Goes Another Record! "The Hunchback" Did It, Of Course

Top Row (Left): Setting for prologue for "The Hunchback of Notre Dame" at Loew's Stillman Theatre, Cleveland, Ohio. (Right): Crowds storming entrance of theatre to see Carl Laemmle's masterpiece. Center Row (Left): Ushers attired as Esmeralda. (Right): Novel street stunt that attracted crowds wherever used. Bottom Row (Left): Part of the attractive lobby display. (Right): Other side of lobby, showing high class of artwork employed, as distributed by Universal.
Don't Miss Next Week

UNIVERSA

It contains the biggest announcement Carl La...
Week's Issue Of The Weekly

Money-making Spring Term has ever offered inhibitors

Date: April 12th
Universal Pictures Offer Best Exploitation Possibilities

The Younger Set Without a Flask

IMAGINE a picture of today’s younger generation without a single whiskey flask, without even one drunken flapper, without even one disgusting lounge lizard!

It can’t be done! Let’s see!

The popular conception of today’s younger set includes all the above things. It includes young girls, drunk and drooling. It includes young fellows, lizards, and lounging—and the whole younger world going right smack to hell.

I don’t know. Neither do you. But I do know—and I do know—that there are still millions of clean youngsters in this well advertised world. There are still girls and boys of sufficient cleanliness of soul to keep the old world on the right track for a few more years to come.

Well, Harry Pollard has taken the clean type of young manhood and young womankind and is the type to play the leading roles in “Sporting Youth.” And he’s hit the bullseye of entertainment so plumb in the center that you couldn’t find a variation with a pair of timely adjusted calipers.

Reginald Denny and Laura LaPlante! There’s the beginning and there’s a whole team. Add to these two a whole cast of clever, clean people—then mix in a story that will make your old heart pump—then shove in a race that will make your pulse do a hop, skip and jump all over your wrist—and you have “Sporting Youth.”

I am so delighted with this picture from the first foot to the last inch, that I know you will play it for all you are worth. Take my word for it, you won’t be able to find one person dissatisfied in your whole audience. You’ll send them home WITH A CLEAN TASTE IN THE MOUTH and you’ll hear nothing but favorable comments.

EFFECTIVE “HUNCHBACK” WINDOW DISPLAY

THIS excellent window tie-up was not made by a “Hunchback” exploiter, but was put across by Lew Paidolf, a checker sent by Universal to check the engagement of “The Hunchback of Notre Dame” at the Rex Theatre, Steubenville, Ohio. Instead of wasting his time flirting with the blonde ticket-seller, Paidolf with characteristic enterprise spent his spare hours exploiting the production to such good purpose that Carl Laemmle’s masterpiece set new records for the attractive playhouse.

READE’S Hippodrome, Cleve-
land, Ohio, transformed its entire lobby into a Bowery Midway to exploit “Fools Highway.”

NOVEL “FOOLS HIGHWAY” LOBBY

HERE’S another exhibitor who utilized Carl Laemmle’s “Straight From the Shoulder Talks” and made a herald of it. The stunt attracted good business to the Regent Theatre, Blackwell, Okla.
"Fools Highway" is Nothing Less Than Great," says New York Herald

"FOOLS HIGHWAY," adapted from Owen Kildare's "My Mamie Rose," is a picture which cannot help but strike a responsive chord in the hearts of those who really know and sincerely love New York. Old-timers will particularly enjoy the picturization of the Bowery in its palmy days. This part of the film has been almost reverently handled by the producers and none of the highlights of life on the famous thoroughfare and its environs in the year 1890 has been overlooked. The horsedrawn street cars, the steam-propelled elevated, the combination beer garden and variety show appear as in the original. A closeup of the generous allotments of beer was customary in bygone times to hand over the bar in return for a nickel especially affected the audience at the Broadway Theatre yesterday. The majoritv cheered, but here and there was heard a muffled sob.

"My Mamie Rose" is generally acknowledged as being one of the most powerful stories ever written. Certainly it has all the elements needed for a great motion picture. And in this opinion of this writer, "Fools Highway" is nothing less than great. Something is rotten in the New York theatre end of the cinema industry when a motion picture like this is pushed out amid all the advances in small-time vaudeville for its first showing.

The picture is well and carefully produced; the direction is good and the acting excellent. In this latter respect Mary Philbin as Mamie Rose is to be particularly commended. Others may wear clothes better, display prettier backs, shed more evident tears and heave heavier sighs, but when it comes to playing on the sympathies of the spectators, Mary leads them all. She is better than Lillian Gish at her best and what praise for a picture star could be greater than that?

Pat O'Malley as Mike Kildare not only looked the part, but acted it with intelligence. Willie Collier, Jr., Charlie Murray and Max Davidson were immense.

There is no hesitation in recommending "Fools Highway" as first rate entertainment, but why Carl Laemmle allowed his henchmen to name this photoplay anything else but "My Mamie Rose" is beyond understanding.

-N. Y. Herald.

THE CRITICS SAY:

REGINALD DENNY GREAT HIT IN ROMANTIC COMEDY ROLE

SPORTING YOUTH" (Universal) is one of those delightful, swift moving Byron Morgan stories, and with Reginald Denny in the leading role it represents screen entertainment of real merit. The racing scenes alone are worth the price of admission. The picture has been carefully produced with many brief but pungent titles to liven it up and is a credit to the Universal-Jewel company.

One of the best automobile races ever screened is the outstanding feature of "Sporting Youth," and anyone who cannot get a thrill out of it is dead from the neck up. The story was written by Byron Morgan, who furnished Wallace Reid with many of his automobile tales, and concerns a man, a motor and a maid. Reginald Denny is the man, a "Reno" car the motor and Laura La Plante the maid. All are excellent. Denny scores a distinct hit in the role of the chauffeur, who is mistaken for a famous British racer, and wins not only the race, but the hand of the automobile manufacturer's daughter. The role is welcome relief from his eternal boxing bouts. Miss La Plante was charming in the ingenue study of Betty Rockford, and Hallam Cooley active as the villain, Walter Berg, also in love with Betty. Lucille Ward played Mrs. Rockford, Henry Barrows was Rockford, Frederick Vroom played John K. Walker, and Malcolm Denny, "Splinters" Wood. An excellent bit was contributed by Leo White as a sousane, Rolfe Sedan as a valet and L. J. O'Connor as the cop in the production.

Perhaps the funniest scene in the whole thing was the wild ride given Lucille Ward by Hallam Cooley in the limousine over rough country roads. There was a clever bit of direction.

The race, which takes up more than a reel of film, furnishes many exciting incidents, and the picture is cleverly titled. These are by Edward Moriarty. The story begins in New York, where Jimmy Wood is chauffeur to a wealthy man, who is persuaded to go to California to escape the winter weather, by his friend Rockford, manufacturer of automobiles. Jimmy is sent on ahead with the car, and upon arrival at Del Monte, is mistaken for "Splinters" Wood, a famous English racer. He meets Betty Rockford and is persuaded to enter the road races. He wins over the British racer, who has entered under another name, and also wins the hand of Betty, much to the discomfiture of Walter Berg, who has done about everything to prevent him from winning.

-Exhibitors Herald.

"THE LAW FORBIDS' WILL MAKE MONEY"

BABY PEGGY'S first venture into the field of feature-length subjects, "The Darling of New York," is proving a tremendously good box-office bet and her second, "The Law Forbids," should do equally well if not better because it is as good a picture and will have the added advantage of holding in on its predecessor. She has never been so appealing, so roughish, so self-reliant as she is in this picture and she is going to hold the heartstrings in her chubby hands from the first glimpse of her twinkling eyes to the final fadeout in the last reel.

And it's more than simply an exploitation of the baby star. A good story moves swiftly and a most capable cast has been assembled to portray each role. And there's a surprise finish that proves that there is something new under the sun in the way of plot construction. It is a play within a play and Baby Peggy becomes involved in a stage production that turns the whole tide of affairs.

It is a story which strikes very near home to thousands of American families—divorce when there is a child, who loves both parents devotedly, involved. The father is a playwright and builds his own unhappy life into a play. Peggy, lonesome for her daddy, finds her way to the theatre and comes onto the stage at the psychological moment, precipitating a climax that is wholly unexpected without the audience being aware of the fact that it was not according to script.

It'll make money all right, a lot of it if properly exploited, and the children will enjoy it as much as grown people.

-Weekly Film Review.
"MERRY GO ROUND' BELONGS AMONG FOREMOST PICTURES," DECLARES EX. TRADE REVIEW

So many theatre managers are finding that they have to rebook "Merry Go Round" in order to give the pull of their patrons, who couldn't get there the first time, a chance to see the picture, that bookings are as lively as ever, and the film belongs among the foremost

A number of exhibitors have found that an attractive lobby did wonders in giving you publicity, it carries the suggestion that with very little effort you can be conveyed to a place where there will be furnished some real entertainment.

By the use of combo and beaver board, you can get your carpenter to make a very substantial merry-go-round. Cut-outs from the twenty-four sheet will supply you with just the right figures to place in the merry-go-round. Then get plenty of colored flags and put them all around so that as the thing revolves (and this can be easily arranged by means of an electric battery and some simple wiring), the flags will blow and thus attract further attention.

For the marquee, have a huge pin-wheel made of water-proof paper and put one on each side. If your front is wide enough put two. They should be substantially made, of variegated colors, and by putting an electric bulb in the center of each one you will increase the effectiveness. Back of it should be a sign, as shown. This should go up three days before the opening. On the day of the opening, change "IS COMING" to "IS HERE."

You might also be able to secure a small merry-go-round, the kind they drive about on small wagons, and on which children ride, and make that the central figure in your lobby. This should also be brightly decorated with flags and streamers, and in addition you might arrange to give children free rides on it. This will keep a crowd in front of your theatre at all times, and will certainly make a marked impression on prospective patrons.

—Exhibitors Trade Review.

Calls Philbin “Second Greatest Genius of Screen”

An unusual and perhaps unconscious tribute was recently paid to Carl Laemmle by Edwin Carewe, one of the screen's most eminent directors. In an interview with a reporter from Classic, a leading "fan" magazine, Mr. Carewe named those whom he considered to be the greatest geniuses of the silversheet. Two of them were girls to whom Carl Laemmle gave their first opportunity—the two Marys, Pickford and Philbin.

"The director is, so to speak, the filter through which the personalities of the various players reach the public," says Classic. "Naturally, it would seem to us, the director knows more about the players, their possibilities and potentialities, than any other persons. . . . Let us listen to his dictum:

"Said Mr. Carewe: 'To me, the genius is the man or woman who is born with it. It is a matter difficult to put into generic persons. There are others, and there are (Concluded on Page 40)
"The Best in 14 Years!"

"WAS A VERY SUCCESSFUL SHOWING. IT PLEASED AND SATISFIED OUR PATRONS. THE BEST I HAVE HAD THE PLEASURE OF RUNNING IN 14 YEARS AS AN EXHIBITOR——"

F. C. Martin,
EMPIRE THEATRE,
Morenci, Ariz.

MERRY GO ROUND

"Profits!"
"My showing of your picture 'Merry Go Round' was both profitable as well as a prestige-builder for my theatre. Have never shown a better picture than 'Merry Go Round'!"
Hugh G. Martin, Mgr.,
AMERICAN THEATRE,
Columbus, Ga.

"Very Satisfactory!"
"Merry Go Round' well liked. Excellent work by all the principals. Our business was very satisfactory for the week's engagement."
L. M. Conrad,
Managing Director,
Grand Amusement Co.,
Johnstown, Pa.

"Largest Crowds!"
"Played to the largest crowds we have had since the opening of our theatre. Patrons were well satisfied."
James Villa, Prop.,
VILLA THEATRE,
Herminie, Pa.

The Tremendous Cast Is Headed
— by —
MARY PHILBIN
NORMAN KERRY
and
GEO. HACKATHORNE
—
Universal Super-Jewel
—
Presented by
CARL LAEMMLE
—
Directed by
RUPERT JULIAN

"Merit!"
"Booked your picture 'Merry Go Round' and had a very satisfactory run with it. The showing of this picture here did more than anything else to convince many of the merits of your pictures. During February we showed exclusively and entirely your pictures throughout each week for the entire month."
W. A. Harris, Mgr.,
REGENT THEATRE,
Blackwell, Okla.

"Nothing But Praise!"
"'Merry Go Round' in my house was a success, and my patrons had nothing but praise for it."
THE HYMES CIRCUIT
OF THEATRES,
M. E. Hymes, Mgr.

Have You Got Your Second Date?
WILLIAM
DUNCAN
in
The
FAST EXPRESS

"Packed with action from the time it is flashed on the screen; Should register well everywhere!"
EXHIBITORS HERALD

"The only footage in this film in which there is no action is in the captions—and that's not saying anything against the captions!"
EXHIBITORS TRADE REVIEW

"If you exhibitors want a good serial, I advise you to book this one."
C. W. GLASS, Star Theatre,
Trenton, Tenn.

"STARTS WITH
A BANG--
AND KEEPS
IT UP!"
says
M.P. WORLD

UNIVERSAL CHAPTER PLAY
NOTED CRITIC APPROVES OF "HUNCHBACK"

WILLIAM LYON PHELPS, Lamson Professor of English Literature at Yale University, has won an enviable reputation in the world of literature. His articles have been widely read and circulated and altogether he is known to be well grounded in every-thing pertaining to the theatre or the cinema. His endorsement of a production, theref-ore, carries considerable weight. The following letter is significant. It is written by Professor Phelps after viewing "The Hunchback of Notre Dame" at a private show-
ing, preliminary to the engagement of the picture at Poli’s Palace Theatre, New Haven, Conn.

"The Hunchback of Notre Dame" is an artistic and dramatic motion picture, continuously interest-
ing. The acting of the principals is admirable and the mob scenes are extraordinarily well done. It is a picture well worth seeing,

(Signed)

"William Lyon Phelps."

It is interesting to note in passing that Professor Phelps, a constant contributor to "Scribner's Magazine," "The Nation," "The Oxford Magazine," and many other publications of importance is called upon, in the course of his work, to pass upon many pictures. The letter which appears above, however, is the first of its kind he has ever written and released in behalf of any production, and was inspired because, as he said, "The Hunchback of Notre Dame" was so different from the usual run of motion picture productions.

ROSE DIONE IN "MITZI"

ROSE DIONE, portrayed by fiery feminine characters, will have an emotional role of good opportunities in "Mitzi," Universal-Jewel production starring Mary Philbin. Mme. Dione has been engaged by Universal for a principal supporting role.

"Mitzi," a French popular novel by Delly, a brother and sister writing team of that country, will be directed by Irving Cummings, who made Miss Philbin’s starring ve-
cile, "Fools Highway," a film version of "My Mamie Rose."

Other players selected for roles in "Mitzi" include Robert Cain, John Sainpolis and Gino Corrado.

SMASHING "EXCITEMENT" 24-SHEET

This striking poster on Laura La Plante’s current Universal Special maintains the high standard of Universal paper.

“NO PARKING HERE,” SAYS STUDIO CHIEF

Julius Bemheim, director general at Universal City, tells Andy Gump not to use a hydrant as a hitching post for "348," much to the amusement of Al Lichtman, "U" sales chief.

NEWS REEL CHIEF ON TRIP

R. V. ANDERSON, sales manager for International News, is now in Buffalo, arranging for wider dis-
tribution of International News in that territory. Before he reached Buffalo, he spent a few days in Albany. Anderson reports that the series of Safety First pictures now running in International News, and which were made under the auspices of the M. P. T. O. A. of New York, aided by the New York Police Department, are proving very popular. Universal exchanges all over the country say that sales of the News reel have jumped con-
siderably since the Safety First subjects were announced.

PRINTS "HUNCHBACK" NEWSPAPER INSERT

WHEN "The Hunchback of Notre Dame" played its successful engagement at the Rialto Theatre, Iron-
wood, Mich., the Ironwood Times, Gogebic County’s leading newspaper, co-operated with R. C. Gary, "Hunch-
back" exploiteer, to the extent of publishing a four-
page supplement which was included in the paper three days prior to the opening.

This was known as the "Special Motion Picture Sec-
tion of The Ironwood Times" and was devoted in its entirety to news of the production. On the first page was the legend in huge, scare-head type: "RIALTO GETS 'HUNCHBACK OF NOTRE DAME'!" This was followed up by several feature stories, "shorts," personal-

< Insert image >

< Insert image >
“Under the Spreading Century Plant”

PROOF THAT JACK EARLE IS ONLY SEVENTEEN

Harry McCoy
Completes Third
As Century Star

NUMBER THREE for Harry McCoy! That he has made the grade as a Century comedy star is evidenced from the fact that he will make his third appearance as a star for that company in “Traffic Jams,” the title the picture bears at this printing.

Noel Smith, one of the old-timers in the producing of two-reel comedies, and for many years with Stern Brothers, is producing it from a story written by himself. Lamont, also a director of long standing, is working in close union with Smith.

Hilliard Karr, Bessie Welsh, Joe Bonner and Ernie Adams are playing leading comedy roles in support of McCoy. Several other characters the story calls for are being engaged as the action of the picture progresses. The story deals with the unharmonious life of a jaywalker, and various methods used by him to avoid the never-ending traffic jams. McCoy plays the part of the sad-eyed lover and jaywalker.

Pinto and his staff, members of the Script Building department, are responsible for the continuity-script of “Traffic Jams.”

Loew Circuit
Runs Century Product Over Big Territory

THEATRES of the Marcus Loew circuit, such as the New York, State, 116th Street, Metropolitan, Burnside, Lexington, American, Circle and many of the smaller houses, are running Century Comedies weekly. Reports coming in to Universal and Century officials substantiate the general satisfaction accorded the Century product.

The Loew houses are typical of the many large first-run theatres acknowledging complete satisfaction toward quality, length and humor of the Century Comedies. The two-reelers now current among these theatres are: “Checking Out” and “Hit Him Hard,” as well as all subjects scheduled for March release.

CENTURY OFFICIAL
RETURNS TO COAST

A BE STERN, vice-president of Century Comedies, accompanied by his wife, returned to Hollywood several days ago to assist in the supervising of Centuries scheduled for production during the remaining of the year.

Mr. Stern had been in New York for some six months, where he worked in close collaboration with Universal officials on “The Darling of New York” and “The Law Forbids” campaigns, for the two Baby Peggy features.

While on the Coast Stern will make arrangements to strengthen present Century units, and aid in final preparations on necessary stories for Messinger, Pal the Dog, Earle, McCoy, Alt, Karr and the Century Follies Girls.

It is his intention to return to New York later, in time for the third Baby Peggy feature. He also has his mind set on going abroad and personally launching the campaigns for these three features for foreign consumption. It is expected Julius Stern, president of Century, who is on the Coast at present, will return to the East in several weeks to handle Century’s Eastern business.

PAL IN STELLAR ROLE
OF NEWEST CENTURY

SOME PALs,” with Pal the Dog in the star and title role, has been placed in production by Julius Stern, with Al Herman wielding the megaphone. This will be Pal’s first Century Comedy since the one he completed Lincoln’s birthday.

What preview audiences consider an excellent supporting cast has been engaged to appear in this fun film, among whom are Fred Spencer, Ernie Shields, Earl March and Ted Ross. The ingenue will be either Bartine Burkett or Betty Young, according to information concerning this comedy from the Century Corporation’s Hollywood studios.

The comedy is based on a series of cartoons which appeared in Northwest and Southern California papers, from the pen of Pinto Colvig, before he entered Stern Brothers’ employ. They have now been brought into screen form, and under Herman’s direction it is expected that another “exceptional” comedy (as chosen by the National Board of Review) will be made with Pal, the clever canine.

Facsimile of the Century Giant’s birth certificate, showing that he has not yet reached his eighteenth year.
Youth, Life, Comedy—a combination of cleverness with which Century Comedies are packed! In the fore-rank of funmakers, these stars add zest and merriment to any program and give you the strongest array of comedy features the market affords! Finer, bigger, better today than ever before, Century means satisfaction in clean-cut humor. You will agree when you book them and watch them pull the crowds!

Century Comedies

Consistently Good

Released thru Universal
HERE'S your program pep—right out of the Universal pepper box!

Here are the short subjects that make GOOD programs out of bad ones!

No matter how dull your programs, when you flash a Universal Comedy, two-reel Western or the International News Reel, your audience is going to snap out of it—and BE ENTERAINED! That's the ideal purpose of Short Subjects—and that's just what Universal Short Subjects do!

Give them Neely Edwards, Bert Roach, and Alice Howells in Universal One-reel Comedies; Pete Morrison, Bob Reeves or Harry Carey in Two-reel Westerns; or the latest and most up-to-the-minute news events in International News!

You'll be giving them REAL PROGRAM PEP!
Sainpolis is Cast in Philbin Picture
Written by Delly

JOHN SAINPOLIS, "The Great Lover" of the film playing at Florida, has been chosen by Irving Cummings, director of the forthcoming production of "Mitzi," starring Mary Philbin, for a principal supporting role.

"Mitzi" will give Sainpolis an emotional role which is believed by Cummings to have big possibilities. Besides "The Great Lover," Sainpolis is remembered for work in "The Four Horsemen of the Apocalypse," "Old Dad," and a score of other important features.

"Mitzi" is a French "best seller" by Delly, adapted to the screen by Bernard McConville and Lenore Coffey and scenarized by Melville Brown and Edward T. Lowe. Emil Forst conducted the research work necessary to a faithful picturization of the French atmosphere of the story, which will be a Universal jewel offering.

COBE TO REST UP IN FLORIDA

ANDREW J. COBE, Broadway exhibitor-manager, who was operated upon soon after the closing of the run of "The Hunchback of Notre Dame" at the Astor Theatre, left Broadway Wednesday for a three-weeks' trip to Florida for rest and recuperation. He sailed for Key West on one of the Mallory line steamers. From Key West he will go to Miami.

His operation, although a minor one on his neck, kept him in bed for several weeks, and rest that he will take charge of a Broadway theatre upon his return to New York City next month.

LADY BING ENDORSES "HUNCHBACK"

WHEN "The Hunchback of Notre Dame" played recently at the Regent Theatre, Ottawa, Canada, the management extended to the Lady Byng of Vimy an invitation to visit the theatre. This she did, accompanied by her retinue, and the impression which the picture made upon her is best described by the following letter which was sent to the manager of the Regent Theatre immediately after she viewed the performance of "The Hunchback":

Dear Sir:

I am desired by Her Excellency, the Lady Byng of Vimy, to tell you how much she enjoyed the film, "The Hunchback of Notre Dame," the other day. She thought it an admirable production and she desires me to thank you, and all concerned, for the arrangements which were made to enable her to witness it.

Yours faithfully,
(Signed) G. K. HODGSON,
Private Secretary.

Lady Byng, a true devotee of the motion picture, is the wife of His Excellency, Lord Byng, "The Hero of Vimy Ridge," who, for his extraordinary valor and splendid services in the World War, was made Governor General of the Dominion of Canada. Insofar as she is most exacting in her demands as to what a real motion picture should be, her unqualified endorsement of "The Hunchback of Notre Dame" carries a great deal of weight and will assuredly prove interesting to every theatre-goer in the Dominion.
Novel Flower Tie-Up for “The Hunchback”

When the Rialto, San Antonio, Texas, ran “The Hunchback of Notre Dame,” Universal exploited, arranged a new and novel tie-up with the local florist. The Green Floral Company at his suggestion named a special carnation “Esmeralda” in honor of Patty Ruth Miller, who plays that role.

Considerable space in the newspapers was devoted to this stunt and the window of the flower store was especially decorated during the run. The lobby of the theater was decorated with the flowers and a sign announced that they were on sale at the Green Flower Shop. Both the theatre and the flower company derived considerable high-class publicity from this stunt. Jackson says that it is workable in any town and he ought to know because he has been successful with it in several cities.

“A Second Genius” (Continued from Page 32) a great many of these others, who build carefully, conscientiously and successfully upon a foundation of workable talent. They may attain fame eventually, but they will never be truly great.

“I think I should nominate first of all the incomparable Mary Pickford. Mainly because she is incomparable.... Her greatness, her genius, is contained inviolate within her and would be, would persist, irrespective of all existing things. Is it too trite to call it the soul?

“And, speaking of soul, the second one I nominate may surprise you somewhat—Mary Philbin. Ah, that child has genius! Rare. In ‘Merry Go Round’ she gave a performance so exquisitely modulated, so full of poignant promise, that I do not hesitate to predict for her the position of one of the greatest artists the screen has ever known,” says Classic.

“THE FAST EXPRESS” Universal Chapter Play Starring WILLIAM DUNCAN with EDITH JOHNSON

No. 11—“The Abduction”

BRENT and Elaine escape from the wreck and are told by Tony that Tom has been carried forwards Denver in the auto. Later, in Denver, Brent tells Elaine that the Continental Railroad has canceled the contract with the Seaboard Air Line. Brent discharges Langley, but learns that he has already resigned and accepted a position with the Continental. Elaine and Tony, meanwhile, have tracked Tom to a dive and are taken prisoners.

Rita suddenly deserts her accomplices and helps the pair to escape.

Brent manages to obtain a spur connection with a rival line, just beating out Langley, who offers the owner double the sum mentioned by Brent.

By a remarkable stroke of his own, Langley is caught before Langley, who is being her up for having double-crossed him. Rand and Langley break into the Davidson home that night, steal the option from the safe and kidnap Rita before she can make her deposition before a notary public. They escape with the girl in an auto, and Brent, pursuing them in a commandeered machine, is caught between a trolley-car and a huge motor truck, his auto being smashed to bits.

“THE FAST EXPRESS” Universal Chapter Play Starring WILLIAM DUNCAN with EDITH JOHNSON

No. 12—“The Trial Run”

BRENT and Tom, recovered from the shock of the auto crash, go with Elaine after the stolen option. Tom leaves them to head off Rita, whom Rand is shanghaing to Chicago so she cannot testify against Langley. Brent demands the option of Langley, who refuses to divulge its hiding-place. By starting a fake fire, Brent tricks Langley into revealing the hiding-place of the option, and recovers it. Tom, meanwhile, pursues Rand and Rita, but is thrown from their speeding auto in a struggle for the girl.

Brent manages to stall off his irate stockholders until he can tie-up with the Mid-West Central. Everything depends on the outcome of a trial run over the Sanborn spur. Rand kidnaps the engine crew of the locomotive, while his accomplice puts the boiler out of order. Langley and Sanborn plot to interfere by injunction proceedings with the trial run, but are overheard by Tony, who rushes to Brent with the news. Unable to get a spare crew, Brent and Elaine undertake to pilot the train themselves, and pull out just as the sheriff arrives.

The locomotive is set on fire, suffocating clouds of steam, and suddenly the huge boiler blows up.

“THE FAST EXPRESS” Universal Chapter Play Starring WILLIAM DUNCAN with EDITH JOHNSON

No. 13—“The Fake Summons”

The sheriff overrides the disabled train and makes Brent go back to have the injunction quashed, after the latter has proved to him his contract permits him to make a trial run over the Sanborn spur. Langley attempts to knock out Brent and leave him in the road, but Brent manages to regain the auto and drive Langley out, hastening to town, where, despite the remonstrances of Sanborn, he prevails upon the judge to quash the injunction.

Langley, attempting to waylay Brent, has blocked off a bridge across which Brent has to pass to reach the train, now in the hands of a repair crew. Brent outwits Langley’s men, slides down from the bridge by a rope and escapes on Langley’s horse. The train completes the run on time, and Brent is virtually promised the contract.

That night Elaine is lured by Langley to Sanborn’s office, while Brent is decoyed to Sanborn’s home. Langley phones Brent and have them at the cost of injury to Elaine, not to refuse to return Sanborn’s option. By a clever ruse Brent discovers Elaine’s and Langley’s whereabouts and, pursued by two of the latter’s henchmen, goes to the office building wherein are Sanborn’s offices. Finding the building closed for the night, he goes to an office building opposite, climbs across the street on a banner-rope which parts as Brent is suspended in midair, six stories above the pavement.
BECAUSE this fourth series is the continuation of the most popular Short Features ever produced!

BECAUSE they star one of the most widely admired young men in pictures — handsome Billy Sullivan!

BECAUSE they radiate snap, youth, romantic appeal and red-blooded action!

BECAUSE exhibitors in every state in the Union have cleaned up bigger with them than with any other series ever made!

BECAUSE the big new Fourth Series have borne out every promise made by Carl Laemmle and the Universal organization relative to their superlative box-office merit!

AND BECAUSE every day the trade press receives such ringing testimonial reports as the following from O. L. Meister, Whitehouse Theatre, Milwaukee, Wis.: “Went over very big. This the best of any previous rounds. You can’t go wrong with Sullivan!”

FROM THE INIMITABLE COLLIER’S WEEKLY STORIES BY H.C. WITWER
Directed by EDWARD LAEMMLE
UNIVERSAL JEWEL SERIES
ADVERTISED IN THE SATURDAY EVENING POST
In Grand Rapids
and Norwalk—
They’re getting their share
of the Shower of Gold!

Universal Film Exchanges, Inc.,
New York City, New York.

“‘Hunchback Notre Dame’ opened here today Majestic
Theatre and smashed record of house by over five hun-
dred dollars; capacity business and hold out crowds all
evening; most successful opening in history of theatre.”
CONSOLIDATED THEATRES, INC.
Grand Rapids, Michigan

Universal Film Exchanges, Inc.,
New York City, New York.

“I consider this one of the greatest pictures ever pro-
duced. We had no difficulty whatever in obtaining
higher admission.”
David Esterson, Proprietor,
REGENT THEATRE, Norwalk, Conn.

Presented by
CARL LAEMMLE
Introducing Wanda Wiley
the new Century Star who will be seen in "HER FORTUNATE FACE"
'SNAPPY EYES, MISS FIX IT, SWEET DREAMS', "A REGULAR GIRL" and "SOME TOMBOY"
The Greatest 5 Reel Westerns you've ever seen!

2 Great Western Stars

Smashing Action Stories

Stirring Romance

Gripping Suspense

Supported by the Famous Universal RANCH RIDERS

WILLIAM DESMOND

This big, virile hero of so many fine pictures will appear in a series of six of the greatest thrill films of his career. The first one is a rip-roaring romantic adventure in the great outdoors entitled:

"BIG TIMBER"

This is a story of love, daring and heroism in the great North Woods, and, in the brilliant supporting cast are: Betty Francisco, Olive Hasbrouck, Lydia Yeamans Titus and others. It's a tip-top box-office picture. Released September 7.

JACK HOXIE

This daring western star will certainly go to the peak of his popularity in this new series of six action pictures. In his first one he set a pace which only he could keep up. It is called

"FIGHTING FURY"

This is a breath-taking, blood-tingling drama of the plains and mountains that will make your audiences get up on their feet and cheer. Released August 24.

Nationally advertised in The Saturday Evening Post.
Such popularity must be deserved!

The HUNCHBACK OF NOTRE DAME

Now emphasizing its popularity by cleaning up everywhere at popular prices!

"Packed house night and day. Receipts exceeded those of any since we opened the Rialto. Everybody well pleased."  
Louisa J. Santikos, RIALTO THEATRE, San Antonio, Texas

"House packed and lined up half a block on last show. Business wonderful."  
Abrams and Weiner, RIALTO THEATRE, Houston, Texas

"Consider it the best thing you have ever done in pictures. Satisfactory to patrons, likewise to management by box-office returns."  
H. L. Hedger, Mgr., COMMUNITY PLAYHOUSE, Meriden, Conn.

"I consider this production the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in the history of the theatre."  
J. C. Sutphen, Mgr., BRANDEIS THEATRE, Omaha, Nebraska

"Broke all house records with this great picture, on the hottest day of the present Summer. Pleased my audience and made money. What more can I ask?"  
E. S. Sutter, Mgr., THE PRINCESS THEATRE, Kansas City, Mo.

"You are right on 'The Hunchback.' It took San Bernardino like Grant took Richmond. All auditorium records surpassed. 'Hunchback' is sure-fire winner. It is one of those 'glad I came' pictures. It makes them talk. We turned them away."  
Donald Knapp, San Bernardino, Calif.

"I have been operating the Colonial Theatre for several years, but up to the present time I have not had anything that could compete or anywhere near compete with 'The Hunchback of Notre Dame.' This super-production broke all conceivable records of my house."  
Joseph H. Dwoorzanski, Mgr., COLONIAL THEATRE, Depew, N. Y.

"We played Universal's masterpiece, 'The Hunchback of Notre Dame,' to exceptionally large audiences. Our patrons acclaimed it a wonderful production."  
Chas. Berry, Mgr., ELKS' THEATRE, Prescott, Ariz.

"This picture is by far the greatest ever shown in this town. It is entertaining and holds them all to the last scene. I firmly believe that all small-town exhibitors make a big mistake when they pass up the opportunity to show 'The Hunchback of Notre Dame.'"  
J. B. Brown, Mgr., BLUEBIRD THEATRE, Holbrook, Ariz.

"The Hunchback of Notre Dame' has broken all house records established at the Oliver Theatre, South Bend, for the past fifteen years. Kindly call and see me as I would be interested in a second run of 'The Hunchback.'"  
J. Henry Handelman, Jr., OLIVER THEATRE, South Bend, Indiana

Nationally Advertised in the Saturday Evening Post

A UNIVERSAL PRODUCTION • Presented by CARL LAEMMLE
CARL LAEMMLE presents

in "FIGHT"

Mobs jammed the doors and fought for entrance to see the "Fight and Win" pictures at the Randolph Theatre in Chicago. A record-breaking engagement. These pictures are now cleaning up in the best theatres of the country!
DEMPSEY
AND "WIN" PICTURES
Money-Making Sensation of the Year!

"S. R. O. Sign Out First Time This Summer!"
STATE THEATRE, Austin, Minn.

"Played To Extraordinary Business Every Day!
Kid Summer Slump Due For Knockout!"
DREAMLAND THEATRE, Columbus, Ohio

"Doubled My Week’s Business!"
RANDOLPH THEATRE, Chicago, Ill.

"What I Have Been Hoping And Waiting For!"
MERRILL THEATRE, Milwaukee, Wis.

"Terrific Business—Warmest Day of The Year!
We Are Saved For The Summer!"
PALACE and REGENT THEATRES,
South Norwalk, Conn.

Nationally advertised in THE SATURDAY EVENING POST.

UNIVERSAL-JEWEL SERIES
Eleven of our first twelve big pictures for the coming season are completed!

Copies of most of these are already in Universal exchanges, ready to show.

No company in the history of the business, so far as I can recall, has ever had its product READY TO SHOW so early in the year. This means that you can LOOK BEFORE YOU BOOK or, if you have confidence enough in Universal to sign up the whole group, you can do so, of course.

In spite of the flood of new contracts now pouring into Universal offices, many of you have said you would like to wait a while before signing up. That’s all right if you want to look before you book, but the past performance of the Universal should be assurance enough that you can sign up the whole twelve of the Universal’s first group of Jewels with your eyes shut.

No disaster can come from it. Nothing but protection for you can result from it. The pictures are clean. The titles are clean. The advertising is clean. And Universal’s methods are clean!

I’ll guarantee you your money’s worth WHETHER YOU LOOK BEFORE YOU BOOK OR WHETHER YOU BOOK ON FAITH IN UNIVERSAL!

There is no harm in block booking if you have confi-
Universal Contracts

dence in the company you are dealing with. Confidence in the quality of pictures you will get and confidence in the quality of treatment you will get are even better safeguards than looking before you book!

Universal has never laid down a hard and fast policy on any subject. It has always been willing to sell its goods on a live-and-let-live policy. This means that when all is said and done, you are guaranteed satisfaction.

Nevertheless, in order to enable you to look before you book, if you care to, Universal has invested a tremendous sum of money to get its pictures completed far ahead of release time.

In other words, I've done everything I can think of to deliver goods instead of promises.

I now ask you to sign up the TWELVE JEWELS OFFERED YOU FOR RELEASE DURING THE FIRST SIX MONTHS OF THE COMING SEASON COMMENCING WITH AUGUST. Either look before you book or, if for any reason this is inconvenient, BOOK BLINDLY BECAUSE OF YOUR ABSOLUTE CONFIDENCE THAT UNIVERSAL WILL GIVE YOU A SQUARE DEAL.

I pledge you to square deal, now as always---and in return I ask immediate bookings and playdates!

There are no headaches in a Universal contract. I guarantee every one of 'em!
THEY'RE ALL IN

"THE LADY OF QUALITY"
"We played 'A Lady of Quality' and consider it in credit
 to any first-class house."—B. E. Cutter, Mgr., Odeon Theatre,
Bartlesville, Okla.

"THE GUMPS"
"Advertised this comedy above my feature. Every one was pleased. Packed
house."—Sam C. Clayman, Mgr., Yale Theatre, Bartlesville, Okla.

"A LADY OF QUALITY"
"We played 'A Lady of Quality' and consider it in credit
to any first-class house."—B. E. Cutter, Mgr., Odeon Theatre.

"THE ACQUITTAL"
"The premier of all mystery plays. Patrons well satisfied with 'The Ac-
quittal.'"—A. J. Moening, Mgr., Capitol Theatre, Manitowoc, Wis.

"WHITE TIGER"
"Here is a real picture that draws well and
accords only good house."—C. P. Brown, Mgr., Park Theatre, Aus-
tin, Minn.

"THE LAW FORBIDS"
"A money-making film, this. Don't miss
it. Baby Peggy has a large following."—N. Y. Morning Telegraph.

"SPOORING YOUTH"
"Would advise all exhibitors to play 'Sporting
Youth,' if they want to build up from the first day. It is a
J. B. Warner, Mgr., Century Theatre.

"MERRY GO ROUND"
"Merry Go Round' receiving ovation
accorded only great masterpieces. Box-
office attractions like this rare."—J. H. Landau, Mgr., Alhambra Theatre,
Milwaukee, Wis.

"DRIFTING"
"A very good picture, 'Drifting,' with a good
box-office drawing power."—H. A. Brownell,
Mgr., Capitol Theatre, Oklahoma City, Okla.

"THE GUMPS"
"Advertised this comedy above my feature. Every one was pleased. Packed
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Mgr., Capitol Theatre, Oklahoma City, Okla.
"THE STORM DAUGHTER"
"Priscilla Dean scores another triumph in her latest production, "The Storm Daughter." A picture that not only grips the interest by dramatic unfolding of human emotions, but astounds by the power of its realism."—The Detroit Free Press.

"FAST STEPPERS"
"Boys, these are great. Don't hesitate to book them. They satisfy one hundred percent."—G. A. Peterson, Lyric Theatre, Sayre, Okla.

"A CHAPTER IN HER LIFE"
"A dandy picture which pleased a packed house."—Peter Krauth, Mgr., Opera House, Denison, Iowa.

"BLIND HUSBANDS"
"Blind Husbands" is the best record-breaker we ever played."—T. Delchter, Mgr., Eden Theatre, Waterbury, Conn.

"THE LEATHER PUSHERS"
"They're certainly money getters."—Peck's Theatre, LaSalle, Ill.

"THUNDERING DAWN"
"This one drew good for us and seemed to satisfy. Therefore, it must be good. Story and acting all that could be desired."—Wm. H. Creel, Mgr., Suburban Theatre, Omaha, Neb.

"THE STORM"
"The Storm" registered the biggest three days' success of any engagement on any picture I ever played."—Oscar Becker, Mgr., Lincoln Theatre, Belleville, Ill.

"FOOLS HIGHWAY"
ery satisfactory week's business. Fools Highway!"—J. A. Par- nton, California Theatre, San Francisco, Cal.

"BAVU"
"Boys, book this one. This man Roy is a wonder. Give us more like this."—G. J. Kress, Mgr., Hudson Theatre, Rochester, N. Y.

"THE ABYSMAL BRUTE"
"Don't be afraid of this one. Picture is a bang! Book it!"—G. Carey, Mgr., Dixie Theatre, Wynne, Ark.

INTERNATIONAL NEWS
"Congratulations to International. Just heard from Habit- ban and Katz Theatres, Chicago."

"A CHAPTER IN HER LIFE"
"Patrons drove miles to see 'A Chapter in Her Life' at my theatre. Pleased as well as any picture I have shown during season."—W. A. T. McGuill, Mgr., Colonial Theatre, Walnut Beach, Conn.

Released thru International News is advertised daily to over 20,000,000 people in all Hearst newspapers. These two full pages show how International's Olympic scoop is featured.
International News 3 day beat Olympic Games!

Just part of our regular service; at no extra cost to you!

This is one more demonstration of how the live-wire International News organization surpasses all competitors in getting the pictures of the latest news to the public the quickest.

Aeroplanes, special couriers and the fastest lines were pressed into service to get this news reel from Paris to New York in a hurry, and it was an unprecedented accomplishment in the production of news reels.

Exhibitors who respond to the demand of their patrons for late news in a hurry must have International News to keep abreast of these demands. This scoop on the Olympic Games is the latest of a long series of sensational achievements scored by International. You cannot show the late news first without International.
No Bobbed Hair” Order Given by Rupert Julian

Wigs and Hair-Growing Formulas May Be Required to Augment Diminishing Ranks of Natural Hair Wearers in California When Director Casts “The Phantom of the Opera” at Universal City.

THE first blow at bobbed hair has been struck by Rupert Julian. And so scarce are twelve months’ contracts in big pictures that several hundred extra girls are scurrying around for certain formulas for sure methods of growing a head of hair inside of two months, or making wigs out of tresses which were shorn from them by the wily bobbing barbers.

It has all come about through Rupert Julian’s edict that no bobbed heads can be among the crowds of Parisiennes he will choose for the big crowd scenes in his forthcoming production of Gaston Leroux’s “The Phantom of the Opera” at Universal City, which, with Lon Chaney as the star, is to be produced as the successor in magnitude to “The Hunchback of Notre Dame.”

The great opera house scenes, the carnival of maskers, and other spectacular details of the story will require several hundred pretty girls to appear in elaborate gowns. The lucky ones will have nearly a year’s work in the pictures. But—they all have to have long hair!

“In France aristocratic girls, such as would be in the gay opera crowds, don’t bob their hair,” says Julian. “One sees bobbed hair only among the grisettes in the cafés in the Quartier Latin; among the Bohemians and Apaches. A girl with bobbed hair in the Paris Opera would be as out of place as a bartender in a W. C. T. U. convention. “But in Hollywood the craze for bobbed hair has smitten most of the girls who get extra work about the studios. Out of dozens to whom I have talked, I have found only two with long hair, and several otherwise competent and charming actresses are unavailable for my purpose through the same thing—bobbed hair.

“Of course, there are still actresses—principals, I mean—who haven’t succumbed to the fad. Mary Philbin is one—sensible girl—and Charlotte Stevens is another. And I could mention others. But among the extras it’s very different. The flapper craze has submerged them.

“Most of the girls I’ve talked to have asked me to keep them on the list while (Concluded on Page 40)
William Duncan, Universal star whose successful chapter plays, "The Steel Trail" and "The Fast Express," have made him the most popular serial star in the world today, will soon be seen, supported by Edith Johnson, in "Wolves of the North," a brand-new idea in chapter plays. Further announcement of his forthcoming Universal chapter play will be made in next week's issue of the Universal Weekly.
CRITICS PRAISE BROADWAY "SIGNAL TOWER" OPENING

HEERALDED by a comprehensive advance exploitation, publicity and advertising campaign, "The Signal Tower," Virginia Valli's current Universal-Jewel, opened to almost capacity business at the Mark Strand Theatre, New York City. Despite one of Manhattan's scorching mid-Summer heat waves, and strong opposition at other Broadway houses, the Valli production more than held its own.

Joseph Plunkett, managing director of the Strand, accorded "The Signal Tower" a presentation in keeping with the merit of the production. Orchestral and vocal numbers commensurate with the theme of the featured attraction, together with comedy and news reels, rounded out a well arranged and highly varied program.

Although virtually all the metropolitan critics had seen "The Signal Tower" in the projection room of the Universal Pictures Corporation, 1600 Broadway, every reviewer paid the picture the compliment of "catching" the Jewel again at its Broadway premiere. Excerpts from the highly favorable reviews follow:

The Morning Telegraph said: "The Signal Tower" will not prove disappointing to those hoping to see a good story well told and intelligently directed. The characters are so ably drawn, the acting so consistently good, and the suspense so adequately maintained, that it is altogether satisfying to Virginia Valli.

"James O. Spearing, in the adaptation of Wadsworth Camp's story, has done excellent work with the scenario. He has not employed all the cut-and-dried methods of telling a story, but has used discretion as well as discrimination, resulting in a photoplay which will have a wide and varied appeal. Neither are the characterizations of the rubber-stamp variety. With Virginia Valli, Wallace Beery and Rockliffe Fellowes on their mettle, we have something better than the moronic stuff so often deemed sufficient for film fans...a story worked out so well it will give you a thrill.

"The photography is splendid. There are fine forest scenes and glimpses of engines rushing through virgin country. Many little sidelights have been introduced which keep the production from being just another program picture. Virginia Valli is a screen (Continued on Page 39)

Oh, well, it is fine business. We are hard to please this Summer, and still this seems gorgeous.

"The Signal Tower" represents the first showing on Broadway of a motion picture written on the scenario form by James O. Spearing, formerly critic of the Times. So that it is a double pleasure to report it is a thoroughly fine performance by a character actor we have ever seen in pictures.

"The Signal Tower" is like some good, wholesome, plain bread and butter after an orgy of cream puffs and meringue glaze. I believe that is one reason I enjoyed the picture so much. I found it very pleasant to learn there are some plain folk in the world.

"Rockliffe Fellowes made Dave a very real person, a salt of the earth. Virginia Valli is pretty enough to intrigue any susceptible masculine heart, which, of course, she does. Mr. Beery has never in all his career had a role that offers the gorgeous possibilities of Joe, the boarder, with his near diamond ring and loud striped shirt. Clarence Brown, the director, ably assisted by James O. Spearing, has given us a deft job. The cameraman, too, should get a pat on the shoulder for (Concluded on Page 39)
UNIVERSAL'S FIRST BIG 12 for 1924-1925 are THE GREATEST PICTURES UNIVERSAL EVER MADE --- among the greatest money-makers of all time

CARL LAEMMLE GUARANTEES THIS STATEMENT
A big statement to make—ever

The Greatest Picture
ARE PRESENTED
in the FIRST BIG TWELVE

The SIGNAL TOWER
RECEIVED AUG 3
Starring
VIRGINIA VALLI
supported by Wallace Beery, Rockliffe Fellowes, Hayden Stevenson, Dot Farley, J. Farrell McDonald
A Clarence Brown Production

The TURMOIL
RECEIVED AUG 3
With
GEORGE HACKATHORNE
A Hobart Henley Production

The RECKLESS AGE
RECEIVED AUG 17
Starring
REGINALD DENNY
supported by Ruth Dwyer, Hayden Stevenson, Dorothy Revier, May Wallace, William Austin, Frank Leigh, John Stepling, Tom McGuire, Fay Tincher
A Harry Pollard Production

The FAMILY SECRET
RECEIVED AUG 17
Featuring
BABY PEGGY
with Gladys Hulette, Frank Currier, Edward Earle and Cesare Gravina.
Directed by William Seiter

WINE
RECEIVED AUG 31
With
CLARA BOW
Directed by Louis Gasnier

BUTTERFLY
RECEIVED AUG 31
With a great cast headed by
Laura La Plante, Norman Kerry, Kenneth Harlan and Ruth Clifford
A Clarence Brown Production

UNIVERSAL HAS
Every word backed up by the pictures in the WORLD
by UNIVERSAL FOR 1924-25

CAPTAIN FEARLESS    RELEASED OCT 26

Starring
REGINALD DENNY
supported by Julianne Johnson, Stanhope Wm. Croft, Claire DeLorez, Harry L. Tighe and others.
Directed by James W. Horne

LOVE and GLORY    RELEASED DEC 7

With a great cast featuring
Charles De Roche, Wallace MacDonald and Madge Bellamy
A Rupert Julian Production

ROSE OF PARIS    RELEASED NOV 9

Starring
MARY PHILBIN
supported by John Salopols, Dorothy Revier, Edwin J. Brady, Robert Cain and others.
An Irving Cummings Production

MARY PHILBIN    RELEASED DEC 21

Starring
MARY PHILBIN
supported by Freeman Wood, Otto Hoffman, James O. Barrows, DeWitt Jennings and others.
A King Baggot Production

- THE UNKNOWN    RELEASED NOV 25

Starring
VIRGINIA VALLI
with Percy Marmont and a great cast.
A Harry Pollard Production

HOUSE PETERS    RELEASED JAN 4

Starring in
The TORNADO
supported by an extraordinary cast.
A King Baggot Production

THE PICTURES
SENSEATIONALLY SELLING

Each among the best sellers—Great authors—Big stars—

Powerful Crowd Pullers

THE SIGNAL TOWER *
Selected as one of the prize winning stories of 1921. By WADSWORTH CAMP
Out of the terrific storm a great crisis suddenly stalked into the humdrum life of Dave Taylor, perched high up in the signal tower. Duty ordered him to stick to his post and save the runaway train—Love pleaded with him to save his wife in dire peril from an unscrupulous scoundrel. What should he do? A great railroad wreck, superbly filmed, helps to make this one of the strongest melodramas screened in years.

THE TURMOIL
From the great American novel by BOOTH TARKINGTON
The story deals with the turmoil in the home of an American self-made millionaire, arrogant, power-hungry and ambitious, who with one hand bent a rebellious family to his will. His artistic son is forced to the unhappiness of a money-mad struggle in business—a fortune-hunting daughter-in-law pits her wits against his, drives one man to drink, another to his grave, his daughter into the arms of a scoundrel and nearly wrecks the entire family on the altar of mammon. How out of all this turmoil there finally comes happiness is pictured in a way that makes a truly great production.

THE RECKLESS AGE
Based on the Saturday Evening Post story, "Love Insurance," by EARL DERR BIGGERS
"The Reckless Age" tells the hilarious story of a young man who kidnapped an earl, outwitted a blackmailing actress, fought half a dozen battles and outsmarted the score of detectives in the mad scramble to help another man marry the one girl in the world he loved himself! The mad, merry whirl of thrills and laughs makes this a story that will be thoroughly enjoyed by everyone.

THE FAMILY SECRET
Based on the novel, "Editha's Burglar," by FRANCES HODGSON BURNETT
and the play, "The Burglar," by AUGUSTUS THOMAS
Circumstances made a burglar out of Garry Holmes and fate placed a well-filled safe in the home of the man who had driven him out when he learned of his love for his daughter. When Garry Holmes found that he had been discovered in the act of robery by his own child a great thing happened. Delightfully pictured against splendid background, this story is sure to please both young and old.

WINE
From the sensational story as it appeared in Hearst's International Magazine, by WILLIAM MacHARG
A remarkable story of a man who found that the one thing which was seemingly adding to the happiness of his daughter and family was at the same time bringing down upon their heads shameful disgrace and ruination. The madness of youth is here depicted in a tense, romantic, dramatic story amidst gorgeous settings. A story you will not forget for many a day. The picture of the hour.

BUTTERFLY
From the most popular novel written by KATHLEEN NORRIS
Dora Collier was as good as she was bad—a fascinating, heart-breaking trap who took love where she could steal it and loved for the sheer adventure and thrill of it—until the big smashup hit home. The Butterfly's wings had been badly singed! How out of a seeming wreck came happiness and love to four people makes this a delightful albeit remarkable story of love, adventure and life.

UNIVERSAL HAS
SUCCESSFUL STORIES
Packed full of love and action - Proven directors
ng Box office Titles

CAPTAIN FEARLESS
From the popular novel, "The Missourian," by
EUGENE P. LYLE, Jr.
A swiftly moving story of a young daredevil American who laughed, loved and fought his way through a score of daring adventures to win the happiness in life that was rightfully his. A story filled with mystery, adventure, intrigue and hilarious comedy, "Captain Fearless" has something in it for everybody.

THE ROSE OF PARIS
From the extraordinarily popular French novel, "Mitsi," by DELLY
A brilliant love story that combines rare charm, beauty and action. The stirring adventures of a little convent girl who suddenly found that she had lost the love of the one man; was kidnapped into the Paris underworld; lost in the shuffle of life; found her way upward as a lady's maid and eventually met an aristocrat, gaining the happiness which life and love owed her. That is the theme of this tender, charming romance.

K--THE UNKNOWN
Based on "K," the greatest romance ever written by
MARY ROBERTS RINEHART
This most famous and widest read novel ever written by America's most popular authoress is a story which everyone in this country knows and loves. In this powerful drama a woman held the fate of a man in the hollow of her hand. Should he save another's life knowing it would mean the loss of all that he held dear? Should he perform his duty feeling certain that with its successful outcome disgrace and ruination stared him in the face? A tremendous drama this, exquisitely pictured and remarkably well interpreted.

LOVE AND GLORY
From the popular story, "We Are French," by ROBERT H. DAVIS and PERLEY POORE SHEEHAN
A thrilling, exquisite story made into what is probably the most beautiful and affecting picture screened in many years. The story of a great love that fate, with all its intrigue and crisscross, could not stay or kill. A powerful drama of undying love and inflamed heroism -a picture of that which makes life worth while and makes of this a story such as has never before been filmed.

THE GAIETY GIRL
Adapted from the serial novel that appeared in Good Housekeeping Magazine, "The Inheritors," by I. A. R. WYLIE
A tender romance amidst luxurious settings of a beautiful girl, the daughter of an old English aristocrat forced by circumstances to make her own way. She seeks a position in the chorus of the Gaiety Theatre in London— a famous music hall. But—the proverbial ending whereby the heroine wins success on the stage is here carefully avoided. Instead we find ourselves in a comedy of little things—a drama of big things—with human interest throughout.

THE TORNADO
From the famous American melodramatic thriller by LINCOLN J. CARTER
Placed amidst Nature's gorgeous settings in the great outdoors, this tremendous thriller unfolds the mighty drama of a man who lost his one great love through treachery and de- ceit. How amidst the towering giants of the forest he became a tornado of action and by strength and might fought his way to the happiness that was his by right, helps to sweep this surging drama to a climax that will make people stand up and cheer.
These mean names with real money we have found a permanent type casts that are popular, that’s what you are getting in

REGINALD DENNY
HOUSE PETERS
GEORGE HACKATHORNE
PERCY MARMONT
KENNETH HARLAN
NORMAN KERR
T. ROY BARNES

Robert Cain
John Sainpolis
Rose Dione
Dorothy Revier
Gino Garrado
Dorreen Turner
Edwin J. Brady

Robert Weiler
Diane Pascale
Margarita Fischer
Myrtle Vane
Cesare Gravina
Freeman Wood
Snitz Edwards
Jackie Morgan
Charlotte Stevens
Caroline Irwin
Forrest Stanley
Myrtle Long
Walter Long
Ruth Dwyer
Frank Leigh
Joseph J. Dowling
Emmett Corrigan
Winter Hall
Bert Roach
Gladys Hulette
Wallace MacDonald
Charles de Ravenna
Gibson Gowland
John Roche
Arthur Thalasso
Julanne Johnson
Fred Kelsey
Stanhope Wheatcroft
Tom S. Guise
Albert McQuarrie

UNIVERSAL HAS
At your box-office — stars that
in the hearts of your fans —
have ability, beauty and value.
See pictures. Cash in on them!

Fay Tincher
Tom McGuire
Eileen Percy
Pauline Garon
Edward Hearn
Charles DeRoche
Ford Sterling
Mme. Bodamere
Jiquel Moran
Charles H. Puffy
J. Buckley Russell
Wallace Beery
Frankie Darro
Dot Farley
Rockliffe Fellowes
Hayden Stevenson
J. Farrell MacDonald
Frances Feeney
Maurice Ryan
Wm. A. Carroll
Margaret Livingston
Richard Tucker
Dick Sutherland
Kate Price
Fred Gamble
James Welsh
Huntly Gordon
Robert Agnew
Walter Shumway
May Wallace

Virginia Valli
Clara Bow
Mary Philbin
Madge Bellamy
Eleanor Boardman
Laura La Plante
Ruth Clifford
Baby Peggy

Grace Carlisle
Wm. Conklin
Claire de Lorez
Harry L. Tighe
James McElhern
James O. Barrows

The Pictures
The
SIGNAL TOWER

"Emphatically gripping."

"Hair-raising melodrama."
—New York Daily Mirror.

"A real thrill ... worth seeing."
—New York American.

"A perfectly thrilling picture ... you'll like it a lot."—New York Herald Tribune.

"A corking climax ... magnificently staged ... gorgeous scenery."

"Has just about everything that a good, strong drama should have."
—New York Post.

"The best all-around thick-chested screen melodrama of the year."
—New York World.

"No house in the land is too good for this picture."—Motion Picture News.

"It will roll up a big total in the box-Offices of the country."—Moving Picture World.

"An excellent picture."
—Chicago Evening Post.

"Don't hesitate to recommend this film as interesting."
—Chicago Herald and Examiner.

"A gasp-getter ... you should see it."
—Chicago American.

"One of the best pictures Universal has put out in ages ... it's a thriller."
—Liberty Magazine.

The
TURMOIL

"A gripping and vital drama ... good all-round entertainment."
—New York Morning Telegraph.

"Real delight in this ... for the entire family."—Motion Picture News.

"Goes over the top with a bound and scores a hit!"—Exhibitors Herald.

"Thoroughly satisfactory ... will please."
—Moving Picture World.

"It entertains, amuses and impresses deeply ... keenly interests."
—Harrison's Reports.
The RECKLESS AGE

“It’s twenty-two karats.”
—New York Evening World.

“This is a picture we would recommend.”

“Mighty good entertainment . . . predict for it a good record at the box-office.”
—Moving Picture World.

“This picture could not be improved upon.”
—Motion Picture News.

“The perfect comedy.”—Movie Weekly.

“Should swell box-office receipts.”
—Exhibitors Trade Review.


“There’ll be a Denny vogue soon—just you wait and see.”—New York Daily News.

The FAMILY SECRET

“This feature is suitable for any class of theatre, large or small, and—should—bring satisfactory returns everywhere.”
—Exhibitors Trade Review.

“An appealing drama.”
—Harrison’s Reports.

“Rich in heart interest and comedy.”
—Moving Picture World.

The GAIETY GIRL

“Very pleasing.”—The Film Daily.

“Will prove a good box-office attraction.”
—Exhibitors Trade Review.

“Should find a welcome . . . unusually picturesque.”—Moving Picture World.

“Right up at the top among the new season’s offerings . . . one of the very best.”
—Motion Picture News.
UNPRECEDENTED

Great Circuits—Leading Ex. Everywhere Pick Universal Pictures

Contracts Flooding

KEITH, PROCTOR & MOSS CIRCUITS... New York, N. Y.
WEST COAST THEATRES CIRCUIT... Los Angeles, Cal.
HIPPODROME... Cleveland, Ohio
RIALTO... New York City
MARK STRAND... New York City
BROADWAY... New York City
STRAND... Brooklyn, N. Y.
PALACE... Cincinnati, Ohio
STRAND... Cincinnati, Ohio
CAPITOL... Cincinnati, Ohio
RIALTO... Houston, Texas
NEW... Baltimore, Md.
ALHAMBRA... Pittsburgh, Pa.
FORUM... Los Angeles, Cal.
CAPITOL... Dallas, Texas
CLEMMER... Spokane, Wash.
GRANADA... San Francisco, Cal.

CAMEO
CAMEO
CAMEO
COLUMBIA
COLUMBIA
LIBERTY
OLYMPIC
RANDOLPH
RIVOLI
RIALTO
TUDOR
BROADWAY
KINEMA
AMERICA
RITZ
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IDEAL

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WITH PUNCH POWER PEP and PULL
EVERY single week in the year Carl Laemmle talks to millions of readers of The Saturday Evening Post about the Universal pictures that you are playing and will play. Through his now-famous, simple, direct style he has built up a following that runs into tremendous figures. A large staff is employed in the home office of the Universal Pictures Corporation to help answer the thousands of inquiries that pour in from all parts of the country— inquiries that make people take a sincere, heartfelt interest in Universal pictures, which in turn is reflected in your box office receipts when you play Universal pictures. More, it registers for Mr. Laemmle the pulse of the picture-going public and their wants in the way of pictures. This has been taken advantage of and is reflected in Universal pictures this year. What the public wants is in Universal pictures. What the public wants is what you want to show. This is just one of the great ways in which Universal helps you make more money on Universal Pictures.

IN your Universal exchange you will find an Exploitation man—one who by actual experience and special training is extraordinarily well qualified to help you with your problems. Is your house in a slump? Has there been a sudden decrease in business? Does your advertising need new life? Are there any stunts that you would like to put over in connection with your showings? Is there any advice on the successful operation of your theatre which you would like to receive? THEN GET IN TOUCH IMMEDIATELY WITH THE EXPLOITATION MAN IN YOUR UNIVERSAL EXCHANGE! That is what he is there for. That’s what Universal pays him for. That’s what all his training, experience and brains have fitted him for. Take advantage of this extraordinary service that Universal’s great helping hand holds out to you!
HELPING HAND

12 great productions, packed with thrills, adventure and love, features—all hailed by critics everywhere—lends its great helping hand in organization that is the Universal. Only too ready and willing to help you play these Universal productions means Service to you—the service at the box-office in dollars and

ADVERTISING AIDS

FOR years it has been generally acknowledged in the industry that Universal stands alone—that Universal is unique—in its advertising. Its press sheets, its posters, its newspaper ads—in fact, everything that an exhibitor can use—are built in such a manner that thousands of exhibitors use them daily. They use them because they meet their needs. They are built on careful study and up-to-the-minute analyses of what exhibitors want and need. They are conceived with an idea of appealing to the public—of arousing their curiosity—of exciting their interest—of bringing them to your box office—of making them put their money down for tickets—of bringing YOU profits. Use the advertising material—read them thoroughly—employ the suggestions offered—carry out the ideas. They mean ADDED dollars to your profits. This tremendous service is another way in which you are aided by Universal's great helping hand.

But you must use it in order to get the most out of it.

PUBLICITY STORIES

UNIVERSAL'S world-wide Publicity backs you up every single day in thousands of newspapers, magazines and various other publications—creating an interest for your Universal pictures in everyone who reads. It is because of the manner in which it is conceived—because of the way in which it arouses interest—because of its wide demand—that papers are only too happy to print it. Take advantage of the Universal publicity stories. Use them widely—plant them constantly with your local newspapers. They will print them gladly. They are printing them—thousands of them—daily. It means EXTRA money to you. Just one other way in which Universal's great helping hand helps to bring customers to YOUR theatre.

Universal service ONLY BEGINS when you have booked a Universal picture. Use it!
"The best picture I've ever made!"

Hoot Gibson

and the critics agree that

The Sawdust Trail is a smashing box office bet!

Story by William Dudley Pelley
Directed by Edward Sedgwick

Starring Hoot Gibson

"Will undoubtedly please his following."

THE FILM DAILY

"Sets out at a fast pace and keeps it up until the last foot. Should prove a drawing card at almost any theatre."

N. Y. MORNING TELEGRAPH

Presented by Carl Laemmle

Nationally advertised in The Saturday Evening Post
LAEMMLE PLANS QUARTER MILLION DOLLAR POWER PLANT FOR STUDIO

PLANS have been completed at Universal City for a quarter-million-dollar power plant, large enough not only to supply all the studio's current needs, but also to supply sufficient electric current for the entire San Fernando Valley. The new plant will generate 30,000 kilowatts and, augmented by the equipment now in existence at the studio, will make Universal City independent of outside facilities in every way. The studio now has its own water, sewer and gas systems. The plant will add its own electricity, completing its total independence from the outside world for service supplied by public service organizations.

Plans for this new power plant, which not only would make Universal City independent but could be utilized in emergency for lighting operations miles and miles from the studio, had been under way for some time. A shortage like the present one had been threatened several times before. This year, however, the stringency has been greater than ever before. During Mr. Laemmle's last visit to the studio plans were virtually completed, but held up pending Universal's extreme period of activity while the Fall Jewels were being made at the studios. Last week, however, Julius Bernheim, general manager of Universal City, called Mr. Laemmle in London. The Universal president cabled back to start work immediately on the $250,000 plant and to rush it to completion as rapidly as possible. Arthur E. Shadur, city engineer at Universal City, has the plans already completed. Upon receipt of Mr. Laemmle's cable, Universal City advertised for bids. The present stringency has cost Universal City, in common with all of the other studios in California, thousands of dollars. But, according to Shadur, it has saved the industry in the long run far more than it has cost. It has taught them a lesson.

"There is good in almost any catastrophe," says Shadur, "and the present power shortage is in reality a boon to the studios. While at the present acute stage it is costing money, in the long run it will save far more than its cost."

Present Shortage of Current Determines

Carl Laemmle to Make Universal Studios Entirely Independent of Commercial Companies--30,000 Kilowatts Plant Capable of Lighting Entire San Fernando Valley--Advertising For Bids

For years engineers have been trying to convince cameramen that they have used too much light on sets—overlighted all their scenes—but in vain. With the power conservation, cameramen are finding out that the engineers are right, and that they are getting the same effect with far less light. This means less power of course. So this out, they never go back to the old system of flood-lighting or over-production of light during rehearsals. It is no trick to figure out how much will be saved in, say a year's time with the new methods of lighting forced on us by necessity, but which will remain through a new idea of efficiency. This is the outstanding and important fact about the power shortage; a fact that should make every studio owner glad that the emergency has arisen.

The new Universal City power plant will consist of two big generating units, actuated by distillate motors, and producing a high tension current that will be "stepped down" in oil transformers carried to distribution points as a medium voltage current, and "transformed" on the stages by special transformers to the low voltage, high amperage current used in arc lights. Each stage will have "low and high" voltage outlets, so that incandescent lights, motors and special effects such as wind machines, lightning, and mechanical devices may be operated as well as the necessary arcs connected to the "low" inlets.

Work is now under way on underground conduits for all wiring about the main stages, which will eliminate obsolete systems of overhead wires.

Shadur is also planning underground conduits to the site where the huge reproduction of the Paris Opera House is to be built for Rupert Julian's production of "The Phantom of the Opera." Lon Chaney's next starring vehicle, and to correspond in magnitude this season to "The Hunchback of Notre Dame" of last year. The huge set will take an enormous lighting system, now being planned. It is hoped to have the new plant in working order by the time heavy work takes place on "The Phantom of the Opera."

Gertrude Astor Completes Cast For Next Philbin Picture

GERTRUDE ASTOR is the last player for a leading supporting role in Mary Philbin's new starring vehicle, "The Best in Life."

Production has already started on the Philbin picture, an adaptation of a novel by Muriel Hine. The filming is under the direction of Sven Gade, famous European stage and screen director. Gade has the distinction of being the only director in the business who designs his own sets and costumes.

"The Best in Life" will present Miss Philbin in her first screen role since the completion of "The Rose of Paris," her most recent Universal-Jewel starring feature, more than two months ago, since when she has enjoyed quite a vacation.

Norman Kerry, who was co-featured with Mary in "Merry Go Round," will play the role of her leading man in the new production, and the remainder of the cast includes Josef Swickard, William B. Davidson, Rosemary Theby, Rose Dionne and Gene Hersholt.
Dempsey Offers Gold Bat and Ball to Pirates’ Most Valuable Player


Jack Hays, Universal exploiteer, has put over a wow of a stunt, which, with modifications, can be used by practically every exhibitor in the country, provided his city boasts a baseball team.

Hays went to Barney Dreyfuss, owner of the Pittsburgh National League Baseball Club, and after much difficulty sold him the idea of finding, by popular vote, the most valuable man on the team and having Jack Dempsey present him with a gold bat and ball.

The idea once sold, Hays got busy, and with the management of the Cameo Theatre in Pittsburgh, worked out the details. A gold bat and ball were secured and placed on exhibition in the window of Spalding’s sporting goods store together with a card reading: Jack Dempsey’s Cameo-Universal Picture Trophy. To be presented by Jack Dempsey in connection with his Million-Dollar ‘Fight and Win’ Series of Motion Pictures, to the Individual Player of the Pittsburgh Pirates Judged to Be the Most Valuable Player of His Team by Popular Vote of the Fans. Presentation to be made at the end of the season.”

Winner to be Determined by Popular Vote Cast at Ball Grounds

Hays’s next job was to arrange for ballot boxes, ballots and announcement cards at the ball park. He utilized the back of the rain checks for ballots and placed boxes with cards tacked on them at all exits to the park. Cards reading: “Vote for the player you think the most valuable to the team this season. The player receiving the most votes will be presented with the Jack Dempsey’s Cameo-Universal Pictures Trophy of a gold bat and ball. Ballot on reverse side of your rain check, and deposit in ballot boxes at all exits,” were placed all over the field and in the stands.

This advertising alone is invaluable. Business houses would pay thousands of dollars for the chance in this field, which ordinarily permits no advertising of any nature. The same idea could be put over by smaller exhibitors just as efficiently. The trophy could be something less expensive and the local ball team, whether it be of major, minor or “bush league,” or even “sand lot” size for that matter, would be glad to give its co-operation the same as did Barney Dreyfuss.
HE PAY'S TRIBUTE TO EXPLOITATION IDEAS IN WEEKLY

AFTER Mr. Jack Warren, proprietor of the Rialto Theatre, Ladysmith, British Columbia, had finished a highly satisfactory run of "The Hunchback of Notre Dame," he felt so proud of the Rialto Theatre and of the service that he was getting from Universal that he went right out and hired a photographer to take this picture of the theatre and himself. We take pleasure in printing it herewith.

We also take pleasure in noting that Mr. Warren is a constant reader of the Universal Weekly; that he reads it from cover to cover; that he utilizes the hundreds of exploitation ideas which are contained in it, and that he regards it as the finest company magazine published in the industry. That he profits by what he reads is proven by the fact that he books all Universal Jewels, Gibsons, Century Comedies and Serials, and that he makes money with them. Ladysmith is a coal mining town situated on Vancouver Island. It has a population of about 2,000 persons and Mr. Warren must be in personal contact and persona in order to make his theatre the paying proposition and interesting social center it is.

"The Signal Tower" Screened for Switchmen's U. of N. A.

ABOUT one thousand railroad switchmen and officers representing the various locals of the Switchmen's Union of North America assembled at the Olympic Theatre, Buffalo, last Saturday, and previewed Universal's first big Jewel for the 1924-25 season—"The Signal Tower." Mr. T. C. Cashen, International President, and all officers of the Executive Committee were present, as were the executive officers of the eight different locals having their headquarters in Buffalo. A number of railroad officials were present, including Mr. J. K. Brown, Superintendent of the New York Central, who delivered a short address.

Long before the theatre opened the switchmen started to arrive and packed Lafayette Square. The showing was opened with a Century Comedy, "Case Dismissed," that made a great hit. Following the showing of the picture a rising vote was taken endorsing "The Signal Tower." Then special endorsement was given by the officials, including Mr. Cashen, Mr. M. R. Welsh, Grand Secretary and Treasurer, and Mr. W. H. Thompson, Chairman Board of Directors and Editor of the Switchmen's Journal. Mr. Cashen's letter to Mr. Laemmle follows:

Dear Mr. Laemmle: Railroads of this country are the arteries of commerce. They carry the lifeblood of the nation. A railroad picture like "The Signal Tower" serves two purposes. It jolts the public and makes them realize they are traveling in comparative safety at high speed day and night through all kinds of weather. And demonstrates that the service furnished, and the safety enjoyed depends upon the loyalty and integrity of railroad employees. It is a remarkable picture in that there is no feature covering railroad operation that has been overdrawn. In other words, it is true to life. Very truly yours,

SWITCHMEN'S UNION OF NORTH AMERICA.

By T. C. Cashen, International President.
Snap Them To Their Feet
With a Thousand Thrills in—

The IRON MAN

Featuring
The Daredevil
of
Two Continents!

Climaxes That
Bring Them
to
Their Feet!

Starring
Albertini

With Margaret Morris and Jack Dougherty

Directed by JAY MARCHANT

RIGHT from Europe in his first American production, Albertini, whose breath-taking stunts before the camera have won him international fame, outdoes anything he ever attempted to bring thrill on top of thrill into this exciting and sensational romance. They will stand in line after the first chapter. Don't give your competitor a chance. Book it now!

Nationally advertised in The Saturday Evening Post

UNIVERSAL'S COLOSSAL CHAPTER PLAY
"... AND STILL THEY COME!"

"ACHIEVEMENT"
""I certainly will write and tell you what I thought of 'The Hunchback of Notre Dame.' The theatre was packed. Had to stand through part of it. The best picture I have seen in many a day. A wonderful achievement for you." (Miss Jane McKane, Middletown, N. Y.)

"SPLendid"
""There is no picture of today that equals 'The Hunchback of Notre Dame.' 'Sporting Youth' and 'A Lady of Quality' are both splendid pictures." (Mrs. George J. Wright, Louisville, Ky.)

"UNSURPASSED"
""I think 'The Hunchback of Notre Dame' is one of the finest pieces of work in the eighth art. I have studied and attended the moving pictures all my life, and have not seen it surpass ed." (Mr. Lloyd S. Marshall, Phoenix, Ariz.)

"GREATEST"
""Let me compliment you for having put out the greatest picture of all time, 'The Hunchback of Notre Dame.'" (Mr. A. R. Coit, New York City.)

"Satisfying"
""The Hunchback of Notre Dame!' Words cannot do it justice. The most satisfying photoplay ever produced. I except NONE." (Mr. H. D. R., Norwood, O.)

"GREATEST EVER"
""The Hunchback of Notre Dame' was the greatest picture I have ever seen. I enjoyed it more than any other." (Mr. Abner W. Rose, Washington, D. C.)

"SAW IT TWICE"
""Saw 'The Hunchback of Notre Dame' a second time and enjoyed it even more than the first." (Miss Helen King, Ne York City.)

"SENSATION"
""I saw 'The Hunchback of Notre Dame' at the Lyric Theatre (this week) in Sumner, and I want you to know that I think it is wonderful. It is, as you say, creating a sensation everywhere it is shown." (Mrs. J. T. Rentz, Gable, S. C.)

"AN OPPORTUNITY"
""It has been a long time since I have enjoyed a picture as I did 'The Hunchback of Notre Dame.' Indeed, I would go again to see it and be glad to have the opportunity." (Mr. Harvey C. Judd, Jersey City, N. J.)

"MIGHTY EPIC"
""Most certainly have I seen 'The Hunchback of Notre Dame,' and may I say it is one of the best pictures in my estimation I have seen for a long time. Indeed it is a 'Mighty Epic of a Mighty Epoch,' which I may say should be seen by everybody." (Mr. Samuel Lieber, Roxbury, Mass.)

"ONLY PRAISE"
""I want to than you for giving millions of us a chance to see 'Notre Dame.' I didn't believe it possible to produce it, and I have no fault to find, only highest praise for every bit if it, even pardoning the changes." (Mrs. J. H. Jeter, San Bernardino, Calif.)

"BEAUTIFUL"
""Merry Go Round,' with Mary Philbin and Norman Kerry, was beautiful. It commanded sympathy. The story was well told and the acting good." (Mr. Daniel W. Schout, Rochester, N. Y.)

"IMPRESSIVE"
""Merry Go Round' impressed me deeply and I thoroughly enjoyed it." (Mr. C. H. Stanton Massey, Philadelphia, Pa.)

"RECOMMEND IT"
""Merry Go Round' is a picture which I thoroughly enjoyed, and one which I recommend to my friends." (Miss Anne W. Small, Boston, Mass.)

"BEST"
""Merry Go Round' is one of the sweetest love stories ever put in pictures and played by the best stars motion pictures will ever find." (Mr. Lloyd S. Allen, Eckford, Mich.)

"PACKED HOUSE"
""Your wonderful picture, 'Merry Go Round,' was shown recently at the local theatre here to a packed house. I must say it was wonderful indeed." (Mrs. John Odum, Marion, Ill.)

"SWEET"
""I have seen 'Merry Go Round.' It is very good. I like Norman Kerry, and Mary Philbin is always very sweet." (Mrs. Marie Hartill, New York City.)

"BEST EVER"
""I can truly say that 'Merry Go Round' is the best picture I have ever seen. It is so different from anything ever shown here and I believe I would see it again if I had a chance." (Miss Mary K. Painter, Batavia, N. Y.)

"WONDERFUL"
""I have seen 'The Hunchback of Notre Dame,' and it is hard for me to say what I think of it, only it is, without exception, the most wonderful picture I have ever seen and I don't think I have missed any of the larger productions." (Mrs. Theresa G. Irwin, Williamstown, N. J.)

"PERFECT"
""Afterwards I saw 'Merry Go Round.' I never saw a picture that was so perfect to the smallest details. Every actor 'lived' his or her part." (Mr. Jan Bakker, Rotterdam, Holland.)
That cute little devil

WANDA WILEY

Nationally advertised in The Saturday Evening Post

The new Queen of the comedy screen

If you don’t do another thing today, go to your Universal Exchange and meet this beautiful, captivating star in the very last word in two-reel comedies. Wanda Wiley is a delightful, new screen personality hailed by critics as the biggest comedy find of years.

You can bet on this — that her saucy, irresistible cleverness will make her one of your biggest comedy bets in no time at all!

It’s a Century series.

Start with the first and play the whole six

“The Trouble Fixer”
“Snappy Eyes”
“Her Fortunate Face”
“Sweet Dreams”
“Some Tomboy”
“The Cute Little Devil”

Century Comedies

One a week
Released thru UNIVERSAL
Consistently Good
“Under the Spreading Century Plant”

CENTURY PUTS
MAX DAVIDSON
IN “EAT & RUN”

MAX DAVIDSON, well-known Jewish character actor, has one of the important roles in “Eat and Run,” a Century Comedy for August release, in which Harry McCoy, Al Ait and Bessie Welsh are featured.

The story tells of the difficulties encountered by two young men in love with the same girl, the daughter of a restaurant owner. Max Davidson, as the girl’s father, tells the two young men that they must each prove their worth to his satisfaction before they can have his daughter. The one who finally wins does so through a traveling lunch wagon he has opened. The father sees a good business man in him and makes him his partner.

The traveling lunch wagon used in this production is only one of the many examples of ingenious “props” used by Century in making their two-reelers. Although it is evident that further use for such a contraption may never be found, officials of the company never hesitate to approve of construction when it will improve the quality of the picture.

Stern Brothers in Carlsbad

JULIUS and Abe Stern, president and vice-president of the Century Film Corporation, producers of Century Comedies, are in Carlsbad, Czecho-Slovakia, enjoying a vacation, according to a cable received in New York. Julius Stern intends to combine business with his pleasure and while in Europe will look about for story material for his productions. He will also attempt to secure the services of one of the members of the Follies Bergere in Paris, to head his famous Century Follies Girls, who are featured in many of the two-reelers made at the Century studios in Hollywood. Abe Stern is not going to mix any business with his trip. He will spend most of the time he is away resting in his old home, but will visit Paris, Berlin and London before returning to New York.

Supports Buddy Messinger

MAX ASHER TO SUPPORT MESSINGER

MAX ASHER, who is one of the best known and most popular comedy character men in Hollywood, has been added to the cast of the latest Century comedy, starring Buddy Messinger, “His First Degree.” Others in the cast are Hilliard Karr, Bessie Welch and Dolores Brinkman, Buddy’s leading lady.

Wanda Wiley Gets Much-Needed Rest

AFTER completing work on “Some Tomboy,” her latest starring vehicle for Century Comedies, Wanda Wiley left Hollywood for a much-needed rest. Since coming to the Century lot, Wanda Wiley has made ten comedies, four of which she has starred in. They are: “Her Fortunate Face,” “Sweet Dreams,” “Snappy Eyes” and “Some Tomboy.” Wanda Wiley will go to her home in Texas to spend her vacation, which will probably last three or four weeks. She has several friends at the Texas Dental College, where she studied before going to Hollywood.
SPROCKET HOLES FROM CINCINNATI

By CHAS. LOEWENBERG

THE many friends of John King, manager of the Carroll Theatre, Cincinnati, will be glad to hear that John, who has been confined to his bed for over a month suffering with stomach trouble, is greatly improved. John is one of the best-managed managers in the city of Cincinnati.

J. A. Little, of the Bramwell Circuit, West Virginia, closed 100% Universal for the eight Bramwell Circuit cities. Nothing unusual about that, as Little closes each year 100% Universal.


L. B. Wilson, of the Liberty Theatre, Covington, Ky., bought the Universal product 100% for the Liberty Theatre. The Liberty is one of the finest theatres in the State of Kentucky and L. B. is one of the finest fellows in that State.

Bob Woods, manager of the Marlow Theatre, Ironton, Ohio, is a real live showman and his first purchase of film after taking over the Marlow Theatre was the entire new Universal product, then he booked the Dempsey's, "Fast Steppers" and "The Hunchback." Bob was formerly manager of the Eastland Theatre, Portsmouth, Ohio.

Dallas Howland, proprietor of the Exhibit Theatre, Portsmouth, Ohio, is stepping out with a brand new sports model car. Dal is one boy who is not complaining about Summer. This baby is talking about enlarging his theatre. Does he believe in Universal? Just ask him!

Jules Frankel, managing director of the Frankel Enterprises, is a showman who never loses an opportunity to grab a winner. Jules booked "Blind Husbands" for the Gift Theatre and pulled over a big week's business, despite hot weather.

Dad Leslie, popular manager of the L. Circuit, is one of the leading lights on the Film Board of Trade. Leslie is an old-time showman and knows his onions from start to finish.

George Brown, manager of the Colonial Theatre, Bluefields, West Va., was a visitor to Cincinnati before the races closed and returned to Bluefields with a thousand dollars more than he arrived with. How do you do it, George?

Fred Tynes, Fred Meyers, John Schwalm and Harry Kress have not been to Cincinnati in the past few weeks. We'd like to place a little bet they will be down to see the Giants and Reds play this week.

LAUGH THIS OFF

THE Dreamland Theatre, Columbus, Ohio, opened with Jack Dempsey's "Fight and Win" Series June 22nd. Here is the wire which was sent to Mr. Carl Laemmle:

"Carl Laemmle, Pres., Universal Pictures Corp., 1600 Broadway, New York City,—Every reason to expect balance of 'Fight and Win' Series, starring Jack Dempsey, will go over as big as first one. 'Winning His Way' played to extraordinary business every day of week's run. Large attendance of ladies. All as enthusiastic as male patrons. Kid Summer Slump due for a knockout. Congratulations all around. (Signed) Dreamland Theatre, T. J. Pekras, Mgr.'

When Showmen Get the Money They Tell About It!

"Boys, if you haven't played these series, book 'em at once and clean up!"

H. H. Hedberg,
AMUSE-U THEATRE,
Melville, La.

"Went over very big—everybody is talking."

O. L. Meister,
WHITEHOUSE THEATRE,
Milwaukee, Wis.

"A popular series here—should be popular anywhere."

LIBERTY THEATRE,
Kansas City, Mo.

CARL LAEMMLE presents

BILLY SULLIVAN

in

The Fourth Series

Leather Pushers

Directed by Edward Laemmle

UNIVERSAL JEWEL SERIES
"U" LEADS FIGHT AGAINST BOYCOTT BY THE JAPANESE

CABLE dispatches to American newspapers have already indicated that the boycott declared in Tokyo against American-made moving pictures has been largely ineffective owing to the desire of the Japanese to see certain American films then advertised by the theatres. A letter just received from E. B. Rowe, Far Eastern representative for the Universal Pictures Corporation, who was in Tokyo when the boycott was declared, indicates that Universal was the only exchange which had the foresight and backbone to fight the boycott. Many of the exchanges very politely closed up business, put signs on their doors saying that in deference to the feelings of the Japanese in this crisis they were suspending business and other polite compliances which not only exhibited no fighting spirit, but which might well have done inestimable and lasting harm to the moving picture business in Japan. American moving pictures have established such a firm hold on the Japanese people that in spite of the efforts of hotheads and political agitators the boycott was bound to fail if the companies had maintained any sort of backbone.

"The Hunchback of Notre Dame" had been very extensively advertised throughout Japan and was just being shown in several of the leading theatres. Thousands of people who wanted to see it regarded the boycott as a deprivation and the letters which the Universal exchange received convinced them that the compliance with the boycott demands would be the most foolish procedure of all.

A portion of Mr. Rowe's letter to N. L. Manheim, foreign manager of Universal, indicates the success which the Universal scored in fighting the boycott:

"In spite of the fact that the boycott against American pictures became effective from the closing of the theatres last night, June 26th, there are exactly 27 theatres in the city of Tokyo, the hotbed of the agitation, using Universal Pictures.

"Universal was the only American exchange in Japan that openly fought the dictated boycott, and they were so successful that they have lost only a very small percentage of their usual heavy weekly gross sales in Japan. "Universal's head office in Tokyo has received scores of letters from fans throughout the country applauding them for their courageous stand and promising support."

AGED STUNT GRABS NEWSPAPER SPACE

IRWIN ZELTNER, Universal exploiteer, tried out an old stunt while exploiting "White Tiger," the Universal Jewel starring Priscilla Dean, for its run at Fay's Theatre in Rochester, N. Y.

He placed an ad in the newspapers offering a reward of five hundred dollars for the return of the White Tiger Skin stolen from the office of Fay's Theatre. The skin was mentioned as being the property of Priscilla Dean and the ad further stated that "no questions would be asked" if the skin were returned to Fay's Theatre.

This ad caused considerable comment and the newspapers all ran long stories about the reported theft of Priscilla Dean's tiger-skin from Fay's Theatre.

TOPS THE BILL TRIUMPHANTLY!

"I advertised this comedy above my feature and I was justified in doing it."

Sam C. Clayman, Yale Theatre, Bartlesville, Okla.

Featuring JOE MURPHY -- FAY TINCHER

Adapted from the famous cartoons by Sydney Smith.
Directed by Norman Taurog and Eric Keaton.
Samuel Von Ronkell Productions.

Nationally advertised in The Saturday Evening Post
PROGRESS OF AUTO TIED-UP WITH FILM

THE progress made in the automobile industry in the last 25 years was used for the nucleus of a tie-up arranged for the showing of Universal's "Fools Highway" at the Olympic Theatre, Buffalo, N. Y.

Manager Edwin O. Weinberg and Irvin Zeltner, Universal exploiter, worked with the Oldsmobile people in Buffalo, who supplied a model of their car of the vintage of 1899 together with one of their very latest models. The cars were driven through the streets of Buffalo with signs all over them. On the ancient model there was a sign reading: "The Way You Went Over 'Fools Highway' Twenty-five Years Ago. Olympic Theatre." On the new model was a sign reading: "The Way You Can Go to See 'Fools Highway' Today. Olympic Theatre."

Much comment was caused by the unusual parade and many of the local newspapers ran stories about it. Manager Weinberg says the stunt certainly brought them to the box-office, but we could not learn at this time whether or not the Oldsmobile people has sold more than ten or twelve more cars than they usually sell in a day.

The July 19th issue of the Saturday Evening Post has a cover which can be used effectively to make a similar tie-up on "Fools Highway."

FIVE HOOK-UPS COST NOTHING!

W. B. McCormack, Universal exploiter, secured five local tie-ups for the showing of "The Hunchback of Notre Dame" at the Wysor Grande Theatre, Muncie, Ind., without spending one cent of the exhibitor's money, or of Universal's money, either.

Here's what he did: One full window in the Color Craft Shop showing scenes from the play all colored. Also a display of books which lasted for nearly two weeks. A ten-day display of the book with card announcing the showing at the Grand, in the public library. Banners on demonstrator car of the Flint Motor Car Company. This car being on the street all day for three days. Two windows in the main part of the city with oils and other advertising matter. Heralds placed on each table of the leading ice-cream parlor.

Every one of these tie-ups were bound to bring in business to the theatre and the manager states that they boosted his business to the point where it established new records.
MANAGER CHAMBERS’ NOVEL STUNT

NEXT WEEK!
IS THE MILLER’S FIRST ANNUAL
“TAKA-CHANCE WEEK”
A Week of Surprise Entertainments: Every Feature Will Be New and Novel! Every Feature a Distinct Surprise!

IT’S ALL A SECRET!
You Don’t Know What You’ll See Until You’re Inside the Theatre—Are You Willing to “Taka-Chance”?

A HINT FOR YOUR IMAGINATION—
Think of the many things MR. FLATHE has done in the past—his big musical presentations—and imagine something finer and greater than anything herebefore produced in Wichita—something that has never been attempted on any stage—something so large and difficult, that few people would attempt it.
Think of the most thrilling, dramatic and humorous films you have ever seen, and you have an idea how entertaining the features will be. For six months MR. CHAMBERS has been screening pictures every day in order to find two that are good enough to ask Miller patrons to “Taka-Chance” on. We’re not going to tell you the titles of either picture, or the players, but you have our word for it—they’re bang-up entertainment for every member of the family.
Then the extras—every single supplementary feature has been hand-picked—many have been held for months especially for this show. Novel little bits of films, surprising “shots”—and one amusing screen marvel that will make you gasp with astonishment.

ARE YOU A GOOD GAMBLER?
Are you willing to trust us to pick your entertainment for one week? You know what the Miller has done in the past—and you can bet your last dollar that we’re going to break all precedent with our “Taka-Chance” Program.

Mgr. Stanley Chambers, of Miller Theatre, Wichita, Kan., knows how to stimulate interest in his house as shown by the above herald which he broadcast widely.

STANLEY CHAMBERS is going to pull a new one at the Miller Theatre, Wichita, next week, and it may be well for brother exhibitors to keep in close touch with Wichita and watch the results. “Taka-Chance Week” is the title given the event. The entire program is a secret and will not be advertised in advance and the program selected will be in the form of a surprise.
Great interest has been aroused in Mr. Chambers’ announcement and all Wichita is betting what the program will comprise. We don’t think we are betraying a confidence when we state that Universal’s “Sporting Youth,” starring Reginald Denny, has been the feature selected, and again we would advise our readers to watch the results and profit by them.

CRITICS PRAISE BROADWAY “SIGNAL TOWER” OPENING
(Concluded from Page 12) The photographic effects, especially the clearness and softness, are magnificent. "The Signal Tower" is worth seeing and so is Wallace Beery. A visit to the Strand to accomplish this little thing will help the movie patron to spend a pleasant two hours."

The Daily Mirror says, in part: "The Signal Tower" is a railroad thriller which lovers of screen romance must see. If you like hair-raising melodrama, you’ll delight in this Universal-Jewel production."
“K—THE UNKNOWN”  
Universal Jewel  
Starring VIRGINIA VALLI with PERCY MARMONT

S
IDNEY PAGE, glorious in the beauty and charm of young womanhood, awoke one day to the dazzling realization that she was the object of the affection of two mature men. Masculine affection was nothing new to her; from her school days she had been courted by two boys of her own age, and she had been considered the belle of the small city where she lived. “K” Le Moyne, quiet, distinguished, mysterious, his presence in the city a mystery, intrigued her.

Dr. Max Wilson, recently come to assume direction of the new hospital, swept her off her balance by the swiftness of his wooing. Herself studying to be a nurse, she came in close contact with him, even as she had with Le Moyne, who was a boarder in the home of the aunt with whom she lived. It was her interest in Le Moyne that was responsible for her breaking off sentimental association with two youths of her school days, “Slim” Benson and Joe Drummond.

“Slim” did not take his(con) much to heart, although he and Joe had engaged in fierce quarrels concerning their position in the regards of Sidney, but Joe was deeply affected; in time he was to act on a crusade of desperation that had vital consequence in the lives of Sidney, Le Moyne, Dr. Wilson and Carlotta Harrison, who had come with Dr. Wilson to the hospital as his special nurse. The complications that came into the lives of these men and women brought tragedy in their wake—and also they brought happiness to two and the sad penalty of mourning over cold ashes of vengeance for another.

“THE IRON MAN”  
Universal Chapter Play  
Starring ALBERTINI

No. 11—“The Betrayal”

T
HE bullet is deflected by the roll of bills in Arline’s bosom, and her life is spared. In the ensuing melee, the light to go out and Arline is spirited away by Despard and Mimi. The Weasel—he has reformed and joined forces with Paul—with his new ally, trails them to the office of the King of the Underworld, where he is overheard revealing Arline’s hiding-place. Paul stays to regain the jewels, while the Weasel hastens to phone Dick. Detected by Despard, Paul is captured and locked in a closet.

Paul manages to turn the tables on his guards. Meanwhile, John Graham orders Mimi and the alleged attorney to get out of his house when they demand the inheritance, which is due his ward that day. Dick, in answer to the Weasel’s ‘phone-call, arrives at the dock just as Arline is being shanghaied in a launch charted by Despard. He jumps into the launch and, after a short struggle, is overpowered. Paul and the Weasel commandeer another launch and set out in pursuit. Both launches try to do the impossible, and in seeking to race through a rock channel at low tide, crash, and their boilers explode.

“CAPTAIN FEARLESS”  
Universal Jewel  
Starring REGINALD DENNY

D
IN DRISCOLL, a young Southern who’s grandparents fought for the Confederacy in the Civil War, is made unconscious by a blow on the head from a cane wielded in argument by his grandfather. While in the land of dreams he lives through a series of hair-raising experience, many of them of a humorous nature, despite the danger that constantly threatens.

He imagines that he is a young officer of the just surrendered Confederate Army and is in Mexico for the purpose of offering the services of himself and others to the Emperor Maximilian, who is well along with the rebellion that ended so tragically. In this vivid sub-conscious experience, Dn finds those, in real life, he conspired his friends, bent upon accomplishing his disaster—and death, to the effect that when he comes back to consciousness he has a surprise in store for those assembled in his home at a dinner party, and particularly for the young woman toward whom, herefore, his feelings were a puzzle even to himself.

“THE IRON MAN”  
Universal Chapter Play  
Starring ALBERTINI

No. 12—“Flames of Fate”

DICK manages to rescue Arline, but she is recaptured by the gang. Later, Paul and the Weasel assist Dick to get her back, hiding her in a lighthouse. The hiding-place is stormed by Despard’s accomplices, who overpower Paul and the Weasel.

Despard’s men pursue Dick and Arline to the highest screen of the lighthouse, where the latter are cornered, their backs to the frail railing. Paul and the Weasel extricate themselves from their bonds and climb to Arline’s perilous perch. An overturned lamp ignites a pile of explosives, and Arline, Dick, Paul, the Weasel, Despard and his men are hurled into the air by the force of the explosion.

“THE TROUBLE FIXER”  
Two-Reel Century Comedy  
Starring WANDA WILEY

WANDA and Hubby, off on their honeymoon, accidentally “kidnap” their friends’ baby, but after a long chase it is finally recovered by the anxious parents. Arriving in California, they start housekeeping under a tent, and, incidentally, difficulties.

Wanda poses as the wife of their neighbor to help him out with his father, who thinks he’s married. When her own parents arrive, she has to rustle up a baby to pass off as her own. In the ensuing complications Wanda has to pass herself off as twins, appear in two places simultaneously, and pacify an irate mother, whose baby she unceremoniously commandeered—but everything ends happily.

International News No. 60

Colombes Stadium, Paris, France—World’s records shattered as American athletes again capture the Olympic title.

Santa Barbara Reserve, Cal.—Rich timberlands swept by great forest fires.

Interesting personalities in the film spotlight:


Lincoln, Neb.—Gov. Charles W. Bryan, Democratic candidate for Vice-President, gets a great welcome home from his towncfolks.

Seattle, Wash.—Film tid-bits from the animal world.

“No Bobbed Hair”  
Ordered by Julian

(Concluded from Page 10) they try to grow their hair in the next two months—it will be at least that time before we are ready to cast. So I’ve kept all promising applicants on the list and am awaiting results."

Construction has started on the big sets for the new picture. A complete report who the Paris Opera is under way, and reproductions of the Paris catacombs and other locales will start shortly. The preliminary script has been completed for the picture by Elliott Clawson, and Robert Ross and John A. Carre are at work on various scene details. Ben Carre, noted scenic artist, is consulting with Julian on special effects he will handle for the play.
Something New Under the Sun!

**Hysterical History Comedies**

directed by
Bryan Foy

Released thru
UNIVERSAL

A RIOT of screen fun that is hailed as the most brilliant offering in the business. It is history backed up and turned around! Complicated nonsense that uncorks laughs every foot of the way! Pop this hilarity loose and cash in on the newest and greatest of comedy series. Two reels each. Nationally advertised in The Saturday Evening Post.
MARY PHILBIN

"Her face is like the Milky Way in the sky.
A meeting of gentle lights without drama.
—SIR JOHN SUCKLING

Please take my word for it that "The Gaiety Girl," with MARY PHILBIN, is a delightful and unusual romance well worth seeing. The story, which was adapted from "The Inheritors," is that of the beautiful and accomplished daughter of an old English aristocrat who is compelled to earn her own living, and enters the chorus of the Gaiety Theatre in London. The ending is not proverbial. It is a pleasant surprise. This is a King Baggot production and the cast is excellent.

Here’s an interesting bit of news for those of you who like real red-blooded action in your pictures—out on the West Coast Universal has recruited a group of daredevil horsemen from every corner of the plains. They are a great bunch of rugged men, brought up in the saddle. They are never more at home than when thundering along, up hill and down, on the backs of their fiery broncos. To me they are very like the knights of old—always ready to ride and fight. I am sure you will be thoroughly thrilled when you see these happy-go-lucky fellows galloping into action, particularly in support of Jack Hoxie in "Fighting Fury" and in other epics of the old West which I will mention later.

I believe the JACK DEMPSEY "Fight and Win" pictures are going to make a big hit, not alone because the leading man is champion of the world, but also because of the clever plots, the excellent cast and the all-round effect. The stories were written by Gerald Beaumont.

Thousands of letters have reached me approving my decision to make only the cleanest of pictures, the kind the whole family can see and enjoy. By clean pictures I do not mean weak pictures. They will be full of punch, romance and thrills. Some are already on the way. Watch for "The Signal Tower" and "The Reckless Age," and write me your opinion of them.

Carl Laemmle
President

To be continued next week.

UNIVERSAL PICTURES
1600 Broadway, New York City

Every Week
Universal Pictures Are Nationally Advertised

EVERY week—Winter and Summer—whether they are at home or at the Summer resorts, millions of readers are advised through Carl Laemmle's column of Universal's activities, and this tremendous national advertising momentum is behind every Universal picture you book for your house.

If you are not getting pictures backed by a national campaign, you are not getting the benefit of the greatest box-office power in your industry. Book Universal pictures. They are nationally advertised before you play them.

Here are extracts from just a few of the thousands of letters from Post readers:

"Recently I saw 'The Acquittal' at the Stanley in Philadelphia. I thought the court scene was the most realistic I had ever seen. Behind them must be one of the most perfect organizations of its kind."
Julia C. Balcom, Glenside, Pa.

"Just last week I had the pleasure of seeing 'The Hunchback of Notre Dame.' I think it the best I've ever witnessed."
Mrs. Samuel Cullers, Woodstock, Va.

"Allow me to congratulate you on your great masterpiece, 'The Hunchback of Notre Dame.' It is wonderful."
Mrs. M. Hartill, New York City

"I have seen 'The Hunchback of Notre Dame' twice and am delighted with it. It strikes me as being nearer to 'art' than any other movie production I have seen."
Mr. Kenneth Kennis, Little Falls, N. Y.

The advertisement to the left appears in the August 5th issue of The Saturday Evening Post.
She Wanted the Beautiful Things Other Girls Had!

SHE had never had a good time in her life. She wanted life, luxury, gaiety. She bargained for one week of it. How the price of this pleasure brought a crisis and happiness into the lives of two young people is a theme your patrons will surely love. It's what the public wants, what they will pay for. There isn't a house in the country that can't clean up with this story, produced in a luxurious and wholesome manner.
"Just tell the world that HOUSE PETERS in the TORNADO is a world beater and that you have it. Biggest, best, most thrilling and altogether pleasing picture we have ever shown. Our people unanimous declaring it the best picture of the year."

POLLARD THEATRE,
Guthrie, Oklahoma.

Box Office Report From The Moving Picture World.
The Phantom

A glorious drama of love and action amid...

A UNIVERSAL PRODUCTION
most magnificent settings ever screened!
Use Our Brains As

No. 424.—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

I hope you'll understand that I am trying to be completely unselfish when I tell you that I don't believe you are using enough posters and other forms of advertising to keep interest alive in your house.

There's no money in posters for me. True, posters are good advertising for Universal, but they are of so much more benefit to you that I wonder why ten miles as many are not used.

I wish you could know the time, thought and effort that are put into Universal posters. I wish you could hear the discussions in the advertising department, publicity department, exploitation department and sales department on each and every important poster we issue.

The best ideas of the best brains in the business are packed into our "paper."

With all due respect to home made posters, with all due respect to block paper (which has certain uses in emergencies) you cannot possibly hope to produce a home made product that will have the appeal, the pull or the selling power of those we produce for you.

It is common knowledge among producers and distributors that Universal knows more about bringing out the box-office value of pictures than anyone in the industry.
Well As Your Own

Other producers have tried to imitate our methods. Every new stunt we have developed has been copied, whether in posters, in trade paper advertising or elsewhere. But there’s always something lacking in an imitation!

One of the falsest of false economies is that adopted by some exhibitors who use hastily-slapped-together block posters on the theory that they are “cheaper.” They are not! It is better to pay twice as much and get good, appealing stuff on the space you buy than to try to save a few cents or a few dollars on posters.

If you are not taking the fullest advantage of our poster and advertising and press-book service, you are overlooking a real chance to inject vitality and kick into your business.

Reach out with your advertising. Don’t confine it to your lobby. You might have got by with that some years ago, but not today. Expand your advertising. Slap up your posters where the people can’t miss them---and then leave the rest to the posters!

My weekly advertisement in the Saturday Evening Post is the best advertising Universal ever did. It is amazing how many people are reading it every week and writing to me about it. You ought to cash in on that good will. And the more Universal posters you use, the more certain you are to reach out to people who will answer your call.

In conclusion, Universal posters are on the level. They pull but they don’t lie nor misrepresent. They are as “white” as Universal’s White List!
“If any exhibitor is offered this picture and passes it up he doesn’t deserve to be in the business!”

Says BILLBOARD

TREMENDOUS CLEANUP
“This is a film that will go down in history as one of the big pictures of this decade. The picture is going to prove a real clean-up at the box-office. It is a production that will be made by word of mouth advertising such as no other picture has received in years.”
Variety.

PERFECT
“The film must prove a signpost to our directors. Brilliant direction . . . virtually perfect performance?”
W. R., in the N. Y. World.

SPLENDID
“One of the finest productions from a human as well as an artistic viewpoint ever shown. On its merits as a great picture ‘The Last Laugh’ should win audiences anywhere. A splendid piece of work that exalted the audience. A splendid feature.”
Joseph R. Plesher, in the N. Y. Morning Telegraph.

A MASTERPIECE
“The story grips one from beginning to end—a jubilant finish—a masterpiece.”
Mordaunt Hall, in the N. Y. Times.

FINE ENTERTAINMENT
“Will afford an evening’s fine entertainment! Exhibitors will make no error in showing it. The cast is uniformly excellent!”
Exhibitors Trade Review

BOX-OFFICE APPEAL
“A mighty fine picture particularly worth while. Should also have marked box-office appeal. One cannot but enjoy the excellence of this picture. Really worth while.”
Film Daily.

IMPRESSIVE
“It is worth heavy exploitation. Word of mouth advertising will bring crowds. Suitable for first runs and average houses. It is a deft and impressive piece of work.”
Laurence Reid, in the Motion Picture News.

COMPELLING
“The picture held me in a vise-like grip. I cou’d devote a whole column to this picture if I had the space, but suffice to say, I have never seen a more compelling photoplay!”
George Gerhard, N. Y. Evening World.

SIMPLY SUPERB
“Probably no film shown this season will stir up such a lot of discussion. Simply superb—splendidly done—excellence itself—new and refreshing. You’d better see it; you’re sure to enjoy it!”
N. Y. Evening Post...

ONE OF THE GREATEST
“Should go down in history as one of the greatest productions of the time! Photoplay art at its best and yet it is entertaining to the degree that it should be successful with the general public. It can safely be predicted that ‘The Last Laugh’ is going to be one of the most talked of films of the year.”
Annabel Lane in Film Mercury.

NEW
“Something new in motion pictures for those who are weary of the usual fare.”
Bronx Home News.

“The Last Laugh’ should be seen!”
New York American.

POWERFUL
“There is drama that’s tense and a force that is real, and one’s held in suspense by its poignant appeal. The production is unusual. It’s well worth seeing for its dramatic brilliance and powerful simplicity. The production is extraordinary and Jannings is superb!”

“A remarkable picture. Some matchless acting by Emil Jannings. It’s different.”

“Is unquestionably one of the finest films that has ever been seen.”
The Movietone in the New York Sun.
The Picture for the Whole Family

CARL LAEMMLE presents

The LAST LAUGH

“A Tremendous Sensation the World Over”

with

EMIL JANNINGS

A UFA PRODUCTION

Distributed by UNIVERSAL

Nationally advertised in The Saturday Evening Post
At the right are reproduced the smashing, full-color 24 sheets that are helping to put these pictures over!
"Oh, Doctor"

"Smashes all house records. Crowds stood in rain for hours! Denny's latest, greatest, and best!"
Columbia Theatre, Portland, Ore.

"Week's engagement 'Oh, Doctor!' smashed all house records! Denny ranks supreme!"
Ascher's Merrill Theatre, Milwaukee, Wis.

"Smashed all records Saturday and Sunday. Denny one of screen's biggest box-office bets."
Columbia Theatre, Seattle, Wash.

"Smouldering Fires"

"Thousands turned away! Biggest matinees in history of theatre!"
Forum Theatre, Los Angeles, Cal.

"One of the most entertaining pictures I have seen!"
Consolidated Amusement Co., Wichita, Kans.

"The biggest week in dollars and cents in a long time! Have yet to play one that will measure up to it!"
Ascher's Merrill Theatre, Milwaukee, Wis.
NEW

NOVELTY is the spice of the showman's program, to rewrite
a perfectly good proverb. It's the thing that brings people into your
theatre instead of going to your competitors' theatre across the street. The
only trouble with novelty is that it is so darned hard to find.

Elaborate presentations were novelties when they were first used, but al-
ready the easily-tired show-going public is turning from them and demand-
ing more picture and less show. A costly feature was considered novel
when it was first shown; now two and even three feature programs often fail
to budge the fickle public.

But every first-run man knows all this. What we are getting at is that we're thought of a novelty that per-
haps you have overlooked.

Why not give your audiences, fed-up as they are on sleek society drama, something absolutely different for a change, a Western in other words? Don't smile. They'll stand it, and what is more, they'll LIKE IT!

Tex Rickards knew this when he brought the rodeo to Madison Square
Garden, New York, and Tex is usually credited with being a pretty good
little showman. The men behind the British Empire Exposition knew it
when they took Yakima Canutt and his cowboy brethren to London.

Universal has a picture that fits right in with this idea. It's called
"Let 'Er Buck," and it is not only an extraordinarily good Western, but,
what is more, a picture that was made at the famous Pendleton Roundup in
Oregon. Here is a rodeo as it should be given, in the typical western set-
ing which started the whole thing going. Hoot Gibson, the star, an ex-
cowboy, as well as a popular actor, actually entered the roundup and drove
a four-horse chariot to victory over the pick of western horsemen.

Just try this picture. Take down

THE habit of authorship is grow-
ing upon Nellie Revell. It seems
to be a mighty good habit. In
fact, one might be pardoned for say-
ing that the mantle is very becoming.
Miss Revell's first book, "Right Off the
Chest," was so successful that she im-
mediately embarked upon another,
called "Fighting Back." It will soon be
on the book shelves.

And now Universal has asked Miss
Revell to do something which has al-
ways been very close to her heart.
They have contracted with her to write a
story dealing with the circus. It is to be
written in such a way as to be
adapted to magazine serialization
and novelization as well as for moving pic-
ture work. The title, "Spangles," has
been selected. It is pertinent to ob-
serve that this is a title which is not
only applicable as a novel but eminent-
ly proper for a picture concerning the
circus.

Miss Revell is especially qualified to
write a gripping and interesting story

of life under the big tents, as she was
born and brought up in the circus. She
came of a family of well known equest-
rians, and on the death of her mother
she became a portegio of P. T. Barnum.
As a child she romped about the lot
with the performers as playmates and
the clowns and canvassmen officiating
as nurses.

"I didn't need toys or a nursery," she
said in speaking of her early days.
"I had the big tent and all the baby
elephants and lion cubs to play with.
"It is one of my ambitions to show,
in this first moving picture of mine,
what real circus people are like, not
only their sincerity and their whole
souled capacity for friendship, but
their culture and refinement, for I feel
that they have been a much maligned
group of people, and that unpardon-
able liberties have been taken in de-
picting them on the stage and the
screen."

"Spangles" will be a real true-to-life
circus story and will follow in many
instances Miss Revell's own career.
Through it all the heroine, a little girl,
becomes as Nellie did on the sawdust of
the ring a career which takes her to
Europe and brings her many interest-
ing adventures. Miss Revell started
her publishing back in 1897 with Dick
Sutton's Circus and her experiences
with circuses, shows, vaudeville and
on newspapers and publicity assignments
have given her a wealth of back-
ground enjoyed by very few authors.
It may be confidently predicted that
"Spangles" will be a very readable as
well as a very playable story.

Nellie Revell Will Write
Circus Story For Universal
"Spangles" To Be Based On
Authors Own Experiences
Are the Movies Responsible for the Alleged Crime Wave?

By ERNEST L. CRANDALL

Director of Visual Instruction in the New York City Schools and President of the Society for Visual Instruction.

FROM the pulpit, from the press, and occasionally from the bench, comes a more or less sporadic, but also a more or less continuous outcry about the devastating effect of the motion picture. It continues to hold its place, along with the World War and the Volstead Act, as a breeder of immorality, lawlessness and crime.

Some of the self-constituted custodians of civic righteousness are inclined to blame the World War for an alleged crime wave which is supposed to be sweeping over this country, if not over the entire world. Others, confining their vision to our own shores, lean to the opinion that the disregard for law incident to the inadequate if not impossible enforcement of prohibition has engendered other forms of lawlessness. There remains, however, a substantial contingent of those who would seek to trace the incidence of crime, particularly of juvenile crime, almost exclusively to the so-called glorification of crime and immorality in the motion picture.

Whether this crime wave actually exists or is only a creation of the popular imagination is a question that I cannot answer. I have never seen conclusive data on the question. Certain it is there was almost as much talk of it before the World War and before the 18th Amendment as there has been since. Surely, if these latter have really had the effect attributed to them, then this cannot be the same old crime wave that we were all talking of some years ago and that we were then already so inclined to attribute to the motion pictures. Apparently we are either dealing with a succession of crime waves or with a constant condition. Personally I am inclined to the belief that we are dealing with a constant condition. I have not much patience with the crime wave theory. I have heard of crime waves ever since I can remember, attributed now to the dime novel, now to yellow journalism, now to the saloon, now to the motion picture, and now to something else. The fact would seem to be that a criminal tendency is latent in mankind, including youth, at all times and that any agency capable of exercising a far-reaching psychological effect upon the minds of men may prove a momentary or a continuous stimulating cause.

When there comes from a group of judges, however, such statements as the following by a Brooklyn county judge, we are compelled to consider and take notice:

"Most of the moving pictures are salacious and vicious and their effect on the minds of the young can only be, and as a matter of fact is, to entice the young out to the road that leads to ruin. These pictures glorify crime or depict the rotten trail of sensuality. It is sought to justify their exhibition on the explanation that they point a moral. As sensible would it be to drag a child through flames that the child might later feel the soothing effect of some salve. Sear the mind of the child with the rottenness of sensuality and of glorified crime, and no moral will ever produce relief, much less a cure. The remedy against improper movies is not to be found in a censorship, but in the education of the public to take a stand against such movies."

While the writer is not prepared to subscribe to the statement that most of our motion pictures, or indeed any very considerable proportion of them, are salacious and vicious, nevertheless we all must recognize that undesirable, contaminating and demoralizing elements do find their way all too frequently upon the screen. The difficulty of eliminating these goes far deeper than the average superficial observer can possibly conceive. Most of us would agree, I think, with the statement that censorship is not the remedy. Yet the quotation in question merely calls for the censorship of public opinion as opposed to official censorship. The question is how to guide such public opinion, how to reach it, how to influence it, how to give it voice. It cannot be done by preaching, whether oral or written. It can only be accomplished by gradually providing the motion picture public with a product that satisfies without offending.

One trouble has always been that our condemnations have been too broad, too general, have rested on quite too wholesale a basis. A film does not glorify crime necessarily just because it depicts crime as an incident to its dramatic theme. A film does not necessarily encourage or breed immorality just because some of the characters depicted are immoral. It is quite true that it is no justification to say that the picture points a moral when the entire film is vicious and prurient and the moral is so feeble and so palpably tacked on as an appendage that the only impression left on the mind is a recollection of the criminal or lewd incidents portrayed.

On the other hand, I do not see how it is possible to produce drama, whether through the printed page, upon the speaking stage or on the screen, without reproducing the world-old conflict between right and wrong. This conflict furnishes the very essence of drama. Can there be dramas more packed with crime than the immortal productions of the Bard of Avon? Any one of Shakespeare's masterpieces—Hamlet, Othello, Macbeth, (Continued on Page 34)
British Critics and American Pictures

Shall American producers continue to film pictures portraying English life? The answer rests with the British exhibitor, according to James V. Bryson, managing director of the European Motion Picture Co., Ltd., London, who says continual and unwarranted criticism of American films on the part of the critics in the United Kingdom will eventually deter U. S. studios from attempting to cater to the vast British public by presenting films especially appealing to the picturegoers in this country.

With a few notable exceptions, British producers have been unable to film successfully pictures of British home life, he says. This condition is due not only to the prevailing state of the local picture market, but also to climatic conditions and a scarcity of capital and similar handicaps.

American producers, Carl Laemmle in particular, have always been foremost in catering specially to the British picture-goer. English writers, actors and directors have always found a warm welcome at Universal City, Calif., where they are extended every co-operation in making screen fare that will appeal particularly to exhibitors and patrons in the United Kingdom.

The latest endeavor along these lines was "The Gaiety Girl," starring Mary Philbin—an English story written by an English novelist. No effort was spared to make this Universal-Jewel accurate in every detail. A cast of English supporting players and a director familiar with English customs and traditions were also employed. To ensure the authenticity of local color and atmosphere, an Englishman, who is a member of an old aristocratic family, was specially arranged to supervise the production, and after viewing "The Gaiety Girl," the London Daily Telegraph wrote:

"The American producer has bravely set to work to construct a moving picture play the action of which takes place in a country many thousands of miles away. It is a tribute to his ingenuity and resource that the result is as good as it is."

But other—and these carping critics—unwilling to accord Universal credit for its attempt to cement further the bonds between the two countries, and unable to find fault with the beauty and excellence of the story, seized upon two slight, immaterial errors of a directorial nature, and declared that American producers were unsuccessful at portraying English life. If American producers cease catering to the British public—further unwarranted criticism of their earnest efforts will doubtless have this far-reaching result—

Will the Cinema in Great Britain Be Killed by Carping Reviewers?

and the British producers, because of the present slump in production activity, are unable to supply the unquestioned demand, what will be the result?

So-called pictures depicting British life will have to come from the only other available sources: Germany, Italy, Scandinavia and Japan, says Mr. Bryson. If the intelligent and serious attempts of American producers are subject to criticism, what reception will meet the endeavors of Teutonic, Latin and Oriental producers? Their efforts will be so atrocious that they are foredoomed to failure; no exhibitor will book them and, unless studio activities here improve immeasurably, the British public will be deprived of all and a large productions portraying British home life, customs and history of this country.

The remedy is simple, continues Mr. Bryson. Instead of unfounded and destructive criticism, let the British public, exhibitors and renters accept as sincere the efforts made by such eminent producers as Carl Laemmle and the other studio heads. When a huge sum of money, unlimited time and artistic masterpieces, such as "The Gaiety Girl," encourage the producer, instead of disheartening him by rejecting his well-intended efforts.

British critics have occasionally complained that American producers are broadcasting American propaganda through the medium of the screen. When a producer goes out of his way to produce a picture portraying intelligently, favorably, and sincerely English manners and customs the British should be the last people in the world to discourage him, Mr. Bryson concludes.

Universal Moviegrams

Larry Trimble, whose recent activities have been largely devoted to the pictures in which Strongheart appeared, is enroute to Universal City, where he will direct Albert Chevalier's famous play, "My Old Dutch." A special cast will be selected upon his arrival.

Universal has purchased Nina Wilcox Putnam's screamingly funny story, "Doubling for Cupid." It will be put in work almost immediately as a starring vehicle for Laura La Plante. Laura will be finished with "The Teaser" in a very few weeks now.

Ola Todd, recently crowned one of the 1925 Baby Stars by the Wampas in Los Angeles, has been given her first lead after a year of preparatory work at Universal City. She has been cast opposite Jack Hoxie in his latest picture, "The Demon."

Herbert Blache used to do western pictures on top of the Palisades in Fort Lee. That was in 1912. Now for the first time he is to be given an opportunity to do a western in the west. Universal has purchased "A Daughter of the Dons," the William McLeod Raine novel, for the use of Hoot Gibson and has handed over the Gibson megaphone to Blache. We may expect a change of title, however, from Universal.

Ellie Revell, famous woman press agent, has been engaged by Universal to write a story about the circus which will be a real circus story. Miss Revell is enthusiastic about it because she was born on a circus lot and has written more about circuses than any other living person. The title chosen for her story is "Spangles."

A High-Priced star very frequently demands that the company buy certain books because the leading role exactly fits, but it is very seldom that a character actor picks himself for a part. This actually happened, however, with Otis Harlan, who plays the role of Mr. George in "Oh, Doctor!" the Reginaid Denny-Harry Pollard picture of Harry Leon Wilson's Sateevost novel. The only difference is that Harlan never expected that he would get the part. "Oh, Doctor!" will play the Piccadilly in New York.
"PHANTOM OF OPERA" SLOGANS COMING FROM ENTIRE WORLD

Special Department Organized in the Home Office to Handle Thousands of Entries.

A n almost world-wide response to Universal's slogan contest for a slogan descriptive of "The Phantom of the Opera," is already in evidence, Universal Pictures Corporation announced this week. One thousand two hundred and forty slogans have already been submitted.

From every state in the United States the slogans are pouring in, and also from England, Germany, France, Canada, Mexico and South America. German, French, Italian, Spanish, Yiddish and English, together with one slogan in Arabic, which has not yet been translated, are among the languages represented in the slogans so far received.

A special department of three secretaries has been organized at the Universal Home Office to take care of the entries. Each entry is immediately registered on a card which contains the name and address of the person submitting it, and every slogan received is immediately acknowledged by letter. Many contestants write in for further instructions, and all such requests are promptly cared for, though a careful reading of the announcements published would give them all the information they need.

One contestant submitted three hundred slogans. Others have submitted as high as fifty. There are no regulations as to the number of slogans permitted, so any contestant may feel free to send in as many as he can think of.

Results already obtained from this contest indicate according to Universal executives that "The Phantom of the Opera" is eagerly expected by people everywhere, and that with the tremendous interest the contest is creating, there is no doubt its release will be a sensational event in motion picture history.

"The Phantom of the Opera" is from the famous novel by Gaston Leroux, directed by Rupert Julian. Lon Chaney stars in the role of the mysterious "Phantom," and Mary Philbin, Norman Kerry, Gibson Gowland, Arthur Edmund Carewe and other favorites head a cast which includes five thousand people. The settings and general scale of production are said to be even more magnificent than "The Hunchback of Notre Dame."

HOME OFFICE VISITORS

730 Fifth Avenue is rapidly becoming a mecca for visiting exhibitors. The Universal offices are not only the newest, but the most interesting of all the distributing offices in New York. Scarcely an exhibitor comes to New York without wanting to see the elaborate layout which Carl Laemmle has devised for the home office of the Universal Pictures Corporation.

Among those who paid their respects last week and who were received, in the absence of Mr. Laemmle, by Jules Levy, sales director for the eastern territory, were "Doc" Schadd of the Carr & Schadd interests of Reading and Lebanon, Pa. Mr. Schadd has just been unanimously elected president for the third consecutive term of the M. P. T. O. of Eastern Pennsylvania. Mr. Schadd was accompanied by John Cook, general manager of the Schadd interests.

Another visitor was George W. Trendle, general manager of the Kunsky Theatres in Detroit. Tom Ealand of the Regent Theatre, Grand Rapids, Mich., who was on a special trip to New York, rode up Fifth Avenue on a bus to 730 and was duly impressed by Carl Laemmle's business sanctum. Mrs. H. C. Horster of the Temple Theatre of Toledo, Ohio, wife of (Continued on page 37)
"This one goes in for producing laughs. There is plenty of suspense and a plot enmeshed in odd complications. Just the right amount of seriousness. Herbert Blache has made the most of it."

Milwaukee Sentinel.

Nationally advertised in The Saturday Evening Post.

THE greatest laughing mystery play it will ever be your pleasure to see! Watch the dead man get up and run away. See the perilous chase of the murdered man by the ambitious cops. The kind of a picture that laughs, thrills and mystifies your patrons into a perfect frenzy of delight.
Broadway Debut of "White List"
To Be Made At New Piccadilly

THE WHITE LIST, Universal's selected schedule of Jewel pictures for 1925, is soon to make its appearance on Broadway, according to reports this week from the Universal Home Office at 730 Fifth Avenue.

Arrangements have been completed with the Piccadilly Theatre, Broadway and Fifty-second street, whereby "Oh, Doctor!" the second White List picture, will be shown during the week beginning February 21st, and "Smouldering Fires," the first of the White List, during the week of March 14th. Succeeding White List pictures will follow at this and other Broadway houses, it is understood.

"Oh, Doctor!" and "Smouldering Fires" are heralded by Universal as pictures of unusual box-office drawing power. Both have been shown in various key cities and have made enviable records. "Oh, Doctor!" is a Reginald Denny picture, made by Harry Pollard, with Mary Astor as the chief supporting player. It was adapted from the Harry Leon Wilson Saturday Evening Post story.

"Smouldering Fires," was made by Clarence Brown with Pauline Frederick in the starring role and Laura La Plante in a featured part.

Both pictures have received unusually commendatory reports from exhibitors and newspaper reviewers. The Clarence Brown picture recently was shown in the big Eastman "SERIALS ARE BETTER THAN ALL THOSE OLD LOVE STORY MESSES"

THIS letter came to us from a boy down in Raleigh, N. C. He seems to have a pretty good idea of what he wants in motion pictures.

Hello Mr. Laemmle:

I saw your ad in the American Boy and I just wanted to tell you what I like in pictures.

I haven't missed but two of Jack Dempsey's pictures and they're the stuff too.

I kept up with "Robinson Crusoe" and wish "Wolves of the North" would come here cause I like Dog Stories, don't you?

I keep up with Serial Stories when they come here but it looks like they're going out of style. Can't you send some to Raleigh cause they're better than all those old week story messes.

Please bring them back, won't you, cause I like them and about every other boy in town does too.

Your friend.

(Signed) Alexander Webb Jr.
Raleigh, N. C.

THE $5,000 EXPLOITATION CONTEST
ON UNIVERSAL CHAPTER PLAYS
HAS BEEN OPENS TO ALL "U" SERIALS

Write F. J. McConnell, short subjects manager, 730 Fifth Avenue, New York, for further particulars.
Rangoon, India, Theatre
Uses Heavy Exploitation
For Universal Serial

E. A. Fernandez, Proprietor of the Olympia and Majestic Cinemas, Decorates His Fronts Elaborately and Runs Special Tram Car to Advertise His Pictures.

No exhibitor in Burma or India understands the value of exploitation better than Edwin A. Fernandez, proprietor of the Olympia Kinema and Majestic Cinema in Rangoon, Burma, and it may be said of him that his great success in the cinema business is due to a large extent to the liberal and attractive manner in which he advertises his pictures. Mr. Fernandez is a staunch Universalite, showing only Universal serials at the Olympia and Universal-Jewels at the Majestic.

The accompanying illustrations give an idea of the way he goes after business with Universal serials. The front of his theatre is decorated with attractive posters, Chinese paper lanterns and grotesque paper figures representing creatures of "The Ghost City," the picture then running. Over the first entrance is a sign reading, "You Are Wanted Inside"—an appropriate invitation to enter the Ghost City.

The other photograph shows a tram car, one side of which is completely covered with posters on "The Ghost City," and the other side with those on "White Tiger," the Universal Jewel playing at the Majestic. The car runs through the main streets of Rangoon.

1,000 EXTRA ADMISSIONS TRACED TO ANDY GUMP AT DELMONTE, ST. LOUIS

Exploitation puts 1,000 extra children's admissions into Fred L. Cornwell's beautiful Delmonte Theatre, St. Louis, each week it runs an Andy Gump comedy, Dave Muir, Cornwell's manager, declared in a letter to the St. Louis Universal exchange.

With Muir, Maurice Davis, St. Louis Universal exploiteer, "sold the series" to the children of St. Louis. In co-operation with the powerful Globe-Democrat, which runs the Gump comic strip in St. Louis, Davis arranged a special Andy Gump Saturday morning showing for the children.

The Globe-Democrat, one of the nation's greatest newspapers, gave about $500 worth of its space—two 450-line ads—to advertise the showing. In addition, it "billed" the schools in the theatre's neighborhood.

Eighteen hundred "kids" thronged the theatre on the morning of the special show, when an old Hoot Gibson picture and a number of "Gumps" of an earlier series were screened. How well the special matinee "sold" the "kids" is proved by the fact that now the Delmonte gets 1,000 of them into the theatre every time it runs on one of Andy's adventures.

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OPENS 100% UNIVERSAL

When R. W. Rohn, of Linton, Ind., recently purchased the Linton Theatre, he reopened the house with a 100 per cent. Universal bill, consisting of "The Signal Tower," International Newsreel, and a one-reel comedy. This fare was evidently what the Linton folks want, for they packed the house the first night and the second night was just as good.
E VERYONE seems to be playing "The Last Laugh," the sensational Ufa picture which Carl Laemmle is distributing in this country, or is soon to play it, and so we are holding up the series of "Phantom of the Opera" cross-word puzzles for one week and running a "Last Laugh" one in their place.

In working out this puzzle, the artist has been especially skillful in combining advertising for your theatre with a marking good puzzle. When all the squares have been filled in correctly, these words stand out prominently: "Wise Folks Won't Miss 'The Last Laugh.' You Will Sure Find Time." The cut has been notched at the top and bottom leaving spaces for the insertion of your theatre's name.

If you use this puzzle there is a good chance for a little essay writing contest along with it. Copy for this might run something like this: "When you solve this puzzle you will read a message. Write an answer to it using as many words in the puzzle as possible. Those using the most words from the puzzle and the fewest extraneous ones will be awarded the prizes."

Across
5—Owl-like.
7—Generic term for human beings.
10—Will not.
12—A young lady.
13—Definite article.
14—Pere (Eng. abbr.).
18—In that manner.
19—The best laugh (two words).
20—Popular name of Governor of New York.
21—Editor (abbr.).
23—Personal pronoun.
28—Certain.
30—Discover.
32—Duration.

Down
1—Thinking part of man.
2—That man.
3—Pertaining to.
4—Slender.
5—Great sorrow (obs.).
6—Holy person (abbr.).
8—Old measurement (abbr.).
9—King's Scholar (abbr.).
11—Superficial.
13—The sum total.
16—Request.

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**LAST WEEK'S SOLUTION**

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S O L O C E B B M A I D
O U N I V E R S A L A
F A C A D E A C C E S S
A S K A N V I L R A H
T Y G T D I S T L
P O R A M C A Y A
R U P E R T J U L I A N
O N E M G E T A
D A N P A C C M I
L E D D E P O T E O N
A D O R E S U R B A N E
R P I C T O R I A L A
D A T A S O T R S P V
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Here's the answer to the third of the "Phantom of the Opera" cross-word series.

17—Amusement.
18—Personal pronoun.
22—To lose one's footing.
24—Arithmetical problems.
26—On condition that.
27—Southern Railroad (abbr.).
28—Note in the scale.
29—Prefix meaning again.
31—Perform.
32—In the direction of.

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**Cut-out Engine Over Entrance Made 'Em Talk**

A n effective but inexpensive lobby display on "The Signal Tower" was arranged by J. O. Brooks, Universal Detroit exploiter, for the showing of Universal's great railroad drama at the Washington Theatre, Bay City, Mich. A semaphore and front of an engine, cut from boughboard and appropriately painted, were installed over the main entrance to the theatre. A small automobile spot, set in the place of the engine's headlight, threw a glaring light upon the floor where a different wording was painted each day such as "Coming, "The Signal Tower", "Watch for "The Signal Tower", etc. The spot was set at an angle so that the wording could be painted at the side of the lobby where it would not be rubbed out by many feet passing over it. This display was used ten days in advance of the showing as well as during the run of the picture, and caused much comment among the theatre's patrons.

Switches and lanterns were loaned to the theatre by Superintendent Laidlaw of the Michigan Central Railroad. Two of these switches were placed outside the theatre and lighted at night. They were used ten days in advance and during the showing.

Superintendent Laidlaw also furnished the names of all the railroad employees living in Bay City. A letter addressed to each of these was delivered, at no expense to the theatres, through the regular railroad mail.

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**PERMANENT TIE-UP**

A permanent tie-up with all the cafes, soda fountains and lunchrooms of Mone- son, Pa., for paper napkins, has been arranged for the Olympic Theatre by Jack Hayes, Universal exploiter, and Manager Geise.
A Business-getting Bally-hoo Showman’s Circus

3 SHEET CUT-OUT

JUST one of the smashing line of full color town-rousing posters for the greatest Hoot Gibson Western ever made! Tell ’em you’ve got it—the picture will do the rest!

Don’t Miss This Great Brilliantly Colored 3-Sheet
BLAST your town with blood-tingling paper, use the big, new exploitation tints, everything to lay it over! For this picture will back it up! Two big shows in one, the original Pendleton Round-up and a lurid story of the West, both featuring Hoot Gibson. Big houses and little houses in big towns and little towns will clean-up with this. Let's go!

By Chas. Wellington Furlong, Raymond Schrock.
Satevepost Readers Write Mr. Laemmle About His Pictures

EVERY SCENE PERFECT

"AFTER viewing the Universal Jewel, 'Butterfly,' at the Merrill Theatre last night, I am simply compelled to drop you a few lines and let you know how much I enjoyed it. Really it proved so interesting in every way that it is hard to find words to tell you how completely pleasing the picture was. . . . Every scene was perfect and nothing was overdone. To the director that made 'Butterfly' some real credit is due. It was surely put over right."

—Charles Harris, Milwaukee, Wis.

"THEY ACT LIKE PEOPLE I KNOW"

"'THE FLIRT' was a tremendous success, but I know that 'The Turnmoil' must have been a much greater one. Hobart Henley has the gift of putting into his pictures that tender touch that only Booth Tarkington can describe on paper. You feel right at home when viewing such a picture. I do, at least. How a director can get his players to act so wonderfully in such a common, home-like way, I don't see; it's wonderful! They act like people I meet every day, people I know and live with."

—V. A. McGovern, Avalon, Pa.

STEVENSON'S DANCE UNIQUE

"HAVE seen some of Jack Dempsey's 'Fight and Win' series. Very funny. Mr. Stevenson is doing some fine work. His seasick dance in 'All's Swell on the Ocean' is unique."

—Mrs. Marie Hartill, New York City, N. Y.

HOOT SO JOLLY

"I LIKE Hoot Gibson very much. It seems like he is always so jolly and good-natured, he just makes you happy and forget all your troubles, doesn't he?"

—Miss Beatrice Spurling, Brookings, S. D.

"TORNADO" A KNOCKOUT

"I ALSO saw House Peters in 'The Tornado' and I certainly enjoyed that. It was, as my kid brother said, 'a knockout.' He is an excellent actor and that storm certainly was a thriller."

—Miss Concepta L. Manino, Detroit, Mich.

LACKS WORDS FOR ENTHUSIASM

"IF I have ever despaired of my lack of eloquence, it is at this moment when I am wanting to convey to you the enthusiastic praise I feel in behalf of 'The Gaiety Girl.' It has fulfilled my every hope and expectation and I am simply poverty stricken for words to tell you how very wonderful I think it is."

—Mrs. Lorenzo Stevens, Venice, Calif.

NO DULL MOMENTS

"LAURA LaPLANTE as a star will prove popular. She is real peppy, handling her roles exceedingly well. There is never a dull moment while she is on the screen. . . . Reginald Denny is a prime favorite."

—Miss Rose M. Sullivan, East Boston, Mass.

A PICTURE TO BE PROUD OF

"I JUST must tell you about seeing 'Love and Glory.' I do not know quite how to do so. I thought you had achieved a spectacle in 'The Hunchback of Notre Dame,' I knew your actors and actresses had given fine interpretations of character in several pictures, but in 'Love and Glory,' I am tempted to believe you have reached your limit, for how can one go beyond perfection? I do not say this merely because I am feeling especially kindly toward Universal tonight; I say sincerely, whoever might be the producer, that it is a picture to be proud of forever."


THRILLS HEART

"OF all the wonder-ful pictures that your booklet describes, I have choosen 'The Rose of Paris' because it thrills the hearts of young and old."

—G. E. White, Kansas City, Kans.

BUDDY A HIT

"THE Buddy Mes-singer (Century) comedies are quite a hit; keep them up."

—A. D. Hoffman, Denver, Colo.
"Century Comedies Are of First Run Quality"

Says Abe Stern in Interview on Eve of His Departure for the Coast, Where He Will Confer with Julius Stern on the 1925-1926 Century Product.

A BE STERN, vice-president of the Century Film Corporation, the producers of Century Comedies, left New York for Los Angeles last Sunday, accompanied by Mrs. Stern. He is bound for the Hollywood studios of the Century Company, where he will confer with his brother, Julius Stern, president of the comedy corporation, and plan their 1925-1926 product.

The Century Corporation is trying out a new release policy this winter, based on four series of pictures made by four stars, Wanda Wiley, Eddie Gordon, Edna Marian and Al Alt. The results, even at this early date, are said to be so encouraging and conclusive that the 1925-1926 production policy of the company is expected to be changed materially from past methods.

Discussing the comedy situation on the eve of his departure, Mr. Stern predicted striking improvements in Century Comedies during the coming year.

"We are determined to take our comedies out of the filler class," he said. "We already have done it to a large extent, but we will not be satisfied until every exhibitor recognizes our product as of first-run quality.

"We have ample proof that Century Comedies are two-reel Box Office Attractions. They are being played up in advertising and on theatre fronts by more and more exhibitors. Wanda Wiley, and our other stars are beginning to have a box-office drawing power. We are getting many times the number of first-run accounts we did a year ago.

"On our side, we are trying to improve our product. We are putting more time, money and care into production. As an indication of this, we now have five directors working at the Century studio, an almost unprecedented situation for a two-reel comedy company. They are top-notch directors, too, among them being William Watson, a former Mack Sennett director, Edward I. Luddy, Jess Robbins, Charles Lamont and Noel Smith, a former Larry Semon director.

"We are taking every possible means to build up our four stars. The best means is by putting them in good comedies. This we are doing. Also, under our new release plan, they are appearing in series of twelve pictures each during the course of a year. This is a far step in the direction of box-office drawing power. After all, there is no reason why a two-reel comedy star, making twelve pictures a year, should not have as much box-office appeal as a feature star, making four or six pictures a year.

"Our production policy, which will be enlarged upon and bettered for next year, permits us to show our comedies to exhibitors well in advance. We find that showmen are beginning to appreciate this service on comedies just as they appreciate it on features. It is another step in taking comedies out of the filler class. Exhibitors are reacting to our progressiveness by signing up under our star series plan to a far greater degree than ever before."

Pretty Edna Marian, Century Comedy star, makes a life-like wax doll in her latest two-reel comedy, "My Baby Doll," just released through all Universal exchanges.

Arthur Lake, the popular young juvenile recently seen in the "Sweet Sixteen" comedies, is her chief support in the doll comedy.

"NOBODY'S SWEETHEART"

FEATURING WANDA WILEY

REACHES THE SCREEN

A NEW Wanda Wiley comedy is being released this week by the Century Film Corporation through all Universal Exchanges. It is "Nobody's Sweetheart," and was directed by William Watson, long noted as a comedy director.

This is reported to be the best Wiley comedy to date.

It forms an important unit in the series of Wanda Wiley comedies projected this year by the Century company. Harry McCoy is Miss Wiley's chief support in "Nobody's Sweetheart." Many others are in the cast, an unusually large aggregation of players having been necessary for the restaurant and cabaret scenes of the picture. It is reported as a fast-moving comedy in which Wanda jumps from one predicament into another.

Another Wiley two-reeler has just been finished by Edward I. Luddy, who directed "Present Arms" and "Looking Down," two popular releases of this talented young comedienne. It is called "A Lucky Leap," and includes in its cast Joe Bonner and Max Asher. Some of the scenes were taken in Truckee, Calif.
GET behind the greatest film can give it. Plaster your to a circus. Advertise it! See dozens of practical big business of these exhibitors who have got Get busy and clean up. Book it

"Tremendous business throughout the engagement! An example of a big picture properly exploited!"

"Business exceeded our greatest expectations! One of the pictures that backs up its advertising!"
—Allan Theatre, London, Ont.

"Its coming widely discussed and eagerly anticipated! The whole town tried to crowd their way in!"
—Colonial Theatre, Pittsfield, Mass.

"A wonderful box-office picture! Wonderful lithographs and paper for advertising!"
—Liberty Theatre, Miami, Ariz.

"Put out a lot of advertising on this attraction—two nights to good business! Do not think there was one person who did not think it a wonderful picture from every angle."
—Hamline Theatre, Estelline, S. D.

"An exceptionally fine week! Biggest business and longest run ever experienced in Butte. Great credit is due your exploitation man."
—Rialto Theatre, Butte, Mont.

"Many thanks for co-operation received from exploitation representative. Breaking all records any picture ever shown!"
—Royal Theatre, North Bay, Ont.

"Gross receipts topped any previous figure! Opening preceded by intensive exploitation campaign!"
—Stillman Theatre, Cleveland, Ohio

"Thank you for helping us exploit and advertise this great production. Our most successful engagement in the history of the theatre!"
—Garden Theatre, Indiana Harbor, Ind.

"Extremely proud of the business done! Heralded as a super-colossal spectacle!"
—Wigwam Theatre, San Francisco, Cal.
show ever produced with all you
tyn with paper---bally-hoo it like
he big press sheet for dozens and
etting tie-ups. Read the reports
ten behind it and broken records!
nd Bill it!

"Biggest Sunday in three years. Big publicity
got the money!"
—Star Theatre, Quincy, Ill.

"Smashed record of house. Capacity business and
hold-out crowds! Excellent advertising cam-
paign!"
—Consolidated Theatres, Grand Rapids, Mich.

"Words cannot express just how good this pro-
duction really is. Your exploitation man a go-
getter!"
—Pleasant Hour Theatre, Brookings, S. D.

"Breaking all records! More original stunts and
more newspaper space than all the big features
put together!"
—Lincoln Square Theatre, Decatur, Ill.

"Any exhibitor should make money with this one!
Many thanks for your co-operation in putting it
over!"
—Rialto Theatre, Harlingen, Texas

"A four-day run with wonderful business. A sure
winner for anyone. Boost it and cash in!"
—Grand Theatre, Galena, Ill.

"Want to thank you for the wonderful way you
have co-operated. The picture is now in its sec-
ond record-breaking week!"
—Palace Theatre, South Bend, Ind.

"Thank you for your co-operation. Despite big
blizzard and powerful opposition continued to big
business that showed a consistent increase daily."
—Liberty Theatre, Oklahoma City, Okla.

"Get behind it and work as you never worked
before on a picture. Spend lots on extra adver-
tising. It can be put over so that it will smash
box-office records in any town, anywhere!"
—Orpheum Theatre, Harrisburg, Ill.

"Worked tirelessly; the whole town knew it was
playing at The Isis. Your publicity man deserves
a great deal of credit for the success of this
engagement. New records established."
—Isis Theatre, Kansas City, Mo.

"Thank you for your co-operation in helping put
this picture over. Ran ten days and broke all
records of this house!"
—Rialto Theatre, Cedar Rapids, Iowa

of NOTRE DAME

Presented by CARL LAEMMLE
"Haven't missed

Now is the time to be

These big, new stars make

12 furious 2-reel frolics of fun, featuring

WANDA WILEY

"Thank you particularly for Wanda Wiley—she looks like the best comedy bet on the market," writes M. Mandelbaum, of the Virginia Theatre, Cleveland, Ohio.

As beautiful as they make 'em, and funnier than you've ever seen before, Wanda Wiley has hit the high spots of the comedy field with a rush! Her first release was booked for, and made a hit at the Rialto Theatre, Broadway and 42nd Street, New York. Others have been booked over the entire Loew, Lubliner & Trinz and Comerford circuits, as well as many other splendid first run key city theatres. See Wanda Wiley in the following releases, now in your Universal Exchange:

"Looking Down"
"Nobody's Sweetheart"
"Don't Worry"
"Getting Trimmed"
"Queen of Aces"

"Consistently Good" Released thru
Sure and get every one!
Century's better than ever!
12 of the fastest and funniest ever made featuring

EDDIE GORDON

Hailed everywhere as the comedy find of the year. Now ready in a group of button-bursting laughing hits!
2 reels each.

Here is fair warning—see these brand new two-reel riots of laughs at your Universal Exchange now! They're there in every way! And if you're not too weak from laughter, you'll sign up and get your dates quick. Because Eddie Gordon comedies are going to prove among the finest comedy bets of this, or any other, year. See these at your Universal Exchange:

"The Polo Kid"
"Itching for Revenge"
"Kicked About"
"Puzzled by Cross Words"
"Taxi War"

COMEDIES
UNIVERSAL

is the experience of Chas. W. Burkey, of the Summit Theatre, in Kansas City, Mo.
**REVIEWs YOU**

**"Oh Doctor" Full of Real Laughter**

**O H, DOCTOR!”** with Reginald Denny as the bright and particular star, is the very hilarious attraction at the Colonial the last half of the week. It is the well-knit story of Harry Leon Wilson's story of the same name, which ran serially in a weekly magazine last year, and adheres closely to the original in its story development.

In this rollicking comedy, Mr. Denny has the part of Rufus Billups, Jr., who is first shown a few minutes after his birth being rolled in cotton and placed in an incubator, where it is expected he will not live more than a few minutes, certainly not more than a few hours. But he does, and grows up in an environment of continual solicitude, his temperature being constantly taken, various medicines being administered by nurses hourly, and by the time he has reached early manhood he is a thoroughgoing hypochondriac, dominated by obsessions of fear in every phase of life.

With a doctor and nurse who understand him, he is soon riducled into a state of mind where he begins to realize that his only illness is in his imagination; he falls in love with his nurse, and then begins the fight upward to win her respect and love. He reads somewhere that in order to overcome fear one must do all the things one is afraid of, and he begins by eating a pork chop for breakfast, after which he launches forth in a wild series of adventures which almost puts the whole family and three old capitalists, who have advanced $100,000 on his inheritance, in a sanitarium.

Mr. Denny's characterization of this young Hypochondriac is one of the best things he has ever done. It could so easily have been overdone, which would have ruined it; but he has kept it within the bounds of reason, even though it is extravagantly satirical, and made it one of the most uproarious humorous characterizations seen on the screen since Harold Lloyd in "Safety Last."

The three old capitalists who advance money and who are deeply concerned over his unexpected flair for adventures, add immeasurably to the riotous humor of the situations. Three of the best character actors of the screen play these parts—William V. Mong, Otis Harlan and Tom Ricketts. Mary Astor is a beautiful and capable heroine, as the nurse, never having played with greater animation.

The settings are handsome, the cast is excellent, the direction very clever, and if one is looking for a good laugh, here it is in abundant measure. H. de M.—Richmond, Va., News-Leader.

**"The Gaiety Girl"**

**They** have cast Mary Phibin ideally as the aristocratic heroine of "The Gaiety Girl," with the result the promise she gave in "Merry Go Round" is seen in full bloom.

The story on which this Universal Jewel is based is I. A. R. Wylie's romantic novel, "The Inheritors," a charming English tale of traditions and sacrifice. Irene Tudor, portrayed by the star, is the descendant of the proud house of Tudor, which has inhabited Pencarrag castle in an unbroken succession for 900 years. But after Owen Tudor, a distant relative and her sweetheart, has left for Africa to rebuild the family fortune, the frail girl can not stem the tide of poverty, and is forced to take her aged grandfather to London.

Reared in the English countryside, she knows nothing of life or employment, and it is through the agency of a big hearted chorus girl she becomes a "Gaiety girl" at the famous theater. Kit Kershaw, who has money enough to...
OUGHT TO SEE

"Secret of the Night"  
By Genevieve Harris.

MYSTERY plays on the screen are usually about as exciting as wet firecrackers, and the "Secrets of the Night," adapted from "The Nightcap," is a happy exception. Apparently the director thought the change of title was change enough and therefore decided to follow the original in other respects. I'm deducing this from the fact that the picture has the smooth continuity and the well worked out details more often found in the construction of a stage play, than in a film story.

The director sought to stress this likeness to the spoken play by dividing the picture into acts, and by introducing his cast and giving credit for the various production details in the form of a theatre program, a little touch of novelty in this usually most banal part of a picture.

The story is one of those mixtures of thrill and humor which have always been so popular on the stage, and of which Griffith's "One Exciting Night" has been one of the most successful screen imitation. This picture is not so complicated nor pretentious as the Griffith production, but it is quite capable of keeping you entertained during its running length of about an hour and a quarter.

A murder mystery, with almost every member of a house party under suspicion, a series of spooky and apparently inexplicable happenings after the murder, a negro servant who nearly expires from fright, a nervous girl who has read too many stories, a "dumb" detective and a comic coroner, these ingredients are the most conspicuous part of the melage which, stirred together, forms an entertaining comedy drama as the screen has offered in some time.

They are perhaps the stock material of a comic mystery play, but they have been whipped together in this case by an expert hand, making the difference between this and the usual mystery movie as distinct as that between a cake which turned out right and one which has fallen. James Kirkwood, Madge Bellamy and Rosemary Theby provide the triangle which threatens to become tragic, while Tom Wilson, as a negro, and Zasu Pitts as a startled ingénue, are the chief funmakers.

"Secrets of the Night" is unusually amusing, unless you are too serious to like such frivolous diversion. I would suggest that if you wish to enjoy it most thoroughly you find out the time the picture begins. To come into the theater at the wrong time is like reading first the last chapter of a detective story. —Chicago Post.

"The Fighting American"

THE "surprise" of the Granada program this week is "The Fighting American," programmed as "Universal's Masterpiece of Nonsense." Pat O'Malley and Mary Astor are the featured players among a list that contains several of the best known actors of the screen.

The film starts out as a drama and ends up as a burlesque. Carl Laemmle, the producer, in an introductory sub-title tells his audience not to think; but the first thought that comes to mind is what's going to happen when one-armed drivers take to the air. The hero studies his college lessons while driving a plane.

Then the "gags" commence in earnest. Buster Keaton, Charlie Chaplin, Al. St. John and a few others are not the only inventors of screen "gags." "The Fighting American" is crammed with them, while all the time it is supposed to be nothing more than an ordinary comedy, with two romantic actors, Pat O'Malley and Mary Astor in the stellar roles.

When the action moves to China the Granada audience isn't left in the lurch in which to rest. There's too much revolution—the nonsensical kind, like most revolutions in San Francisco Examiner.

The Hunchback of Notre Dame

EVERY week it is being demonstrated just how wrong were those prophets who declared "The Hunchback of Notre Dame" was not a small town picture. In spite of the predictions that the picture was a bit too unpleasant for the small towns, which, it was pointed out, are irrevocably off costume dramas and want outdoor type pictures, the picture is going over in great shape, with indications that age is not detracting from its box office strength. There's a picture which combines artistic and money making qualities. It is entitled to every possible support, for it represents a great and praiseworthy undertaking. —Greater Amusements.

"The Last Laugh"

OPINION at the present moment seems to be about unanimous that "The Last Laugh" is one of the finest achievements of the motion picture and that Emil Jannings gives an incomparable performance in the leading role. The only difference of opinion is as to the merits of the satirical happy end.

It is our belief that the ending of "The Last Laugh" is one of the finest features of the picture. After all, there are few of us who want tragic endings for their own sake. It is merely that wise cultivation a story should be carried to its logical conclusion, happy or unhappy. "The Last Laugh" permitted one to smile at the satire of the affair and yet rejoice at what happened to the poor doorman, whereas a seriously intended happy conclusion would have been disastrous to the picture. The trick employed by the director of the German film couldn't have been done for the first time, it was thoroughly delightful. —N.Y. Herald-Tribune,
**A sure bet in the box**

**Kickin'**

**The SIGNAL TOWER**

"One of the biggest gates I've ever got in years in the show business!"

Miner's Theatre, Collinsville, Ill.

**WINE**

"Play it and boost it. Will stand all you can give it!"

Gayety Theatre, Amory, Miss.

**The RECKLESS AGE**

"An extra good picture from every angle. Pleased 100%!"

Queen Theatre, Tyler, Texas.

**The TURMOIL**

"In every respect this is an A-1 picture couldn't possibly be beat!"

Princess Theatre, Sanborn, Iowa.

**LOVE and GLORY**

"One of the strongest appeals in a very long time!"

Madison Theatre, Seattle, Wash.

**The FAMILY SECRET**

"Love, Laughter, and thrills! Fine!"

Liberty Theatre, Oklahoma City, Okla.

**BUTTERFLY**

"Just fine! Figures 100% as a great picture!"

Auditorium Theatre, Stillwater, Minn.

**The FAST WORKER**

"Sure-fire; comedy sensation. Audience unanimous in praise!"

Granada Theatre, San Francisco, Cal.

**The ROSE of PARIS**

"Capacity houses for three days. Went over very big!"

Tivoli Theatre, Hamilton, Ont.

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Nationally advertised in The Saturday Evening Post

**UNIVERSAL** — the
office sweepstakes!

sweeping up a cloud of gold dust!

With these great stars:

Reginald Denny
Mary Philbin
Virginia Valli
House Peters
Laura La Plante
George Hackathorne
Percy Marmont

Clara Bow
Norman Kerry
Kenneth Harlan
Ruth Clifford
Charles de Roche
Madge Bellamy
Wallace MacDonald

The TORNADO
Broke all records against stiffest opposition and zero weather!" Strand Theatre Jamestown, N.Y.

The GAIETY GIRL
Should do well from box-office point of view! Variety

Presented by
CARL LAEMMLE

UNIVERSAL'S BIG 12

best buy in sight!
Cash in on these million dollar tie-ups!

It is only rarely that ever a super-special feature picture can offer publicity and exploitation tie-ups comparable to those that go with “The Gumps.” Practically every man, woman and child in the whole country knows “The Gumps. Read of the tremendous tie-ups that are yours. Make them the feature of your program!

“Advertised this comedy above my feature and was justified!” writes Sam C. Clayman, Yale Theatre, Bartlesville, Okla.

OVER 300 NEWSPAPERS

Over three hundred newspapers in the United States, read by 30,000,000 daily, carry the Gump cartoon strips. Consider the enormous money-value of this publicity. Everybody knows the Gumps!

ADVERTISING BUTTON

The Parisian Novelty Company of Chicago, Illinois, makes a celluloid button showing Andy’s famous face. On the border is a space for advertising copy. Thousands of these buttons are being used throughout the country.

LOOSE-WILES BISCUITS

This company, one of the largest, is making Sunshine ANDY GUMP Biscuits. These biscuits are advertised in street car and subway lines throughout the country. In addition, all retail stores carrying the Sunshine line display vivid posters featuring Andy Gump.

GUMP NOVELTIES

There are a score of novelties of all kinds including pocket mirrors, hair brushes, blow-ups, dolls, and candy rolls, all of which go far in raising the popularity of the Gump family in the minds of the American public.

ARE THE MOVIES RESPONSIBLE FOR THE ALLEGED CRIME WAVE?

(Continued from Page 11)

King Lear, Romeo and Juliet, Julius Caesar—would furnish the skeleton for the most lurid melodramas ever conceived, and it is only their literary quality and the poet’s idealistic treatment of the theme that rescues them from the tawdri ness and cheapness that characterizes all melodrama that is not nobly conceived and artistically executed.

We are traveling the wrong path if we hope to correct the evil which we acknowledge exists, by emasculating the silent drama. The craving for the thrill—the excitement if you will—that is engendered by the dramatic struggle, no matter how depicted, is ingrained in human nature. It is this conflict in our lives that alone makes life worth living, and instinctively we recognize that a dramatic portrayal is vivid, intense and ineffectual when robbed of this element.

Is it possible then to depict crime and even immorality without de moralizing effects? Of course it is. Nor need we confine our illustrations to Shakespeare. There is much in the modern spoken drama and also in the productions of the screen that proves the same thing. Let us take a picture like The Ten Commandments.” There was never a more lurid depiction of crime and lechery, yet the ultimate moral effect of this picture is not only wholesome but tonic to the last degree. Over against this I am constrained to cite the ineffectiveness of many historic and literary films that have been attempted from an educational angle and that have partially failed in their mission simply because they neglected to take into account this vital dramatic element.

Now, if we want an antidote we should seek it in some form that will have a continuous and not a sporadic remedial effect. The answer to that seems to me to lie in the reformation of the motion picture chapter-play serial. Possibly the serial was the first to fall under the taboo of the moralists simply because the necessity of sustained invention led to the production of creations so wild and bizarre that they tended to debauch the intellect, if not to demoralize the conscience of their habitues. Nevertheless the motion picture world must confront the fact that the chapter-play is one of the most valuable assets of the screen. With the growing competition of radio, the serial has the immense advantage of continuity, which naturally tends to keep the audiences, particularly the youthful audiences, coming. This same element of continuity fortu-
ARE THE MOVIES RESPONSIBLE FOR THE ALLEGED CRIME WAVE?

(Continued from page 34)

nately affords the opportunity for injecting through this medium the right sort of remedial film material.

This fact was clearly recognized by Mr. Carl Laemmle, of Universal, when he embarked some time ago upon the conscious project of reforming the motion picture chapter-play, particularly with the thought in mind of making it safe and wholesome for the children and youth. It would be quite too much to say that everything in the shape of a serial which has emanated from this source since, has been all that one could wish. One thing is clear and that is that certain objectionable elements have been remorselessly ruled out in every instance. There is no running away with the other man’s wife, there are no sex triangles, or any of them nothing but pure thrilling adventure. Such a serial as “In the Days of Buffalo Bill” deserves to rank with “The Covered Wagon,” as an attempt to combine the faithful depiction of great episodes in American History with legitimate adventure. Not all Universal serials have reached this high water mark, but such serials as “Wolves of the North” and “The Fighting Ranger” portray actual phases, little known phases, of American life, in a way that is as clean and wholesome as it is thrilling.

It is a great responsibility to attempt in any degree to influence the selection of pictures for children, whether for educational or entertainment purposes. I realize this fully and I shrink from giving a blanket endorsement to any type of pictures. I have mentioned this experiment in the improvement of the motion picture chapter-play simply because I have been in rather close touch with it from the beginning, having been brought into contact, both here and

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ALL SET!

What does a man do before he takes a vacation? Clears off the biggest things and gets all set. That’s what good ol’ Joe Stern, Jersey movie king did before he left for Florida. Signed up for “The White List”—and now he’s enjoying his vacation.

—JOE’S LAUGHING—

And not his last laugh either. Last week we said Joe Nathan of Middle Village would be all smiles as soon as Ben Rappaport could get through the muddy roads. Ben has. And Joe has bought the White List pictures. No wonder he’s laughing. A good laugh means happiness.

WORLD’S HISTORY IN MOVIES

Modern history is today being preserved and kept for posterity; it is being pictured, that it may last for all time. Historian and layman no longer place their sole reliance upon the written word—rather do they seek accurate portrayal of important events in pictures, in issues of International News. Significant changes daily occurring in Palestine have made of that ancient Jewish homeland an important political and economic entity, whose progress is worthy of preservation. It is covered by an International Special—and, like all International Specials comes at no extra cost to you. Book International News, and your patrons will keep abreast of the times.

INTERNATIONAL NEWS

Released thru UNIVERSAL
From the Man in the Box Office

“Signal Tower”
Liverpool Hit
Liverpool, England.

James V. Bryson, Esq., Messrs. European Motion Picture Co., Ltd.
London, W. I.

Dear Mr. Bryson: I notice that the release date of the “Signal Tower” is now approaching, and as I have already had a pre-release of this subject I thought you would be delighted to know what a huge success the film proved with me. Monday opened quiet, but following that day business went up by leaps and bounds, with the result that for the latter half of the week I was playing to capacity, and better still, my patrons were delighted with the film, and I am sure that it enhanced our reputation of “Always a good picture at The Cinema.”

Yours faithfully,
W. Peel-Smith.

“Riddle Rider”
Draws Well
Mr. Carl Laemmle, Joplin, Mo.
730 Fifth Avenue.
New York, N. Y.

Dear Mr. Laemmle:

Wish to advise that we just started the first episode of “The Riddle Rider,” and are exceptionally well pleased with this serial.

Your exploitation man out of Kansas City, Mo., office—Mr. R. C. Gary—spent two or three days here exploiting this serial and worked night and day on various stunts which certainly brought great results at the box-office.

One of his best efforts, and something entirely new in this territory, was the securing of a still-walker, who worked the busy streets, carrying banners advertising this serial.

We most sincerely trust that the serial you now have in the making will prove as good a drawing card and give as good satisfaction as “The Riddle Rider” has done.

With best wishes,
Very truly yours,
Tri-State Amusement Co.,
(Signed) E. B.

Hunchback Records

[Wire]
Zurich, Switzerland.
Universal Picture Corp.,
New York, N. Y.
John Sutz,
Bellevue Theatre.

North Bay, Ont., Canada,
Jan. 6, 1925.

Carl Laemmle
Universal Pictures Corp.,
New York, N. Y.
“Hunchback of Notre Dame” showed last night and to-night, breaking all records any picture ever shown in North Bay. Arranging for return date. Many thanks for cooperation received from your exploitation representative. On strength of the business done with “Hunchback” will make room for the White List this summer.
Jno. Blanchet,
Proprietor Royal Theatre.

Viceroy’s Camp.
The Manager, Chunuk Mumm,
Universal Pictures Corp.,
Lahore, India.

Dear Sir: With reference to your letter dated the 25th ultimo, I am glad to inform you that their Excellence the Vicerey and the Countess Reading much liked the picture “The Hunchback of Notre Dame,” and thought it a wonderful production.

Yours faithfully,
(Signed) R. B. Worgan, Colonel, Military Sec. to the Viceroy.

Winipeg, Manitoba.
Mr. George F. Law, Mgr.,
Universal Film Exchange, Inc.,
Winipeg, Manitoba.

Dear Mr. Law: I want to let you know how I appreciate the assistance given by the writer by Mr. Crosby in putting over “The Hunchback.” I congratulate you upon securing his services, and hope that you may have his assistance on every Universal that is played in my house.

I now realize that I made no mistake in selecting “The Hunchback” for our “Third Anniversary Week,” for as you know we were the one theatre in the city that did the business.

Respectfully yours,
L. Straus,
Manager Standard Theatre.

Exhibitor Praises
“Smouldering Fires”

Los Angeles, Cal.

Mr. Clarence Brown,
Universal City, California.

My Dear Mr. Brown: I had the pleasure of attending the premier of your picture last night at the Forum, and I want to thank you for the genuine pleasure I experienced in seeing a splendidly directed picture sans the usual over artistic thought in the mind of some fellow who considers himself a Moses leading us out of the wilderness of filmdom.

It is the kind of picture the patron has been calling for this long while. Frederick has not done anything since “Madame X” that matches her work in it.

You make her outshine the younger woman in many of the lightings.
I have been nearly 100 per cent. Universal in the past, but if they continue to serve this kind I will be 200 per cent.

Respectfully,
(Signed) Jno. E. Rickards,
Romona, Columbia, Rialto and Strand Theatres, Phoenix, Ariz.

Placed Gumps
Above Feature

Mt. Vernon, Wash.

Universal Film Exchange, Inc.,
Seattle, Wash.

Gentlemen: I would like to call your attention to the way the Gump comedies are going over in my theatre. Last week I ran “Andy’s Hat’s In The Ring” and while standing out in front of the theatre I asked one of the patrons who was coming out how he liked the feature and he said “The Gump comedy is a scream.”

In addition I wish to say that this is really the only series of comedies I have ever run about which I can truthfully say that it draws money into the box-office.

I understand that you are going to release another series and you can be sure count on me to run them.

Yours truly,
New Rex Theatre,
By
Harry E. Ush.
HOME OFFICE VISITORS

(Continued from Page 13)

one of the most well-known exhibitors in Ohio, and Jules Mastbaum, president of the Stanley Company of America, were also among last weeks' visitors.

Si Charninsky of Stinnett and Charninsky, Capitol Theatre, Dallas, Texas, came to arrange for the 1925-1926 Jewel productions and to buy some of the new Century Comedies. Mr. Charninsky reports that the Jewel Productions used this season netted them a higher average profit than any other service the house uses.

William Epstein of San Antonio, Texas, one of the oldest exhibitors in Texas in point of service and one of the most prominent, hinted, when he was in the office, that plans have already been approved for the erection of a theatre in San Antonio which will be the finest in the South.

To get a line on next season's product, Sam Harding of Kansas City, paid 750 a visit. He is president of the Capitol Enterprise Corporation which owns and operates a large circuit of theatres scattered throughout Missouri, Kansas, Iowa and the Middle West. He is very much interested in the White List.

ARE THE MOVIES RESPONSIBLE FOR THE ALLEGED CRIME WAVE?

(Continued from page 35)

at the Coast, with Mr. Laemmle himself and with Mr. Fred McConnell of Universal, who has exercised from the outset a powerful influence in the direction of making this particular type of product as clean as it can be made without destroying its vitality or eliminating the punch that is essential to its continued success. Those who are familiar with the extensive Saturday Evening Post correspondence conducted by Mr. Laemmle, where thousands of people write in and give their views on the proper kind of pictures to be produced, will realize that he is at least trying to feel the public pulse and meet a public need.

To sum up what I have said, I should say that at least one method of attacking this problem is to refrain from wholesale condemnation, to realize the vital importance of avoiding the emasculation of the film in our attempts to reform it, and to give our attention particularly to those films which, in their very nature, are calculated to appeal to childhood and youth—a description which clearly places the serial or chapter-play very much to the fore. There can be no question that this type of picture plays much the same part in the life of our young people, especially our boys, as the old wild west serial story used to play. It requires our attention, but our intervention must be intelligent and not meddlesome. We shall fail utterly in our purpose if we insist on taking out all the thrills and leaving nothing but a mamby-pamby, insipid string of colorless incidents. Boys will simply refuse to be nourished on this sort of pabulum. Our serial pictures, as well as all of our pictures, must be clean and wholesome, but if they are, it is perfectly legitimate to make them as gripping and as thrilling as the boys are bound to have them.
You never got paper like this on any serial before!
"100% serial-a brimming cornucopia of action and excitement"
says M.P. NEWS
A PAGE OF SYNOPSIS

"THE SIGN OF THE CACTUS"
A Blue Streak Western
Featuring JACK HOXIE

PROLOGUE opens with little Jack Hayes' father being shot down by agents of the grasping Water Company—and little Jack's love for Belle Henderton, daughter of the company's president.

Years later, White Horse Cactus, a mysterious rider, robs the Water Company and its crooked agents in order to pay back the ranchers who have been robbed of the water rights. Whenever pursued, he escapes, after leaving a cactus blade as his sign.

He meets Belle in the hills one day and tells her he is prospecting. They renew their friendship. On an occasion when he dynamites the Water Company's dam, he rescues Belle who is being swept into the torrent, with her horse, and she learns his identity.

In town on the following day, he shoots one of the imported gunmen, to save his own life. Put on trial, he breaks up proceedings by escaping from the courtroom.

Shortly thereafter, Belle's father is shot down, and a cactus blade is left behind. Belle rides to Jack's hiding-place, gets the drop on him, and after handcuffing him to herself, they start towards town. Their horses stampeding, they have to walk to town, still handcuffed to each other. They chance across the sheriff's posse, pursuing two of the gunmen who prove to be the rest of her father's gang.

The sheriff unfastens the handcuffs, but these two prefer even stronger fetters, for life.

"A DANGEROUS PEACH"
Two-Reel Century Comedy
Featuring AL ALT

Alicia is the assistant shipping clerk. He plants himself on top of a mass of crates and fishes valises up with a line attached to a rod and reel. He accidentally catches his boss and the latter runs him ragged before he escapes.

Al discovers a crate marked for a Mrs. Wilson—a police dog from Germany. He opens the crate. The hound runs free. Al pursues. He lassoes the dog, but is pulled all around the town. Mrs. Wilson drives up. Al gets back and accidentally takes her Dachshund, but instead of getting it into the crate, he slings it into himself, and the slide-door drops.

The boss is thoroughly vamped and takes the crate to Mrs. Wilson's home. Hearing a noise, she orders her admiral of that particular moment to hide. The boss enters with the crate. He, too, makes love. Hearing a noise from the crate, Mrs. Wilson again shouts that her husband is coming. The boss, too, hides. Then her husband arrives.

He hears a noise from the crate. Opening it, he discovers Al. Pulling a pistol, he orders him to come out. Al refuses. Hubby fires. Then about a dozen admirers from every conceivable point in the room, make a dash for the door. Hubby throws some of them out through the window. Al goes out, crate and all.

International News No. 14

Washington, D. C.—Army of workmen prepares Capitol for inauguration. Work rushed on stands as record-breaking crowds are expected to see President Coolidge take oath.

1. The President's stand. 2—How the same location looked four years ago when President Harding was sworn in. 3—President Coolidge as a radio talker. Millions will hear the inaugural ceremonies by wireless.

Amphith, England—Imports herd of Llamas to train as steeds. Wild natives of Asia "broken in" on millionaire Englishman's estate to take place of horses.

Interesting Snapshots from the News of the Day:

Bohain, France—First touches of balmy weather in Picardy finds the spinners busily at work outdoors.

Cairo, Egypt—Armed British planes patrol troubled Egypt in majestic flights over ancient pyramids.

"THE RIDDLE RIDER"

Universal Chapter Play
Co-Starring WILLIAM DESMOND and EILEEN SEDGWICK

No. 14—"The Deadline"

Nan arrives on the scene of her oil operations just in time to discover a man about to cut the cable and ruin the whole works. She climbs to the top and just as she is about to force the man to leave, the great wall of water let by Sarles and his henchman gives down on them and carries derrick and all away.

With her well in such a condition that it will take several days to repair, Nan goes to the bank to secure extension of time on her note. She is refused, however, as Sarles has taken care that she does not pull through at that end.

Her ranch is saved from the clutches of Sarles and Julia Dean by the last minute arrival of a letter from an old friend of her father's telling her that he has deposited several thousand dollars in the bank to her credit in appreciation of a kindness her father had done in years gone by.

The fight between Parker and Sarles comes to a head when Parker tells Sarles it is time that he and his gang leave town. Sarles refuses to go and says that he will force Parker out. A pitched battle ensues in the center of the town and things are looking pretty bad for Parker and his followers. Nan attempts to cross to another building and is felled by one of the Sarles gang.

Berlin, Germany—German students' league pining for gorgeous trappings of olden days, demonstrate in favor of the monarchy's return.

New York City—Thrills are part of the day's routine for workers on the giant dome of the great Cathedral of St. John the Divine, for which $15,000,000 is being raised.

Berlin, Germany—"Daily Dozen" for babies, German health department authorities show mothers how to keep their youngsters strong.

Along the New England Coast—Stern winter's toil heaviest in years. Typical scenes of havoc wrought by record-breaking storms—shore districts particularly hard hit.
What every woman wants to know:
what every man ought to know:

EVERY man and woman will want to see this picture! It is the answer to the question asked by every girl in love—how shall I keep the love of the man I love? And to every man's question—what is expected of me? They'll pay to see it—they'll talk about it for weeks after they see it! It's clean, wholesome entertainment that's startlingly different!

Nationally advertised in The Saturday Evening Post
TEN MILLION people in the United States read Carl Laemmle's Column every week in The Saturday Evening Post. Ten million fans all over the United States are boosting Universal Pictures. Ten million self-appointed rooters are selling them to their friends and acquaintances. As yeast leavens the whole, so these ten million enthusiasts are constantly swelling the ranks of Universal fans. There are hundreds, perhaps thousands, of Universalites in your town. Get them in by booking Universal Pictures.

Carl Laemmle's Column in The Saturday Evening Post

The advertisement at the left appears in the February 14th issue of The Saturday Evening Post.
Celebrates Tenth Birthday

THE entrance to Universal City. Here is the greatest studio in the world, with unlimited resources and facilities for turning out any type of picture, no matter how large or how small, under the most ideal conditions.
JUST WHAT
LAEMMLE JUBILEE
and
UNIVERSAL'S
Gigantic Birthday Party
mean to you
in Dollars and Cents!

It’s Universal’s 10th Anniversary! It’s Laemmle Jubilee Week!
And we’re giving a gigantic
birthday party! For you! To put shekels in your pockets, cheer the old wallet, put pep in the box-office! A rollicking, relishable party with the gold dust imprint! Special booking inducements! You go to your exchange, pick your pictures, make your own offer! The cream of Universal’s pictures in this offer! Jewels, two reelers, comedies, westerns, Gibsons — everything! Even the White List! The greatest offer ever made exhibitors in the history of this business!
And tho it’s our party - we give the gifts, wonderful favors for everybody! Whoop it up! Join the Jubilee! It’s our Birthday - your Holiday! Write - wire - phone - to your nearest exchange - (don’t hesitate an instant) - date up the pictures you want and make your offer! It’s the golden opportunity of your business career! Don’t pass it up! Nothing like it ever before - probably nothing to approach it ever again! Special supplies and accessories to help make a Jubilee of extraordinary profits for you! Act Now!
Universal City Celebrates

JUST ten years ago on March 15th Carl Laemmle inserted the golden key which unlocked the great gates of Universal City—the first municipality in the world devoted entirely to motion pictures. It was an impressive ceremony and a fitting climax to the great vision which had made this city possible.

Ten days before a special train had pulled out of the Grand Central Station, New York, on its way across the continent to Universal City. It carried Mr. and Mrs. Carl Laemmle, Louis Laemmle, F. Schraeder, P. A. Powers, Mr. and Mrs. M. H. Hoffman, Hy Mayer who drew cartoons for the Animated Weekly, Herbert Croy, the humorist and official recorder of the journey, M. Fishel, Mr. and Mrs. Robert Grau, Mr. and Mrs. Harry Wolf and George McGee, to list a few. It was given a send-off such as New Yorkers still remember. Artists from Universal's Eastern Studios who came to bid their chief farewell numbered among their ranks King Baggot, William Garwood, Hobart Henley, Matt Moore, Violet Mersereau, Harry C. Myers, Charles Ogle, Ben Wilson, Frances M. Nelson and William Welch.

At each stop on its way to the Coast the train took on more cheering Universalities until by the time it reached Universal City it was a big special.

On the morning of March 15th, a goodly portion of the California movie world gathered in front of Carl Laemmle's city to see him unlock its great gates. As the doors swung open, unlocked by the huge key handed him by Laura Oakley, the Police Chief, Old Glory slowly rose to the top of the new masthead, joined soon afterward by the official Universal City flag, the Universal band struck up the Star-Spangled Banner. Then the eager waiting throng poured through the archway. For several yards on either side of the main road studio employees were drawn up and showered the visitors with flowers.

The road led to the stage—the biggest stage in the industry at that time—where various producing companies were waiting on one of their sets. After getting their first taste of how the movies are made, the visitors were treated to a review of the cowboys, cavalry and Indians, actors in Universal's famous Westerns.

From luncheon served in the main cafe, the party went to watch Henry McRae and his company of 101 Bison players make a spectacular scene where a village was destroyed by flood. Then an hour was spent with Al Christie, Eddie Lyons and the Nestor Comedy Company who conducted a comedy court room and hailed many of the better known visitors to the carpet to answer the various charges. President Laemmle acted as judge with Vice-President R. H. Cochrane and Treasurer P. A. Powers as associates on the bench.

Then there was a scene put on by Francis Ford and his company; Allen Curtis and his "Kategory of Kurious Kritters" sideshow which left the crowd with aching sides; aeroplane stunts with aviator Frank Stites at the wheel and a cameraman riding on the wings.

UNIVERSAL CITY was new then, brand new. Its machinery was stiff and its facilities were somewhat of the experimental order. But the world did not know this. To all appearances Universal City was perfect. And as a matter of fact it was as perfect a studio as it was possible to construct at that time. It was the best in existence.

To show progress and improvement it is the custom to contrast the old with the new. In another article we will attempt to do this. Here we will have to confine ourselves to a statement of what Universal City is today. And we want to give an actual picture, not a publicity view. Let's strip all the gloss from the picture and see just what manner of place John Griffith Wray will step into this week as general manager. When Mr. Laemmle does the Pandora act again he will have beside him not only John Griffith Wray, but Isidore Bernstein, who was the first director general, and Julius Bornheim, who has just resigned. It is possible that two other Directors General may be present.
take from the back by Shellenberger by panorama from Laemmle Mountain.

**Its Tenth Anniversary**

...enact the ceremonies that opened the specifically to the making of Pictures, shown by Phenomenal Success.

To strip Universal City of the intriguing atmosphere of mystery, publicity and many-numbered forms and uses which we had ascribed as press agents to it, is a difficult and almost sacrilegious task. Nevertheless, we are going to endeavor to show in as cold blooded a fashion as possible of what Universal City actually consists, the resources which an unimaginative stock taker would enumerate, and the possibilities and extraordinary demands in the production way of which it is capable under extraordinary circumstances.

Universal City proper consists of two hundred and thirty acres in which are included several mountains, two so-called rivers, plains, a miniature desert, a drill ground where ten thousand troops could easily maneuver, rocky scenery which defies description, but which has formed the background for innumerable Universal pictures, typical ranch buildings and environment, as well as locations which one might expect to see in any city, whether east or west of the Mississippi River. Incidentally, it is highly probable that under the ground are very valuable oil bearing strata.

Naturally, one expects to find people living in a city. In this respect, Universal City will be a disappointment. Its actual night inhabitants, those who actually live there and have homes there, are limited to nine or ten persons. In its daytime aspect, however, there are seldom less than a thousand people in these forty-two acres of stages and sets and buildings, and frequently when such big pictures as "The Hunchback of Notre Dame" and "The Phantom of the Opera" are being made, this number is increased to four thousand. In order to get them to and from Universal City, Universal has established its own bus service. In addition to that, Universal itself owns a fleet of twenty-five Cadillac touring cars, eighteen Reo busses and five Flageol trucks. These cars are frequently inadequate for picture purposes and the automobile agents of Los Angeles and Hollywood are called upon to supply cars numbering as high as one hundred at a time.

When special automobile jobs are required it is possible to build them in the Universal City lot. For a picture entitled "California Straight Ahead," Universal expended $24,000 on building a unique truck, tractor and trailer. The body of the huge touring car alone cost $7,000. It consists of the heaviest Flageol truck ever designed, with eight speeds forward, and a special roadster body which would pass muster in any automobile salon in the world. The trailer consists of well appointed living quarters, consisting of three rooms with a dance floor on top, thoroughly equipped with all modern conveniences for comfort and amusement, such as bath rooms, folding beds, radio sets, phonographs, card rooms, etc. It is planned to send this trailer across the country as an advertising and exploitation stunt. To keep Universal's transportation department in repair requires thirty-four men, mechanics, drivers, painters, designers and repair men. A huge garage is one of the features of this strangest city in the world.

To facilitate the receipt of supplies of all kinds of material, the Southern Pacific Railroad is just completing a spur from Los Angeles to Universal City which will make available freight cars, passenger trains and trolley cars or any other traction equipment which might serve to bring supplies or which might be used as necessary scenic adjunct for a picture metropolis. So much for the Traffic Department.

**W**hen one reaches Universal, one is impressed with the beauty and utility of every single building on the lot. The administrative buildings and offices for the most part built in the prevailing style of Spanish architecture so usual in California, have formed the background for innumerable office buildings in pictures. Their utility in this respect has many times paid their cost in construction. Their principal business, however, is housing the many departments and department heads which control the arteries of this busy city and (Continued on Page 84)
Artistic section of the front of Universal City as it is today, showing post office and restaurant.

Back stage as seen from Laemmle Mountains, the huge building housing "Phantom of Opera" sets on extreme right.

Panoramic view of Universal City, starting from back.

Curt Laemmle in the tropical jungle built at Universal City for "Lorraine of the Lions," interviewing one of Sedgwick's "extras."
Restful and artistic view of arcade at entrance to Universal City.

Most city in the world.
THE MAD WHIRL


"The producers have done handsomely by it ... exceptionally strong cast . . . excitement! Masterful touches!" — Exhibitors Trade Review.

"Excellent entertainment . . . has a novel touch!" — Weekly Film Review.

"The ever-increasing tempo of the plot held the spectator's attention throughout!" — Exhibitors Herald.

A picture of the day! Should attract patronage! Good for average houses!" — Motion Picture News.

OH! DOCTOR


"Has established a new house record that will probably stand for some time! Denny is a box-office attraction hard to beat!" — Circle Theatre, Chicago, Ill.

"Establishes Denny as one of screen's biggest box-office bets! Smashed all records! Audiences wild over it!" — Columbia Theatre, Seattle, Wash.

"Smashes all records! Crowds stood in rain for hours waiting to see Denny's best!" — Columbia Theatre, Portland, Ore.

"Weeks engagement smashed all house records of past year! Denny ranks supreme in esteem of theatre goers . . . audiences in continuous uproar!" — Ascher's Merrill Theatre, Milwaukee, Wis.

UP THE LADDER

Starring Virginia Valli, with Forrest Stanley, Holmes Herbert, Margaret Livingston, George Fawcett and Priscilla Moran. Owen Davis' Big Broadway Stage Hit. Directed by Edward Slemán. Universal Jewel.

"Thoroughly modern! A good feature . . . will have success!" — N. Y. Morning Telegraph.

"A very good audience picture! Treated in effective realistic fashion. Uniformly excellent!" — Moving Picture World.

"A satisfactory offering! Should appeal! Heart interest . . . effective characterizations!" — Motion Picture News.

"Is entertaining and should prove a satisfactory attraction! Excellent Cast!" — Exhibitors Trade Review.
AT THE BOX OFFICE

SECRET OF THE NIGHT


"The kind of a story any audience will like! Exhibitors won't go wrong on this one!"—N. Y. Morning Telegraph.

"A highly entertaining melodrama! Action without a break to the end."—Weekly Film Review.

SMOULDERING FIRES


"Thousands turned away! Patrons and critics acclaim it as one of most remarkable ever made!"—Forum Theatre, Los Angeles, Cal.

"Moving picture fans throughout the country are going to hail it with approval and satisfaction!"—Consolidated Amusement Co., Wichita, Kans.

FIFTH AVENUE MODELS


"A big box-office attraction! Anyone who likes excitement will find it in this picture!"—Moving Picture World.

"An amusing mystery-farce! Keyed at a high pitch . . . altogether pleasing!"—Los Angeles Times.

"The biggest week in dollars and cents enjoyed in a long time! A really good picture!"—Ascher's Merrill Theatre, Milwaukee, Wis.

"A fine picture for the average box-office! Heart interest and suspense!"—New York Morning Telegraph.

"Romantic drama that should highly entertain any class of audience!"—N. Y. Film Curb.

"Nine out of ten fans will enjoy this picture!"—Billboard.

"It ought to bring them in! Many elements of direct box-office appeal! An interesting feature this!"—N. Y. Morning Telegraph.

"Good audience picture. Should please a big majority. Will interest!"—Film Daily
PROVING THEMSELVES
THE BIGGEST MONEY-M.

Ridin' Thunder
Starring Jack Hoxie with Katharine Grant and Francis Ford. Directed by Clifford Smith. A Universal Western.

The Price of Pleasure

The Saddle Hawk

House Peters in Raffles
The Amateur Cracksmen

A Woman's Faith

Reginald Denny in I'll Show You the Town

The Meddler
AT THE BOX OFFICE MAKERS ON THE MARKET

The Man in Blue

Taming the West

House Peters in Head Winds
With Patsy Ruth Miller.

Don Dare-Devil

Let 'er Buck

Dangerous Innocence

Red Clay

The Hurricane Kid
## 12 Reasons Why You Should Watch These Films

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>STAR</th>
<th>TYPE</th>
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<tr>
<td>The SIGNAL TOWER</td>
<td>Virginia Valli</td>
<td>Railroad Melodrama</td>
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<td>The RECKLESS AGE WINE</td>
<td>Reginald Denny</td>
<td>Comedy-Drama</td>
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<tr>
<td>The TURMOIL</td>
<td>Clara Bow</td>
<td>High-Life Drama</td>
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<td>The FAMILY SECRET</td>
<td>Geo. Hackathorne</td>
<td>A Drama of Home Life</td>
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<td>BUTTERFLY</td>
<td>Baby Peggy</td>
<td>Mystery Drama</td>
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<td>The FAST WORKER</td>
<td>All-Star</td>
<td>Romance, Society Drama</td>
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<tr>
<td>The ROSE OF PARIS</td>
<td>Reginald Denny</td>
<td>Comedy, Society Drama</td>
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<tr>
<td>K-THE UNKNOWN</td>
<td>Mary Philbin</td>
<td>Apache Drama</td>
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<tr>
<td>LOVE AND GLORY</td>
<td>Virginia Valli</td>
<td>Drama of the Hospital</td>
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<tr>
<td>The GAIETY GIRL</td>
<td>All-Star</td>
<td>Pastoral Drama</td>
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<tr>
<td>The TORNADO</td>
<td>Mary Philbin</td>
<td>Ballet Drama</td>
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<tr>
<td></td>
<td>House Peters</td>
<td>Melodrama</td>
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</table>
should Make Big Money!

EXHIBITOR REPORTS

"Played to one of the biggest gates I've ever got in the show business!"—Miner's Theatre, Collinsville, Ill. "This one brought them out! Exhibitors won't have to worry about weather conditions."—Star Theatre, Yule, Mich.

"Good clean comedy. Denny's in a class by himself—he means more than any other male star!"—Caughran Theatre, Sauk Center, Minn. "Very satisfactory business!"—Star Amusement Co., Everett, Wash.

"In two days more than doubled business from Sept. 1st to Nov. 24th. Pleased everyone!"—R. and R. Theatre Enterprises, Dallas, Texas. "The best audience picture I have seen this year!"—Dye-Ford and Rogers Enterprises, Wichita Falls, Texas.

"Pleased immensely!"—Liberty Theatre, Kansas City, Mo. "Full of human interest . . . nothing but praise for this picture!"—Capitol Theatre, New Bedford, Mass.

"A wonderful little picture with a wonderful little star. Pleased 100 per cent!"—City Theatre, Wagener, Okla. "Laughter and thrills! Fine!"—Liberty Theatre, Oklahoma City, Oklahoma.

"Always glad to book Laura La Plante's pictures . . . feel safe at the box-office"—Superb Theatre, Los Angeles, Calif. "One of the season's most successful weeks!"—Capitol Theatre, Dallas, Texas.

"Consider it one of the three most entertaining pictures this year! Crowds greatly pleased!"—National Theatre, Stockton, Calif. "Every exhibitor should play it! Denny now the most popular male star here!"—Mayfield Theatre, Mayfield, Calif.

"Drew well and pleased! Universal Jewels are sure bets here!"—Tivoli Theatre, Hamilton, Ont. "Wonderful pictures. Just closed a three-day run! Had some nice compliments!"—Paramount Theatre, Logansport, Ind.

"Went over very big! Played to capacity audiences three days."—Tivoli Theatre, Hamilton, Ont. "Wonderful pictures. Just closed a three-day run! Had some nice compliments!"—Paramount Theatre, Logansport, Ind.

"Those who see it will deem it a duty to tell their friends and the exhibitor can figure on a strong come-back!"—Madison Theatre, Seattle, Wash. "A drama for the entire family!"—Liberty Theatre, Oklahoma City, Okla.


"As good as I have seen in my twelve years in the business!"—Liberty Theatre, Kansas City, Mo. "Opened to biggest Thursday house has ever had!"—Palace Theatre, Norwich, Conn.

CREDITS


With Edward Earle, Gladys Hulette, Frank Currier. Adapted from the stage success by Augustus Thomas and the novel by Frances Hodgson Burnett. Directed by William Seiter.

With a great cast headed by Laura La Plante, Ruth Clifford, Norman Kerry, Kenneth Harlan. From the popular novel by Kathleen Norris. A Clarence Brown production.

With Laura La Plante. Based on the novel by George Barr McCutcheon. Directed by William Seiter.

From teh novel by Delly. An Irving Cummings production.


From the play by Lincoln J. Carter. A King Baggot production.
“Put out a lot of advertising on this attraction—two nights to good business! Do not think there was one person who did not think it a wonderful picture from every angle.”

—Hamline Theatre, Estelline, S. D.

“An exceptionally fine week! Biggest business and longest run ever experienced in Butte. Great credit is due your exploitation man.”

—Rialto Theatre, Butte, Mont.

“Many thanks for co-operation received from exploitation representative. Breaking all records any picture ever shown!”

—Royal Theatre, North Bay, Ont.

“Gross receipts topped any previous figure! Opening preceded by intensive exploitation campaign!”

—Stillman Theatre, Cleveland, Ohio

“Thank you for helping us exploit and advertise this great production. Our most successful engagement in the history of the theatre!”

—Garden Theatre, Indiana Harbor, Ind.

“Extremely proud of the business done! Heralded as a super-colossal spectacle!”

—Wigwam Theatre, San Francisco, Cal.

“Tremendous business throughout the engagement! An example of a big picture properly exploited!”


“Business exceeded our greatest expectations! One of the pictures that backs up its advertising!”

—Allan Theatre, London, Ont.

“Its coming widely discussed and eagerly anticipated! The whole town tried to crowd their way in!”

—Colonial Theatre, Pittsfield, Mass.

“A wonderful box-office picture! Wonderful lithographs and paper for advertising!”

—Liberty Theatre, Miami, Ariz.

“Biggest Sunday in three years. Big publicity got the money!”

—Star Theatre, Quincy, Ill.
"Want to thank you for the wonderful way you have co-operated. The picture is now in its second record-breaking week!"

—Palace Theatre, South Bend, Ind.

"Thank you for your co-operation. Despite big blizzard and powerful opposition continued to big business that showed a consistent increase daily."

—Liberty Theatre, Oklahoma City, Okla.

"I swore to myself that I'd never play this one because it played all around me and I thought everyone had seen it, but I was finally persuaded and, to tell you the truth, I made more money out of it than I did with 'The Covered Wagon,' 'The White Sister,' 'Scaramouche,' and several others on the same basis of rentals and admission. If you haven't played it, go to it!"

—Casino Theatre, Antwerp, N. Y.

"Worked tirelessly; the whole town knew it was playing at The Isis. Your publicity man deserves a great deal of credit for the success of this engagement. New records established."

—Isis Theatre, Kansas City, Mo.

"Thank you for your co-operation in helping put this picture over. Ran ten days and broke all records of this house!"

—Rialto Theatre, Cedar Rapids, Iowa

(From a report in the Exhibitors Herald)

“Smashed record of house. Capacity business and hold-out crowds! Excellent advertising campaign!”

—Consolidated Theatres, Grand Rapids, Mich.

“Words cannot express just how good this production really is. Your exploitation man a go-getter!”

—Pleasant Hour Theatre, Brookings, S. D.

“Breaking all records! More original stunts and more newspaper space than all the big features put together!”

—Lincoln Square Theatre, Decatur, Ill.

“Any exhibitor should make money with this one! Many thanks for your co-operation in putting it over!”

—Rialto Theatre, Harlingen, Texas

“A four-day run with wonderful business. A sure winner for anyone. Boost it and cash in!”

—Grand Theatre, Galena, Ill.
A Hand-Picked Assemblage of Great Pictures and Great Stars

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>CAST</th>
<th>TYPE</th>
<th>REPORTS</th>
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</thead>
<tbody>
<tr>
<td>Merry Go Round</td>
<td>With George Hackathorne, Mary Philbin and Norman Kerry, A Rupert Julian production</td>
<td>Super-drama of human hearts</td>
<td>&quot;It made us more money than any other picture we ran during the season!&quot;—Liberty Theatre, Spokane, Wash.</td>
</tr>
<tr>
<td>Trifling With Honor</td>
<td>With a great cast including Fritz Ridgeway, Rockcliffe Fellowes, Hayden Stevenson, A Harry Pollard production</td>
<td>Love reclaiming a sunken man.</td>
<td>&quot;Lots of compliments on this one. It’s there!&quot;—Maxine Theatre, Imlay City, Mich.</td>
</tr>
<tr>
<td>Sporting Youth</td>
<td>Starring REGINALD DENNY, from Byron Morgan’s story, A Harry Pollard production</td>
<td>Auto race thriller.</td>
<td>&quot;Broke all records for attendance!&quot;—Columbia Theatre, Portland, Ore.</td>
</tr>
<tr>
<td>The Shock</td>
<td>Featuring LON CHANEY and Virginia Valli, Directed by Lambert Hillyer.</td>
<td>Regeneration of a satanic nature through love.</td>
<td>&quot;Any exhibitor can clean up with it!&quot;—Merrill Theatre, Milwaukee, Wis.</td>
</tr>
<tr>
<td>A Lady of Quality</td>
<td>Starring Virginia Valli with Milton Sills, A Hobart Henley production.</td>
<td>A girl raised as a boy, and then—</td>
<td>&quot;Played to great attendance.&quot;—Liberty Theatre, Kansas City, Mo.</td>
</tr>
<tr>
<td>The Law Forbids</td>
<td>With Baby Peggy, Robert Ellis, Elinor Faire, Hayden Stevenson and others, Directed by Jesse Robbins.</td>
<td>Reunited by a child.</td>
<td>&quot;Drew high class!&quot;—Liberty Theatre, Kansas City, Mo.</td>
</tr>
<tr>
<td>The Acquittal</td>
<td>With Claire Windsor, Norman Kerry, Barbara Bedford, Richard Travers, From the stage success, A Clarence Brown production.</td>
<td>A mystery, court-room drama.</td>
<td>&quot;Big business with this one!&quot;—Imperial Theatre, Columbia, S. C.</td>
</tr>
<tr>
<td>Hunting Big Game</td>
<td>Special production.</td>
<td>In Africa with gun and camera.</td>
<td>&quot;Record-breaking response!&quot;—Alhambra Theatre, Milwaukee, Wis.</td>
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10
# The Pick of Proven Money-Makers Now

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<th>REPORTS</th>
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<tbody>
<tr>
<td>The Storm</td>
<td>With HOUSE PETERS and Virginia Valli</td>
<td>Melodrama of the sea</td>
<td>&quot;Biggest three days' business on any picture ever played!&quot; — Lincoln Theatre, Belleville, Ill.</td>
</tr>
<tr>
<td>Human Hearts</td>
<td>With HOUSE PETERS and a big cast.</td>
<td>Heart-throb drama</td>
<td>&quot;Tremendous box-office attraction. Forced to extend engagement!&quot; — Bijou Theatre, Racine, Wis.</td>
</tr>
<tr>
<td>Under Two Flags</td>
<td>With Priscilla Dean and a great cast.</td>
<td>Great bally-hoo picture</td>
<td>&quot;Exceeding our most optimistic expectations! Outstanding event of the season!&quot; — Granada Theatre, San Francisco, Calif.</td>
</tr>
<tr>
<td>The Flame of Life</td>
<td>Starring REGINALD DENNY</td>
<td>Tense, gripping drama</td>
<td>&quot;A vivid and vital picture. Not a moment when it fails to grip!&quot; — Motion Picture News.</td>
</tr>
<tr>
<td>Kentucky Derby</td>
<td>Starring REGINALD DENNY</td>
<td>Gripping race track drama</td>
<td>&quot;Opened here and broke all house records!&quot; — New Olympic Theatre, Sioux Falls, S. D.</td>
</tr>
<tr>
<td>Driven</td>
<td>All-star cast.</td>
<td>Drama of the lumber camps</td>
<td>&quot;Tremendous crowds. Big box-office receipts!&quot; — Butterfly Theatre, Milwaukee, Wis.</td>
</tr>
<tr>
<td>Bavu</td>
<td>All-star cast.</td>
<td>Drama of the Russian Revolution</td>
<td>&quot;Phenomenal business. Greatest picture of its kind that has appeared!&quot; — Olympic Theatre, Buffalo, N. Y.</td>
</tr>
<tr>
<td>Drifting</td>
<td>Starring Priscilla Dean and a great cast.</td>
<td>Powerful tale of mountaineer life</td>
<td>&quot;A very good picture with box-office drawing power!&quot; — Capitol Theatre, Oklahoma City, Okla.</td>
</tr>
<tr>
<td>White Tiger</td>
<td>Starring Priscilla Dean and a big cast.</td>
<td>A drama of the underworld</td>
<td>&quot;A real picture which draws well and pleases!&quot; — Park Theatre, Austin, Texas.</td>
</tr>
<tr>
<td>Fools Highway</td>
<td>Starring MARY PHILBIN</td>
<td>The mighty paths of New York's Bowery</td>
<td>&quot;One of the biggest weeks this season. Great audience picture!&quot; — Reader's Hippodrome, Cleveland, Ohio.</td>
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<tr>
<td>NAME</td>
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<tr>
<td>&quot;The Steel Trail&quot;</td>
<td>Starring WILLIAM DUNCAN</td>
<td>Railroad, Thriller</td>
<td>&quot;Greeted with cheers!&quot;—Lyric Theatre, St. Louis, Mo.</td>
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<tr>
<td></td>
<td>15 2-reel episodes</td>
<td></td>
<td>&quot;Greatest continued picture ever made!&quot;—Whitehouse Theatre, Milwaukee, Wis.</td>
</tr>
<tr>
<td>&quot;The Fast Express&quot;</td>
<td>Starring WILLIAM DUNCAN</td>
<td>Drama of the Rails</td>
<td>&quot;You will make no mistake in booking this.&quot;—M. P. World.</td>
</tr>
<tr>
<td></td>
<td>15 2-reel episodes</td>
<td></td>
<td>&quot;Thrill overlapping thrill!&quot;—Exhibitors Trade Review.</td>
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<tr>
<td>&quot;The Ghost City&quot;</td>
<td>Starring Pete Morrison and Margaret Morris</td>
<td>Western Melodrama</td>
<td>&quot;Give 'em this!&quot;—Russel Theatre, Barnesboro, Pa.</td>
</tr>
<tr>
<td>&quot;In the Days of Daniel Boone&quot;</td>
<td>ALL STAR CAST</td>
<td>Pioneer Tale</td>
<td>&quot;A winner!&quot;—Rialto Theatre, Siloam Springs, Ark.</td>
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<tr>
<td></td>
<td>15 2-reel episodes</td>
<td></td>
<td>&quot;One of the best money serials!&quot;—Grand Opera House, Kenton, Ohio.</td>
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<tr>
<td></td>
<td>15 2-reel episodes</td>
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<td>&quot;Thrills a-plenty!&quot;—Eclair Theatre, Cleveland, Ohio.</td>
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<td>&quot;Has all the ear-marks of success!&quot;—N. Y. Morning Telegraph.</td>
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### AT RANDOM! MASHING SUCCESS!

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<th>NAME</th>
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<tr>
<td>&quot;Beasts of Paradise&quot;</td>
<td>Starring William Desmond and Eileen Sedgwick</td>
<td>South Sea</td>
<td>&quot;Maximum business during entire fifteen episodes!&quot;—Crystal Theatre, Waco, Texx.</td>
</tr>
<tr>
<td>&quot;Eagles Talons&quot;</td>
<td>Starring Ann Little, Fred Thompson and Al. Wilson</td>
<td>Airplane Gripper</td>
<td>&quot;Grab this one!&quot;—Lyric Theatre, Coraopolis, Pa.</td>
</tr>
<tr>
<td>&quot;The Riddle Rider&quot;</td>
<td>Starring William Desmond and Eileen Sedgwick with Hughie Mack, Helen Holmes and Claude Payton</td>
<td>A wild-riding Western Serial</td>
<td>&quot;Excellent box-office attraction! It has speed, thrills, stunts. Breathtaking!&quot;—Moving Picture World.</td>
</tr>
<tr>
<td>&quot;The Great Circus Mystery&quot;</td>
<td>Featuring JOE BONOMO the world's strongest man, and Louise Lorraine</td>
<td>Thrills of Circus Life</td>
<td>&quot;The best serial I have ever put on my screen!&quot;—Empress Theatre, Rockwall, Tex.</td>
</tr>
<tr>
<td>&quot;Wolves of the North&quot;</td>
<td>Starring WILLIAM DUNCAN</td>
<td>Stupendous Innovation</td>
<td>&quot;All exhibitors should buy this one!&quot;—Empress Theatre, Hollis, Okla.</td>
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</table>

"Will entertain the old and young alike! It is something different! Zip and pep!"—Filmograph, Hollywood, Cal.

"Will live up to all the boosting any exhibitor can give it!"—Wonderland Theatre, Seguin, Tex.

"One of the best ever made!"—New Livermore Theatre, Livermore, Cal.
## These Pictures Have

<table>
<thead>
<tr>
<th>NAME</th>
<th>CAST</th>
<th>TYPE</th>
<th>REPORT</th>
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<tbody>
<tr>
<td><strong>The Gumps</strong></td>
<td>Featuring JOE MURPHY and FAY TINCHER. From the famous cartoons by Sidney Smith.</td>
<td>Terrifically Funny.</td>
<td>&quot;More than delighted audiences!&quot; — California Theatre, Los Angeles, Cal.</td>
</tr>
<tr>
<td><strong>The Leather Pushers</strong></td>
<td>First, second and third series, starring REGINALD DENNY and BILLY SULLIVAN</td>
<td>Fast Action Prize Ring Stories.</td>
<td>&quot;They're knockouts!&quot; — Gem Theatre, Sheboygan, Wis.</td>
</tr>
<tr>
<td><strong>The Fast Steppers</strong></td>
<td>Starring BILLY SULLIVAN</td>
<td>Race Track Tales That Thrill.</td>
<td>&quot;Finest show features on the market!&quot; — Elmac Theatre, La Salle, Ind.</td>
</tr>
<tr>
<td><strong>Hysterical History Comedies</strong></td>
<td>With Well-Known Comedy Stars</td>
<td>Comedy Play on Historical Characters.</td>
<td>&quot;The real thing!&quot; — Pastime Theatre, Granville, N. Y.</td>
</tr>
<tr>
<td><strong>Mustang Pictures</strong></td>
<td>Featuring Famous Western Stars</td>
<td>Action in the great West.</td>
<td>&quot;Can't say enough for their box-office value!&quot; — Plaza Theatre, Buffalo, N. Y.</td>
</tr>
<tr>
<td><strong>Bulls Eye Comedies</strong></td>
<td>Featuring Alice Howell, Bert Roach and Neely Edwards</td>
<td>Sparklingly Fresh Comedies.</td>
<td>&quot;These are great!&quot; — Lyric Theatre, Sayre, Okla.</td>
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"Very good single reelers!" — Pastime Theatre, Mason, Mich.

"As good as any made!" — Lyric Theatre, Manning, Texas.

"Ran up a healthy gross at the box-office! A thriller!" — Grand Theatre, Jonesboro, Ark.

"A good house the first day — a better the second!" — Oak Theatre, Oakdale, Neb.
### Proven Their Value!

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<tr>
<th>NAME</th>
<th>CAST</th>
<th>TYPE</th>
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<tr>
<td>Century Comedies</td>
<td>With WANDA WILEY AL ALT. EDNA MARIAN, EDDIE GORDON</td>
<td>Excellent Comedies.</td>
<td>&quot;Have not missed one of them for seven years!&quot;—Summit Theatre, Kansas City, Mo.</td>
</tr>
<tr>
<td>Fight and Win Series</td>
<td>Starring JACK DEMPSEY with a great cast</td>
<td>Super Fight and Romance Pictures.</td>
<td>&quot;Best series on the market today!&quot;—Princess Theatre, Cleveland, Ohio.</td>
</tr>
<tr>
<td>The Ramblin' Kid</td>
<td>Starring HOOT GIBSON</td>
<td>Gripping Western.</td>
<td>&quot;Will bring in money at the box-office at all times!&quot;—Point Breeze Theatre, Philadelphia, Pa.</td>
</tr>
<tr>
<td>The Victor</td>
<td>Starring Herbert Rawlinson</td>
<td>A Powerful Story of the Ring.</td>
<td>&quot;These are humdingers! Pleased 100 per cent!&quot;—Capitol Theatre, New Bedford, Mass.</td>
</tr>
<tr>
<td>Out of Luck</td>
<td>Starring HOOT GIBSON</td>
<td>Uproarious Comedy.</td>
<td>&quot;The best western ever shown! Largest attendance in ten years!&quot;—Standard Theatre, Cleveland, Ohio.</td>
</tr>
<tr>
<td>Excitement</td>
<td>Starring LAURA LA PLANTE</td>
<td>Smashing Excitement and Powerful Love Theme.</td>
<td>&quot;You can't go wrong by playing it!&quot;—Heather Theatre, Camden, Ark.</td>
</tr>
<tr>
<td>Blinky</td>
<td>Starring HOOT GIBSON</td>
<td>Uproarious Comedy and Unequaled Thrills.</td>
<td>&quot;Went wild over this one! Drew better than many a special!&quot;—Royal Theatre, Reading, Pa.</td>
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<td>&quot;One of the very best. Plenty of action!&quot;—Lyric Theatre, Edmond, Kan.</td>
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<td>&quot;Biggest business the house ever had!&quot;—Fillmore Theatre, Buffalo, N. Y.</td>
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Laemmle Jubilee - 10th Anniversary

Universal's Gigan

It's our birthday! It's your party! Make prices. Marvelous paper. The greatest happy. Bring you joy. Make money for Select the pictures you want. Any pick how we're celebrating. By making mone bitor has ever had. Because it's our bi
Inter on the idea that you ders. The exhibitors that of the business quick.
ed for your require-
striking, colorful, dramatic picture.
ful cut-outs.
't they sell you?
EXPLOITATION
AND THE JUBILEE

If

you never exploited in your life, you should exploit for Carl Laemmle Jubilee.

You want to put this over in a big way. You want to get people coming back to your theatre after the Lenten lull. You've got to wake them up and keep them coming. Exploitation will do it.

The Jubilee can be a big money-making proposition for you. Not merely in the days in which it is celebrated, but also for the future, in that you can use it to build new patronage.

Exploitation is no longer a haphazard fanciful way of spending a lot of money in cheap flashy stunts with no determinable results. It consists simply of original methods of drawing the public's attention to your showing. Every day of Jubilee month should be a big day for you. The right pictures with the right advertising and exploitation will turn over the right kind of profits.

You owe it to yourself to make the most of this big spring movie season. You owe it to Carl Laemmle. You know he has been the exhibitor's friend—that his success is vitally necessary to the exhibitor. His strength is and has always been your strength. He is giving you, during this Jubilee, special favors that make certain a big profit if you book Universal Pictures.

Carl Laemmle Jubilee means many things. It means first an opportunity for you to stimulate business and keep people coming. It means second a great deal to Mr. Laemmle and to Universal.

If you want Universal to continue to give you pictures that you are proud to show and that you can show at a price which gives you a profit, Carl Laemmle Jubilee is your chance to show Mr. Laemmle that you appreciate his untiring work on behalf of the exhibitor.

Jules E. Mastraum.
President Stanley Company of America.
These accessories are supplied FREE of charge. They are available at your exchange.

Get enough of them and use them freely. Let your patrons know you're celebrating the Jubilee.

A beautiful banner, shown on page 33, is also included among the free accessories.
Carl Laemmle Jubilee, and What It Means

[Note: The following story is for your local papers or house program, to be signed by you personally.]

By ..............
Manager, the
.............. Theatre

THE ........ Theatre is joining with thousands of other theatres to celebrate the Carl Laemmle Jubilee. This is the tenth anniversary of the opening of Universal City, the only city in the world devoted entirely to motion pictures. But Carl Laemmle had been making pictures long before that. He was, in fact, one of the pioneers. All of the theatres joining in the Jubilee are going to show the very best of the Universal Pictures during the period. Out of the great wealth of wonderful Universal productions available we have chosen the following, because we know they are the ones our patrons especially want to see: (Here insert list of attractions).

These are pictures for the whole family. They are pictures you know about already. You have read of them in the Saturday Evening Post. So our celebration is your celebration.

When you join in the Jubilee by attending this theatre, you are not only seeing the finest pictures the market has today, but you are also paying a tribute to Carl Laemmle, a great leader in the motion picture industry.

Mr. Laemmle believes in clean pictures. He has been making them from the beginning of his career. He has found out that the American family wants clean pictures, entertaining, dramatic, unusual, exciting, and clean. He has blazed a trail for other producers to follow by showing that if the screen must be kept clean, and that if it is kept clean, it will win the support of the only element in the community which is worth appealing to.

Celebrate with
Carl Laemmle
The Opening
of the
Great Spring Movie Season

This is Carl Laemmle Jubilee, marking the tenth anniversary of the opening of Universal City, the only motion picture city in the world. Ten years ago the growth of Universal's product necessitated building an entire city in which to make even greater pictures.

And now a nation-wide celebration is being held on the occasion that marked a turning point in motion picture history.

Out of the wealth of Universal Picture available we have selected for the Jubilee the ones we know you want to see—the ones you yourselves have demanded.

They are pictures for the whole family. They are clean, they are dramatic, they are superlatively entertaining.

Pictures that mark a glorious milestone of Carl Laemmle's many years of striving for continued improvement.

See them all. Celebrate with us the great spring movie season!

(List of pictures)

STRA N D
THEATRE

In this era of freedom from many of the restraints that seem to have followed the war, the moving picture producers have been sorely tempted to follow the example of show producers and authors. They have been tempted to produce pictures which would represent that spirit. It would be the ruination of the screen. I know it. I could not offer you that kind of entertainment. Carl Laemmle knows it, too. I applaud his stand on clean pictures. You can show that you approve his stand by attending this theatre during the Laemmle Jubilee Celebration.

Mr. Laemmle has asked a great many people to advise him on this clean picture matter. I have told him my ideas, and he would welcome yours. So this Jubilee is a big thing not merely for the industry, but for everyone who likes motion pictures and wants to see good and wholesome ones.

The Jubilee marks ten years of achievement at Universal City, and more than twenty years of achievement in the making of fine motion pictures.

That's why we're celebrating it by giving you the finest specimens of Mr. Laemmle's productions.

The Carl Laemmle Jubilee is a milestone in motion picture history. It is the opening of the Great Spring Movie Season. It is the opening of another ten years of progress and achievement.

Lent is over and this celebration will offer you the relaxation that you need, with the full assurance that the kind of pictures shown here are of the high standard of art and of entertainment that I have always maintained and always will.

Page Thirty-one
LOOKING back ten years in the film business, so crowded with events are they, seems like putting on the seven-league boots of memory.

However, I recall distinctly enough the invitation to embark on the special train from New York to Los Angeles and attend the opening of Universal City. Los Angeles was just becoming the headquarters of production and I wanted very much to go there. I could not have at that time have even bought my own ticket without plunging Motion Picture News into bankruptcy. Anyway, the invitation was too genial a one to resist. That cordial smile of Carl Laemmle goes all through his business dealings.

I have just within a few days left Mr. Laemmle sitting at his broad and busy desk at the Universal City of today. It is a vastly different place. Great stages replace the small air ones of earlier days. The 500 acres of land which looked a trifle empty ten years ago after you had gone past the imposing front buildings of the city, are now pretty well filled up with all the ramifications of the modern movie plant, where such colossal sets can be readily built as have appeared in “The Phantom of the Opera,” “The Hunchback of Notre Dame,” “Foolish Wives,” etc.

To go back to March, 1915. This was about the time when Universal was advertising its serial achievements; when Lon Chaney was playing character leads with the Rex Company; when J. Warren Kerrigan was known as Jack Kerrigan; when Herbert Rawlinson was a newcomer on the lot; when Al Christie was a young director there; when the Universal program included these brands: Big U, 101 Bison, Eclair, Gold Seal, Imp, Joker, Laemmle, L-Ko, Nestor, Powers, Rex, Sterling and Victor; and when five-reel pictures were looked upon as hazardous ventures. Jesse Lasky was presenting Wallace Ettinger, and Daniel Frohman was offering Marguerite Clarke to the film world. Francis X. Bushman was the featured player at Essanay, with a young man on the sidelines of fame known as Mr. Charles Chaplin. Lubin and Vitagraph were promising multiple-reel masterpieces “about to be released,” and Fox Film Corporation, William Fox, President, announced itself as the successor of the Box Office Attractions Company. The Mutual Film Corporation was asking exhibitors if a four-reel thriller by Richard Harding Davis would get the money in their houses. Mack Sennett was persistently advocating his Keystone stars, Mabel Normand, Roscoe Arbuckle, Syd Chaplin, Ford Sterling and others. A rather timid article in the trade papers suggested that features might grow in demand all over the country. David Horsley had just crashed the gates of the General Film Company, and Lewis J. Selznick was running a series of advertisements for the World Film Corporation entitled “How to Make Money.”

The famous trip of the Universal special started and ended with brass bands under the general direction of the energetic Joe Brandt. There were brass bands at New York, Chicago, Denver, Albuquerque and Los Angeles, where a parade escorted the arriving Easterners to the Hollywood Hotel. Today this same hotel is surrounded by skyscrapers. Ten years ago you could readily steal oranges and lemons from the trees just around the corner. And so with Universal City. In those days we took what seems to be a long trip through the country to get there. Today Hollywood has built itself right up to the big gates.

It was a tremendous venture in those days to build this large, self-contained, modern and ornate plant. The other studios in Los Angeles at that time looked like shacks in comparison, hastily built affairs giving the impression that the producers had hastily pitched their tents in a new production center, the permanency of which was problematical.

The venture, however, was symbolic of Universal spirit and optimism. Some 20,000 people, it was estimated, visited the city on the opening day. Most of them were tourists. Advertising announcing the opening of the plant had been run in the newspapers all over the country. Bands played, firecrackers popped, cowboys yelled, the flag was raised, and the golden key was handed to Carl Laemmle. When I sought him out to ask him for an interview, he grinned and said, “Just say that this is the happiest day of my life.”

On the train going out there were the following exhibitors: Herman Fichtenberg of New Orleans, who is now retired and living at the Hotel Ambassador at Los Angeles; Mr. Kershaw of Winnipeg, Canada; C. E. Van Duzee, Minneapolis; Mr. Mustard, St. Paul; R. D. Graver, Charlotte, N. C.; Mr. Burford, Aurora, Ill., and others.

I recall the following exchange managers: Jimmie Bryson of Minneapolis; Messrs. Plough and Flaggerty of Chicago; J. I. Schnitzer, now head of F. B. O.; George Weeks of Detroit, now with Famous Players-Lasky; C. R. Thompson, Cleveland; Hopkins of Buffalo; C. D. Mattingly, Oklahoma City; Clair Hague, Toronto; (Continued on Page 44)
The Universal Weekly
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PAUL GULICK, Editor.

Vol. 21
MARCH 7, 1925
No. 4

Karl Laemmle Jubilee
Celebrating the opening of the Spring Movie Season

This is the banner which is one of the free accessories mentioned on page 50 of this issue.

One Who Was There "Reminiscences" On Opening of Universal City

That which is most indelibly stamped in my memory, with reference to my trip to the opening at Universal City, is the wonderful surprise that the invitation to be a member of the party came to Mrs. Depinet and myself one day and railroad tickets were wired from New York. We joined the party at Chicago. Enroute to Universal City we stopped at Kansas City for breakfast, spent a day in Denver, two days and a night at the Grand Canyon, and stopped for a few hours at an Indian village in Arizona and New Mexico. We had quarters in solid compartment cars with an observation car that was equipped with a Victrola. So it was a joyous trip and the Club Car sold out each day. My finances were enhanced through thirty minutes' operation in a dice game to the extent of $200.00, won from C. A. Clegg, then Western Canada Division Manager. The funds were in the form of Canadian Wells Fargo money orders. My wife entered the compartment while the game was in progress at just the right moment. She made me stop when I had the dough. While in dry States the Club Car was closed. We could always tell when the train was approaching a dry State because Managers Thompson, Cleveland (deceased brother of our present Thompson) and Lux of Cincinnati were always seen going to the Club Car with small suitcase for a supply to last them through the dry State.

When we reached San Bernardino the party was given a wonderful greeting by a number of girls from Universal City and I there heard for the first time the song, "If I Were a Tulip and You Were a Rose," which later became the official song of the opening party, it being sung and played wherever we went. At Los Angeles the party was met with a Wild West reception, cowboys shooting up the depot, so to speak.

The thing that impressed me most at the opening was our march through the big gate after Mr. Laemmle opened it with the key presented by Laura Oakley. As we marched into the main street, we were showered with flowers. Then came the official christening exercises at which grape juice was used instead of wine. A big Western scene staged for our entertainment by Director McRae and Century Comedies made by Al Christie in which we took part with Eddie Lyons and Lee Moran created a great deal of fun.

A ball was given at one of the studios which I will never forget because my wife met Warren Kerrigan, danced with him several times and I thought I was about to lose her. I will never forget how pretty Mary Pickford looked sitting next to Mr. Laemmle at Pat Powers' St. Patrick's Day party given in honor of Mr. Laemmle; nor will I forget how funny Eddie Lyons and Lee Moran were on the same occasion.

We had a beefsteak dinner with the movie directors working for our company at which Bob Leonard and Hobart Bosworth delivered talks which were very impressive. There was a road house at Vernon that we all patronized very regularly during the wee hours of the morning. A funny incident occurred there when Herman Fichtenberg, at that time a Universal stockholder, offered to buy a drink for the crowd. We all ordered champagne and it cost him $80.00. Needless to say he was the only one who made such a rash proposal after that.

George Magee was more or less in charge of the party. So whenever we left the hotel to go anywhere, we took an automobile and told the driver to charge it to Magee. I have often wondered how much the bill was. The party left Los Angeles for Frisco, where several days were spent at the World's Fair. All of the branch managers held a meeting at the St. Francis Hotel and presented Magee with a beautiful watch and thanked him for his many courtesies.

It was a sad hour when the party broke up and we scattered in all directions for home.

This is the first of a series of reminiscing articles which will be contributed in the issues of the Weekly while the Laemmle Jubilee is being celebrated. The next is by Vernon Carrick.

By NED DEPINET
Universal Sales Director

Page Thirty-three
“Oh, Doctor!”

PACKED houses from New York to California is the record of “Oh, Doctor!” has hung up in the few short weeks since it was released by Universal. The audiences chuckle, the critics rave, and the exhibitors wear the benign smile of a well-filled cash box.

This Reginald Denny starring vehicle adapted by Harvey Thew from Harry Leon Wilson’s Saturday Evening Post story of the same name and directed by Harry Pollard, “is one of the funniest screen farces of many, many months,” to use the words of Polly Parsons of the Milwaukee Sentinel, or to quote from Mordaunt Hall, of the New York Times: “A wonderfully funny comedy which caused many an ejaculation of delight in the Picadilly yesterday.”

It tells of a misguided young man who, from birth, has been led to believe that his life hung on the constant application of the thermometer. Three old men loan him $100,000 on his inheritance of $700,000 and then endeavor to keep him alive for three years until it is due. They provide him with a beautiful nurse whom they figure will add some interest to his anemic life. She does. Too much, in fact, for the three old gentlemen. The young man turns into a wild riding demon who paints swaying flagpoles just to prove he isn’t afraid.

“From the time when Rufus Bilups, the hero, is first seen in the cradle down until the close of the picture when, as a young man, he slides down from his precariously position on the flagpole, the spectator’s natural reaction is comprised of a long and unbroken series of grins, chuckles, guffaws and, finally, howls of laughter,” said the Los Angeles Times in a pre-review of the picture.

“Denny is great. It’s much the best role Reginald’s ever had,” was Mary Mae’s opinion in the Milwaukee Journal.

“Denny is supported by Mary Astor, who makes a delightful nurse, one that would tempt almost any man to cry ‘Oh, Doctor!’ and be grateful for the much battered and bruised physique,” according to the Los Angeles Examiner.

Harriette Underhill, the New York Herald-Tribune’s motion picture critic, paid her respects to Harry Pollard in her review.

“Harry Pollard has long been our favorite comedy director,” said Henriet, “and at last he has a picture at the Picadilly where we can send all our friends to see what a fine judge we are. Mr. Pollard has made Harry Leon Wilson’s ‘Oh, Doctor!’ for Carl Laemmle and if you think it isn’t funny ask any one of the 10,000 persons who crowded in Lee Och’s theatre last night.”

Otis Harlan, William Mong and Tom Ricketts, the three plungers who insure the life of Rufus, Mike Donlin, who teaches Denny to drive a speed car, and other members of the supporting cast have been mentioned by the reviewers for their excellent work.

(Continued from Page 5)

Universal City Laemmle Company has required a stage of even greater proportions and Universal is just finishing a stage whose dimensions are 350 feet in length by 150 feet wide, with a 45-foot clearance in height. This stage is the most enormous stage ever projected and is built of Grade A structural steel upon concrete foundations. On these stages twelve companies, consisting of anywhere from one hundred to five hundred persons, could make pictures without interfering in any way with any of the other companies.

In order to dress and undress these sets, a perfect army of carpenters is required. Inasmuch as Universal City is thoroughly unionized, every carpenter has his own place and kind of work. The standing requirements of the studio are fifty-five stage carpenters, twelve stand-by carpenters, sixty field carpenters, and thirteen grip carpenters. To this number is frequently added four or five hundred carpenters when some tremendous set is required for quick delivery. Most of this work is done at night under electric light so that the “shooting” can be performed in the day time.

In addition to the permanent stages, there are fifty-one permanent buildings within the confines of Universal City. These buildings are all practical, livable buildings, but in addition to that there are something like six hundred which look perfectly practical and livable from the front. If one walks around to the back, however, one discovers that they are merely shells, propped up fronts and front elevations. From the angle of the camera man, however, they are as complete as any moving picture requires. Civic pride usually calls upon most cities and citizens to put up a front, but that is the watch-word of Universal City. It puts up the greatest front of any community of the world.

Page Thirty-four
The Jubilee Celebration

A mong the permanent buildings are a chicken ranch which was established last June and which has not only proven an adjunct to picture making, but has actually turned a very handsome profit on the investment. The California chicken is about the saddest piece of eating in the world. It is thin, scruffy and bony. The toothsome article which the easterner regards as chicken is absolutely foreign to California. Mr. Laemmle determined that he would show California what real chicken was like. $54,000 was expended to make a real chicken ranch. At the present moment there are six thousand white leghorn chickens there and they are increasing by leaps and bounds, for the capacity of the modern incubator is fifty thousand chickens every three weeks. This occupies two acres of unused land and the whole works are controlled by one man. A very thriving industry in broilers and in eggs has been developed in this unique way. The Studio Inn at Universal City and the several restaurants across the Lankershim Boulevard from the studio proper absorb a great proportion of the eggs and the chickens, but gradually others are learning of the succulent chickens which Universal City raises and it seems as though this experiment of Mr. Laemmle's will develop into one of the biggest money makers on the lot.

Mr. Laemmle's next experiment is going to be a bloomed cattle ranch and he is now looking for a suitable acreage in which to establish a bovine prototype of the chicken farm.

The Meddler

A Bandit who held up stages and nearly scared people to death, yet never stole a darn thing—that is the kind of an outlaw William Desmond portrays in "The Meddler." The story is so different from the usual type of Western that it might almost be termed a Western Unique.

But Richard Gilmore (William Desmond) had not always been a bandit with strange idiosyncrasies. He had once been a proper young business man in an Eastern city and engaged to a romantic young lady who thought him too humdrum. To prove to her that he was not so prosaic as he seemed, he left his business and next appeared in Red Gulch accompanied by his faithful Jeeves.

For weeks he had been terrorizing the countryside, although re encounters proved to admit that he never took anything from his victims but some trifling souvenir, when Gloria Canfield, sister of Jeff Canfield, a big cattle owner, returned home from an Eastern school. Richard and Gloria meet, and after "The Meddler," as the cattlemen called him, had saved her from abduction and her brother's cattle from theft, he wins her as the biggest prize of all his banditry.

Arthur Rosson, who directed "Ridin' Pretty" and "The Measure of a Man," wielded the megaphone for "The Meddler."

"The Hurricane Kid"

In "The Hurricane Kid" Hoot Gibson shares honors with "Pal," the wonderful little Palamino recently added to the Gibson stables. Pal, playing the "Queen," a wild horse of the plains, brings Hoot across the line in a rodeo race in time to save the ranch and win the girl.

Horn is a cowboy "bum" when the story opens who breaks his arm in a mad attempt to capture the "Queen." He is picked up by a beautiful rancher's daughter and taken home to recover.

The "Queen" is captured by the boys from the ranch. Knowing that she is the fastest horse in the valley, the rancher bets his last acre against that of his neighbor that he will win the race in the coming rodeo. But Hoot, who knew nothing of all this, had a kindled feeling for the proud wild horse who had left her mate on the plains. He releases her.

When the ranch learns what he has done his disgrace is complete. He starts out on the day of the great race to retrieve the "Queen." At the last minute he succeeds and brings her back to the rodeo in time to enter and win the deciding race.

It is a stiff riding picture such as horse-lovers will relish. Hoot is a master horseman and, with a pony like "Pal" beneath him, there is no one who can show him tricks.

Director Sedgwick has surrounded his star with an able cast made up of Marian Nixon, William Steele, and other well-known players.

T he ranch buildings on the back lot are arranged in the exact duplicate of many California ranches; they house one hundred horses, many of them very valuable, cow ponies, and thoroughbreds.

A stable gang of eight men is required for their care. Other institutional buildings which are permanent include the marvelous zoo, which houses animals trained especially for moving picture work, elephants, camels, lions—fourteen of them—monkeys, wolves, bears, tiger cats, kangooros and leopards. Many of these come from famous zoos, and Universal City is momentarily expecting a small, grown gorilla, said to be the only one in captivity which is amenable to a director's directions. A specially constructed concrete cage is being prepared for this "Joe Bonomo" among animals. The zoo is built around a quadrangle with working cages in which pictures of desperate action in which animals are involved can be easily photographed while the cameraman and the director are in positions of safety and only the actors are exposed to dangers which frequently threaten when human domination over animals goes astray. The zoo is a favorite show place with thousands of visitors who come to Universal City every week.

T he building, dressing and wrecking of the elaborate sets built on the five main stages occupies the constant efforts of from five hundred to one thousand individuals. Wood workshops require many acres in the City proper. Incidentally, everyone of these buildings is of such a character that it can be used as a background or an appertenance of a set if the occasion requires. In addition to the carpenters, who draw their raw material from a regular lumber yard which would do credit to a million dollar building concern, and which alone occupies a whole acre and the services of six laborers, there are many workers in wood and trim constantly used for the sets. There are two wood carvers and upon occasion Universal City, with their assistance, can pre-

(Continued on Page 28)
Heralds and Accessories

Carl Laemmle presents "BUTTERFLY" from the popular novel by Kathleen Norris. With a great cast headed by Laura La Plante, Norman Kerry, Kenneth Harlan, Ruth Clifford.

Novelty cut-out herald on "Butterfly."

"Mad Whirl."

"The Gaiety Girl."

"Souloldding Fires."

"Oh! Doctor!"

"Secrets of the Night."

"The Family Secret."

MARY ROBERTS RINEHART
A UNIVERSITY JEWEL

Thrilling! Thrubbing! Romantic!

Universal Jewel

Margarita Fontes is the Spanish nurse who loves K. La La. Moyne's secret.

Perry Mason! John, K. La La, the Spanish nurse who still loves the Spanish nurse.

K—The Unknown

"K—The Unknown."

Universal Jewel

From the famous novel by Mary Roberts Rinehart. Universal Jewel.
That Compel Attention

The novelty heralds on the opposite page and the heralds and accessories on this page are samples of the unique aids that Universal gives the exhibitor.

All of these are eye-catching, attention-compelling novelties—designed to sell tickets.

Use plenty of them, for Jubilee Month and afterwards.

Just Like a Page From Life

A Tear or Two, Some Heart Throbs, Smiles, Laughs, and a Big Happy Ending

The Great Character Actor
EMIL JANNINGS

WAS NEVER BETTER THAN IN THIS GREAT CHARACTERIZATION OF LIFE. IT'S AN EPIC OF HUMAN EMOTIONS BROUGHT TO THE SCREEN IN AN ENTIRELY NEW TECHNIQUE. A GREAT SURPRISE AWAITS YOU! YOU CAN'T AFFORD TO MISS THIS GREAT SMASHING HIT -- IT'S — DIFFERENT!!!

A CLEAN PICTURE WITH A REAL HUMAN STORY—FULL OF HEART THROBS; FULL OF LOVE, ROMANCE; FULL OF THE REAL THINGS OF LIFE, PRESENTED IN A HUMAN WAY BY THE GREATEST CHARACTER ACTOR OF THE SCREEN. SEE EMIL JANNINGS AS THE "DOORMAN" FOR A BIG HOTEL. ENJOY THE STORY OF HIS LIFE, IT'S — SUPERB!

You have often heard that clothes make the man. This picture proves it. See the sorrow, happiness, romance, comedy and drama caused by a big coat with shiny brass buttons and bright, gold braid. A marvelous presentation of all the elements that make up the lives of real human beings. A new kind of a story! Staged in a new way! It will grip you from the start, but send you away with happiness in your heart. It's — COMPELLING!

Circus herald on "Fifth Avenue Models," with cross-word puzzle on back.

Circus herald on "The Lost Laugh."
"Smouldering Fires"

MOULDERING FIRES is one of the best pictures that Pauline Frederick has done in the past several years. Perhaps it is that she has a better story than usual, but her superb pantomime and delicate touches of cinema artistry would make delightful entertainment without so well-knit a story behind them.

That is the way Buford Gordon Bennett began his review in the San Francisco Examiner when "Smouldering Fires" played the California, and he went on to say much more in the same complimentary vein, as he did for the Piccadilly, New York, next week.

J. E. Rickards of the Romona, Columbia, Rialto and Strand Theatres, Phoenix, Ariz., happened to be in Los Angeles at the time of the world premiere of "Smouldering Fires" at the Forum. As soon as he could get back to a writing-desk at his hotel he wrote Clarence Brown, the director, praising him unstintingly for his production.

"It is the kind of picture the patron has been calling for this long while," he said in part, "Frederick has not done anything since 'Madame X' that matches her work in it."

The story is that of a modern business woman of 40 who falls in love with one of the young employees of her factory. After they are married she finds that her husband and younger sister have grown to love each other, and her treatment of the eternal triangle development makes this story totally different from any that have gone before.

In commenting on Clarence Brown's direction of this piece the San Francisco Chronicle had this to say:

"Brown is the young director who apparently arose from nowhere last Summer and left the critics breathless by producing a new order of film, an intelligent melodrama. That first success was 'The Signal Tower,' and he followed it with an exquisite picturization of Kathleen Norris' story, 'Butterfly,' that landed him solidly as a director to be reckoned with."

Pauline Frederick, who plays Jane Vale, the business woman, is so well-known that it seems unnecessary to recall her past successes. She is unquestionably one of the greatest dramatic actresses in America today.

Laura La Plante, Jane's younger sister and co-star with Miss Frederick, has endeared herself to fans everywhere by her charming characterizations in "Butterfly," "Sporting Youth," "Excitement," "Dangerous Blonde" and "The Ramblin' Kid."

"Don Daredevil"

OLORFUL South America as a background. Hard riding American cowboys fighting American bad men and Spanish desperados. A bare-handed fight within a cave for the possession of the beautiful Spanish Ynez. It is of such material that "Don Dare Devil" has been made, one of the most unusual Westerns ever shown on the screen.

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sent a room or furniture which would flatter Sheraton or Chippendale.

In the mill shop there are also eight mill hands, three trimmers; twenty painters; two scenic artists; three graduate interior decorators; and two sign writers. Sign painting, backdrops, and unusual effects which under artificial lighting must look like the real thing, occupy the constant attention of forty-four sign painters. On many occasions these forty-four are doubled. For the dressing of the scenes there are eleven plasterers and apprentices; ten paper hangers; five canvas stretchers, and four seamstresses, while the art and dressing department proper maintains a constant corps of eighteen experienced and high salaried artists and technicians.

WITH the sets erected and ready for work, the next important department called upon is the electrical department. Universal City maintains an electrical department both for actual operation of its working facilities, and for experimental work, working toward discovering new facilities and better methods of utilizing present ones, which would do credit to Western Union or the Westinghouse Company. All told, 155 men are employed in this department alone. Two of the largest turbines in any except water driven power house, provide the dynamic force behind the tremendously powerful flood lights, searchlights and arc lights, which so add to the artistic effect of the pictures turned out at Universal City. Many inventions along electrical lines owe their being to the inventive genius of the electrical engineers in this department. At the time of the power shortage throughout California, due to the drought, Universal City equipped itself with mechanism that cost 200,000, which would enable it in such an emergency to be entirely independent of power from the Los Angeles Power Company which ordinarily supplies sufficient current for use in the studios through the huge transformer which turns AC into DC current.

With the lights provided and all the sets erected the services of twenty-five cameramen, under normal conditions, are required. The cameras, very valuable in themselves, many of them costing 2,000, are stored in a camera shop which of itself employs five men to keep these delicate instruments in repair and thoroughly tested.

When the scene is over, and the director issues his lasonic order to "strike," a wrecking crew of fifty men is available for taking the set down in jig time, retaining for future use those sections which are useful and putting the unusable residue into such commercial channels as will extract the last drop of usefulness from a very expensive set-building process.

THE directors and the stars are housed in cute little dressing rooms which line what is called "bungalow row." There are twenty of these bungalows and many of them are as liveable as though they were built for that purpose alone. It is possible for a star or a director in his own bungalow to be as completely isolated and as comfortable as though he were on the top of "Laemmle Mountain." In addition to the fourteen high-salaried directors and thirty or more assistants at the present time on the Universal City lot and payroll, Universal keeps constantly in stock fifty actors, actresses and stunt people who are available for all kinds of pictures and all sorts of characters. These all have dressing rooms, although not private ones, because the facilities, even at Universal City are sorely tried when such productions as "The Hunchback of Notre Dame" and "The Phantom of the Opera" are in full blast of production. For this latter picture, which represents the costume period of 1890, and which required the services of 3,000 extra people, all dressed in typical garb of that period, Universal erected a huge
Jack Hoxie is the Dare Devil in question who goes to South America to claim the home inherited from his Spanish mother. With him go a number of Wyoming cowboys. At a fiesta a pal of his is killed by Bud Latham, an American bad man, and Jack vows vengeance. The carrying out of his threat to "get" Latham brings about several fights with Latham and his gang, one a pitched battle between the desperadoes and Jack's cowboys.

In the end Jack puts Latham in such a state that he will do no more harm and wins the fascinating Ynez through his courage and chivalry.

A picture with all the charm and vigour of a Western and the additional beauty of Spanish settings and costumes such as this should find strong favor with the fans. It furnishes Hoxie with an ideal role, plenty of riding and fighting and a chance to wear tight trousers and an extra big sombrero.

He is given excellent support by Cathleen Calhoun as Ynez Remado, the girl for whom they all fought, Duke R. Lee of "Buffalo Bill" as Bud Latham, the American scoundrel, and William Welsh, Thomas Lingham, Evelyn Sherman, William A. Steiner, Ce-sare Gravina, Demetrius Alexakis, Tommy Grimes, and the Universal Ranch Riders.

Clifford Smith has directed "Don Dare Devil" at a galloping pace, wasting not an inch of footage.

"Raffles"

SECRET closets, sliding panels, pivot doors, a hunted man and a girl evading London's cleverest man-catchers — that's good old "Raffles," made into a perfectly breathless picture. Literally millions have read the famous "Raffles" stories or have seen the "Raffles" play, and the appeal which brought "Raffles" to much popularity in the past is there in the picture in concentrated form.

King Baggot has made this production with House Peters as his star, and the unforgettable hero of "The Storm" and "The Tornado" does some of the best work of his career in the famous "Amateur Cracksman." The beautiful Miss Dupont plays Lady Gwendolyn Amersteth, who loves Raffles so dearly that not even his confession of being a thief will make her give him up. Hedda Hopper, Frederick Esmilton, Walter Long, Winter Hall, Kate Lester, Freeman Wood, Roland Bottomley, Lillian Langdon and Robert Bolder are members of the supporting cast.

The story of "Raffles" is familiar to almost everyone, yet it seems never to lose its attraction or entertainment value. To be a master crackerman stealing pearls from under the very noses of their owners and at the same time the Ace of Scotland Yard is such a combination as would make almost any man fascinating.

"Raffles" should prove the easiest picture of the year to exploit. It lends itself to all sorts of mystery and high-grade humor for the missing pearls, and it is teeming with publicity stories.

Money Makers

Temporary dressing room contiguous to the costume department in which the costumes could be assigned, changed and fitted to the satisfaction of the director. The wardrobe department ordinarily employs from ten to twelve people including costume designers, seamstresses, tailors, hairdressers and clerks, but for special occasions twenty to thirty people are required in this department, mostly tailors. The costumes rented, bought, and made for "The Hunchback of Notre Dame" ran over the astounding figure of $100,000.

Another department which is of great interest to a sight-seer and tremendously important to the company, is the property department. In it there are included an arsenal with weapons of every period, every army, and every branch of the service of these armies and periods which an able antiquarian and military genius can lay his hands on.

A laboratory for the development and printing of Universal negatives and positives and the development and printing of still pictures, occupies the attention of forty people, and a thoroughly up-to-date building.

In the executive offices, which occupies the most imposing looking building as viewed from the entrance, one finds the general manager's office, the production department head, the business manager's office, and executive rooms.

The scenario department, with forty-two people, including script writers, scenario writers, continuity writers, etc., is one of the most important departments of the company, corresponding with the highly trained men and women who edit, title and furnish art titles.

The advertising department at Universal City alone employs twenty people. The advertising department has six; the publicity department eight; the still department eight; and the laboratory department forty.

From the standpoint of corporate existence, Universal City maintains a police department of ten uniformed cops, duly authorized by the City of Los Angeles as policemen, and under the directions of Chief Oscar Martinson, formerly Chief of Police for the City of Minneapolis. In addition to that, there are ten janitors and men whose duty it is to keep the various gardens, lawns and shrubbery of Universal City in first class appearance. They might be described as the street cleaning department as well.

Universal City has constructed its own sewerage at a tremendous expense, and maintains a corps of men schooled in drainage and sewerage disposal. Its municipal water supply consists of two sources; one from the Los Angeles River, which is the only stream of water within twenty miles of the City, and which runs straight through the environs of the City. In addition to its own river banks, Universal has leased considerable area along this river beyond the confines of Universal City, for the purpose of maintaining the purity of the river itself. The water used for drinking purposes in the City and for the many uses of the studio, is drawn from the artesian wells, bored on the opposite side of the river and conducted under the river itself by an ingenious water forcing plant, invented at Universal City and thence to two huge water towers on the top of Lomita Mountain, whence by force of gravity it is usable in all the various departments.

Universal City has a thoroughly equipped fire department, with apparatus of the most up to date character, because by means of this and its inexhaustible water supply, insurance of ordinarily uninsured property is brought to a minimum of expense. Universal City's efficient fire department has frequently been called upon to put out fires in the towns adjacent. Its assistance is very greatly appreciated by surrounding municipalities. The capacity of these tanks is sufficient to give Universal City its daily drink of 250,000 gallons and still maintain its necessary average for pressure use.
Get your share of Jubilee Profits by using Lively Exploitation!

Get a Wrecked Car

"The Reckless Age" is a wonderful subject for tie-ups with the police department, automobile clubs and automobile agencies. These tie-ups have been worked successfully in many cities, in connection with "Safety First" campaigns, and have always proven effective. Dallas, Kansas City, Tulsa, Abilene, Texas, Youngstown are a few of the places where these ideas have been put into effect.

In Dallas the Universal exploitation man Jack Meredith worked with the Police Department, auto clubs and newspapers in staging a parade of wrecked cars two blocks long, headed by a band and a police escort. A big truck, equipped for carrying home smashed cars, followed the band and the police with a large sign reading "Fatalities of the Reckless Age." Then followed a record of auto deaths for the year. Under this was "Be Careful. What's Your Hurry? Make Dallas Safe." Dallas Journal. Each of the wrecked cars in the parade carried a banner referring to the picture. The Journal carried stories on the parade for several days in advance and wonderful publicity was secured.

Gaiety Girl Sales

"The Gaiety Girl" has been put over successfully in several places by organizing "Gaiety Girl Sales" with local merchants in various lines of women's apparel. Shoes, hats, dresses, lingerie, stockings and all other garments can be tied into this. The Mary Philip stills and the special tie-up stills which are available at all exchanges can be used in the window displays of the dealers. It is possible, if the double truck has not been used recently, to get the merchants to cooperate in advertising the "Gaiety Girl Sale" in this way.

Whirling Lobby Helps "MAD WHIRL"

These are arranged about the marquee and can be revolved by simply attaching them onto small electric fans connected with the light sockets. A number of these revolving at top speed will be visible at a distance and are sure to attract attention.

The posters on this subject, incidentally, are all excellently adapted for striking cut-outs, and a very elaborate lobby and marquee display can be made from them at little expense.

Bootleg Ballyhoo

"Wine" is the great eighteenth amendment picture that has won the endorsement of prohibition officials everywhere.

A good ballyhoo which has been used in several cities is to simply get a big truck and load it with empty boxes labelled "Wine" in large letters, and underneath it the words "For Sale." Manager Newman of the Columbia in Seattle says that the truck stopped traffic everywhere it went and had the whole town talking. After the truck had driven through the principal streets the boxes were deposited on prominent street corners, where they continued to advertise the picture.

Count the K's

HE Centralia, Illinois, Sentinel ran a new stunt on "K-The Unknown," as suggested by Maurice Davis. It is a good idea to work anywhere, with little trouble and no expense. The paper offered tickets to the first twenty-five people who gave the correct number of K's used in five different ads printed in various parts of the paper. It was a great idea for the advertisers who took part in the contest, since it made people read every word in their ads. The newspaper gave a great deal of publicity to the contest.

Wanted A Jury

HE Kansas City campaign on "Oh, Doctor!" was unique and effective. The Liberty Theatre ran an advertisement announcing that one thousand people were wanted to sit on a jury to judge "Oh, Doctor!" The picture was to open on Sunday, and the advertisement announced that the special showing would be held Saturday night immediately after the regular performance of "The Dark Swan." Everyone attending that performance would be allowed to stay and sit on the jury to judge "Oh, Doctor!"
All these Ideas are Practical; You’re Taking no Chances!

Baby Peggy Bread

The Bakery tie-up idea for “The Family Secret” has proved successful everywhere. In Toledo, to name only one place where it has been tried, it proved a sensation. In that city the biggest bakery, the Tri-State, distributed 15,000 coupons in loaves of bread, each coupon good for admission of one child under 12 years of age, any day between the hours of eleven and four, when accompanied by parent or guardian.

The Bakery went the limit in advertising it, taking a half page ad in the Toledo Times and carrying beaver-board banners on their twenty trucks, advertising the picture.

They also made tiny loaves of bread, wrapped and labelled “Baby Peggy Loaves,” and installed a pretty girl in costume in the lobby to pass them out free to all customers.

Use Window Stills

By the simple device of using the special tie-up stills of Mary Philbin which are available at all exchanges “The Rose of Paris” was put over in an amazing manner by the Cameo Theatre, Los Angeles. Eighteen windows were secured and beginning three days before the opening their displays were all built around the picture and the star.

One company displayed electric percolators, with Miss Philbin shown demonstrating them. Another was devoted to Pyralin products, another to a brand of milk. In the florists shop she was seen peering through a large rose. These displays sold both the picture and the product advertised, so the merchants were more than glad to get them. Every exhibitor should have a set of these stills on all the stars, as they cost little and can be used over and over again.

Everybody’s Curious

One of the best stunts on “The Turmoil” is a little throwaway which was first used in Philadelphia and has since been copied in many cities. It is inexpensive and sure to be talked about.

The throwaway consists of a small envelope on which is printed “The Blue Book of Hollywood’s Film Folk.”

Inside is a folded paper on which are printed the names of the cast in “The Turmoil,” with copy to the effect that this wonderful cast really includes many of the biggest celebrities in Hollywood. The rest of the enclosure gives an ad about “The Turmoil” using press book copy and the date of showing.

Almost anything in an envelope arouses curiosity, and people are sure to open it and remember it.

“Television Phone” Will Get Whole Town Talking!

A STUNT has been worked out by the exploitation department for “Up the Ladder,” which should be sensational in its appeal and cause a lot of talk.

This the “Television Phone” window display which should be worked with your biggest radio dealer. In the picture one of the big points is the use of the “Television Phone,” or telephone which enables you to see the person at the other end as well as hear him. There really is such an invention, but it is not altogether practical as yet. That needn’t stop you from getting the window display.

This display consists of a wooden frame as in the drawing. This is covered with a wire screen or with muslin stretched tight. Behind this is a piece of ground glass and back of that are lights. The lights are arranged on a flasher so they go on and off.

The whole affair is set in the window on top of a radio. One of the plugs of the radio is removed and a telephone instrument, which can be gotten free from the telephone company for a courtesy credit card, is connected in the socket. Your own card alongside reads:

The Television Phone
is the
Newest Invention
See How it
works in
“Up the Ladder”
Cameo Theatre.

Lots of people will think it is a real Television instrument and will talk about it. Everybody will stop and watch it for a while anyway, and they will get your message.
These Ideas have made Money for Others - Try them Yourself!

Give Fashion Show - Break Records!

"Fifth Avenue Models" is an ideal subject for fashion shows and fashion shows always break records. In St. Louis and Kansas City these stunts have been put across in great style with enormous success.

The fashion show idea is done in cooperation with a local dealer in women's clothes. In most cases he supplies everything including pretty models, and the show is held in your theatre as a prologue to the showing of the picture. The merchant advertises the show in his advertisements, and you advertise it in yours. Also he displays stills from the picture in his windows.

It is usually possible to find some dress in any merchant's stock which looks enough like a good looking one in the picture to be mistaken for it. If you can find one like this, it should be displayed on a dummy in the window, with the still illustrating it alongside of it, and a card reading "Gown worn by Mary Philbin in Fifth Avenue Models." That makes people think the dress was brought all the way from Universal City or New York and impresses them with the importance of the picture.

Every exhibitor should have a fashion show two or three times a year, whenever he gets a picture that ties up with it. This is a stunt which has been tried in all kinds of theatres, in all kinds of towns, and it always goes big. The men come to look at the models, and the women come to look at the dresses, and they see a good picture in the bargain.

Typing Contest Will Sell Tickets

One excellent stunt for "The Fast Worker," which costs nothing and can be done anywhere is the "Fast Worker Typing Contest" which was first tried out with splendid effect in Los Angeles for the Grauman theatre showing.

In Los Angeles it was worked in cooperation with the Underwood Typewriter Company employment department, which places 750 stenographers in positions every month. You can either work it with a big typewriter company or with business offices which employ a large number of stenographers.

A prize of a pair of tickets for the ten fastest typists was offered, and the tests were held by the Underwood company, who also advertised the contest in big window displays.

Hold the contest in a store window, near the theatre.

Many Big Angles in "Hunchback" Exploitation

"The Hunchback of Notre Dame" goes on its way breaking records everywhere, and breaking its own records when it is repeated. The simplest and best campaign for this subject is to work with churches, schools, public libraries and other educational mediums.

The picture has been endorsed by religious leaders of all faiths, by prominent teachers, scholars, and by innumerable men and women of prominence.

When you show it you should visit the heads of the schools and ask their co-operation in announcing it to children, pointing out that everybody should see it. It will help if you hold a special children's matinee some Saturday morning, at a small admission price. Then call on your ministers and tell them about it and ask them to announce it from their public pulpits. Don't neglect the Catholics on this picture. The Knights of Columbus have sponsored it in many cities and many prominent Catholic churchmen have recommended it.

For the public libraries you should arrange displays of the best Cathedral shots on their bulletin boards together with announcements of the picture. A good book-mark has been issued by several exhibitors for distribution by the libraries, which is cheaply gotten up. On one side you have your advertisement and on the other a list of books, headed by the Victor Hugo novel, dealing with the period and place of the story. The librarian will select a list of books for this purpose.

Get permission to pass out handbills to school children on the way home from school, to people on the way home from church on Sundays, and to distribute in libraries.

When to Marry?

One of the best exploitation ideas on "Smouldering Fires" is the contest on the question "What is the best Marrying Age?" As suggested in the press book this idea has been worked out effectively in several places, always with good results.

The situation in the picture is that the woman who is forty marries a man in his early twenties. It doesn't work out.

Competitions about marriage are always popular, as everybody thinks he knows all about it. A newspaper can be persuaded to make a good feature of this contest. You can offer a small prize of say $5.00 for the winner and several pairs of tickets for the other contestants. The prize is for the best letter on what is the best age for a youth to marry. If the newspaper can be persuaded to see the value in this idea, they can get interviews from the license clerk, prominent ministers, clubwomen, social service workers, etc.
Whole City Turns Out For Shopping Tour

“T HE Price of Pleasure” gives the opportunity for a stunt which, when tried in Los Angeles, was so successful that the picture did the biggest opening day’s business in history, and kept up consistently throughout the run. This was a “Price of Pleasure Shopping Tour.” As it was done in Los Angeles, Louise Fazenda made the tour. Naturally you cannot get a movie star to make the shopping tour, but it will be very nearly as effective if you get some prominent girl or woman, such as president of the Junior League or a girl to represent a newspaper writer such as “Beatrice Fairfax.” If you use the Junior League or a similar organization you will probably have to give some of your receipts to that organization for charity. But if you tie-up with a local newspaper on the feature writer stunt, you won’t have to spend anything.

The idea is that the girl makes a shopping tour during a given day, and that all the merchants whose stores she will visit advertise the fact in the newspapers a day ahead, in a cooperative ad if possible, or at any rate in good display. The newspaper gets extra advertising out of the stunt so they are willing to give it stories and pictures. In Los Angeles the tour covered a big department store, a hat store, a radio store, a restaurant where she had lunch, a newstand where she bought a copy of the tie-up paper, etc. Each merchant also ran window displays in advance, announcing the tour and the picture and date of showing.

The tie-up with “The Price of Pleasure” is that you can have all the pleasure you want at very little expense if you do your buying at the right places.

This is a wonderful stunt for merchants, theatres, and the newspaper, and if you get a girl or woman of sufficient prominence or beauty, to make people want to hang around to watch her shop you will have a stunt that will break records.

Great Window Tie-Ups

On “Dangerous Innocence” you will find it possible to get as many windows as you have the ambition to fill by using the wonderful line of tie-up photographs of Laura La Plante. These stills practically sell themselves to the merchants whose goods they advertise, and you can easily persuade dealers to make them and the picture the central point of their window displays. Here is a list of the window display stills on Miss La Plante which can be ordered by number from your exchange. These are good on any picture with this star so they are a permanent investment. Incidentally, they are also prepared on the other stars, and every exhibitor should have a complete set as they are good at all times.

Harriet Hubbard Ayres toilet articles: 7, 8, 9, 10, 24, 25, 26.

Fayette Wardrobe Trunks: 36, 43, 45, 46, 44.

Milk: 28, 29, 30.

Powder and make-up: 93, 94, 20, 18, 21.

Pyralin products: 122, 121, 90.

Curling irons: 89, 92.

Buick car: 35.

Evening Wraps: 36, 37.

Stockings: 39, 12, 11, 32, 33, 16, 5, 4, 6.

Manicure utensils: 26, 123.

Adding Machines: 50, 51.

Dictaphones: 52, 62.

Don’t Forget Cops!

“T HE Man In Blue” has a policeman for a hero and such pictures always give you a chance to get in strong with your police force and to get them boosting for you. You should by all means give a private showing for police officials and get their endorsement and assistance. Then if your theatre is large enough, invite a number of the force to the opening performance and get them to parade to the theatre with the police band.

If police co-operation is once obtained, there are many ways in which you can use it, such as getting your display cards on traffic signs. Cards lettered “Obey the Man in Blue” should be displayed on all traffic signs, semaphores, etc., together with the theatre name and date of showing. As you know, such displays are valuable and hard to get, and can only be secured through permission from city authorities. By tying up the police force with the picture you not only help your showing of that but also lay the ground for future favors. If there is a police drive on for funds in your town you may find it a profitable investment to offer a percentage of your opening night gross to the drive, and make it a police benefit and get the force to sell tickets for you.

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Four White List Sure Fire Hits

“Fifth Avenue Models”

ONE of the greatest of the past year has been assembled to support Mary Philbin and Norman Kerry in “Fifth Avenue Models.” In it are found Rosemary Theby, Jean Hersholt, Robert Brower, Mike Donlin, Ruth Stonehouse, Lee Moran, Josef Swickard, William Conklin, Rose Dione, Helen Lynch, Betty Francisco, George B. Williams and Bob McKenzie, and when you add to this the directorial touch of Svend Gade, you have a picture to be reckoned with.

The story, that of a little mannequin, is a fascinating dressing-room make-over. The plot is not new, but it is written in a manner calculated to fasten itself upon the audience. When one of the other models insults Isole (Mary Philbin), which in addition to costing her job ruins the $150 frock she was showing. To pay this debt, Isole’s father, a talented but unsuccessful painter, accompanies some crooks to an art connoisseur’s home to identify a valuable painting. He is caught and sent to prison.

Isole takes some of her father’s paintings and gives them to Francis Doran (Norman Kerry) and not only does he accept them for exhibition, but engages her for his secretary. When the paintings are shown they are acclaimed by all the critics. Just as success seems to last to have been attained, poor Ludana is pointed out as a jailbird. Then it is that Francis Doran proves his love for Isole by standing firmly beside her in her hour of greatest need.

The film was adapted by Olga Printzlau from the novel by Muriel Hine called “The Best in Life.”

“Taming the West”

AZZ, bucking horses, a wild racing car and a pretty girl are all found in the Hoot Gibson special, “Taming the West.” Hoot, a jazzy-hound from the East, does the taming after being deposited in the Far West ranch by his irate father.

The picture is made from B. M. Bower’s “The Range Dwellers” and has to do with a young man sent West to make good, a family feud which have break up a modern romance, the wild riding of the young man through his enemy’s land, and the kidnapping of the enemy’s daughter in a skidding racing car.

That Hoot should master the hard-bucking horse of the picture is taken for granted, but that he should also drive a motor car around corners at breakneck speed, through a five-bar fence, dodging posts and cutting fancy figures such as only the most daredevil drivers attempt to do, is adding an unexpected thrill.

There is also a fight brought on by Hoot’s carelessness in taking a short cut across his enemy’s ranch, wherein he whips the biggest of the latter’s cowpunchers. It is in this scene, where, backed into a corral, he fights like a wildcat to win his freedom, that he first earns the girl’s admiration.

The girl in question is Marceline Day and her father is Herbert Prior. Francis Ford contributes an amusing character bit as Frosty Miller.

Arthur Rosson, who has directed so many popular Westerns with both Hoot Gibson and William Desmond as his stars, is responsible for “Taming the West.”

THEN AND NOW (Continued from Page 32)

A. F. Beck, St. Louis; J. R. Enslow, Boston; Ed Lux, Cincinnati; Ned Depinet, Dallas; Dan Lederman, Des Moines; Art Schmidt, Buffalo; Vernon Carrick, Philadelphia; William Oldknow, Atlanta.

By Hy Meyer, the cartoonist, was with us, and also Homer Croy, since known to fame as the author of “West of the Water Tower”; Joe Chapple, the magazine editor and publisher; Wright Patterson of the Western Newspaper Union; Kitty Kelly of the Chicago Tribune; and Ed Mock of Photography.

The celebration of the opening of the city lasted for several days. I recall that on the opening day some 1,200 automobiles were parked before the gates of the city and the hillside everywhere were covered with spectators. Henry McRae’s 101st Bison Company produced a thrilling flood scene. Marie Walcamp was the heroine. Francis Ford staged a big picture scene on a stretch of greenwood surrounded by a natural amphitheatre.

The grand ball was held on the big 300-foot stage, the largest studio stage at that time, I believe, in the world. The scene was gay and spectacular with its tropical flowers and colored lights. The grand march was led by “Daddy” Manley and “Mother” Benson. On the following day a thrilling air battle was staged between an airship and an aeroplane, while Eddie Polo led a troupe of East Indians in a leaping stunt, and J. Warren Kirkigan directed a rodeo.

“Up the Ladder”

WICE impoverishing herself to help her husband “up the ladder” is the sacrifice Jane Cornwall made because of her love for James Van Clinton. First she sold all her property to obtain money for financing his invention, the television-phone, and then she deliberately ruined them both by refusing to sell her stock in the Electrical Trust since she realized that poverty was the only means of bringing him to his senses.

“Up the Ladder” is a powerful drama of modern society made from the stage play of the same name by Owen Davis. Mr. Davis wrote “Icebound,” the Broadway success which caused so much discussion last year, and numerous other dramas of melodramatic flavor.

Virginia Valli plays Jane Cornwall, the self-sacrificing wife, and Forrest Stanley that of her husband whose too sudden success weakens his character. Margaret Livingston does excellent work as the woman who poses as Jane’s friend while carrying on a flirtation with her husband. Little Priscilla Moran is Peggy, the baby, who is nearly crushed in the wreck which threatens her father’s and mother’s lives. Others in the cast are: Holmes Herbert, George Fawcett, Olive Ann Alcorn and Lydia Yeaman Titus.

Edward Sloman directed “Up the Ladder.” He also made another big White List picture, “The Price of Pleasure.”

Among the players who were conspicuous during the festivities were: Max Asher, Sydney Ayers, Pauline Bush, Grace Cunard, William Clifford, Francis Ford, Victoria Forde, Ray Gallagher, Ella Hall, Warren Kerigan, Robert Leonard, Edward Lyons, Anna Little, Lee Moran, Cleo Madison, Edna Maison, Herbert Rawlinson, Billie Ritchie, Gertrude Selby, Vera Sisson, Marie Walcamp, Murdock Macquarie, Wellington A. Playter, Jack Clark, Eddie Polo, Gene Gauntier, William Worthington, Mark Fenton, Laura Oakley, Otis Turner, Henry McLane, Al Christie, Neal Burns, Louise Orth, Beulah Pearce, Billie Rhodes, Jack Dillon, Lon Chaney, William Dowlin and the Princess Hasson.
OF all we have seen in California, or expect to see, this is the greatest thing anyone could ever do."

That was the conclusion Frederick B. Patterson, president of the National Cash Register Co., came to during the festivities arranged by Universal for the visiting 500 crack salesmen of the Cash Register organization at Universal City. These men each of whom made a record of 100 per cent. during the year were given a trip to the Coast by their company.

The day started with the salesmen riding out to Universal City from Los Angeles in a great bus caravan. At the gates of Carl Laemmle's city they were met by the Universal Pictures Corporation Band and escorted to the Plaza in front of the Administration Building. As soon as they were grouped around the Plaza, William Desmond and a dozen ranch riders dashed up the street, shouting at the top of their lungs, waving their sombreros, and firing their six-shooters in a regular old-fashioned Western welcome. Desmond was then introduced by Norman Sprowl, business manager, and following him came Carl Laemmle, Julius Bernheim, and William Koenig each adding a few words of welcome.

At the close of the speeches, "Minnie," the Universal elephant, was seen pounding her slow-footed way toward the Plaza. On top of her back, swaying perilously, was a mammoth cash register. As Minnie took up her place in the center of the square, the top of the cash register flew open and disclosed Betty Baker, one of the Universal stock players. She tossed photographs of Mary Philbin to the eager young salesmen.

A parade was then formed, led by a big man dressed in the Phantom of the Opera's robes. Behind him came Minnie and the cash register girl, on the heels of Minnie was the Band, and stepping out behind the Band were the Cash Register men.

They marched to the Phantom set where they were seated in the auditorium of the great Paris Opera House which was built almost complete for this picture. After everyone was comfortably seated, Mr. Koenig gave a brief talk on the "Phantom," its cost, its magnitude, and the fact that the theatre in which they were sitting had been constructed for this production.

Then came a bill of vaudeville, recruited entirely from the ranks of Universal picture players, which lasted the better part of an hour. As each act was introduced, the actor's name and the production in which he or she was appearing was mentioned.

The audience was told that it would be invited to take part in the next act entitled, "Come and Get It." The word was given for the gentlemen on the left to kindly come on the stage at the left, and the gentlemen on the right, at the right. As the 500 started forward, the back drop slowly raised and revealed fifteen long tables and benches arranged at the back of the stage. The effect was so surprising that for a moment no one could move.

While the guests were eating sandwiches and cake, and drinking the coffee served to them by fifteen pretty extra girls, the buses which conveyed them to Universal City, were brought to the Opera House. Back into the buses, the National Cash Register men were driven to the back ranch where they were treated to a 20-minute rodeo staged by Universal ranch riders. It is only a few steps to the zoo from the ranch, and so the guests paid Charlie Murphy's pets a visit and were given some inside dope on training wild animals by Charlie himself.

From the zoo, the party again boarded the buses to make a tour of the large sets. These included those for the famous "Hunchback" and Monte Carlo.

It was nearly four o'clock when the men finally got on their way to another engagement, and it was voted a great day by all. Five hundred loyal Universal boosters left the lot that day and will carry their enthusiasm into towns and cities all over the United States.

Page Forty-five
Stop! Look! Listen!

A BIG angle of "The Signal Tower" Exploitation campaign is the railroad tie-up. R. Massey, general manager of the Pennsylvania Lines, has sent out blanket instructions to every agent of the Pennsylvania Railroad, at every station, ordering them to cooperate with exhibitors showing "The Signal Tower."

The possibilities of this cooperation are numerous and all exhibitors should take advantage of them. If you are not on the Pennsylvania Railroad you should be able to get whatever railroad is in your town to cooperate by showing them what the Pennsylvania is doing.

A typical example of the railroad tie-up is the Harrisburg campaign. A private showing of the picture was first given to railroad officials. After they had seen it they were highly enthusiastic, and immediately sent out, on their own stationery, a letter to 8,000 railroad employees, urging them to see the picture. The letter was signed by the Divisional Superintendent, and gave the name of the picture and date of showing.

Special posters were placed on Bulletin Boards and meeting places of Pennsylvania Railroad employees, announcing the picture with the line "A Railroad Picture for Railroad Men"—Recommended and endorsed by the Pennsylvania Railroad.

The Superintendent of the Signal Division personally installed two genuine Signal Towers and one large semaphore in the lobby of the Victoria Theatre. These signals and their accessory switches weighed nine tons and required twelve men to put them into position.

Lanterns, green lights, flags, signals, switches, signal rails, etc., with explanatory cards attached to each item, were placed in other sections of the lobby.

A delegation of Pennsylvania officials attended the opening night as guests of the management.

A special publicity campaign was carried on by the Railroad company, working with the theatre, and this obtained much space.

The entire campaign did not cost the Victoria Theatre one cent, as all the expense was borne by the railroad.

A Rodeo Smash

THE Pendleton Round-Up herald, which has been issued on “Let Er Buck,” has been found to be one of the biggest and cheapest business getters ever devised. This herald is in the form of an old-fashioned show bill, and is 8½ by 22 inches in size.

The heralds are printed in two colors in exactly the style and type of the old fashioned bill and are illustrated with action cuts and written in sensational circus style.

Keep it Dark

TIE-UP possibilities are numerous on "Secrets of the Night" and are being used extensively by exhibitors. Many of these are suggested in detail in the press book. The best of these tie-ups are the Electric Light Companies, furniture stores, electric heaters, mattress and bedding dealers, etc.

The Electric Light companies will display cards reading “The Secret of Comfort in the Night, is to have the Right Electrical Appliance.” See ‘Secrets of the Night’, etc. For beds, mattresses, etc., the cards can read “These are the secrets of a good night’s rest.”

Paper Napkins Free

Many exhibitors showing "Butterfly" are having great success with the distribution of paper napkins, which is a novel and inexpensive method of exploitation.

While the paper napkin idea can be used on any picture, it is particularly good for "Butterfly," because you can get paper napkins with beautiful butterfly designs on them.

The idea is worked this way: Call upon soda fountains, restaurants and cafes that use paper napkins and offer to supply them with napkins free for a week if they will let you print your advertisement on them. Find out how many each one needs, and that gives you the quantity required. Buy the quantity necessary and print your advertisement on them. Through the exploitation men at each exchange you can buy napkins in quantity at wholesale price, which is very low, and the imprint costs very little.

The soda fountains and tea rooms should also be persuaded to feature a Butterfly sundae, sandwich, or salad. Copy to this effect should be supplied for window cards and can also be on the napkins if desired: “If you are hungry try a Butterfly sandwich. If you are hungry for entertainment see ‘Butterfly’ at the Cameo. These ideas have been found successful in many cities where ‘Butterfly’ has been shown.”
HERE are the stars on Universal's White List, the players who are household favorites throughout the country. Their drawing power in box-offices is unequalled, their popularity unmatched. Theatres everywhere book them with unlimited confidence in their audience appeal.

Be Sure and Use This "White List" 3-Sheet
The HOME OF UNIVERSAL PICTURES

Heckscher Building
730 Fifth Avenue,
New York, N.Y.
To Get Reviews Like This, It HAS To Be Good.

"Interest increases as the plot unfolds. Stirs the emotions. Exciting! Realistic!"
—Exhibitors Trade Review

“Every reason to believe this picture will go over. Splendid.”
—N. Y. Morning Telegraph

“Sustains the interest and holds the attention.”
—Motion Picture News

“Considerable attention to detail.”
—The Billboard

Nationally advertised in
The Saturday Evening Post
EXHIBITORS, I KNOW, WILL GREET THIS WITH UNUSUAL APPLAUSE and appreciation.

IT IS IN ANSWER TO THEIR REQUESTS, WHICH HAVE LITERALLY bombarded me, for more and more features for next year from Universal.

IT PROVES TO ME THAT THE FIRST WHITE LIST MADE GOOD IN performance on all its promises.

NOW THE SECOND WHITE LIST INSURES EXHIBITORS A GREATER amount of White Pictures for next year—the kind that lift mortgages off theatres.

IT GUARANTEES EXHIBITORS THE SAME WHITE TREATMENT AND white contracts that made dealing with Universal a pleasure. Everything above board—nothing up anybody’s sleeve.

YOU WILL FIND 30 JEWELS AND 24 BLUE STREAK WESTERNS LISTED on the following pages. I won’t try to tell you here about these pictures. I have not allowed my advertising director to try to sell you with copy. You will find only facts (and then more facts) listed about each of them.

YOU’LL REALIZE AFTER READING THAT THERE ARE SPLENDID titles—box-office titles—stars with drawing power and directors with records of money making pictures in the Second White List.

BEHIND THIS SECOND WHITE LIST, UNIVERSAL WILL LAUNCH A tremendous advertising campaign—the greatest and widest—spread ever attempted by this company.

YOU WANTED MORE PICTURES—I’VE GIVEN THEM TO YOU. You’ve praised the principles upon which we built the First White List and I’ve given you a Second White List, based on the same principles.

WHITE PICTURES—WHITE CONTRACTS—WHITE TREATMENT!

WATCH FOR THE BIG THREE COLOR ANNOUNCEMENT—COMING SOON!
CARL LAEMMLE'S SECOND 30 UNIVERSES

Reginald Denny in California Straight Ahead
by Byron Morgan
Cast: Gertrude Olmstead, Tom Wilson, Frances Raymond,
John Stepping, Charles Gerrard, Fred Esmelton,
Lucille Ward, Leo Nomis
A Harry Pollard Production

Rex Beach's The Goose Woman
with Jack Pickford, Louise Dresser
Constance Bennett
heading a brilliant Cast including: Gustav Von Seyffertitz,
James O. Barrows, George Cooper, George Nichols
A Clarence Brown Production

Hoot Gibson in Spook Ranch
by Raymond Shrock and Edward Sedgwick
Cast includes: Jules Cowles, Helen Ferguson, Robt. McKim
and Frank Rice
Directed by Edward Laemmle

Virginia Valli and Eugene O'Brien in Siege
Serialized in Collier's and published as a novel
by Samuel Hopkins Adams
Cast: Mary Alden, Marc MacDermot, Beatrice Burnham,
W. H. Turner, Kingsley Benedict, Spottiswoode Aitken
A Second Gate Production

Norman Kerry in Lorraine of the Lions
with Patsy Ruth Miller
with a fine supporting Cast including: Philo McCullough,
Joseph J. Dowling, Harry Todd and Doreen Turner
Story by Isidore Bernstein
An Edward Sedgwick Production

Laura La Plante in The Teaser
with Pat O'Malley
From the Wm. A. Brady Broadway Stage Success
by Adelaide Matthews and Martha M. Stanley, with a Cast including
Wyndham Standing, Margaret Quinby, Hedda Hopper,
Walter McGrail, Vivian Oakland, E. Alyn Warren
Directed by William A. Seiter

House Peters in The Titans
with Ruth Clifford
Supporting Cast includes: Mrs. Lou Tellegen, Jere Austin,
Gertrude Clair, Lionel Belmore, Ray Hallor.
From the Novel by Charles Guernon,
Directed by Edward Sloman

Reginald Denny in Where Was I?
From the Magazine Story by Edgar Franklin
Directed by William A. Seiter

Hoot Gibson in The Arizona Sweepstakes
by Charles A. Logue
Cast: Helen Lynch, Emmett King, George Ovey,
Philo McCullough, Kate Price, Kingsley Benedict
Directed by Clifford Smith

Dorothy Canfield's The Home Maker
with Alice Joyce and Clive Brook
Supported by a Cast including: George Fawcett, Mary Campbell,
Martha Mattox, Jacqueline Wells
A King Biscuit Production

Glenn Hunter in The Little Giant
with Edna Murphy and David Higgins
Supporting Cast includes: Jim Bradbury, Jr., Jean Jarvis,
Leward Meeker, Louise Mackintosh, Thomas McGinn,
Doddson Mitchell, Peter Raymond
From the Saturday Evening Post Story "Once a Peddler"
by Hugh McNair Kehl
A Will Ring Production

Laura La Plante in The Plot Thickens
with Alexander Carr
From the Saturday Evening Post Story "Doubling for Cupid"
BY NINA WILCOX PUTNAM
Directed by Frank Griffin

Mary Philbin in Stella Maris
BY WILLIAM J. LOCKE
A Charles Babin Production

White Pictures – White Contracts
<table>
<thead>
<tr>
<th>White List of Al JEWELS</th>
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**My Old Dutch**  
by Albert Chevalier and Arthur Shirley  
with **Pat O'Malley**  
and CULLEN LANDIS  
*A Laurence Trimble Production*

**Hoot Gibson**  
in **A Hero on Horseback**  
Adapted from the Novel, "A Daughter of the Dons"  
by William McLeod Raine  
Cast: Virginia Browne Faire, Georgie Grandee, Cesare Gravina, Otto Hoffman  
Directed by Herbert Blache

**Reginald Denny**  
in **The Whole Town's Talking**  
From the Stage Success  
by John Emerson and Anita Loos

**On the Frontier**  
with **Norman Kerry**  
by Ralph Spence  
Directed by Edward Sedgwick

**Peacock Feathers**  
with Jacqueline Logan and Cullen Landis  
FROM THE NOVEL BY TEMPLE BAILEY  
with a supporting Cast including: George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane, May King, Prince Troubetzkoy  
*A Sunn-Gate Production*

**Two Blocks Away**  
with **George Sidney** and Charles Murray  
THE STAGE PLAY BY AARON HOFFMAN

**Hoot Gibson** in **Kings Up**  
by Ralph Spence  
Directed by Edward Laemmle

**House Peters** in **Snowbound**  
Even greater than his previous successes, "THE STORM" and the "TORNADO"

**Mary Philbin**  
in **Sally In Our Alley**  
by John Chickering

**Reginald Denny**  
in **This Way Out**  
Novel by Frederick Isham

**Laura La Plante**  
in **The Love Thrill**  
By Byron Morgan

**Hoot Gibson**  
in **Chip of the Flying U**  
From the Novel by B. M. Bowers  
Directed by Herbert Blache

**Norman Kerry**  
in **Under Western Skies**  
To be filmed during the 1925 Pendleton Roundup

**The Still Alarm**  
Adapted by Harvey O'Higgins  
From the famous Stage Play by Joseph Arthur and A. C. Wheeler  
Directed by Edward Laemmle

**Virginia Valli**  
in **Sporting Life**  
and All-Star Cast  
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh  
*A Maurice Taurerne Production*

**His People**  
with **Alexander Carr**  
Story by Isidore Bernstein

**Hoot Gibson** in **The Calgary Stampede**  
Directed by Herbert Blache

---

**White Treatment**  
**Turn here**
24 BLUE STREAK
Made and Released

8 Starring JACK HOXIE
He rides like a Centaur—
he loves like a Romeo

Two Fisted Jones
Bustin’ Through
The Open Trail
The Demon
Lightning Jack
Looking for Trouble
The Border Sheriff
Peace Medicine

8 Starring ART ACORD
A Fighting Fury With the Sky
as the Limit

Sky High Corral
Out of the Flood
Triple Action
Rustlers’ Ranch
The Circus Cyclone
The Scrappin’ Kid
The Terror
Western Pluck

KEEP TIME OPEN—UNIVERS
Western Features
by UNIVERSAL

Starring JOSIE SEDGWICK
A Beauty Who Can Ride Like the Wind

The Call of Courage
The Blue Blazers
The Desperate Game
Chasing Trouble
Daring Days
Bucking the Truth
The Escape
The Boundary Line

Three big popular stars in Western pictures—each to be starred in a series of eight westerns, of five reels each. Widely popular stories and proven directors combine to make these pictures stand out sharply with all the tang of the outdoors, all the thrilling excitement and breath-taking action that make Blue Streak Westerns the standard of action quality and drawing power.

A BLUE STREAK WESTERN
The Trade-Mark of Good Westerns

AL HAS THE PICTURES
6 Adventure Pictures

10 Episodes Each

Produced and Released by Universal

1. PERILS OF THE PRIMITIVE
   featuring BONOMO
   with MARGUERITE QUIMBY
   This is a story based on "Swiss Family Robinson." Mr. Laemmle is more enthusiastic about this serial than any serial released in many a year. There isn't a child living that can read that hasn't read this book. It's an ideal story for Bonomo, as it combines plenty of feats of strength with stirring adventures with wild animals. Directed by Francis Ford.

2. ACE OF SPADES
   WILLIAM DESMOND
   with MARY McALLISTER
   You know what's happened with THE RIDDLE RIDER with William Desmond. This is proving to be one of the most successful serials released since Eddie Polo's. William Desmond is the serial star today. He stands alone! THE ACE OF SPADES is another fast moving Western picture, laid in Oklahoma during the last big "land rush." The coast reports the first episode is a knockout. Directed by Henry McRae.

3. THE SCARLET STREAK
   featuring BONOMO
   Following "The Ace of Spades" comes THE SCARLET STREAK which is Bonomo's second serial of our next year's schedule. This is a story based on the "death ray" which has consumed pages of space in the papers throughout the world. This will be a big production as we plan on making it very high class, and will probably be the most expensive serial made during the year.

4. THE WINKING IDOL
   Our fourth serial is THE WINKING IDOL, stirring Western dramas of the Aztec country written by Charles Van Loan, a famous author. The cast for this picture has not been settled as yet, but will likely include William Desmond, our Western "ace."

5. THE PHANTOM ISLAND
   From the stirring novel of adventure and mystery by Frank R. Adams. With a great cast, a famous director and a tremendously thrilling story, it is certain to be a tremendous asset at all box offices.

6. STRINGS OF STEEL
   STRINGS OF STEEL is by Phillip Dutton Hurn and Oscar Lund, a romance of the development of the telephone. The coast is extremely enthusiastic about this story and say that it will make one of the best serials we have ever released.

You'll say it again and again—UNIVERSAL Has the Serials
52 CENTURY
COMEDIES
2 Reels Each—1 Each Week
12 STARRING
WANDA WILEY
The twinkling, hoydenish beauty that wins every patron's heart

12 COMEDIES OF
BUSTER BROWN
Featuring Arthur Trimble. There isn't a grown-up or kid in the land that wouldn't walk a mile for these

6 STARRING
AL ALT
Supreme laugh-maker—the man who can bring a smile where gloom grew before

4 FEATURING
CHARLES KING
And CENTURY FOLLIES GIRLS
A comedian from the word go, with a beauty chorus that could win an easy place on Broadway

12 STARRING
EDNA MARIAN
She's pretty—she can act—she can coax a laugh from a confirmed grouch. Yep, she satisfies.

6 STARRING
EDDIE GORDON
The comedy find of the year, the real sensation in laughing circles. He's a favorite everywhere

BABY PEGGY
in one special two-reel comedy with a great cast
“LITTLE RED RIDING HOOD”

52 Bull’s Eye Comedies
1 REEL EACH—52 PER YEAR

CHARLEY PUFFY
The first few comedies by Puffy are a whale of a success. He's a real, joyous, compelling merry-maker, and it won't be long before he'll have one of the largest followings of any comedian in the country. His work merits our highest enthusiasm.

A new star, as yet unannounced, will complete this series. Several prominent stars are under consideration, and a selection will soon be made. The result will make every exhibitor happy.

Variety for every type of house—Always from Universal

Turn here
12 NEW GUMPS

2 Reels Each—One Every Month
With a Ready Made Audience of Millions

You know what the first twelve did for you—they cleaned up everywhere. Unprecedented publicity, a nation-wide tie-up with 227 newspapers, and real rib-tickling comedies made this Gump series a winner in every house. This new series is even better. It’s a joyous event to patrons eager for more heart laughs.

Samuel Van Ronkel Productions

STARRING

JOE MURPHY

From the famous cartoons by SIDNEY SMITH

With FAY TINCHER and CHESTER MORGAN

52 M U S T A N G WESTERNs

2 REELS EACH
STARRING

ED COBB   FRED HUMES
and two other stars to be announced

Real program builders, these two reel Westerns are making themselves pay their way many times over in every house that plays them. They’re thrilling, full of excitement, and filled to the hilt with the breeze of the West. They’re box-office certainties.

Made and produced by Universal

104 International News

2 ISSUES EACH WEEK

International News is weekly rendering extraordinary service to exhibitors in giving them exclusive features at no extra cost. Scoop after scoop attests its dominance in the field. And it is advertised daily to more than twenty million readers in all Hearst newspapers. When you book International you know you will receive the utmost in service and box office power.

Released by Universal

Quality and Quantity — Universal Short Features
"RAFFLES" Scores a Beat On Broadway, N. Y.

"Good entertainment ... mystifies!"
Says N. Y. Daily Mirror

"An elaborate production!"
Lauds N. Y. American

TRUE to form, "Raffles" stole the show at the Broadway (N. Y.) Theatre—literally ran away with it! Throngs crowded in to see House Peters at his best in the role of the immortal crook. And they came out wildly enthusiastic. Critics in ecstasies over it—read the Telegraph's report at the left. Everything that presages a run of sweeping success throughout the country. Get in on this tremendous box-office picture now. Beat your competition to it. Book "Raffles" now!

From the N. Y. Morning Telegraph of April 26, 1925.

Nationally advertised in The Saturday Evening Post.
SUCCESSOR TO

No. 434, --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

All of a sudden, from practically every part of the world, from critics, from theatre owners and from movie fans, there comes the concerted cry, "Reginald Denny is the natural successor to Wallace Reid."

I believe it.

From the first time I ever saw Denny on the screen, I knew him to be the clean, manly, American type which movie fans, in other countries as well as in America, have learned to love. His great work in "The Leather Pushers" was only an incident in his swift-moving career. It was an index to show what was in him.

So we set out to find clean, high class stories, packed with action enough to give him a real opportunity to show his splendid talent.

He has come through one hundred percent. When a man is not only a man's man, but a flapper's man and a woman's man and a boy's man, he comes just about as close to being the real thing as any human being can ever come.

Wallace Reid became a great favorite, but his struggle for recognition was a longer route and a harder one than
WALLACE REID

Denny’s. I remember ’way back years ago, when Wally Reid was trying to force his way to the top. He did not have the right kind of stories, but he fought along just the same. Upon one occasion his father, Hal Reid, who was then working for Universal sent a telegram to Wally just after seeing one of his pictures. The wire said, “Damn it, quit making faces at the camera and ACT!”

Well, Wally learned his trade and he became beloved all over the world. When untimely death laid hands upon him, he was at the height of a career which should have run for many years more. The screen missed him and missed him badly. It was natural to look about for a successor but none loomed up until Denny came along.

And now Denny is moving rapidly along the road to the very top. If you did not show his “The Fast Worker,” I beg of you not to miss “Oh, Doctor!” It is heralded far and wide as one of the screen’s most satisfying pictures. It did not cost a million dollars and it won’t cost you a million, but it will bring you results which will open your eyes.

Here is a star of real magnitude. You can get back of him with all the claims in the world and he will live up to them.

Don’t forget “Oh, Doctor!” and for heaven’s sake don’t overlook “I’ll Show You the Town.” Both of them are the Denniest kind of Denny productions!
REGINALD DENNY and the Universal are friends again. Carl Laemmle bought Reggie an airplane in spite of his penchant for accidents and Denny is happy. The emblem on the plane is an ambulance. He has started on Edgar Franklin's story, "Where Was I?" under the direction of William A. Seiter.

Olive Hasbrouck has been loaned to Jack Hoxie for "The Border Sheriff," a new Blue Streak Western which is being directed by William North Bradbury, with Al Jennings, Gilbert Humes, Tom Lingham, Frank Rice and Buck Moulton in the cast.

Because of the soundness of the ideals and the way in which all of Carl Laemmle's promises of the White List were carried out, many exhibitors have asked Mr. Laemmle to give them a second White List. For three months the president of the Universal has been hard at work upon this Second White List. It is now ready to be announced.

The first production is William J. Locke's best known story, "Stella Maris," which is being made by Charles Brabin with Mary Philbin as the star. Miss Philbin, as did Mary Pickford ten years ago, will play the dual role of Stella Blount and Unity Blake. This will be followed by a story written around the old song, "Sally in Our Alley." Laura La Plante, whose piquant beauty and charm have brought her to such an eminent position in the screen world that she has been nominated one of the twenty-five immortals of the screen, is represented with three productions. The first is "The Teaser," in which she will be supported by Pat O'Malley. "The Teaser" is the William A. Brady Broadway stage success by Adelaide Matthews and Martha M. Stanley which was recommended so strongly by Mr. Laemmle through the Saturday Evening Post correspondence. Miss La Plante's role was played on the stage by Constance Binney. The other two productions in which she will be featured are "The Love Thrill," by Byron Morgan; and "The Plot Thickens," with Alexander Carr and William Desmond.

"The Plot Thickens" is an adaptation of Nina Wilcox Putnam's Saturday Evening Post story, "Doubling for Cupid." Reginald Denny is represented in the Second White List by four productions. "California Straight Ahead," on which he has been working for upwards of a year, is an automobile story by Byron Morgan, who provided the star with his first big popularity winner, "Sporting Youth." Denny is supported by Gertrude Olmstead and a sumptuous automobile trailer which cost $28,000 to make and which will make a transcontinental tour in furtherance of publicity for this picture. The second Denny picture will be "This Way Out," a novel by Frederick Itham; the third, the John Emerson-Anita Loos stage success, "The Whole Town's Talking," in which Grant Mitchell played so long in New York; and the fourth, Edgar Franklin's magazine story, "Where Was I?"

House Peters will contribute two productions, "The Titans," by Charles Gurnon, in which he will be supported by both Clifford and Mrs. Lou Tellegen; and "Snowbound," a story designed to reproduce in many of its best qualities House Peters' first picture for Universal, "The Storm." Norman Kerry will be seen in three productions, first in "Lorraine of the Lions," a dramatic novelty by Isidore Bernstein, in which he will be supported by Patsy Ruth Miller, which all who have seen it declare to be a sensation. The second is an American cavalry story written especially to fit Kerry's marvelous adaptability to uniforms. It is entitled "On the Frontier." The third picture will be made at the Pendleton Roundup which takes place in September and will be entitled "Under Western Skies."

Rex Beach's "The Goose Woman," with a cast including Jack Pickford, (Continued on Page 35)
“GREAT!” SAYS ’FRISCO
Of “Phantom of the Opera,”
After the World Premiere

JUST as we are going to press comes telegraphic word of the triumphant World Premiere of “The Phantom of the Opera,” which opened at the Curran Theatre, Sunday, April 26th. We can give only a fragmentary account here, but will have a full story next week of the first showing of this super-feature upon which Rupert Julian, Lon Chaney, Mary Philbin, Norman Kerry and a cast of 5,000 have been working for a year. The box office that opening night took in seven hundred more dollars than it had ever done before in its history—and the Curran is the finest legitimate house in San Francisco.

What the critics thought of the “ Phantom” can be read in the telegram from Frederic Gage, Universal division sales director for the West Coast, which we quote in the

CARL LAEMMLE,
President Universal Pictures Corp.,
750 Fifth Avenue,
New York, N. Y.

“Phantom of Opera” opened two hundred better than “Hunchback” and I have no hesitancy in stating I consider it twice as good a picture from standpoint of good theatre entertainment. What I especially noted was the colorful background of story and elaborate way of staging it, but most of all withholding discovery and explanation of Phantom until last part of film thereby maintaining crescendo of suspense to very end.

HOMER CURRAN,
Manager, Curran Theatre.

[FRONTIER]
San Francisco, Cal.

NED MARIN,
Sales Director, Universal Exchanges,
730 Fifth Avenue,
New York, N. Y.

Quoting San Francisco newspapers as follows:

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FREDERIC GAGE.

“U” SIGNS GRIFFIN
Veteran Scenario Man, Now a Director, to Make a Laura La Plante Feature Immediately

QUITTING newspaper work, Griffin returned to the screen, this time with Universal, then I. M. P., and was featured with Jean Acker. Griffin next wrote stories for George Lone Tucker, Herbert Brenon, William Robert Daley, and others. With the formation of the Keystone Company, Griffin joined that organization writing scenarios and directing, for six years. Many famous players appeared under his direction including Mabel Normand, Buster Keaton, Willie Collier, Sam Bernard, Weber and Fields, Ford Sterling and Louise Fazenda.

Griffin next was partner with Warner Brothers in the first Monty Banks company. While with Warner’s he directed Johnny Hines in “Conductor 1492.” Leaving Warner Brothers he joined forces with First National among other things writing the continuity for “Madonna of the Streets” and adapting “Snake Bite” to the screen. Paramount next sought his services and with it Griffin aided in the adaptation of “Changing Husbands” and fourt"}

Vol. 21, No. 13 Universal Weekly 13

[Wire]
San Francisco, Cal.

Carl Laemmle,
President Universal Pictures Corp.,
750 Fifth Avenue,
New York, N. Y.

“Phantom of Opera” opened two hundred better than “Hunchback” and I have no hesitancy in stating I consider it twice as good a picture from standpoint of good theatre entertainment. What I especially noted was the colorful background of story and elaborate way of staging it, but most of all withholding discovery and explanation of Phantom until last part of film thereby maintaining crescendo of suspense to very end.

HOMER CURRAN,
Manager, Curran Theatre.

[Wire]
San Francisco, Cal.

Ned Marin,
Sales Director, Universal Exchanges,
730 Fifth Avenue,
New York, N. Y.

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"I am extremely pleased with the White List and want to let you know that I appreciate fully the splendid co-operation I am receiving."

Piccadilly Theatre, New York City

"In glancing over this stupendous output — The White List—it is quite apparent that Universal has many box-office winners!"

The Film Reporter.
"The White List represents a policy that will mean much to exhibitors big and little. Universal ought to have a fair chance to show what it can do in the right direction with the White List!"

Exhibitors Trade Review.

"The Universal organization can well be proud of such splendid product!" LibertyTheatre, Kansas City, Mo.

"The White List deserves the success which it will undoubtedly receive!"

Moving Picture World.

White pictures, clean pictures are good business!" Motion Picture News.

"A lot of people might well accept the White List idea as a basis for doing business!" The Film Daily.

"I have been a 100% user of your output at my various theatres, to wit, Capitol Theatre, Rialto Theatre, Broadway Theatre, Apollo Theatre, Poplar Theatre, Sunset Theatre, and the New Goldfield Theatre, and have been very well satisfied with the results obtained. White List pictures were better than any of your previous groups." J. Louis Rome, Associated Theatres, Baltimore, Md.
IT'S a knockout of a 24 sheet and a knockout of a picture! Read what T. F. McCoy, of the Florence Theatre, Pasadena, Cal., says about it: "Consider it the best comedy I have ever seen. Million per cent. audience picture. Packed house ate it up. A cleanup picture if there ever was one!"
THREE very clever pieces of exploitation won the prizes this week in Carl Laemmie's $5,000.00 Serial Exploitation Contest. R. H. Whitby of Trenton, N. J., put a real circus front on the Bijou Theatre for "The Great Circus Mystery," and thereby won the first prize of $100.00. P. A. Blankenship of the Ivy Theatre, New Orleans, La., was second with another good stunt for the Circus chapter-play. J. Hirsch of the Princess Theatre, St. Thomas, Ont., working on "The Hooligan Rider" won the third prize with a novel idea.

Coming upon the Bijou unprepared, anyone might have thought that Barnum and Bailey and Ringling Brothers had set up their tent in Trenton. Mr. Whitby and Russell Lamont, in charge of the Hildinger theatres, to which group the Bijou belongs, started out to make serial history and they succeeded.

From a local armory they borrowed large pieces of canvas with which to build their front. Then from a summer park which was not yet opened they secured hundreds of flags—representing all nations—and draped them on the side of the theatre and hung them along the "big top.

Both gentlemen being adept with the paint brush, they skillfully employed a dollar's worth of paint, creating animal cages where empty 3- and 6-sheet stands had been before. They painted four cages, two of which were placed outside the improvised circus tent and the others on the theatre's outside walls. Cut-outs of roaring lions and pawing tigers mounted on beaverboard were put in these cages.

One hundred toy balloons were suspended from strings across the canopy adding to the carnival effect.

On the day of the opening four youngsters of the neighborhood were drafted into service by Manager Whitby in return for a weekly pass to the Bijou. These boys were given clown costumes and had their faces painted in true circus fashion. They acted as ushers and at regular intervals, paraded the sidewalks in the neighborhood of the theatre carrying a Universal banner for the picture. One of the boys pounded a big base drum constantly in front of the theatre.

Tickets were sold from a regular circus, or side-show, ticket-box which had been made from old timber. The regulation coat of gold and royal blue paint gave the real circusy effect. A fat, good-natured Barker sold the box created endless talk about the picture.

At the Ivy Theatre, the first episode of "The Great Circus Mystery" went over so big that it was necessary for Manager Blankenship to repeat it with the second chapter the following week. As exploitation, he used the street ballyhoo shown in the accompanying illustration for two days. The clown distributed 5,000 heralds and made himself very popular with the children in the neighborhood.

In addition to the use of 1-sheets, 3-sheets, 24-sheets, posters and several window displays, Mr. Hirsch at the Princess, put out a herald which secured maximum attention. It was a 16 by 18 inch four-page affair with one page, the second, given over to the advertisements of local merchants. This one page very nearly paid for the 4,000 heralds printed and made this piece of exploitation most economical.

At the top of the first page in large bold-face type was this announcement: "Are you one of the Lucky Ones to win a ticket for the PRINCESS? Look through these pages. In the ads will be found names taken at random from the city directory. If your name appears there, go to the merchant or advertiser and he will supply you FREE with a..."
CALIFORNIA STRAIGHT AHEAD

"Mobile Mansion," constructed for Denny Film, to Tour Country Making Pictures of Principal Cities in, "See-America-First" Movement.

DURING the coming week, at the instance of Carl Laemmle, president of the Universal Pictures Corporation, that company will send out the most remarkable caravan ever contemplated by a motion picture concern. It is a mobile studio unit, consisting of a powerful auto-type tractor, and a "bungalow on wheels," fitted out as a complete living room and film laboratory. Its mission will be to visit all the principal cities in the United States and to make pictures in these cities for historic record.

Starting from Universal City, the big Universal studio plant just outside of Los Angeles, the mobile film unit or Mobile Mansion, as Universal calls it because of the completeness of its appointments, will proceed northward to San Francisco, thence to Portland, Tacoma, Seattle and Spokane, and then eastward through Salt Lake City, Denver and Omaha, and continuing to the Atlantic Coast with frequent stops. It is expected to reach New York next September. From New York it will swing through the Southern States and return to California via Louisiana, Texas and Arizona. The entire trip will take at least a year, according to present estimates. C. E. Holah, a veteran film executive, will be in charge of the tour and will accompany the unit. As advance agent for the outfit, Garrett Graham, formerly publicity director for the Hal Roach studios, will officiate. He is now in San Francisco arranging for the first stop of the strange caravan.

Carl Laemmle's idea in sending out this touring studio to the country's principal cities is in line with the patriotic slogan, "See America First." He believes that he could leave no greater historical legacy to posterity than a complete motion picture record of the leading cities as they are today. In each city where a stop is made, a print of the picture taken there will be shown in one of the local theaters and then placed in the city's archives as a record for future generations.

The Mobile Mansion is a unique outfit. It was constructed at a cost of $28,000 for use in Universal's forthcoming Jewel picture "California Straight Ahead," in which Reginald Denny is starred. This picture concerns a young man who makes an overland trip from the East to California in a bungalow on wheels. The picture was made by Harry Pollard on various American Highways. (Continued on page 35).
Thousands at World's Premiere

The Phantom as Great

"Twice as good as 'The HUNCHBACK,'" says Homer Curran, Mgr. Curran Theatre.

Carl Laemmle,
Pres. Universal Pictures Corp., 730 Fifth Avenue, N. Y.

I CONSIDER THE PHANTOM OF THE OPERA TWICE AS GOOD A PICTURE FROM STANDPOINT OF GOOD THEATRE ENTERTAINMENT AS THE HUNCHBACK OF NOTRE DAME. Opened to two hundred more than Hunchback. What I especially noted was the colorful background of story and elaborate way of staging it, but most of all withholding discovery and explanation of Phantom until last part of film, thereby maintaining crescendo of suspense to very end.

Homer Curran, Manager,
Curran Theatre.

San Francisco, Cal.
in San Francisco Acclaim of the Opera test Ever!

CRITICS LEFT BREATHELESS FOR WORDS!

“The picture proved fully worthy of its world premiere in San Francisco and the celebration with which we received it.”
— Thomas Nunan, San Francisco Examiner

“A master film. Is epochal!”
— Dudley Burrows, San Francisco Call

“Plenty of thrills and suspense.”
— Frank Tierney, San Francisco News

“An immensely striking picture and I think in many ways the best of the super-pictures I have yet seen!”
— W. F. Elliot, San Francisco Herald

“Even from a cold critical standpoint, ‘The Phantom of the Opera,’ is a real achievement!”
— A. F. Gillespie, San Francisco Bulletin

“Great!”
— Warren, San Francisco Chronicle

Nationally advertised in The Saturday Evening Post

LON CHANEY  •  MARY PHILBIN  •  NORMAN KERRY
From the internationally famous story by GASTON LEROUX

Directed by RUPERT JULIAN and supplementary direction and supervision by EDWARD SEDGICK
The PHANTOM of the OPERA

Fictionized by Patrick Kearney from Universal’s screen version of the novel

By Gaston Leroux

Synopsis of Preceding Chapters: Christine Daae, a young opera singer, has been kidnapped by Erik and carried off to his weird home beneath the Paris Opera House. He tells her if she does not decide to marry him he will destroy the whole Opera House and themselves. Meanwhile, her lover, Raoul, is captured in Erik’s torture chamber and hears the conversation.

CHAPTER NINE

"Erik!" cried Christine. "Do you swear to me that the scorpion is the one to turn?"

"Yes, to hop at our wedding! But that will do. You won't have the scorpion? Then I will turn the grasshopper!"

"Erik!"

"Enough!"

The Persian was crying out in concert with Christine. Raoul was on his knees still praying.

"Erik! I have turned the scorpion!"

Raoul and the Persian waited in the darkness for an interminable second. Waiting to find themselves in fragments amid the roar and ruins of the opera.

Feeling something crack beneath their feet, hearing an appalling hiss through the trapdoor, a hiss like the first sound of a rocket!

It came slowly at first, then louder, then very loud. But it was not the hiss of fire. It was more like the hiss of water. And now it became a gurgling sound.

They rushed to the trapdoor. All their thirst, which had vanished when the terror came, now returned with the lapping of the water.

The water rose in the cellar, above the powder barrels, and they went down to it with their parched throats. It rose to their chins, to their mouths. And they drank. They stood on the floor of the cellar until the water reached them, and then went up step by step with the water.

The water rose above the trapdoor and covered the floor of the torture chamber. The Persian called out:

"Erik, Erik, there is water enough! Turn off the tap!"

But they heard nothing but the water rising, it was half-way up to their waists!

"Christine!" cried Raoul. "The water is up to our knees!"

But Christine did not reply. They heard nothing but the water rising.

By this time they had lost their foothold and were spinning around in the water, carried away by an irresistible whirl, and the water tossed them against the dark mirror.

"Erik, Erik!" cried the Persian. "I saved your life. Remember! You were sentenced to death in Persia and I saved you, Erik!"

They whirled around in the water like so much wreckage. The Persian grasped the iron tree and pulled himself above the water.

"The water is stopping!" cried Raoul. "Yes, it is stopping," But immediately after, he gave a cry a de-
spair. "No, it is rising, it is still rising!"

Their arms became entangled in the effort of swimming; they choked, they fought in the dark water. The Persian lost his strength, he tried to hold onto the glass walls. They whirled again. They began to sink. One last effort, one last cry!

"Erik! Erik!"

And before he lost consciousness entirely, the Persian seemed to hear, above the sound of the water, Erik's monstrous chuckling voice:

"Barrels, barrels—any barrels to sell?"

When the Persian awoke he was in Erik's living-room. Raoul was lying on the floor, still unconscious. Christine was sitting silent. Erik said:

"I saved your lives because she asked me to. She promised to marry me if I would let you live. You have her to thank, not me. When you are rested I will take you to the surface of the earth."

As he was speaking, Raoul opened his eyes and looked about him in bewilderment. Seeing Christine, his eyes lighted up, and, ignoring Erik, he went to her and took her in his arms.

Erik's eyes flashed flames of jealousy. The Persian feared he was about to leap upon Raoul and tear him with his claw-like hands. But Christine turned to him and placed her hand on his shoulder. At her touch the monster's passion suddenly disappeared, and he hung his head before her. Then Christine turned to Raoul.

"Raoul," she said, "I am going to marry Erik. I have promised, and I will keep my promise."

And, withdrawing from Raoul's arms, she walked over to Erik, took his misshapen, grotesque head in her hands and quietly, as though she were kissing a child, she kissed him on the forehead. A sob that seemed made up of all the sorrow and anguish in the world burst from Erik, and he fell at Christine's feet, moaning and weeping and caressing the hem of her dress.

Tears started from Christine's eyes, and even the Persian could not restrain his tears in the presence of that terrible man, who, with his shoulders shaking and his whole body racked with anguish, was moaning with pain and love by turns.

And then, sobbing, moaning, weeping, Erik spoke:

"Here is a wedding ring, Christine. Take it—take it for you and him. It shall be my wedding present—a present from your poor, unhappy Erik. I know you love Raoul. Don't cry any more."

In a low voice, Christine asked him what he meant. As though his heart was breaking, he replied:

"I release you from your promise. You have kissed me and you have wept over me. No woman ever kissed me before. Now I am only a poor dog ready to die for you. Your kiss has redeemed me. Marry your sweetheart and be happy. And remember that Erik, at the end of his life, did one kind of thing in atonement for his crimes!"

"Why do you say 'at the end of your life?'" asked Christine. "You are not going to die."

"My life is ended!" cried Erik, rising to his full height. "And now I must play my requiem!"

He rushed through the door to the room where his organ was, and in a moment they heard its golden tones pouring out all the sorrow and pity and tragedy of his thwarted unhappy soul.

But as they listened, another sound broke on their ears, a sound as of a thousand rushing men in the distance. The ominous rushing sound grew louder. All of them listened for a moment, and then Raoul rushed to the outer door and threw it open.

There was no doubt of it. A mob of thousands was rushing through the cellars, inflamed to the pitch of madness, determined to rid the Opera House forever of the monster who had brought so many curses upon it.

(Concluded Next Week)
"THE LAST LAUGH." There's a title that won't be forgotten around Hollywood movie studios for many a day. The movie that carries this title for a label is going to cause more commotion in and among movie folks than any one production screened to date. It's making the movie bosses think, and, Clarice, whenever you can make the movie bosses "Stop, Look and Listen," then you've pulled something.

SEVERAL years ago there was a lot of excitement in Hollywood over the so-called menace of the German movie invasion. That was in the days when cheap labor and freak money values abroad made it possible for the Germans to produce elaborate spectacles with mobs of thousands of extras at no tremendous cost in American money. That menace faded when it was proved at the box office in this country that mobs and sets did not necessarily mean entertainment to American fans. But now comes "The Last Laugh." It is a German production. It is a very remarkable film.

THERE are many rather startling things about "The Last Laugh." It has no story as movie stories go. It has no titles. It is all about a poor old man, the doorman at a big hotel. There is no romance. There is no "clutch" at the end. Folks who like "Shoot-em-up-Dick" Westerns may not rave over "The Last Laugh," but everyone will like it. Most folks will thoroughly enjoy it. Many will say it is wonderful.

"THE LAST LAUGH" will be discussed in and around Hollywood studios for a long time because it proves what can be done by a good director and a good actor concentrating on a single character. I do not believe that "The Last Laugh" could have been produced in this country because I cannot think of a single studio executive in any existing organization who would have sanctioned the making of a production where the entire action was concentrated on a few incidents in the life of one old man.

THE picture was produced by "Ufa," the largest German producing organization. In this country it is being sold by Universal.

WHILE "The Last Laugh" is a German made film, I have been told that Emil Jannings, the wonderful character actor who holds your interest from start to finish is from Brooklyn.

"THE LAST LAUGH" comes at an important moment. Production has been dividing up into four classes, action and thrill stories, sex and marriage problem dramas, comedies and characterization dramas. Frankly, there have been too few characterization dramas. When I say characterization dramas, I mean a movie in which they take time and care enough to make the characters real. Generally movies have too much story crowding in. The directors are too busy getting all the story in that they fail to make the characters seem real.

THERE is a constant yell for stories in every studio. It isn't stories we need. It's story tellers. You know how two men can tell the same story. One can make you sit right out on the edge of your chair. The other leaves you cold. Well, that's the job of the movie director. He must be a real teller of stories. That's one reason I tell you to watch the names of directors. A real story teller can make an "old one" entertaining. The next real good movie that you see, make a mental note of the director. If you check him on two or three good ones, then you can be pretty sure that his stuff will always be worth seeing.

Conditions beyond his control often keep a good director from hitting every time, but generally he'll deliver entertainment.

I HOPE "The Last Laugh" makes a lot of money in this country. If it has a big success, it will help wonderfully towards getting better movies made here in Hollywood. You see the movie bosses won't stop to analyze. When a bad movie with a trick title and wild advertising makes a lot of money because of the advertising and the title, the bosses only look at the dollars and cents figures and proceed to make more movies like that bad one.

No one likes stirring action movies or fast and funny comedies any more than yours truly, but, brothers and sisters, I'm pretty darned sick of the shop-worn sex problem stuff and the mechanical movie drummers without a real character in the lot. There's not always much time for effective characterization in action thrillers and snappy comedies, but, by golly, I believe "The Last Laugh" is going to help every director who is fighting with his studio for a chance to put less story mechanics and more real true to life characterization in the regulation drummers.

Furlong's Book Gives Its Name To Hoot's Film

THE picturesque West of bronco-riding cowgirls and lariat-throwing men has had no better historian than Charles Wellington Furlong, author of "Let 'Er Buck," the book from which Hoot Gibson's Special of the same name took its title. Hoot's story comes to a climax at the Pendleton Roundup in Oregon, the greatest rodeo in the world, according to Mr. Furlong. And he ought to know, for he won the world's rough-riding championship there in 1914 by sticking to the back of the famous bucking bull, Sharkey.

"Let 'Er Buck" is the cowboy yell made famous the world over by Mr. Furlong through his lectures, magazine articles and book. His book, by the way, is the standard work on Western rodeo contests and picturesque anecdotes.

Charles Wellington Furlong's exploits include exploration in South America, Morocco, and the West African Islands, and the winning of the Greek Croix de Guerre, Montenegrin medal for bravery, and Italian service ribbon during the World War. He is well known as an author, lecturer, explorer, soldier and cowboy.
Exhibitors Are Proud To Play

"The LAST LAUGH"

Straight From Exhibitors:

"Very satisfactory business Saturday and today with strong opposition. Unusually good comments from patrons and newspaper critics. Look for extraordinary week's business. I feel great pride in playing it here!"

—Superba Theatre, San Diego, Cal.

"You should be congratulated. Splendid business and getting comment such as no other picture ever received before. Applauded and cheered for fully half an hour. Ovation such as this rarely accorded a photoplay here. It is indeed a triumph."

—Criterion Theatre, Los Angeles Cal.

A UFA Production with EMIL JANNINGS Distributed by Univers
Michigan Exhibitors Boost Greater Movie Season

Michigan is the first state to come forward as a solid unit in support of the national Greater Movie Season which is being inaugurated by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. Although the celebration does not begin until August, picture theatre owners in Michigan have not only taken enthusiastic hold of the idea but are already working to put it across, according to H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, Inc., who has arrived in New York to consult with the Hays organization and to complete arrangements that will assure Michigan a smooth forward drive now that its campaign has started.

"Actually Michigan can claim some credit for the inauguration of the Greater Movie Season," Mr. Richey stated in pledging the co-operation of his association. "We prepared plans for such an event last year, but deferred the project in the hope that a national movement would be set afoot, and thus lighten the burden of the affair automatically would impose on any exhibitor organization undertaking it single-handed. The foundation we laid then affords us an immense advantage in the present campaign.

Apart from the national effort that will back the season, interesting plans have been developed for Michigan. Proclamations from the governor and mayors of the various cities will give the season official endorsement. More than thirty organizations, including Rotary and Kiwanis Clubs, Red Cross, Women's Federation, Y. M. C. A. and American Legion, have already been enlisted in the movement. Prominent public men have signified their willingness to state the case of the screen on platforms and over the radio, and their work will be carried on by four-minute speakers at theatres and public gatherings before and during the season.

One of the neatest pieces of exploitation yet planned to focus attention on the screen, may result from a tie-up with the Detroit police department. All traffic officers in that city, according to the plan, will wear white gloves and on the upraised hand of authority motorists and pedestrians will read the message, "Stop! Have you been to the movies?" Permission also will be sought to extend the Greater Movie idea with the slogans painted on crossings. At least two state-wide newspaper contests are planned, one to determine the most beautiful girl in Michigan, who will receive a trip to Hollywood; the other of more general appeal, having (Continued on Page 34)

Trade Paper Praises Universal's White List

The Los Angeles correspondent of Greater Amusements has seen the way the wind is blowing. In the following article he predicts the end of the sex film and praises Universal for leading the way to clean pictures with its famous First White List.

"Los Angeles.—Sex pictures, along with the costume plays, are slated for the scrap heap in production programs being outlined for next season. The sexy triangle play has enjoyed its vogue and must go, producers have decreed.

"Throughout the country vigorous and concerted warfare is being waged on dirty plays, and film producers, sensing the trend of public taste and thought, are preparing to discuss the problem play as objectionable to a major part of picture-goers.

"During the last year, exhibitor protests against this type of entertainment have been forthcoming in generous measure. In cities and towns large and small the cry has been made, with exhibitors' voices raised against the problem play. Through their reports in the trade papers, the exhibitors have served notice on producers that the sex film must go. Now they are clinching their arguments with refusal to book problem plays.

"Exhibitors preference strongly favors the melodramatic thrillers. Western, action and comedy features are what exhibitors are crying for, and indications are this demand will be catered to in next season's output.

"Except in rare instances producers realize that they cannot come out on the racy type of picture, and are going in for the old time hoke thrillers, for which there is a big market. The exceptions are shortsighted producers who figure that a sexy flash will get the public into the theatre, irrespective of the kickback which is certain to follow exhibitions of their film.

"Will H. Hays, through his campaign for cleaner pictures, is contributing to the production trend. His edict against dirty plays and novels is making itself felt, and as the season progresses, he will have contributed greatly to cleaning up the screen, via that new thriller route.

"Universal also should be given credit for its efforts to elevate moral standards. With its White List the company came out foursquare for clean pictures, and it has been hitting the ball in living up to its promises. Its pictures are of the family type, clean enough, and the effect of this program is going to be to whip other producers in line, particularly as the financial success of various pictures produced under this policy, is recounted."
The Comedy with the Pull of a Feature

Kirkwood Amusement Corporation
Kirkwood, Mo.

Mr. Carl Laemmle,
Universal Pictures Corporation,
New York City.

Dear Mr. Laemmle:

I gave my audience THE GUMPS for the first time the other night. The way they laughed, I realize my mistake in not running these hilarious comedies sooner.

Now that I realize what THE GUMPS mean, am I going to advertise them? You tell ’em... I’m going to advertise them plenty. They’re real box office comedies.

Very truly yours,

F. E. Wagner, Mgr.

GUMPS

From the famous cartoons by SIDNEY SMITH

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HILARIOUS comedy—plus a cartoon-strip tie-up in hundreds of newspapers—make The Gumps an outstanding comedy drawing-card wherever they are played.

The GUMPS

From the famous cartoons by SIDNEY SMITH

featuring

JOE MURPHY
and
FAY TINCHER

Directed by ERLE KENTON
Series of 12—2 Reels each
"To satisfy the ever-growing demands to see it I will be compelled to replay this picture!"
—Peerless Theatre, Chicago, Ill.

"Throngs besieged the theatre to see a picture that for many months had been widely discussed in this city, and whose arrival had been eagerly anticipated."
—Colonial Theatre, Pittsfield, Mass.

"Return engagement, popular prices, showed more admissions than opening day record-breaking first run!"
—Capitol Theatre, Dallas, Texas

"Business so good it warranted holding over film for second week!"
—New Lyric Theatre, Minneapolis, Minn.

"Second time we ran it—one of the best pictures ever made!"

"Played it second time to turnaway business!"
—Abbot's Theatre, Stillwater, Okla.

"A very successful three weeks' run—this in face of the fact that it was a second run!"
—Imperial Theatre, San Francisco, Cal.

"Second showing. Capacity houses three days. Turned them away!"
—Liberty Theatre, Marysville, Cal.

"Record-breaking six-day run, second showing. Phenomenal business all week!"
—Liberty Theatre, Colorado Springs, Colo.

"Opening of legitimate theatre season could not keep us from doing the biggest Sunday business in years!"
—Star Theatre, Quincy, Ill.

"Our crowds reach down to the entrances of other theatres!"
—Hippodrome Theatre, Baltimore, Md.

"Packed houses day and night in spite of $1.10 admission!"
—Rialto Theatre, San Antonio, Texas
BEGGING FOR IT!
AND CLEAN UP!

“The picture before it came to Santa Cruz was in demand by the public, who showed their welcome by a phenomenal attendance!”
—Santa Cruz Theatre, Santa Cruz, Cal.

“Our contract originally called for one week showing but, on account of the many inquiries, we decided to hold the picture!”
—Rialto Theatre, Butte, Mont.

"Cold drizzling rain and four different kinds of opposition. Grossed $1,250 in three days in town of 1,800."
—Rialto Theatre, Harlingen, Texas

"Had big business at advanced prices in spite of big revival meeting, tent show and the close of schools!"
—Strand Theatre, Sparta, Tenn.

"Turnaway business at highest admission ever charged! Tremendous box-office attraction!"
—Palace Theatre, Wichita, Kansas.

"Despite powerful opposition opened to big business which showed a continuous increase daily!"
—Liberty Theatre, Oklahoma City, Okla.

"Greatest opening any big feature at advanced prices."
—Palace Theatre, New Haven, Conn.

"Played for three weeks capacity at advanced prices!"
—Liberty Theatre, Kansas City, Mo.

"Did a capacity business for five days at advanced prices!"
—Wigwam Theatre, Reno, Nev.

"Played picture after five houses in zone and then did biggest business in years!"
—Crown Theatre, Toronto, Ont.

"Smashed record of house. Capacity business and hold-out crowds!"
—Consolidated Theatres, Grand Rapids, Mich.

"Ran ten days and broke all records of this house!"
—Rialto Theatre, Cedar Rapids, Ia.

"Our most successful engagement in the history of the theatre!"
—Garden Theatre, Indiana Harbor, Ind.
The Greatest Exploitation Tie-Up Ever Devoted To Any Serial

A NATIONWIDE tie-up reaching 15,000,000 picture fans. The novelization of this smashing serial will appear in all the papers listed on the right—papers in all sections of the United States. Smashing newspaper ads direct this great audience to your theatre. Book "The Fighting Ranger" now for the greatest serial box-office bet ever offered!

All These Papers Carry The Smashing Exploitation Campaign

The Buffalo Times.......Buffalo, N. Y.
The Indianapolis Star, Indianapolis, Ind.
The Pittsburgh Press...Pittsburgh, Pa.
The Cleveland News.......Cleveland, O.
The Detroit News......Detroit, Mich.
The New York Telegram & Evening Mail........New York, N. Y.
The Commercial Tribune, Cincinnati O.
The Sunday Sentinel Telegram......
........................................Milwaukee, Wis.
The St. Louis Times......St. Louis, Mo.
The News Scimitar.....Memphis, Tenn.
The Des Moines Daily Capital.....
........................................Des Moines, Ia.
The Journal Post.....Kansas City, Mo.
The Oklahoma News........
........................................Oklahoma City, Okla.
The Dallas News........Dallas Tex.
The Los Angeles News........
........................................Los Angeles, Cal.
The Illustrated Herald........
........................................San Francisco, Cal.
The Atlanta Constitution, Atlanta, Ga.
The Wisconsin Farmer, Madison, Wis.
The Iowa Homestead, Des Moines, Ia.
The Farmer...........St. Paul, Minn.
The Prairie Farmer.......Chicago, III.
The Missouri Ruralist...St. Louis, Mo.
The Nebraska Farmer.....Lincoln, Neb.

Produced and
Distributed by
UNIVERSAL
Headliners in Century's 1925-26 Product

Buster Brown Coming in Screen Comedies

Century Film Corp. to Make Twelve Two-Reelers for Next Season with Nationally Known "Kid" Character of Outcault's Cartoons.

A NOther famous newspaper cartoon has found its way to the motion picture screen. This time it is the well known "Buster Brown" series, originated and executed by R. F. Outcault, noted comic cartoonist of New York. Through a deal just closed by Julius Stern, president and general manager of the Century Film Corporation, this producing company has secured the exclusive rights to film stories written around the celebrated mischievous boy of cartoon and stage.

Coincident with the acquisition of the film rights to the "Buster Brown" stories, Century signed little Arthur Trimble, noted screen juvenile, on a long term contract under the terms of which he will be featured in the title role of the series. At the same time Doreen Turner, another popular movie youngster, has been engaged to play the role of "Mary Jane," Buster's little sweetheart, and "Petey," the educated screen dog, has likewise affixed his mark to a Century contract calling for his services in the famous role of "Tige."

President Stern has selected Charles Lamont to direct the first of the series of "Buster Brown" two-part comedies and production will begin at once. William Hyer will officiate at the camera and Sig Neufeld will supervise the filming of the entire series.

"It's a great 'scoop' for Century," commented Stern with reference to the acquisition of the screen rights to the Outcault cartoons. "Clean and wholesome comedy subjects are at a premium these days and many producers entered into active competition for the privilege of filming the comics. We will make a group of twelve 'Buster Brown' comedies for release during the coming 1925-1926 season. They will be distributed by Universal as is all the product of the Century Film Corporation.

Two Century Comedies Receive Loew Booking

TWO Century Comedies have just received 300 days over the Loew Circuit, New York. They are "The Winning Fair," in which Wanda Wiley is starred, and "Paging a Wife" with Al Alt.

S. S. Liggett, of the Big U Exchange, who arranged the booking, states that Century Comedies are very popular in New York and that they have made a place for themselves as features in the short subject class.
School-Paper-Church Tie-up
Packs House for "Hunchback"

"THE HUNCHBACK OF NOTRE DAME," with Lon Chaney—Boys it's here at last. A big picture that is perfect. When Universal made this one they sure made a picture. It's screen art, with all the trimmings. A. L. Lichtman made a lot of little fellows sure at the way he ran Uncle Carl's exchanges for a year, but he's out now, and Universal is back playing the old square game with us small town fellows. Don't take Uncle Carl's talk of white treatment as a joke. He means it, so it's up to everyone to play white with him. Start it off, boys, by buying "The Hunchback of Notre Dame," then get behind it and work as you never worked before on a picture. Spend lots on extra advertising. This picture won't go over by itself. It's not that kind of a picture, but it can be put over so that it will smash box-office records in any town, anywhere. If you can't put this over in your town, sell your show. You're in a dead town. If you get your film from St. Louis, have them send out Mr. Davis, their exploitation man. He's a bear on working for you. Buy this picture. Twelve reels—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—General patronage.

Davis and Farrar worked the school-newspaper-church tie-up that had piled up such heavy grosses for the Reid-Yemm-Hayes houses in which Davis had taken the picture.

The newspaper, the powerful Harrisburg Register, sponsored a Critics' Contest, in which its readers were invited to become newspaper reviewers, to tell WHY they liked "The Hunchback" or WHY they didn't like it. To the three best reviews, 12 tickets, five tickets and three tickets—all good for future shows—were offered.

School authorities co-operated by having their English classes write these reviews as part of their school work. In addition, both churches and schools united in announcing the picture's coming, reading what prominent clergymen and educators had said of it.

Farrar "plastered" Harrisburg with "outside paper"; announced the picture through his weekly programs, and used cards in the "spare" tires of one of his town's taxicab companies.

That's the way to set new box-office records!

Cowboy’s Wild Ride
Ballyhoos Gibson Film

THE Liberty Theatre, Estacada, Ore., played "The Ridin' Kid from Powder River" recently. Estacada only has a population of 900, being practically a suburb of Portland, but the Liberty put on an advertising campaign that hung the S. B. O. sign out in front an hour after the doors were opened.

Two days prior to the opening, a cowboy on a spirited horse rode through the territory distributing heralds and causing excitement by shooting off blank cartridges and making a general disturbance. He was followed by an automobile covered with banners advertising the Hoot Gibson engagement.

A special lobby display was arranged with 24-sheet cut-outs, and several one-sheet cut-outs were placed about the city. Heavy newspaper advertising was also used.

The final point in the campaign was the making of arrangements with stage company that serves the surrounding territory to run busses after the last show. Ordinarily the last trip is made at 9:30 p.m. This thoughtfulness was much appreciated by the Liberty's patrons and brought many to the theatre who otherwise would not have been able to attend.

Credit for the campaign is given by Manager Feyerabend of the Liberty, to the hustling shipping clerk, specially salesman, delivery agent and publicity man of the Portland Universal Exchange—Fred Babcock.
Marquis Attracts Crowds To “Tornado” at Proctor’s

When it comes to building unusual marquis or lobby displays we hand the palm to Jim Travers, popular and resourceful manager of Proctor’s 125th Street Theatre. Travers never gets a Universal picture but that he goes after it hammer and tongs and makes the whole neighborhood take notice that something real is coming.

When Travers learned that the U. B. O. Circuit, to which chain this theatre belongs, had booked “THE TORNADO,” he immediately started looking for something unusual for his marquis display. Travers has used so many stunts that to be “unusual” for him, means that it must be unique in picture usage. He started his teaser advertising in the lobby and on the screen with various tornado warnings, but depended on the marquis stunt to put over the final wallop in getting people in when the picture opened. He constructed three giant shadow boxes, one of which is shown in the accompanying photograph. Travers rigged up an electric spark device and several wind machines to furnish animation for these displays. With electric sparks going strong, giving lightning effects and making a noise that could be heard for blocks, and the fans blowing streamers from the sides of the boxes, eccentric wheels moving planes in the boxes up and down—Travers had one of the greatest displays seen in New York for a long time.

For street ballyhoo Travers again employed the sparking device in the center of a flashy display on a huge truck, circulating in the neighborhood for two weeks preceding and during the showing. He backed this up with a huge herald circulation and it is only natural that with such excellent exploitation on an exciting picture like “THE TORNADO,” the Proctor’s 125th Street box-office was kept very busy.

Crayon Company Ties With Film For Kid Drawings

A DRAWING contest which tied up a big manufacturing concern—the American Crayon Co.—a local store, and one of the city’s two newspapers was arranged by George Schade, owner of the Schade Theatre, Sandusky, Ohio, and A. J. Sharick, Universal exploiter from Cleveland, for the Baby Peggy feature, “The Law Forbids.”

In an 11 3-4 x 16 1-4 inch ad in both of the local papers, the crayon company invited the young artists of the city to draw a likeness of Baby Peggy in colors and to bring the pictures to the theatre or newspaper office. This contest was open to all school children under 16 years of age and the awards were made on the basis of color combination, likeness to the original, general make-up and age of the contestant. A cut in the ad was to be copied, but in bigger proportions so that it could not be traced.

Prizes of five different color boxes were donated by the American Crayon Co. These were on display in the window of a local store during the run of the contest.

Although this particular contest was used in connection with the Baby Peggy picture, it could be used with equal success on a Hoot Gibson or Reginald Denny film since these, too, are great favorites with the children. It might also be worked out for a serial such as “The Great Circus Mystery” with the children drawing lions, tigers and elephants instead of Peggy. The American Crayon Co., is ready to make tie-ups wherever they have dealers.
Famous Polish Artist To Paint Hoot Gibson

Stanislaus Pocieha, the well-known Polish painter, is to do a portrait of Hoot Gibson, Universal’s famous Western Star whose latest production is "The Saddle Hawk." Pocieha selected Hoot as his model because he believes Gibson represents more faithfully than any other the typical American cowboy. The artist said he had followed Gibson’s pictures abroad, had studied him on the screen, and was convinced he was the type he wanted.

In "The Saddle Hawk" Hoot gives ample proof of his position as premier cowboy of the screen. There is plenty of hard-riding, quick-shooting, and bad-man-fighting. The action of the story takes place in the cattle country of the West when it was less of the plan’s value not merely in an abstract way, but brought right down to increased box-office receipts, according to letters the Hays organization is receiving.

Newspapers, billboards, the screen itself and every known advertising avenue will command public attention for motion pictures during the season.

Rubin Bohls

It is with deep sorrow that the Weekly learns of the death of Rubin Bohls, of the Queen Theatre, Taylor, Tex. Mr. Bohls was a constant user of Universal pictures, and always a welcome visitor in the Universal Exchange.
CALIFORNIA STRAIGHT AHEAD
(Continued from page 19)

ways, leading to California, and is an unusual and highly entertaining film, in strictly comedy vein and with a strong story, written by Byron Morgan. It will be one of Universal's lead-off pictures in the Second White List.

The Mobile Mansion includes both tractor and trailer. The tractor is a powerful Hall-Scott-Fagot truck motor of 120 horse-power, built into a regulation automobile roadster type body, but of much larger proportions. The driver's controls are the same as those of a passenger car save for two extra gears for hill-climbing. Safety signals are a great asset to motorists behind it when it stops or turns, telephones connecting the city with the passengers in the trailer, a ship-telephone, for instance:

The trailer, or Mobile Mansion proper, is twenty-five feet long, eight feet wide and fifteen feet high. It is the last word in design for the so-called "automobile house." It is built on the lines of a Pullman car, with observation platform in the rear and a center door leading into the car itself.

The rear-quarters of the car is equipped as a modified Pullman sitting room, with easy chairs and a divan. At one end is a small cabinet, built into the wall, which unfolds, becomes a small piano. Panels in the walls above the wide windows have control knobs for an elaborate radio set with loud speaker built into the walls, while another cabinet houses a phonograph.

At night two folding beds pull out of a door leading to a small corridor. On one side of this is a bathroom and a shower, a gas water heater, clothes press and other conveniences. On the other side is the kitchen. An ice-box, a three-plate gas stove, and folding dish racks, folding sink and a cabinet for provisions and a rotisserie cooker complete this equipment.

In the space occupied by the bathroom is also a small winding stair that leads through a trapdoor to the roof of the trailer. This is a dance floor, and on it is stretched a framework that accommodates a colored sun-awning. Above the awning stretches the antenna for the radio.

Both trailer and tractor are equipped with disk wheels, full balloon tires, full elliptic springs and shock absorbers, and the coupler is made with a special single-axle arrangement so that the start cannot jolt the passengers, and so that the coupler can not be affected by road jolts.

Fuel tank, cylinders of compressed gas, and batteries for the trailer's lighting system, are all housed in the tractor, and connected by plugs and tubes to the trailer.

Three people can live continuously in the trailer with all the comforts of any home. Laboratory work will be done in one section of the trailer which has been fitted up for this work.

The cross-country tour has been planned in connection with automobile clubs, Chambers of Commerce, Rotary and Kiwanis Clubs and similar organizations. Newspapers in the various cities are all set to cooperate in the filming of the local points of interest. All kinds of tie-ups are being arranged and it is estimated that the Universal exhibitors in each city will be immensely benefited by the visit of the studio unit.

Besides the film made enroute, the unit will carry special reels of Universal Pictures, with scenes of popular stars. Handsome souvenir folders will be distributed at every stopping point.

Exhibitors are making arrangements to have the special pictures exclusively during the stay of the Mobile Mansion in their localities.

Special plans are being laid for the full utilization of this caravan during Greater Movie Season, when it will cooperate to the utmost in spreading the gospel of good screen entertainment.

54 FROM UNIVERSAL
(Continued from Page 12)

Louise Dresser and Constance Bennett; and Samuel Hopkins Adams' story, "Siene," which ran serially in Collier and was later, published in book form, are two of the big productions offered in the Second White List. Virginia Valli is starred in "Siene" as Root Gibson, who has been advanced to the dignity and prestige of Jewel star, will be starred in six productions, the first of which is "Spook Ranch," by Raymond Schrock and Edward Sedgwick. Great things are expected from "The Calgary Stampede," which will be filmed in Calgary during the fiftieth anniversary celebration of the founding of Fort Calgary and the establishment of the Royal North-west Mounted Police. The four other Gibson pictures are "Chin of the Flying U," by B. M. Bowers; "A Hero on Horseback," adapted from William McLeod Raine's novel, "A Daughter of the Dons"; "Kings Up," by Ralph Spence; and "The Arizona Sweepstakes," by Charles P. Plummer.


"My Old Dutch," the famous song

Pittsburgh Smoke
By Jack Hays

Here's the monthly moan!...
Too busy to write much and you probably don't read it so how...but you may get a laugh out of it if they print it the way this typewriter executes the old copy. Just a letter here and a letter there. Try it on your piano (if you don't care what happens to it).

Saw my old friend Friedman, of the Luna Theater, Sharon, Pa., this week, and Sam reports luscious business in Mercer and Grove City, Pa., on "The Hunchback of Notre Dame." He also ran some nice figures on "The Tornado" and "Smouldering Fires" at the Luna.

Here's news: H. H. Greenblatt takes over the West Va. territory for Universal. He's by no means a novice at this film business and is not new to Universal. He comes to the Pittsburgh territory from the big U exchange in New York.

Saw Jake Silverman of the Strand Theatre, Altoona this last week and he's looking forward to the showing of "The Last Laugh."

Also met Mr. Philson who comes to Altoona from Harrisburgh to pilot the future destinies of the Victoria Theatre, Altoona. He just booked "The Fighting American" for Elkins. Great shows he has keen judgment when it comes to buying pictures.

by Albert Train and Arthur Shirley, and featuring Fat O'Malley, will be a dramatic novelty with plenty of heart interest, as will "Two Blocks Away," a stage play by Aaron Hoffman. This play, on the order of "Friendly Enemies," will feature George Sidney and Charles Murray. Jacqueline Logan and Culmer Landis are also featured in Temple Bailey's novel, "Peacock Feathers."

"Sporting Life," the famous Drury Lane melodrama, will feature Virginia Valli; while "His People," a heart interest story, with Alexander Carr; and "The Still Alarm," the famous play by Joseph Arthur and A. C. Wheeler with an original adaptation by Harvey O'Higgins, will complete the Second White List pictures on the Second White List.

Eight features each will be contributed to the Second White List by Jack Hoxie, Art Acor and Josie Sedgwick.
"Up the Ladder"
By POLLY PARSONS

THE exception occurs even in pictures. Many and many a time have I taken the pan to the producers for buying the film rights to a novel or play and then deliberately distorting it into a screen monstrosity that has little resemblance to the original.

But the old saw of the exception proving the rule brings an “exception” in the form of “Up the Ladder,” in which Universal has only retained the original title and the central theme of the Owen Davis stage play.

Frankly, I didn’t enjoy this domestic play in stage form a year or two ago, chiefly because it was too long in getting underway. You were bored beyond recall before the lively part of the proceedings got underway. Not so in the screen “Up the Ladder.” From the moment that Jane Cornwall slides around the drive on two wheels under the portico of her home you are interested in this girl, whose one concern is the building of a future for the man she loves.

Virginia Valli is splendid as Jane, the unhappy wife, while Margaret Livingston is an excellent foil for her as the unscrupulous vamp to whom families and homes are anything but sacred. Forrest Stanley, George Fawcet and Holmes Herbert give good performances, while little Priscilla Dean Moran, is a precious imp as the child of the couple.

"Up the Ladder" will be a May attraction at the Merrill.—Milwaukee Sentinel. (Length: 6,023 ft.)

"Let ’Er Buck"
By POLLY WOOD

My favorite cowboy actor, Mr. Hoot Gibson, is in town and his picture, “Let ’Er Buck,” is my idea of good western romance.

Why I should entertain a tender passion for Mr. Gibson I never have been able to figure out. But there’s something in his easy-going, masculine reaction to things that always enthralls me. The director, Edward Sedgwick, knows just how to handle Hoot, too. His qualifications for acting, for art photography and for athletics seem to be thoroughly and sympathetically understood by Mr. Sedgwick. So the results are generally all right.

"Let ’Er Buck," has an added interest in a background that is, for the most part, that of Pendleton, Ore., during its annual session of cowboy sports. The Roundup makes a lively and exciting scene for the plots and narratives of the film. It’s a novelty too.

"Let ’Er Buck" is a real human sort of picture, with enough laughs and thrills to satisfy anybody—specially the men folks, I imagine. And I like Hoot Gibson. Do you?—Chicago-Herald Examiner. (Length: 5,665 ft.)

"Dangerous Innocence"
By POLLY PARSONS

A NNS An Idiot!” is what Pamela Wynne originally called the novel from which “Dangerous Innocence” has been taken, but in the film version Ann, portrayed by Laura LaPlante, is just a perfect darling.

Out of the Wynne story of shipboard life Universal has fashioned a very attractive film, in which a novel theme is unfolded against the most romantic of backgrounds. In the main it concerns a wispy of a girl, rigidly reared by a Puritanical aunt, who at 19 has not only the looks but the unsophistication of a 14-year-old.

She is bound for Bombay to join her parents after finishing her schooling in England and it is aboard ship that she meets Maj. Anthony Seymour, who has made more worldly hearts than her own lose a beat. What follows is a radiant life-like portrait of a girl’s first delicious taste of love and the disillusionment that follows when she finds the man was a former admirer of her mother’s and that his possession has apparently been forced by a compromising situation rather than real love.

Of course in the end she learns that Tony was in love as well as chivalrous and all the ruffles in their happiness are eventually ironed out.

Laura LaPlante and Eugene O’Brien have been ideally cast in the two leading roles. Miss LaPlante gives a performance distinguished by its charming ingenuousness as Ann, while Eugene O’Brien as the harassed lover is more like the Eugene O’Brien of "Ghosts" and similar pictures than he has been before. More than that he looks dashing and boyish in the picturesque uniform of the British service.

Jean Hersholt, always excellent, presents a cleverly etched picture of the unscrupulous and malicious Gilbert while Hedda Hopper is likewise good as Ann’s flirtatious but not wicked mother. A ship masquerade and a dance ball in the tropics are two outstanding scenic effects.—Milwaukee Sentinel. (Length: 6,587 ft.)

“Oh, Doctor!”
By MILDRED SPAIN

HOW’s your temperature this morning? Ninety-nine? Then see Reginald Denny as Rufus Billups in a dizzy, delightful and nonsensical film from the story by Harry Leon Wilson.

It’s a peach. Rufus Billups jr. never got over the cod liver oil stage. He was brought up with a thermometer in his mouth and a porous plaster on his chest. He was a coddled egg.

As a result he grew a fear complex that would have stumped Freud. He was afraid of everything but patent medicine.

Then, imagine Rufus traveling all the way to Hollywood, Cal., to see Auntie Beulah. Auntie wouldn’t believe he was sick. She called in a lady osteopath and had her thumb on his thorax until he had to yell:

"Oh, Doctor!"

A doctor happened to be passing. They always do in Hollywood—the climate is so salubrious, y’know.

The doctor took one look at Rufus, knew he was suffering from hypochondriasis, which is an unnecessary name for it, and offered to take Rufus up on a little proposition:

The doctor would find three men who would advance Rufus $100,000 so that Rufus could die elegantly. All Rufus had to do was hand over his inheritance of seven times that much at the end of three years.

But wait—Rufus took the $100,000 and hired him a nurse. Not just a nurse, but also a Lovely View.

Rufus began to get over that fear complex. He ate a pork chop! He got a shave! He...

The climax is hilariously funny, one of those breath-taking stunts that does queer things to your knee joints.

Never has Mr. Denny had the opportunities he has as Rufus. If he overdoes the butterfly boy at the beginning, he more than makes up for it in the latter reels. Mary Astor is every bit the Lovely View and Otis Harlan, William Mong and Tom Ricketts add a great deal to the general upheaval. Mike Donlin, ex-ballplayer, helps Rufus get rough.

"Oh, Doctor!" is recommended for that tired feeling. New York News. (Length: 6,587 ft.)
“Secrets of the Night”

Theatre Weekly

There is no denying the fact that movie audiences get a pleasurable thrill over mystery pictures. “Secrets of the Night,” at the Granada this week, is the kind of film that thousands will enjoy. It is spooky enough to cause a quaking, and the comedy situations bring on hysterical laughter.

A bank president is in financial straits, and he plans to have his directors make away with him, so that the life insurance may protect the bank. At a week-end party the president is murdered—presumably. All the guests are suspected. The action is lively. All the mystery tricks are utilized to bring about the desired thrill. You have melodrama in copious gobs, and cleverly interspersed with the hair-raising episodes are comedy situations which are really funny.

James Kirkwood, as usual, gives a fine performance, and Madge Bellamy does well in the part assigned to her. Zasu Pitts, as has been said often, never fails in a character part. As the mad girl, she shines particularly.

Of course, after the smoke of mystery and hysteria has passed, it is found that the hoax was unnecessary, and you leave feeling that it was entertaining hokum.—San Francisco News.

Length: 6,188 ft.

“The Mad Whirl”

By GUY PRICE

Are you a jazz-hound? Whether you are or not, see “The Mad Whirl” at the Cameo this week. This picture carries a moral that is of interest to all in this jazz-mad age. The lesson taught is that true happiness cannot be found in jazz parties and violation of the eighteenth amendment, but that it is found in living a more simple, law-abiding life.

It tells the story of Cathleen Gillis, a little country girl who comes home from boarding school to find that Jack, son of the rich Herringtons, is leading a fast life. The older Herringtons are joining in the youth in his reckless mode of living. Wild parties are the rule every night.

With her arrival, there follows the conflict between her high ideals and the pleasure-seeking Jack, whose only mode of enjoyment is a mad rush to cabarets and roadhouses. She wins, of course, it could not be otherwise, but then—who wouldn’t reform for May McAvoy? As Cathleen Gillis, she is positively charming, and few are the flappers who would not fall for Jack Mulhall in the role of Jack Herrington.

The supporting cast includes: George Fawcett, who as the father of Cathleen, almost steals the picture; Myrtle Stedman, Barbara Bedford and Marie Astaire.—Los Angeles Herald.

Length: 6,184 ft.

“The Price of Pleasure”

LINNIE RANDALL,” or Virginia Valli, to give the real nomenclature, adds one more to the list of screen characters who, bent on self-dissolution, goes out into the night and gets drenched by a terrible cloudburst. It happens in “The Price of Pleasure,” at the Forum Theatre.

It was a real enough looking rain, and the car that skidded on wet pavement and almost killed “Linnie,” swung around with a genuine dangerous dash. It was good photography, and Valli was sweet and appealing.

Norman Kerry was masterfully in his portrayal of anguish and pain, his every feature seemed altered somehow and when he fainted he actually fell over with a thump!—didn’t just sink to the floor like a schoolgirl.

Louise Fazenda as Stella Kelly does the thing which one likes to see her do—twists tears into a grin, sobs into laughter. Louise does it brilliantly and adds materially to the charm of this Universal-Jewel directed by Edward Sloman.—Los Angeles Examiner.

Length: 6,618 ft.

“Ridin’ Pretty”

When cow punchers begin to happen very much as they do in “Ridin’ Pretty,” the Universal thriller, starring William Desmond, which is enjoying a week’s run at the Cameo. Desmond and his five buddies hit Frisco for a vacation and there follow five reels of thrills and comedy.

Ann Forrest contributes not a little to the well-known “love element” necessary to a successful movie, and her sweetness, with Desmond’s ability and daring make a first class picture of what was originally a very good story.

—Los Angeles Record.

Length: 4,812 ft.

“Smouldering Fires”

By LOUELLA O. PARSONS

Universal seems to do very well by Lee O’Ches and his Pickwick, the matter of furnishing acceptable screen entertainment. Not so many weeks ago we had “Oh, Doctor,” which, in the language of Broadway, was a “wow.” This time we have “Smouldering Fires,” which, from the standpoint of character analysis and direction, is an exceptional picture.

I am so impressed with Pauline Frederick’s portrayal of Jane Vale, a woman of forty who falls in love with a boy of twenty, that I advise all ambitious young actresses to visit the Pickledadly for the express purpose of studying her work. Tully Marshall, as Scotty McGregor, business confidant and lifelong friend, also gives an able characterization.

In the early scenes Jane Vale, plain, badly groomed, is interested only in the progress of the factory built by her father and bequeathed to her management. She is surrounded by a group of “yes” men, who find it expedient to agree with her. Into this woman’s atmosphere comes an intrepid youth who dares to question her business methods. The experience is a new and pleasant one.

Jane Vale falls in love with Robert Elliott and becomes a patron of rejuvenating methods and new wearing apparel. She appoints him her business manager and marries him. He, admiring her intelligence, accepts it in place of love. Twenty and forty cannot mate even in fiction.

The actress playing the younger sister, played by Laura La Plante, who seems to add to her good looks an intelligence we do not often find in so young an actress.

Malcolm McGregor, as the youth loved by the two women, seems to bear the strain very well, and manages to give a convincing performance without overdoing it. In the end, Jane makes the sacrifice—at least we are left with the impression that she is about to hand over her young husband to the younger woman.

“Smouldering Fires” is an original, written directly for the screen, and directed by Clarence Brown. If it is an example of what originals can do, I say bring on more. I also say there are some of the finest directorial effects in “Smouldering Fires” I have seen on Broadway in a long time. The titles, too, are above the average.—New York American.

Length: 7,256 ft.
Unsilusly Attractive Advertising Cuts to Put Over

"The Great Circus Mystery"

Starring

BONOMO

World's Strongest Human
Directed by JAY MARCHANT

LOOK at these seven eye-catching teasers—great attention-getters, everyone. Use them in advance of your big advertising—or as follow-ups with each episode. Use them together to make a novel herald. These and dozens of other advertising aids are at your service—the greatest set of accessories that ever backed a serial. See them in the press sheet—order them by number—and put this greatest serial across in the style it deserves.

Produced and distributed by UNIVERSAL

Ads Nos. 3, 7, 14, 16, 21, 23, 25. Cuts, each 25c; Mats, each 10c
Broadcasting Comments

FINEST PIECE OF WORK SEEN THIS YEAR

"I HAVE just seen 'Smouldering Fires.' Perhaps that is sufficient. I can say without reservation or apology that, everything considered, it is the finest piece of work that has been brought to my attention this year. Miss Frederick was superb; Miss La Plante played her role with a fine intelligence and the story, which after all is the structure upon which everything else is hung, was novel and powerful, as the critics are so fond of saying. I think that every one who was involved deserves the highest praise. It is very rarely that we get a combination such as we have here of good acting, good story and intelligent direction. Perhaps the highest praise that I can give it is to say that it was natural, that the characters were real people, not puppets as they are sometimes."
—Frederick A. Southmayd, East Orange, N. J.

DENNY IN "OH, DOCTOR!" CERTAINLY A SCREAM

"I HAVE seen Reginald Denny in 'Oh, Doctor' and to tell the truth, I nearly split my sides laughing at him. He certainly was a scream."
—Michael Stefani, Cleveland, O.

WILL MISS NO CHAPTER OF "RIDDLE RIDER"

"I WANT to tell you what I think of 'The Riddle Rider.' It is far more than wonderful; it is the best serial I have seen since 'The Days of Buffalo Bill' and 'In the Days of Daniel Boone.' I have already seen every chapter up to the seventh and I am not going to miss any. William Desmond is a very good player for the part, and Eileen Sedgwick is good, too."

VERY WELL PLEASED WITH "K—THE UNKNOWN"

"A FEW days ago I saw Percy Marmont in 'K—The Unknown' and was so pleased with the picture. Have been awaiting its appearance in this city for quite a time and my expectations were thoroughly realized."
—Mrs. E. F. Jardine, Atlantic City, N. J.

From Readers of Laemmle's Post Column

BEST MYSTERY PICTURE HE HAS EVER SEEN

"WITHOUT doubt 'Secrets of the Night' is the best mystery picture I have ever seen. James Kirkwood, the featured player, is seen in the best role of his entire career."
—Milo L. Zeman, Cedar Rapids, la.

"LAST LAUGH." FEATHER IN UNIVERSAL'S CAP

"REGARDING your letter of March 25th concerning the Ufa Company's production, 'The Last Laugh,' I took the tip from the New York critics and went to see it at the first opportunity which was two weeks ago. I agree with the reviewers in their comments on this unusual film, that it is a masterpiece. Certainly it is unlike anything that has been produced before, and Universal must be commended for having the foresight to snap this screen masterpiece. It is another feather in Universal's cap."
—Roland Clark, Bloomfield, N. J.

"PRICE OF PLEASURE" WONDERFUL FILM

"JUST a few words of praise for your wonderful picture, 'The Price of Pleasure.' It was, indeed, a great picture. All the players seemed to have their heart and soul in their work."
—Mrs. Theresa Royer, Newark, O.

"FIFTH AVENUE MODELS" WELL BALANCED

"I CAN'T say when I have enjoyed a picture more than I did 'Fifth Avenue Models.' Such a well-balanced picture, and Mary Philbin did such splendid work."
—Miss Betty Le Bourgeois, Texas City, Texas

FEW WORDS IN PRAISE OF "SIGNAL TOWER"

"WOULD like to say a few words in praise of 'The Signal Tower' which I saw last week at Proctor's Theatre. I felt as if I were right there with these people instead of looking at a movie. Virginia Valli was so human and lovable, just fit for the part of a poor man's wife and a mother."
—Mrs. B. M. Thompson, Mt. Vernon, N. Y.

ENJOYED HOUSE PETERS AS REAL "HE-MAN"

"SINCE my last letter I have had the pleasure of seeing that successor to 'The Storm,' namely 'The Tornado.' Its dynamic force was well shown when the tornado let loose. I especially enjoyed House Peters' performance as a real 'he-man.'"
—Joseph Back, New Haven, Conn.

ARE STILL LAUGHING AT "BROADWAY OR BUST"

"MY sisters saw Hoot Gibson in 'Broadway or Bust' and say it's the best clean-cut comedy they have seen. They saw it some time ago, but are laughing yet, and want another just like it."
—Miss D. F. Hoar, Boston, Mass.

"THE MAD WHIRL," WELL LIKED

"I LIKED 'The Mad Whirl' very much."
A PAGE OF SYNOPSES

"ALMOST A HUSBAND" Two-Reel Century Comedy Featuring BUDDY MESSINGER

Buddy tries for three days to frame a letter to his sweetie. When it is completed, he shoots it to her across the alleyway by using an electric fan. Then he swings across on a chair suspended by ropes.

Sweetie's dad sees his trick and reaches out to grab him, but he falls, dropping ten stories. Dashing to get away, he knocks over several people, and has a merry time before he escapes.

Arriving home, he phones his sweetie to meet him at a friend's from where they are to elope. His father gets wind of his intentions, and phones the girl's father. The two mad papas start after them.

The would-be elopers arrive at the marriage register bureau in time to hear another couple ordered home until the girl grows up. They skip out and return. Buddy wears a fake mustache and his sweetie wears glasses and oldish clothes. After the civil license is issued, they are told to see the minister down the street.

As they leave, their fathers enter. The couple grab a horse cab and when they arrive at the minister's home, the latter eyes them suspiciously, he having been forewarned by a telephone call from the parents, who dash in, and give their respective "babes" a sound spanking.

"THE GREAT CIRCUS MYSTERY" Ten-Episode Adventure Picture Featuring BONOMO

Darrell comes to Trixie's rescue. Landrev regains consciousness, and little Bobby also is saved. Adams bursts from his Hindu captors' clutches and rushes to the window. His henchmen see him and dash through the flames to his aid.

Arriving at the circus, Adams sees Natchi and she agrees to join forces with him. She offers him the parts of the peril pact when the Mystery Man steps between them, catches the precious particles and disappears, only to reach Trixie and place them in her hands.

The Hindus appear and Adams' gang crowd around. Some there is a terrific fight. Natchi is later approached by Darrell who requests the sacred ruby. She alleges that it was lost during the fire. Trixie then appears, but before she is able to become indignant, Adams appears and promises to take her to her father.

Natchi later repents. She fears the wrath of her people and gives the jewel to the Mystery Man. Adams leaps in and seizes the precious jewel. He now has the key to where the thousand perfect pearls are hidden.

The Mystery Man on a motorcycle, Darrell and Landov in a plane, and another party in an automobile pursue Adams' party when the circus owner's machine strikes a rock and turns turtle.

"ONE GLORIOUS SCRAP" Two-Reel Mustang Picture Featuring EDMUND COBB

Parson Biddle, a wandering preacher, arrives at Three Rivers, Mont., with his beautiful daughter. At an open air meeting, Jud Hawley, former foreman for Billy Lannigan, tears up a tract which the girl places in his hand.

Lannigan enters the circle and lifts Jud after a hard fight. The preacher reproves Billy, telling him never to let his anger run away with him. Later, when he asks the old man for his daughter's hand, he is told that his temper is far too violent and that his daughter's happiness cannot be trusted to his care.

The preacher and his daughter wander on, after Billy refuses to fight, even though he has to suffer an insult from Jud's lips. The townspeople laugh at Billy as he walks sadly out of the group.

Jud and one of his gang overtakes the parson's wagon later in the day, the girl being alone while her father rides to town for a new part. Jud places his henchman's horse in the vacant shaft and makes the repair—but drives away from town.

Billy is informed about the direction in which the wagon is travelling, overtake the preacher, and they both hasten back. Billy licks Jud's aid, then overpowers Jud, and the preacher relents, making both the young people happy.

"HERE'S YOUR HAT" One-Reel Bull's-Eye Comedy With ARTHUR LAKE and OLIVE HASBROUCK

Eddie calls on Olive with a box of candy which he cautiously holds. He sees Arthur approaching, and warns her that unless she gets rid of Arthur he will leave— with his candy.

Eddie hides when Arthur enters. Olive tells the newcomer that she has a bad headache. Arthur leaves, taking Eddie's hat. He discovers his master is no sooner as he is out of doors. Olive's father chances along and Arthur gives him Eddie's hat.

Father gives Eddie his hat. Eddie excuses himself and leaves. He sees Arthur and tells him to enter, thinking that the latter will be tossed out on his car. To his chagrin nothing happens and he enters the house.

Arthur buys some ink, later, when he discovers a hole in his sock. He slips, blackens his right hand and has it bandaged. Returning with a wild tale about his heroism, he is doubted by Eddie.

The lads battle and Eddie is thrown out. Arthur triumphs and Olive consents to kiss him.

"THE SADDLE HAWK" Universal-Gibson Production Starring HOOT GIBSON

Directed by Edward Sedgwick

Story by Raymond L. Biddle and Edward Sedgwick

CAST

Ben Johnson........Hoot Gibson
Ben Newhall........Bert Lennigan
Zach Martin........Lester Robin
Renee Nye........Josie Sedgwick
Jimmie Newhall.....Charles K. French
Mae Vasquez........Tote Ducrow
Jack Collins........Fred Humes
Steve Kena.........William Steele
Buck Brent.........Frank Campeau

Ben Johnson, a despaired sheep herder, works for an old Mexican, but is unhappy because he loves cattle and wants to be a cowboy. Riding to town one day, he asks for a drink from a young girl which she refuses to give him because she is a cattleman's daughter with cattle owners' prejudices.

The next day several men go looking for this girl from her father's ranch. They visit Ben's employer while Ben is away. When Ben returns, his boss gives him a beautiful golden mare, hat, and other necessities to bedeck him for real riding. Then he tells Ben to visit the very girl who had slighted him, and take her to her father.

As Ben arrives, a neighboring bad man is wooing the girl over-strenuously. Ben knocks him out, and drives him off. The girl agrees to go with Ben. The next morning, camping near a stream, Ben is shot at, but gets his attacker, the bad man.

Being pursued, they separate and she is found by the first two who originally wanted her. When Ben joins up with Buck Brent, a bad man who hates the girl's father, Jim Newhall, because he had sent him to jail.

Ben follows the trail and arrives at Brent's place, defying death at every turn. They accept him after putting him to a rigorous test. On a cattle raid to get Newhall's steers, Ben falls and is captured. Once before Newhall, he communicates some interesting information.

Immediately, Newhall organizes a raid. Ben rescues the girl and Brent is shot. (Length: 5,468 ft.)
Smash It Across With This Action Cut-Out!

ONLY one of the brilliant accessories that go with this smashing Hoxie western. On your marquee or in your lobby this vibrant, dashing-action six-sheet will pound "Ridin' Thunder" across to everyone that passes your theatre. Let this sure-fire cut-out be your salesman—it will repay you a hundred-fold.

Directed by Clifford Smith
If you lovers of moving-pictures notice any incongruities in Universal Pictures—any inappropriate or discordant elements or details such as a Summer suit in a Winter scene, a modern violin in the hands of a Colonial soldier, or a heroine who jumps into the lake and comes out dry, I wish you would write to me about it. I want every detail in Universal Productions to be absolutely accurate. I hate "slippery directing" as the devil hates holy water. Lend me your eyes.

In "The Phantom of the Opera," Universal's sensational mystery spectacle, there are hundreds of exciting scenes and a profusion of detail. Please notice how Rupert Julian has handled them. Read Gaston Leroux' great story before you see the picture, then note how faithfully Lon Chaney plays the role of "The Phantom." and Mary Philbin and Norman Kerry on the lovers. I want your opinion on the detail. All these are contributing to the extraordinary success of the picture at the Curran Theatre, San Francisco, where it is being shown at prices ranging up to $1.50 per seat.

Look for "The Man in Blue" (Herbert Rawlinson) and his beautiful little Italian sweetheart (Madge Bellamy). It is a splendid story of a courageous young cop who finds his heart's desire in the Little Italy section of New York City. Melodrama predominates, as you are aware if you read it as Gerald Beaumont's "The Flower of Napoli" in the Red Book Magazine.

What new faces have you seen on the stage and in pictures this year? Are there any promising stars among them in your estimation? Who did you like best and why? A letter from you will be appreciated. I will be glad to answer it.

YOU MUST SEE Pauline Frederick and Laura LaPlante in "Smouldering Fires!"
Laura LaPlante and Eugene O'Brien in "Dangerous Innocents!"
Hoot Gibson in "The Saddle Hawk."

Carl Laemmle
President

(To be continued next week)

Are you taking advantage of this powerful bond between the Universal and the picture-goers of your town? Carl Laemmle has interested millions in Universal Pictures. Cash in on this tremendous influence by playing Universal Pictures.
Alice Joyce in "The Homemaker" on The Second White List co-starred with Clive Brook.
QUALITY
is always at the top!

54 from
UNIVERSAL
MOTION PICTURE DAIRY

Save dates for the 2nd White List
Presented by CARL LAEMMLE
Booked by leading theatres throughout the country!

Such popularity must be preserved!

The LAST LAUGH

with

EMIL JANNINGS

An UFA Production

Directed by

F.W. MURNAU

Presented by

CARL LAEMMLE

Released by

UNIVERSAL
"Exhibitors Who Are
No. 436,—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

EXHIBITORS of a certain type are given a few sharp raps over the knuckle by a recent issue of Greater Amusements. In case you missed the article in question, here are some extracts from it. I advise you to read carefully.

"Short-sighted exhibitors are embarking on a policy of false economy in trying to cut operating costs. This policy is based on the fallacious theory that the feature is all important in determining the success or failure of shows, with short subjects a negligible quantity in building programs.

"Theatre owners in the small towns are making the mistake of UNDERESTIMATING THE VALUE OF THE SHORT SUBJECTS, AND BOX OFFICE RECEIPTS ARE DECREASING AS A RESULT. Time and again is found an exhibitor who declares he cannot afford to run short subjects.

"It is these exhibitors who are squawking loudest about poor business."

I hope you will read that last paragraph again:—"It is these exhibitors who are squawking loudest about poor business?" What exhibitors? The exhibitors who are making the awful mistake of cutting out short subjects in the belief that they are practicing real economy.
"Squawking Loudest"

It hardly seems possible in this day and age that any exhibitor on earth would really try to make a successful program without a wise mixture of good short subjects. If I had not read it in Greater Amusements, I would have doubted that such exhibitors exist!

Short subjects, as any good picture showman knows, are just as essential as features; and features are just as essential as short subjects. The one is the body of your program, but the other is the very, very vital trimming. No program is really a substantial program with either the feature or the short subject missing.

Universal pays as much attention to its short subjects as it does to features. That’s how much we realize their importance. There is not so much money in the short subjects for us as there is in the features, but that is not necessarily true with the exhibitor. He can make his theatre as popular with a wise use of short subjects—IF HE KNOWS HOW TO FEATURE THEM—as he can with his features.

Universal makes all kinds of short subjects—Serials, Century Comedies, Gumps, Bluebird comedies, 2-reel Mustang westerns and the perfectly marvelous International news reels which we distribute. Hundreds of exhibitors BUY EVERY ONE OF THESE EVERY WEEK. And they would as soon think of giving them up as they would their right eye!

If you must cut costs somewhere, for the love of heaven dont do it on your short subjects or any part of your real show. If you must perform an operation, DONT CUT OUT YOUR HEART!
Carl Laemmle's "SEE AMERICA FIRST" Expedition exploring 54 from Universal, the 2nd White List. The greatest transcontinental exploitation tour ever attempted. Watch for it!

LAURA LA PLANTE
in The Teaser
with PAT O'MALLEY
From the Wm. A. Brady Broadway Stage Success by Adelaide Matthews and Martha M. Stanley, with a cast including Windham Standring, Margaret Quinby, Hadda Hopper, Walter McGrail. Directed by Wm. A. Seiter

HOUSE PETERS
in The Titans
with RUTH CLIFFORD
Supporting Cast includes: Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor. From the Novel by Charles Guernon. Directed by Edward Sloman

MARY PHILBIN
in Stella Maris
By WM. J. LOCKE
A Charles Brabin Production

My Old Dutch
by Albert Chevalier and Arthur Shirley, featuring
MAY McAVOY
PAT O'MALLEY
CULLEN LANDIS
and JEAN HERSHOLT
A Lawrence Trimble Production

Hoot Gibson
in The Man in the Saddle
Adapted from the Novel "A Daughter of the Dons" by Wm. McLeod Raine. Cast: Virginia Browne Patra, Georgia Granada, Crease Gravina, Otto Nixon. Directed by Herbert Blaché

MARY PHILBIN
in Sally in Our Alley
By JOHNS CHICKERING

His People
with Alexander Carr and Rudolph Schildkraut
Story by ISIDORE BERNSTEIN

Hoot Gibson
in The Calgary Stampede
Story by Richard Jason
Directed by Herbert Blaché

REGINALD DENNY
in California Straight Ahead
By Byron Morgan. Cast: Gertrude Olmstead, Tim Wilson, Frances Raymond, John Steppling, Charles Gerard, Fred Emelton, Lucille Ward, Leo Nomia
A Harry Pollard Production

REGINALD DENNY
in Where Was I?
with Tyrone Power, Pauline Baron, Marion Nixon, Ota Harlan, Chester Conklin, Lee Moran, Wm. Turner. From the M. Magazine Story by Edgar Franklin. Directed by Wm. A. Seiter

Hoot Gibson
in The Arizona Sweepstakes
by Charles A. Logue
Cast: Helen Lynch, Emm King, George Oney, Philo Calloway, Kate Price, Kings Benedict
Directed by Clifford Smith

REGINALD DENNY
in The Whole Town's Talking
From the Stage Success
By John Emerson
Anita Lee

REGINALD DENNY
in This Way Out
Novel by FREDERICK ISHAM

Save a Date
## JEWELS For 1925-26

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30 great Jewels, the finest features ever produced by any company, are included in Carl Laemmle's 2nd White List.
Crammed with thunder

24

BLUES KEG WESTERN

Starring JACK HOXIE

"Two Fisted Jones" "Lightning Jack"
"Bustin' Through" "Looking for Trouble"
"The Demon" "The Border Sheriff"
"Peace Medicine"

and the big special Western novelty

The White Outlaw

with SCOUT, the equine marvel, and BUNK, the canine sensation, and an excellent cast.

A BLUE STEAK WESTERN

The Sign of Quality Westerns
dering, thrilling action! 24 TREAK FEATURES

Starring ART ACORD 8

with REX
the wonder dog, and
RAVEN
the human horse

"Sky High Corral" "The Circus Cyclone"
"Out of the Flood" "The Scrappin' Kid"
"Triple Action" "The Terror"
"Rustlers' Ranch" "Western Pluck"

Produced and distributed by UNIVERSAL
The Biggest Serial Year Ever Known! 1925-26

For years Serials have developed the fans that keep your business alive today.

Today serials mean even more to theatres that are playing Universal's "Adventure" serials! Why? Because in addition to producing great entertainment serials, Universal is backing them up with the greatest advertising and exploitation campaigns in its entire career. Consider the tremendous success of "The Fighting Ranger" and its powerful advertising campaign in newspapers and farm papers, described in detail elsewhere in this book. It's the greatest serial bet in the history of the business.

Consider the inevitable success of this new group of greater serials. Everything is being done to make them the finest group of serials ever produced by Universal or any other company. They will be the widest-selling serials ever released! Don't let competition get this product that you need for your box-office! Get your dates now!

Produced and distributed by UNIVERSAL
6" Adventure Serials

10 EPISODES EACH

1. **PERILS OF THE WILD**
   featuring BONOMO
   with MARGUERITE QUIMBY

   This is a story based on "Swiss Family Robinson." Mr. Laemmle is more enthusiastic about this serial than any serial released in many a year. There isn't a child living that can read that hasn't read this book. It's an ideal story for Bonomo, as it combines plenty of feats of strength with stirring adventures with wild animals. Directed by Francis Ford.

2. **ACE OF SPADES**
   starring WILLIAM DESMOND
   with MARY McALLISTER

   You know what's happened with THE RID-DEL RIDE with William Desmond. This is proving to be one of the most successful serials released since Eddie Polo's. William Desmond is the serial star today. He stands alone! THE ACE OF SPADES is another fast-moving Western picture, laid in Oklahoma during the last big "land rush." The coast reports the first episode is a knockout. Directed by Henry McRae.

3. **THE RADIO DETECTIVE**
   featuring BONOMO

   Following "The Ace of Spades" comes THE RADIO DETECTIVE, which is Bonomo's second serial of our next year's schedule. This is a story based on the "death ray" which has consumed pages of space in the papers throughout the world. This will be a big production as we plan on making it very high class, and will probably be the most expensive serial made during the year.

4. **THE WINKING IDOL**

   Our fourth serial is THE WINKING IDOL, stirring Western dramas of the Aztec country written by Charles Van Loan, a famous author. The cast for this picture has not been settled as yet, but will likely include William Desmond, our Western "ace."

5. **THE PHANTOM IDOL**

   From the stirring novel of adventure and mystery by Frank R. Adams. With a great cast, a famous director and a tremendously thrilling story, it is certain to be a tremendous asset at all box-offices.

6. **STRINGS OF STEEL**

   STRINGS OF STEEL is by Philip Dutton Hurn and Oscar Lund, a romance of the development of the telephone. The coast is extremely enthusiastic about this story and say that it will make one of the best serials we have ever released.
So great has been the demand for these excellent comedies that a new series has been issued. Those that have booked them before need no urging to snap up this new group at the earliest moment. The famous cartoon strip by Sidney Smith in over 300 newspapers, furnishing you a made-to-order audience of 7,000,000 fans continues to insure the popularity and box-office success of "The Gumps."

Directed by Erle Kenton

Released by UNIVERSAL
Scoop after scoop attests its dominance in the field. Advertised daily to more than twenty million readers in all Hearst newspapers. For service, scoops, and satisfaction, book International.

TWO ISSUES EACH WEEK

Scoops from International News:

1. Starring WANDA WILEY. The greatest comedy find of the year. The twinkling hoydenish beauty that wins every patron's heart.

2. Starring EDNA MARIAN. She's pretty—she can act—she can coax a laugh from a confirmed grouch. Yep, she satisfies.

Comedies of BUSTER BROWN featuring Arthur Trimble based on the cartoons by R. F. Outcault. There isn't a grown-up or a kid in the land that wouldn't walk a mile for these.

3. Starring EDDIE GORDON. The acrobatic comedian. The real sensation in laughing circles. He is a favorite everywhere.

4. Starring AL ALT. Supreme laugh-maker. The man who can raise a smile where gloom grew before.

Starring CHARLES KING with CENTURY FOLLIES GIRLS. A comedian from the word go, with a beauty chorus that could win an easy place on Broadway.

RED RIDING HOOD, special production starring BABY PEGGY.

Never before such a blinding brilliance of comedy stars. You cannot go wrong on this array of comedy box-office names.
"I'll Show You The Town"
Hit of Chicago Convention

After seeing "The Teaser," one of the first pictures on the Second White List, Universal made haste to sign up Pat O'Malley as one of its stars. He is featured in "The Teaser" in support of Laura La Plante. His next role will be the principal in "My Old Dutch."

Hoot Gibson returns to Universal City this week to start work on "The Calgary Stampede" and "Chip of the Flying U." Hoot and his director, Herbert Blache, and his scenario director, E. Richard Schayer, were in Calgary for three days making preliminary arrangements for part of the films, and then Hoot proceeded to Chicago and Milwaukee to be present at a couple of conventions.

Raymond L. Schrock, general manager of Universal City, having started as a scenario man, realizes the importance of having the best scenario writers on his staff. Here are a few of them: Edward Montague, scenario editor; A. P. Younger, Super-Jewel supervisor; Leet Renick Brown, Curtis Benton, James Spear- ing, E. Richard Schayer, Charles Furthman, Rex Taylor, Charles Kenyon, Burl Armstrong, Florence Ryon sor, Frank Grifffen, Don W. Lee, Harry Ditmars and Melville Brown. To this must be added a large staff of readers and experts under Mrs. Winifred E. Reeve, scenario editor in New York.

William Desmond, having just completed "The Ace of Spades" serial, is in New York visiting his mother whom he has not seen for a year, and is making a number of personal appearances at theaters prior to his return to Universal City. He will start soon upon "The Scarlet Streak," an original Adventure Picture by Isidore Bernstein and William Lord Wright. Henry McRae will direct.

Jack Daugherty, star of "The Fighting Ranger," went to the Universal convention in Chicago and while there signed a five-years' starring contract with Carl Laemmile. His first picture is likely to be "The Winking Idol," by the late Charles Van Loan.

Ed Kennedy, who made himself a chopping-block for Reginald Denny in "The Leather Pushers" and who developed into an actor of surprising versatility in "The Night Message," has been cast in one of the most important roles of "My Old Dutch," which will feature May McAvoy, Pat O'Malley, Cullen Landis and Jean Hersholt. "My Old Dutch" has just been started at Universal City by Lawrence Trimble.

Jack Hoxie has started upon production of "Peace Medicine," by W. C. Tuttle, one of his eight Blue Streak Westerns for the Second White List. Lola Todd has the leading feminine role and the cast includes Ted Oliver, Robert McKim, Clarence Comstock, Bert Griswell and Bert DeMarc. Clifford Smith is directing.

Edward Sedgwick is in Portland, Oregon, for the purpose of making final arrangements for the Norman Kerry Roundup story which will be called "Under Western Skies," one of the Second White List pictures.
CARL LAEMMLE'S appearance before the Milwaukee Exhibitors Convention and his startling statements of Universal's policy including the new Complete Service Plan, the Cost Plus 10 Per Cent. Plan and other innovations in selling are creating a great comment in exhibitor circles.

He walked into the convention almost as if in answer to the question then stirring the body; Who and what is an independent producer? The entry was dramatic and the exhibitors felt its full significance, rising and giving Laemmle an unusual ovation.

Just before Mr. Laemmle and the Universal party, consisting of exchange men, exploitation men and stars, walked into the hall, H. M. Ritchie, executive secretary of the Michigan M. P. T. O. A., presented the plan adopted the preceding day by the executive committee for supporting the independent producer. He stated that the one and only thing which the exhibitor had which could possibly support the independent producer was his play dates and concluded by passing through the hall a small pledge card upon which each exhibitor was to put down the number of days which he could and would assign the independent producers.

Naturally, this brought a crucial moment to the convention.

A dozen exhibitors jumped to their feet and said, "Who and what is an independent producer?"

For a moment, it looked as if the leader of the convention was going to be stumped. A hurried conference on the platform took place. Instinctively they turned to Julian Brylawski. Raising his hand for silence, Brylawski said:

"That question was going to be brought up a little later, but since it has come up, I want to answer it now. Don't for one moment think that your committee which drew up the plan of this pledge begged the question of who and what an independent producer was. That was almost the first question which was raised in the committee. Quite naturally, we solved that question before we made any progress toward the pledge. An independent producer, for your information, is one who doesn't buy, build or acquire houses in competition with his own customers.

"Some independent producers do actually own and operate theatres. One of them is who is coming here to speak to you this afternoon will assure you in his speech that he will sell any or all of his theatres to any one who gives him a contract for a fair showing of Universal pictures in them. Another one owned theatres before he ever became a moving picture producer, but he doesn't operate in competition with his own customers either. We therefore have aligned them as independent producers."

So pat, so sensible and so diplomatic an answer as this to the question satisfied every member of the convention.

Just then the Laemmle party marched into the convention, many of the sales managers with the distinctive white coats which they had worn in the parade the previous day. Mr. Laemmle was escorted to the platform by Brylawski.

Mr. Laemmle's talk, which was punctuated by cheers and applause was as follows:

"I hardly know how to thank you for this hearty reception. I wish that I could express myself as I feel within, but I can't. Unfortunately, I am not much of a speech maker. Yet, I want to say a great deal to you. For that reason, much as I dislike to do so, I will have to resort to notes. However, I am going to be to the point and make a short speech."

"I am an independent and I don't care who knows it. I always will be and I always have been. I need your support, gentlemen. I need it much more now than I ever needed it before. You must stand by me exactly as I am standing by you.

"Universal is making the best pictures of its career today. This is not conversation but an honest-to-goodness fact. One, or two, or three companies can no longer monopolize this business, nor can they force you any longer to buy their entire output; thereby locking out all the other good companies in the business. I just want a fair share of the business and no more. The average exhibitor today divides his business among all good producers. As I just said, I want my share—no more and no less—ten, fifteen, twenty percent or whatever it should be. I don't want any competitor of mine to get the worst of me. This is fair and square, isn't it?"

From Mr. Laemmle's speech at Milwaukee.

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"As I said, we are willing to sell the Hostetter Circuit, (Continued on Page 26)
The above Universal sentiment dominated the entire convention at Milwaukee. It was twenty-four sheeted not only on the stand directly opposite the auditorium, but by upwards of one hundred vociferous Universalities who lost no opportunity to say it, sing it and shout it.

This is the way the parade looked from every street corner. There were a hundred men in line, with two bands, one from the famous Jesuit College of Marquette, Boy Scouts and motor cycle escort.

A group of White List contract takers under a specially made sign which stood in the window of the hotel which was during the entire convention. Pick 'em out for yourself.

Carl Laemmle was so busy in Milwaukee that he had little time to pose except at the station. This picture of Mr. Laemmle, of Raymond L. Schrock, general manager of Universal City; Harry H. Zehner, Mr. Laemmle's secretary; Mr. Burden, Mr. Stoermer and Mr. Kohner, was taken in Chicago.

The band of Marquette, the great Jesuit University at Milwaukee, led the parade of Universalities from the train to the convention hall. It was a great band and they played mostly the Universal marching song to the tune of "Oh, Katarina!"

Joe Well hopped into the middle of this parade to take a picture of Bill Herrmann of the Big U. Of course Bill didn't know it was being taken.
E. H. Goldstein played every position in the parade. In this picture he is up with the band, followed by Sales Directors Pepinet, Marin and Levy, with Chicago Roy Alexander close behind.

Andy Gump under police patrol, followed by the Milwaukee Boy Scouts, marching up Main Street in Milwaukee. The column stretched out a quarter of a mile behind him.

**IN MILWAUKEE**

Boys get to-geth-er
Be ind-de-pend-ent
Get the best line-up
U—ni-ver-sal
Carl Laemm-le's White List
U—ni-ver-sal
Fifty-four
Fifty-four
All are win-ners
We give white pic-tures

We give white con-tracts
We give white treat-ment
That's our slogan
Carl Laemm-le made them
YOU—will cash in
On the whole SE-COND
WHITE LIST.

These are the words of the Universal song composed on the way to Chicago which set the whole city of Milwaukee and the whole M. F. T. O. A. convention singing about the White List.

Nash Motor Cars had a scoop on the automobile business in this parade. They very kindly loaned us three cars in which Mr. Laemmle and his party and the stars, Virginia Valli and Louise Dresser, and those Universalities who complained of sore feet rode the four miles that George Levine tramped us through the Queen City.

Sales Directors Marin, Pepinet and Levy upholding the standard by which all other motion pictures will be judged this year. This picture was taken on the much-used balcony in front of the Hotel Pfister.

The rear guard of Universal's parade from the depot to the auditorium hall on the second four mile walk of the day. Believe me, these boys walked that day as they never walked before. See if you can tell who they are.
This is the cover of the only, original, genuine Universal Complete Service Contract.
THE greatest plan ever devised to help the smaller exhibitor — every mail brings scores of signed contracts — Universal Ex-
changes report exhibitors clamoring to sign the dotted line on this life-saving contract — Carl Laemmle again proves by action and deed that he is the real friend of the exhibitor — that Universal is the true bulwark for the independent theatre to tie to — get in touch with your nearest Universal Exchange at once — don’t delay — beat your competitor to Universal’s Complete Service Contract — right now — today!

Watch Next Week’s Announcement Listing Hundreds Who Have Already Signed

TEAR OUT THIS COUPON!
MAIL IT TO YOUR UNIVERSAL EXCHANGE!

UNIVERSAL PICTURES CORPORATION:
I am interested in Carl Laemmle’s Universal Complete Service Contract as advertised here and as explained before the assembled members of the M.P.T.O.A. at Milwaukee on Wednesday, May 13th. Please let me know (without cost or obligation on my part) the complete and full details of this remarkable offer.

My Name and Position

Name of Theatre

City

State
Universal Complete Service Contract

A REVOLUTIONARY sales plan, inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, as a means of helping the small one-, two and three-night a week exhibitor to stay independent, is announced by Universal. It is a Complete Service Plan by which complete Universal service will be supplied to any exhibitor at a rate commensurate with what he can afford. The weekly service is offered primarily to the exhibitor who has the hardest time to make both ends meet. The plan has been gradually put into effect in various exchange territories during the past eight weeks and has met with extraordinary enthusiasm and success. Almost 1,000 exhibitors have applied for the service to date.

The Universal statement concerning the new plan is as follows:

"Carl Laemmle has taken another far-reaching step in the interests of the small exhibitor. It is the inauguration of a Complete Service Plan, by which any exhibitor may get complete film service at a hitherto unprecedented service fee. In the case of the small one-, two- and three-nights-a-week houses, the service may be the means of keeping him alive and keeping his house open. It is a plan made to order for the small exhibitor." "The Complete Service Plan is Laemmle’s latest step in the continuation of his “live-and-let-live” policy. It is proof positive that he is on the level with the exhibitor and that he means to take every possible step necessary to keep the small theatre open and the small exhibitor independent. "The Universal chief recently proved his assertion that Universal’s theatre purchases were for outlet only, by offering to sell Universal product over the head of any Universal house, and even to sell any Universal theatre itself, providing he were assured an outlet for Universal Pictures in the community involved. Another recent development of the Laemmle “white treatment” policy was the inauguration of a Cost Plus Ten Per Cent. basis for selling Universal pictures. The new Complete Service Plan marks a new phase of Laemmle’s willingness to make extraordinary concessions for the welfare of the exhibitors whose goodwill and success have been close to his heart during his entire picture career. "The Universal service under the new plan includes the Universal Jewels of “The Signal Tower” group and the first White List now being released. It includes the Western features in the 1924-25 productions made with Hoot Gibson, Jack Hoxie and William Desmond. It includes the six serials released during the past season down to “The Fighting Ranger” now being released. There also are 52 Century Comedies, among them Wanda Wiley comedies, Edna Marian comedies and two-reelers with other stars. The one-reel comedies in the service number 52 in all, including the “Hysterical History” comedies. There also are 52 two-reel Western featurettes, the five Baby Peggy Specials, six “Past Stepper” two-reelers and the last two series, including twelve pictures of “The Leather Pushers.”

The first public announcement of the plan, which has been under way eight weeks, was made by Mr. Laemmle in his talk before the M. P. T. O. A. members in convention at Milwaukee last week. His speech dealt with independence and he alluded to the Complete Service Plan as another evidence of his own independence, of his desire to keep exhibitors independent and as an assurance that the theatres he had been forced to buy would never be used as a weapon against his own customers.

"The Universal sales innovation is regarded by film men and exhibitors as the most startling change in sales policies since the early days of the industry. Universal exchange men and sales executives have been working on the plan since the middle of March."

"About that time, Laemmle sent three representatives into the field to learn the attitude of exhibitors towards the idea. Lew Metzger, manager of Universal’s Kansas City office, traveled in the middle west territory; W. P. Truog, assistant sales director, traveled in another section of the Mississippi valley, and Jules Singer, Mr. Laemmle’s personal representative and a veteran Universal exchange manager, covered the East. "The enthusiasm on the part of the exhibitors approached by these men prompted Mr. Laemmle to formally inaugurate the new plan in many exchanges late in April. Earl Johnson of the Strand Theatre, Brookfield, Ill., was the first exhibitor to take the service. That was on April 24th. Ten days later, Laemmle flashed word to all Universal exchanges to inaugurate the new system.

So eager has been the response of the theatre owner to the new plan that almost 1,000 have applied for the service to date.

"A new department has been created in the Universal Home Office to handle the plan. Metzger has been relieved of the Kansas City office and brought to New York to be Supervisor of the new department. Mr. Laemmle is highly enthusiastic over the way the plan is working out. "Merchandising is the keystone of Universal’s new sales idea. It is applicable to all classes of theatres and is regarded as of inestimable value to the small theatre man—the man, for example, who runs the theatre as a sideline. Investigation has proved that many exhibitors desired to buy film on the merchandising plan. They have neither time nor opportunity to preview films. They want the guarantee of a company such as Universal, with Carl Laemmle’s thirteen years of ‘fair-play’ pictures and policy, behind their buying. "The majority of the small (Continued on Page 34)
“GET the spirit, see ‘THE PHANTOM.’”

This slogan, selected from 6,351 submitted to the Universal Pictures Corporation in response to a nationally conducted contest for a fitting line to advertise its greatest picture, “The Phantom of the Opera,” won first prize and $250.00 for John W. Stock of San Francisco, Calif. It won out against contributions from every state in the Union and from eight foreign countries—Canada, Scotland, Japan, West Indies, the Philippines Islands, England, Germany, Venezuela, and Canal Zone. It was chosen after hours spent in careful judging and painstaking consideration of each line sent in.

The second prize of $100.00 went to S. M. Levy of Henderson, Ky., and New York City, who wrote: “A million thrills to thrill millions.” Third prize in the shape of a $50.00 check was won by Claude M. Smith of Modesta, Calif., with “Millions agree it’s the play you should see.”

The next ten best slogans, for which there was an award of $10.00 each, were submitted by the following: Harold J. Dangler, Rochester, N. Y.; Kenneth D. Stern, Cincinnati, Ohio; A. P. Sitton, Tularosa, N. Mex.; J. H. Talbert, Norwich, Kansas; Robert G. Griffin, New York City; H. E. Babcock, Detroit, Mich.; Mrs. Neva B. Vivian, Tallahassee, Fla.; C. I. Winograd, Los Angeles, Calif.; S. Maltz, New York City; Mrs. Joe Gilbert, Austin Texas.

Interesting stories are told by some of the winners in connection with the writing of their slogans. Mr. Stock, for instance, the first prize winner, received his inspiration at Universal City, itself. He writes:

“I am a salesman and had occasion to call upon your scenic department last November. After my interview I requested permission to look around; the permission was not only graciously accorded me, but the gentleman who extended the privilege advised me just where to go to see some scenes in the process of making. Among these were the sets and shooting of ‘The Phantom of the Opera.’

“For some unknown reason I spent a little more time watching ‘The Phantom of the Opera’ scenes than the others; probably because I had previously read Gaston Leroux’s book and my old interest in it had been rejuvenated. While watching the action I seemed to get the spirit that the directors and actors put into their efforts and the thought occurred to me, ‘I’ve got the spirit of the play and I’ll see ‘The Phantom of the Opera.’’ When I saw your slogan advertisement the same thought re-occurred to me.”

Sam M. Levy was recovering from an operation in his home city, Henderson, Ky., when he worked out the line which brought him second prize.

“Tell how I conceived the slogan might give away a trade secret,” he says, “but it was just a matter of deduction. Being somewhat young myself, I believe that the great craving of the young and old is for thrills, and plenty of them—millions in fact. Therefore I wrote, ‘A Million Thrills to Thrill Millions.’

“Being a frequent reader of your column in The Saturday Evening Post,” writes third prize winner, Claude M. Smith from Modesta, Calif., “I have come to rely upon the soundness of your statements and your articles on ‘The Phantom of the Opera’ have received my very close attention. After your verdict that ‘The Phantom of the Opera’ is still more wonderful than ‘The Hunchback of Notre Dame’ (the greatest picture I have ever seen), it seemed only fitting for me to write the verdict of countless fellow patrons: ‘Millions Agree It’s the Play You Should See.’”

Samuel Maltz of New York City, had this to say: “I wrote the slogan ‘It Thrills, It Stuns, It Mystifies’ as a concise and natural expression of my feeling toward what I thought your picture would be. I felt that so exciting and spectacular a screen

(Continued on Page 31)
JUST a few of the wildest, most smashing newspaper ads that are but one feature of the big 44-page press-sheet that has been prepared to enable exhibitors to put over their greatest advertising, exploitation and publicity campaign for this picture.

Nationally advertised in The Saturday Evening Post and Photoplay Magazine

His voice—his music—enslaved her, she feared him—she hated him—yet could not resist him when he called. Her love for shoot was as life itself—yet it was as nothing when Erik wanted her.
Clever Exploitation Wins More Prizes In Serial Contest

HERMAN WHITMAN, manager of Keith's Greenpoint Theatre, Brooklyn, established a serial record for his part of the city when he played the beginning episode of "The Fighting Ranger," and incidentally collected first prize money in Universal's contest for clever serial exploitation. Second prize went to Tommy Backus, Strand Theatre, Calgary, Alberta; third prize to "Bob" Shaw, New Orpheum Theatre, Lima, Ohio, and Honorable Mention to Chas. Triebel, Pastime Theatre, Maysville, Ky.

The entire front of the Greenpoint was decorated for the opening of the latest Universal Adventure Picture with signal flags from the roof to the marquee, and two banners were swung across the front. Cut-outs and half-sheet signs covered the lobby.

As a special attraction, Mr. Whitman engaged Montana May, a cowgirl, who stood in front of the house in costume and gave a ten-minute rope demonstration on the stage during the performance. She also acted as judge in a roping contest for which "Fighting Ranger" baseballs were awarded as prizes. An announcement that the first 100 children to appear at the theatre in Indian, cowboy or cowgirl costumes would be admitted free, brought out more "wild westerners" than Brooklyn has seen in many days.

Tommy Backus caused considerable excitement when he brought "The Riddle Rider" to his Strand Theatre, Calgary. Three thousand "Morning Albertans," the city's only morning paper, were imprinted in red on the opening day of the serial with this copy:

EXTRA! EXTRA! CROOKS DYNAMITE OIL DERRICK!

Intrepid Horseman Hunts from Cliff to Bottomless Abyss — For Further Information Call at the Strand and See the First Episode of "The Riddle Rider." Boys from the theatre canvassed all parts of the city, shouting "Extra!" at the top of their voices and delivering papers right and left. The headline about the dynamiting of the oil derrick gained immediate attention, for an oil strike was made in Calgary several years ago and many wells are still in operation.

That night 100 carriers of the Albertan attended the show as guests of the theatre and marched down the main streets with banners announcing the coming of "The Riddle Rider" and letting the world know that the biggest and best serial ever shown in the city was then at the Strand.

A week before the serial opened, Mr. Backus created a furore by appearing on the street garbed as the "Mysterious Horseman." On his back was lettered, "Who Am I?" Teaser ads in the newspaper warning people of the approach of the mysterious stranger added to his effectiveness.

As preliminary work for the chapter play, a trailer was run a month before the opening date at every performance.

Between 5,000 and 7,500 heralds were distributed to the schools in Calgary. These contained a coupon which would admit the holder with the payment of 10 cents and riddles for the correct answers for which there were prizes.

"Bob" Shaw, who manages the New Orpheum in Lima, tie-up with the Lima Star for a special matinee on Saturday when the first episode of "The Great Circus Mystery" was shown. The paper gave him second-page space for a week, printing a coupon which was good for one admission for any school child under 12 at the special matinee if accompanied by 5 cents. The paper also used stories about the picture with double-column heads and line-cut illustrations. The theatre used 10-inch two-column ads with the major part given over to the serial. A bag of peanuts for every child attending the Saturday performance and lucky number cards distributed at the schools added to the irrepressibility of the new Adventure Picture.

Everyone in Maysville, Ky., knew that Chas. Triebel was running "The Fast Express" at his Pastime Theatre. It was very simple. He advertised in the paper for 100 children to come to his house to learn how they could obtain a free ticket to see his show. After school the children swarmed around his entrance and he gave each a paper which said: "To Whom It May Concern: This is to certify that . . . . . . . . . has approached me and asked me to go to the Pastime Theatre to see the fastest serial picture on the screen, "The Fast Express" featuring Wm. Duncan and Edith Johnson." Below was space for the signatures and addresses of ten persons.

The children who answered the advertisement were told to approach anyone over 15 years of age and to ask them to sign the paper. As soon as a boy or girl had ten signatures he could turn in his paper and receive a free ticket to the next episode of "The Fast Express."
none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CARL LAEMMLE
President Universal Pictures
730 Fifth Avenue

I’LL SHOW YOU THE TOWN
of year but also proved super-box admissions both Saturday and known at Forum Theatre by more ble by early attendance stop Regi Cissy Fitzgerald shares honors and curing her also Marion Nixon Mar entire supporting cast very good stop this week also celebrates For for giving us such a splendid produc
Los Angeles Calif
May 17 1925

Corpn
New York

not only proved super-laughing hit
office attraction as number paid
Sunday exceeded anything heretofore
than five hundred people made possi-

nald Denny an absolute knock out
you are to be congratulated on se-
garet Livingston Lilyan Tashman
excellent direction of Harry Pollard
um’s first Anniversary we thank you

tion and look for record breaking week

P GORING Mgr Forum Theatre
or any other of our theatres, but we are not going to let you take the best houses and we keep the 'lemons.' This is straight from the shoulder and straight from the heart, too. I mean exactly what I told you, I want to sell every one of our theatres that we may hold in the United States providing you give us contracts for our product that will protect us in the future.

"It is up to you, gentlemen, to keep the independents alive. You must help do it for self-preservation—for self-defense."

"Did you ever stop to think, gentlemen, what would happen if one, two, or possibly three companies were to control this business? Imagine, if you can—Warner gone—Fox gone—Universal gone—all the other independent producers also gone; try, if you can, to figure out your future film rentals. Then, double them, and triple them. How many of you would be left as theatre owners? Ask yourselves this question: 'How many would be left?' While you might all make good managers you would not be theatre owners very long.

"I believe in encouraging competition. It spells for betterment. Wipe out competition and your business is stagnating. There is room for all business. I have never been jealous of my competitors in all my life. I want every one of them to do well because I know that if they can, we can do likewise. I am now fifty-eight years young and as good as ever. Maybe better. I don't mind telling you that I don't have to work the way I do. I am comfortably fixed, but I just love to work. I love the excitement. I think that ours is the most fascinating business in this world. What shall I do? Shall I quit or shall I continue to give the best that is in me to the motion picture industry?"

"I want you all to build theatres, the more the merrier. Universal can take care of itself—always—has done so. We will find ways and means of how to take care of the enemy. We must have your support and I know we can depend upon it.

"Some of you may not like to hear me say so but booking combinations are a menace to this business. THEY MUST BE STOPPED. Do you realize that forcing down prices is the same thing as forcing down quality? I need your encouragement. I ask you in all sincerity to pay the greatest amount of rentals that you possibly can pay and still make a profit. This is the safest way to safeguard your investment, and keep us in the business at the same time. Recent rental prices are nothing short of disastrous. If the prices we have been receiving this season for our merchandise are going to continue along the same lines next season, I will feel like going out of the business."

"In this connection I wish to say that this year's foreign business for Universal has been the greatest in the entire history of the company. With the same merchandise all over the world that we are selling in the United States, we have done far better abroad than in this country.

"This isn't very flattering for me to say, but I must tell you as I always tell the truth. If I had anything to say about it, I would tell you that booking combinations have to go, once and for all, because they do not make for the benefit of the producer and the producer cannot continue to make good pictures, unless he receives sufficient rentals to make them.

"What are you going to do about it?

"Are you going to support us on a 'live-and-let-live' policy hereafter? All I am asking of you is a profit of 10 percent, that's all. This is a darned sight better than losing money, isn't it?

"Now, just one more thing the small town exhibitors are the bulwarks of this industry. I will do everything within my power to help them to stay in business. For that reason, we have recently decided to sell the small town exhibitors running one or possibly two nights a week our pictures way below cost. Instead of giving them a single feature at $7.50 or $10, we are going to give them our entire output, excluding, of course, Super-Jewels such as 'The Hunchback of Notre Dame' and 'The Phantom of the Opera,' at the same prices that they formerly paid for one single feature—in other words the entire Universal output. That includes serials, two reel westerns, Century Comedies, Hoot Gibson productions, all our Jewels, 24 of them, our entire product, everything we make at the prices formerly paid for one single feature.

"I don't know whether you (Continued on Page 34)
Exploiting

"Fifth Avenue Models" on Broadway

A BOUT once every year some exploitation stunt, engineered by a scheming press agent, catches the eye of the city editors on the leading metropolitan newspapers, awakens their news interest, and brings a host of eager reporters hot-footing it to the scene of "battle" to unconsciously spread the word about the new motion picture which makes its bow to the public a few days later.

"Fifth Avenue Models," the popular Svend Gade production starring Mary Philbin and Norman Kerry, was the picture responsible for the latest big "break" in newspaperdom, some of the results of which are pictured at the top of this page. Joe Weil, Big U exploiteer, engineered the stunt which caught on like wild-fire and made papers like the Herald-Tribune, the New York Times and World open their columns generously to the idea.

talk about models by forming a Fifth Avenue Models Association to protect the poor little working girls who show the latest in "What-this-is" to the admiring throngs of shoppers. As time was very pressing he had to enlist the young ladies of the Universal home office to aid the idea.

Carefully prepared notes were written to all the leading city editors who were addressed as "Manager of Reporters." These letters laid stress on the fact that Fifth Avenue Models were being mis-represented in the news—that they did not smoke or drink or marry millionaires, but were home-loving girls. The letters were hand-written on violent violet paper and a bottle of loud-barking perfume was spilled over them. They informed the editors that a meeting would be held at the Breslin Hotel to organize the girls. Miss Dorothy Pensel headed an aggre-

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The 1st White List

Presented by Carl Laemmle
it to the Box-office HALL of FAME!

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<tr>
<th>TYPE</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sensational Society Story</td>
<td>&quot;Biggest week in a long time.&quot;</td>
</tr>
<tr>
<td></td>
<td>Asher's Merrol Theatre, Milwaukee, Wis.</td>
</tr>
<tr>
<td>Western Adventures</td>
<td>&quot;Had record crowd and turned 300 away!&quot;</td>
</tr>
<tr>
<td></td>
<td>War Dept. Theatre, Ft. Sam Houston, Tex.</td>
</tr>
<tr>
<td>Side-Splitting Comedy Drama</td>
<td>&quot;Wonderful business this week's engagement.&quot;</td>
</tr>
<tr>
<td></td>
<td>Rialto Theatre, Houston, Tex.</td>
</tr>
<tr>
<td>Mystery Comedy Drama</td>
<td>&quot;One of the biggest weeks at Rialto Theatre.&quot;</td>
</tr>
<tr>
<td></td>
<td>Variety</td>
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<tr>
<td>Sweeping Love Story</td>
<td>&quot;Our first one of the White List and a dandy.&quot;</td>
</tr>
<tr>
<td></td>
<td>Harriett Theatre, Hardin, Mont.</td>
</tr>
<tr>
<td>Western Action</td>
<td>&quot;A great combination of box office material.&quot;</td>
</tr>
<tr>
<td>Unusual City Life Story</td>
<td>&quot;Great audience appeal.&quot;</td>
</tr>
<tr>
<td></td>
<td>Nelson Theatre, Passagordo, Miss.</td>
</tr>
<tr>
<td>Hard-riding Western</td>
<td>&quot;Plenty of action... interesting. Will please every-</td>
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<tr>
<td></td>
<td>one.&quot;</td>
</tr>
<tr>
<td></td>
<td>N.Y. Morning Telegraph</td>
</tr>
<tr>
<td>The Famous Detective Yarn</td>
<td>&quot;Interesting at all times—exciting!&quot;</td>
</tr>
<tr>
<td></td>
<td>N.Y. Morning Telegraph</td>
</tr>
<tr>
<td>A Northwoods Melodrama</td>
<td>&quot;One of the finest productions ever... Excellent.&quot;</td>
</tr>
<tr>
<td></td>
<td>Board of Review, Pasadena, Calif.</td>
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<tr>
<td>Denny's Funnies</td>
<td>&quot;Million per cent. picture. Packed house ate it up!&quot;</td>
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<tr>
<td></td>
<td>Florence Theatre, Pasadena, Calif.</td>
</tr>
<tr>
<td>The Splendor of New York</td>
<td>&quot;100% perfect. A great box-office bet.&quot;</td>
</tr>
<tr>
<td></td>
<td>Foxon Theatre, Los Angeles, Cal.</td>
</tr>
<tr>
<td>Western Daring</td>
<td>&quot;An unusual story featuring Desmond at his best.&quot;</td>
</tr>
<tr>
<td>A Great Police Story</td>
<td>&quot;Exciting! Will go over!&quot;</td>
</tr>
<tr>
<td></td>
<td>N.Y. Morning Telegraph</td>
</tr>
<tr>
<td>All that the Name Implies</td>
<td>&quot;Hoot Gibson is starred—that's enough to know!&quot;</td>
</tr>
<tr>
<td>A Whale of a Sea Story</td>
<td>&quot;Ought to make much! Has the box-office angle.&quot;</td>
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<tr>
<td></td>
<td>N.Y. Morning Telegraph</td>
</tr>
<tr>
<td>Western All the Way</td>
<td>&quot;A whimsical Western filled with lightning action.&quot;</td>
</tr>
<tr>
<td>Exclusive Scenes of the 1924 Pendleton Roundup</td>
<td>&quot;Three days' record-breaking business despite severe cold wave.&quot;</td>
</tr>
<tr>
<td></td>
<td>Whitehouse Theatre, Milwaukee, Wis.</td>
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<tr>
<td>Smartly Sensational</td>
<td>&quot;Should give good satisfaction! Human and different!&quot;</td>
</tr>
<tr>
<td></td>
<td>Harrison's Reports</td>
</tr>
<tr>
<td>Amazing Story of an Indian Youth Today</td>
<td>&quot;One of Desmond's most sensational action stories.&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;A good feature. Will have success!&quot;</td>
</tr>
<tr>
<td></td>
<td>N.Y. Morning Telegraph</td>
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</tbody>
</table>

Here's Why:

"Universal Pictures always made money for us, and especially the past season's product."
—Rialto Theatre, Roanoke, Va.

"We can always bank on good business when we have a Universal Jewel!"
—Capitol Theatre, Dallas, Texas

"The White List is the best money-making group of pictures we have ever used."
—Reel Theatre, St. Albans, W. Va.

"As Jewel after Jewel comes along we realize Universal is making pictures that make good!"
—Colonial Theatre, Indianapolis, Ind.

"Strong for the kind of product Universal makes. That's why I'm booking Universal White List solid."
—Fourth Street Theatre, Moberly, Mo.

"Honestly recommend Universal Pictures as the best bet for the independent exhibitor."
—MacDonald Theatre, Richmond, Cal.

"Want to thank you for the money-making pictures you've produced for us."
—Calvin Theatre, Washington, Mo.

"Always feel confident of a good high-class picture when using your product."
—Dixie Theatre, Madisonville, Ky.

"Pleased patrons make a happy exhibitor and that is the effect produced by Universal productions!"
—Bonita Theatre, Copperhill, Tenn.
Laugh Club Cards Bring New Patrons To Carver’s House

When ‘The Last Laugh’ played the Liberty Theatre, Kansas City, Sam Carver started a little club of his own called ‘The Liberty Theatre Laugh Club.’ But he didn’t make it an exclusive affair; instead he had a lot of cards printed with the club’s name on it stating that “this certifies The Bearer is a member in good standing and is entitled to all the laughing privileges of this club.” Signed, Emil Jannings, with ‘The Last Laugh—Universal host.’

Sharick Devises Something New In Co-op Pages

Something new in co-operative pages was devised by A. J. Sharick, Universal exploiter, for the “Oh, Doctor!” engagement at the Liberty, Youngstown, Ohio. Sharick sold 11 ads of sizes varying from quarter-pages to single columns, but instead of having them concentrated on one page, he had them laid out on two pages in regulation pyramid style with reading matter surrounding them. Each page carried a publicity story on the picture, and each ad had “Oh, Doctor!” inserted in a prominent place.

A contest was also run in connection with these pages. The announcement said that since the picture play dealt with a man who imagined he had all kinds of chronic ailments, the contest would be for an essay or outline of not more than 300 words on the theme: “Why should a person enjoy perfect health who patronizes advertisers on this page and the page opposite?” One of the requirements was that “each entry sent in must mention the article or articles advertised on these pages and tell why each should help to keep one healthy, and each advertisement on these pages must be covered in the essay.”

Two cash prizes of $15 and $10 and a number of ticket awards were distributed among the winners.

“Phoney” Radio Set On Truck Broadcasts Reviews On Film

A GIANT-SIZED radio receiving set, rolling along the streets of St. Louis broadcasting newspaper reviews on Universal’s “The Mad Whirl,” was used to ballyhoo that picture when it played William Goldman’s Kings and the Rivoli Theatres. With Maurice Davis, St. Louis exploiter for Universal, Al McGinness, Goldman’s publicity man, tied-up the St. Louis Star’s broadcasting station, WIL, to sponsor the stunt. Over a Durant Star truck a simulation of a giant receiving set was built, with antennae strung on poles on top.

The truck carried a sign, “Station WIL—The St. Louis Star Broadcasting.” In the truck an announcer at a microphone would announce “This is Station WIL, the St. Louis Star, broadcasting from College Inn, Chicago. The Star presents Isham Jones’ Orchestra playing “All Alone.” Then a phonograph in the truck would do its stuff.

Between musical presentations, the announcer would proclaim: “This is Station WIL, The St. Louis Star, broadcasting. Reviewing ‘The Mad Whirl,’ now at the Kings and Rivoli, The Washington (D.C.) Post declared: ‘Of all the pictures, etc.’”

Universal Week at the Broadway Theater

We offer Three Great Pictures—Decisively Different—Full of Fun and Thrill

We Have Seen Every One Of Them And Know They Are Bound To Please You See the BROADWAY FIRST!

SUNDAY MONDAY TUESDAY

SECRETS OF THE NIGHT

JAMES KIRKWOOD MABELLE BELLAMY

 Talks from the Famous Broadway Mystery-Play

The Most Thrilling Mystery That Ever Came Down the Fles

All Week Long These Prices Will Prevail: Nites, 15c-25c Matinées Until 4 P. M. 15c

The Broadway Theatre, the leading picture house in Muskogee, Okla., recently celebrated Universal Week by showing “Secrets of the Night,” “The Price of Pleasure” and “Let ‘Er Buck.”
New Dollar Bills Folded Into "K's" Used As Change

"K—THE UNKNOWN" has been exploited thoroughly in its journey about the country, but George Schade of the Schade Theatre, Sandusky, Ohio, used a couple of tricks we never heard of before.

His house manager, O. E. Skidmore, found a way to fold a dollar bill so that it made a perfect "K". One thousand brand new bills in this way were inserted in transparent envelopes, and starting eight days before the showing were given out as change at the theatre and used in paying all theatre bills. Before "K" reached the Schade everyone in town was talking about it.

The second of Mr. Schade's ideas was to have 300 cardboard "K's," 11 by 7 inches, cut out and a string attached. On the three parts of the letter were printed "Schade Theatre, Sun. Mon. Tues., May 3-4-5" and "The—Unknown." To 200 of these, small potatoes were tied and then they were put up in the downtown section by the simple expedient of throwing the potatoes into the branches of low trees, and over awning frames and telephone wires. The "K" dangled down at the end of its string, and on Saturday morning Main Street was fairly dripping "K's". The other hundred were used as door hangers.

SLOGAN FOR "PHANTOM" SELECTED BY CONTEST

(Continued from Page 22)

A drama would thrill people by its brilliant romance, stun them by its splendor, and mystify them by its powerful suspense and unusual plot."

It is no wonder that H. E. Babcock won a prize. He is editor of the Federation News in Detroit, and has been connected with many of the biggest newspapers in the country. He wrote his contribution as follows:

"I evolved the slogan, 'An epochal photoplay of life at white heat' from a number of potent reasons, viz: The irresistibly fascinating appeal of the theme; the exotic atmosphere enveloping the characters; the awesome bigness of the production; the regal beauty of the grand staircase of the Paris Opera House and of the dazzling colorful opera scenes, or pictures; the gripping, smashing climaxes that punctuate its unfoldment; its numerous hair-raising episodes that are sure to thrill even the moviemonger saturated with brilliant feature pictures. I am confident that 'The Phantom of the Opera' not only will thrill millions of beholders, but will electrify them as well."

Manager Harry Mitchnick of the Rialto Theatre, Des Moines, la., dressed his ushers and cashier in nurses' costumes for his engagement of "Oh, Doctor!" and used the comments of the "Film Jury" as the central feature of his lobby display.

FILM JURY IMpaneLLED TO TRY "OH, DOCTOR!"

PUTTING a picture up to the verdict of 1000 people on the night before its official opening has been used successfully, recently, by the Liberty Theatre, Kansas City, Mo., and the Rialto Theatre, Des Moines, la. The picture 'tried' was Reginald Denny's "Oh, Doctor!".

The ads in the newspaper ran like this:

WANTED!

One Thousand People to Sit on This Film Jury

You know enough about a motion picture to be able to tell whether it is the most amazing creation that has ever been brought to the screen. If you do, we want you to sit on the biggest jury that has ever been impaneled in Kansas City.

We want you to sit in judgment on Carl Laemmle's presentation of REGINALD DENNY in "OH, DOCTOR!"—a Universal-Jewel production which will be shown immediately after the last performance tomorrow night.

At the close of the showing the audience were given slips of paper on which to write their verdict together with their names and addresses. This not only brought a big crowd to the last show; gave the theatres some great lines for the coming week's ads on "Oh, Doctor!" but also provided them with mailing lists of red hot fans. Harry Mitchnick, manager of the Rialto Theatre, Des Moines, pasted two or three dozen of the best of these jury slips on a board and used it in the center of his lobby as is shown in the above photograph. In the oval at the top of the board is this copy: "Read what your friends and neighbors think of 'Oh, Doctor!' starring Reginald Denny."

In addition to the jury stunt, Jack Edwards of the Universal exploitation staff, put a clown on the principal streets of Des Moines, bearing the cards front and back:

I May Be a Clown
BUT
I Know Enough to See
OH, DOCTOR!
at the Rialto Theatre This Week.
A GREAT ADVERTISING CAM

Advertised to three and one half million people in leading Farm Papers!

The Nebraska Farmer
The Prairie Farmer
The Wisconsin Farmer
The Missouri Ruralist
Iowa Homestead
The Farmer

The FIGHTING

with Jack Daugherty • Eileen Sedgwick
Al Wilson World's Champion Stunt Flier
A Smashing Newspaper Tie-up Over the Entire Country!

The complete novelization of "The Fighting Ranger," accompanied by a tremendous newspaper advertising campaign, is putting this great chapter play across in the leading cities throughout the country. You have a ready-made audience of millions waiting to see this serial. The following papers are running the story and carrying the ads:

- Buffalo Times
- Philadelphia North American
- Indianapolis Star
- Pittsburgh Press
- Cleveland News
- Detroit News
- N.Y. Telegram & Evening Mail
- Cincinnati Commercial Tribune
- Milwaukee Sentinel-Telegram
- St. Louis Times
- Memphis News-Selmitear
- Des Moines Daily Capital
- Kansas City Journal-Post
- Oklahoma News
- Dallas News
- San Francisco Illustrated Herald
- Atlanta Constitution
- Portland News
- Omaha Daily News
- Seattle Star
- New Orleans Item-Tribune
- Minneapolis Star
- Anaconda Standard
- Spokane Press
- Salt Lake Telegram
- Rocky Mt. News-Denver Times
- Albany Sunday Telegram

NOTE: If your local paper is not running it, apprise us and we will arrange with them.

The Fighting Ranger Baseball

See your Universal Exchange for details regarding tie-ups with this great novelty.

COMPLETE NOVELIZATION BOOKLET

The completely written story, gripping, enthralling. Just the sort of reading they pay real money for. A great exploitation aid.

Elaborate Two-Color Press Sheet

Filled with advertising, exploitation and publicity stunts.

Directed by Jay Marchant
Produced and Distributed by UNIVERSAL
SERIALS TURN TRANSIENTS INTO REGULARS

(Continued from Page 22)
figure the serials had something to do with it.

John's a shrewd business man, credited with a fortune. He bought the first 1925-26 block of six serials sold in the St. Louis office. He bought them 28 minutes after the serial sales plan reached the St. Louis Exchange.

"I don't buy serials only because they 'bring 'em back'" smiled John.

"I buy 'em because they're what my public wants: action pictures. Other types of theatres may want the 'heavy drama' emotional lady stars; my stars are action heroes—Gibson and Hoxie and Desmond and the rest of the 'Ride 'em, Cowboy!' brigade."

His Own Competitor
Twenty years in the theatre business, and John Karzin's "still young."

In October, 1905, Karzin quit his restaurant business on Market Street, to buy a half-interest in Miller Bros. Nickel Odeon at 1528 Market, paying $750 for a half-interest in both the theatre and in Miller Bros. Penny Arcade. Miller tried to outgeneral John.

So John opened the World's Dream Theatre at 1413 Market Street on Oct. 17, 1906, while retaining his half-interest with the Millers. Its 140 folding-chairs and standing room for 200 made it the 'palace of the day.'

The World's Dream got the "play," the Miller house slid back.

Laemmle's 20-Year Sale
One memory of those old days always draws a smile from John, a smile of remembrance that has mellowed through the year.

"We get 'em from Chicago then," related John. "St. Louis had no exchange. One Sunday morning, when I came down to the World's Dream a Chicago film man, a brisk, smiling fellow, was waiting. He introduced himself, walked into my theatre with me, lugging a film can. Using a lead-pencil as a spool, he unwound the film for me, to show me that we had damaged it when we had it in St. Louis.

"He was so fair and square, so absolutely 'white' in his treatment of me that he 'sold' me solidly on him. It's proved a 20-year sale. For through 20 years, I've stuck to the man who played 'white' with me all that time—the film man who came down from his Chicago exchange and used a lead-pencil as a film-spool in my theatre—Carl Laemmle."

A Long-Distance "Bicycle"
Another Laemmle memory of those days which Karzin treasures is this: Two years after the lead-pencil exchange went from St. Louis to Chicago, a man stopped him on the street. "Do you remember me?" he asked. Karzin shook his head. The man looked very familiar to him; yet he could not recollect having met him. The strang-

er smiled. "I remember you," he offered. "You're John Karzin. You run a motion picture house on Market Street in St. Louis. I was down to see you two years ago. My name's Carl Laemmle."

In 1908, Karzin went to Springfield, Ill, opening that city's first picture theatre at 621 East Washington Street in connection with his St. Louis house. He leased the theatre, sponsoring a considerable amount of rent. The film was shown, as long as it was returned within a reasonable length of time. John Karzin smiles as he claims he had the world's long-distance "bicycling" championship. The film he showed in the World's Dream in St. Louis one day was shown in the Casino in Springfield the day following.

Gus Keratoses "Enlists"
John sold his half-interest in the odeon-arcade in St. Louis to the Miller Bros, who were forced to close it within a few weeks. Then Karzin decided to try it in Springfield. He sold the World's Dream, Springfield was "home" for him. One of his warmest friends in Springfield was a business-like young fellow named Gus Keratoses, who ran a candy kitchen.

John talked to Gus. Gus "enlisted," and together they opened a second theatre, the Royal at 204 South Sixth Street. Gus, one of the best-league showmen in this part of the United States, still operates the Royal along with his first-run Strand.

In 1912, John sold out to Gus and returned to St. Louis. From William Tammes, he bought the Casino, his present Market Street house, then forced Will to sell his competing Royal to him.

His One Disappointment
That same year 1912, he took over the East Side presenting it from a vaudeville house to a picture house. In 1914, he built the Majestic on Franklin Avenue. In 1915, he operated the Paradise Skydome at Seventeenth and Chestnut. He "had a mint" until the city banned "tent shows."

Since then, he acquired the Lincoln in 1919 and the Olympia in 1920. The Olympia he bought from the Skouras for $20,000 cash at time they were purchasing the New Grand Central.

One disappointment Karzin has is that when he purchased land for a 2500-seat theatre on Chestnut Street near Eighteenth. He had leased it for 99 years to the holding and operating company he headed, the $300,000 Central Union Amusement Company. Plans were drawn, Karzin and his associates were ready to build.

St. Louis voted its $87,000,000 bond issue to improve the city. One of its provisions is that a beautiful plaza is to be cut through the city right where Karzin's theatre was to be.

But the sun still shines. St. Louis will re-imburse its citizens hurt through the condemnation of their property. John Karzin and his associates should be paid literally. And Karzin's a shrewd business man. He's smart enough to play serials!

UNIVERSAL COMPLETE SERVICE CONTRACTS

(Continued from Page 18)
un. Theatre men are exhibiting under much the same conditions as ten years ago, except that they have had to cut corners in order to meet increased film rentals. Some of them have cut down on their short product in order to make profits. Others, perhaps, use old film.

"The Complete Service Plan will save their skins. They will be able to get a complete service at a remarkable price and at the same time be able to improve their programs and increase their profits."

Mr. Laemmle wants to keep the good will of the exhibitor. He wants to prove to them that he is fighting their fight. He is willing to gamble his film against the good will it will create and the actual part it will play in keeping small exhibitors independent.

Carl Laemmle's success has been built upon the welfare and good will of the exhibitor. He fought for them and at their head in the old days, and he is now ready to place the Universal organization back of the fight to help the independent stay independent in an honest and independent way.

He remembers the old days.

"I AM AN INDEPENDENT"

(Continued from Page 26)
realize the significance of what I have just told you. It means that the small town exhibitors can buy film in Universal Exchanges today at prices such as were charged 12 years ago when we first started in the business.

That is what we are charging the small town exhibitor now to keep him alive and to keep independence alive.

"Years ago, I urged you to use the brain that God gave you. Well, today you don't need to use so much brain power. You now have something more tangible, your PLAY DATES. Use them where they will do the most good, and I know that I will receive what is coming to me."

"Now, then, I am sorry that I took up so much of your time, but I just had to get this off my chest. This is the very first time in my life that I have spoken to such a large gathering of exhibitors. While my speech was not oratorical or eloquent, you may be sure that it was sincere and straight from the heart.

"I thank you."
Wanda On Way To New York To Give Broadway Once Over

WANDA WILEY, the leading star of Century Comedies, is on her way to New York City for the first trip East she has ever made. While in New York she will see the sights, do the shops and probably make several personal appearances in metropolitan theatres which feature her comedies.

This is Miss Wiley's first extended vacation since she entered the screen world two years ago. For the past two weeks she has been at her home in Kerrville, Texas, the little town from which she fared forth two years ago to seek fame and fortune in Hollywood. The home town folks gave her a royal welcome on her return, as she is Kerrville's one and only moving picture star.

Miss Wiley started out in life to be a lady-dentist. She attended a dental college in San Antonio for several years before she decided that handling custard fillings would be a softer job than handling gold ones.

She started out as an "extra" but soon gained attention because of her dare-deviltry and aptitude for comedy stunts. Today she is regarded as the screen's leading stunt comedienne. She is adept at taking trick falls and going through rough and tumble escapades before the camera that would send the average woman to a hospital for life. She doesn't always come through without a scratch, having spent three weeks in a Los Angeles hospital this Spring as the result of a too-realistic automobile smash-up for one of her current Century Comedies.

"Queen Of Aces" Reported To Be Best Wiley Film

"THE QUEEN OF ACES," a current Century Comedy release starring Wanda Wiley, is the story of a sport-loving girl, adept at boxing, fencing, horse-back riding and other forms of recreation, and her troubles to win over the father of her fiance. The action gives Wanda great opportunities for comedy portrayal and is said to be the best two-reeler she ever made. The picture is reported to have been a good laugh-getter in the several theatres in which it has been pre-released.

In support of Miss Wiley are: Al Alt, another popular Century star, in the leading male role, George Williams and the Century Follies Girls. William Watson, a noted creator of two-reel comedies, directed.

EXPLOITING "FIFTH AVE. MODELS" ON BROADWAY

(Continued from Page 27)

papers, without exception, carried stories on the Fifth Avenue Models Association the next day and the day after. Rotogravure sections flashed the pictures. Columnists kidded the models. The NEA Service, United, Universal, and other syndicates covered it.

Well-tied up the publicity by a card flash in front of the Picadilly lobby and also by sniping the town with novel window cards, reading: "MASS MEETING! Bring your friends—FIFTH AVENUE MODELS—Picadilly Theatre—Saturday, May 9th."

This was further tied-up by a pretty ballyhoo-ess, who paraded the streets with a miniature sandwich sign outlined in flowers, carrying the above message.
Shattering Records Everywhere!

Read and Reap!

“Largest gross business ever done on a serial!”
—Novelty Theatre, Topeka, Kans.

“Record-breaking business! One of the best box-office attractions the market affords!”
—Strand Theatre, Kansas City, Kans.

“One of the biggest serial bets ever offered. Greatest Sunday matinee in many months. The kind that brings them in!”
—White House Theatre, Milwaukee, Wis.

Produced and distributed by UNIVERSAL

Universal presents
BONOMO
the world’s strongest human in
The GREAT CIRCUS MYSTERY

Directed by Jay Marchant
Movie Fans Write Carl Laemmle

**Dangerous Innocence**

"THE story of 'Dangerous Innocence' is so beautifully illustrated and the photography of such a high order that it was a genuine pleasure to us. The quaint touches of youth and the treatment all through of Laura La Plante's 'school girl' showed on her part deep observation and great care. She is for us always a safe bet in everything. The scenes on the steamer at sea were so complete and realistic that we almost felt like passengers on the voyage. "I congratulate you on this, another successful production."

—Arthur Jule Goodman, Cleveland, Ohio.

**The Mad Whirl**

"I SAW May McAvoy and Jack Mulhall in 'The Mad Whirl' Saturday night, and was it good? I'll tell the world it was! I could have sat there all night and watched that picture, but before I knew it, it was finished."

—Miss Hazel Hunt, North Tiverton, R. I.

**Fifth Avenue Models**

"'FIFTH AVENUE MODELS' was here last week and I spent a most enjoyable evening. The scenes taken looking in through the windows were very unusual. I know that trick has been done before, but never in just that way."

—Miss Rose M. Sullivan, East Boston, Mass.

**Smouldering Fires**

"'SMOULDERING FIRES' is excellent, nothing less. Miss Frederick is wonderful and in this causes a lump in our throats and tears in our eyes. Miss La Plante is certainly coming ahead, and the whole cast was fine."

—Miss Hazel F. Linek, Richmond, Va.

**Secrets of the Night**

"WHAT I needed was a good laugh and I certainly got it in 'Secrets of the Night.' If the critics say this isn't a good picture, they ought to lose their jobs. I enjoyed it even more than the stage play."

—Miss Velma Toland, Kansas City, Mo.

**Oh, Doctor!**

"SINCE writing you last, had occasion to see Mary Astor and Reginald Denny in 'Oh, Doctor!' I merely wish to say that if there is anything called a panacea for the 'blues,' this picture is it. It is a long time since I had seen a writer of heartfelt and continual series of laughs. Most comedies die down somewhere. The only place this one does is at the FINIS, when it is all over. One will have to go a long while, I am afraid, before one will see another wholesome comedy as satisfying as this one."

—David E. Hischer, Cold Spring-on-Hudson, N. Y.

**The comments on this page are from readers of Mr. Laemmle's Column in the Saturday Evening Post. Through them—and the hundreds more like them which he receives each week—Carl Laemmle learns what the patron wants. That's one of the reasons why Universal Pictures make good at the box-office.**

"ONE of the most delightful characters on the screen is Reginald Denny. He seems to be the most athletic and the most pleasing actor we now have. It just seems that the people here cannot wait to see his pictures. His 'Fast Worker' was a scream; his 'Oh, Doctor!' was a riot! May he make many more such pictures."

—Jesse Mello, New Bedford, Mass.

"LAST night I saw 'Oh, Doctor!' and thought it was really great. With every picture Reginald Denny makes me like him more and more. I think I liked this best of all."


"I CERTAINLY enjoyed your picture, 'Secrets of the Night,' which I saw last week. It is the best mystery story I have had the pleasure of seeing in a long time. It sure kept me guessing who the murderer or supposed criminal was."

—Frank P. Stanton, Hoboken, N. J.

"I WILL tell you that I've seen many pictures of a mysterious sort, but none are excelled by 'Secret of the Night,' featuring Madge Bellamy and James Kirkwood."

—Max Adler, Chicago, Ill.

"IT has been some time since I saw 'Smouldering Fires,' twice, but it still remains an almost perfect thing in my mind. I consider it the best moving picture I ever saw with the Universal trade-mark."

—Miss Victoria Rudie, Chicago, Ill.

"CONGRATULATIONS on 'Smouldering Fires.' This was a great treat."

—Miss Margaret L. Light, Washington, D. C.

"AGAIN let me commend 'Smouldering Fires.' It was perfect."

—Frederick A. Southmayd, E. Orange, N. J.
Great in Attendance!

"The whole town tried to crowd their way in. It actually delighted each and every one of them. No doubt but that it will rewrite local theatrical history!"
—Colonial Theatre, Pittsfield, Mass.

"We have been in business 15 years and never has there been such a crowd. Necessary to have eight policemen to handle the crowds!"
—Capitol Theatre, Dallas, Texas

"Our most successful engagement in the history of this theatre. Business exceeded all expectations!"
—Garden Theatre, Indiana Harbor, Ind.

"Broke all box-office records. Received more complimentary remarks on this picture than on any other I have played!"
—San Gabriel Theatre, San Gabriel, Cal.

"Any exhibitor that is looking for attractions that will swell box-office receipts and renew theatrical business should not pass this up!"
—Gaines Theatre, Pineville, Ky.

"Biggest business and longest run ever experienced in Butte!"
—Rialto Theatre, Butte, Mont.

"The only one is the history of pictures in Ottawa that ever played a two weeks’ engagement successfully!"
—Regent Theatre, Ottawa, Ont.

"The finest that has ever been made. This is backed up by scores of letters from our clientele!"
—Charleston Theatre, Charleston, S. C.

"By far the greatest ever shown in this town. Sure to please any audience."
—Bluebird Theatre, Holbrook, Ariz.

"Wonderful! The best production ever shown in our house not excepting ‘The Birth of a Nation’!"
—Grand Theatre, Washington, Ind.

"Receipts the largest we have ever had on any picture booked. This comes at the right time, when business conditions are bad!"
—Strand Theatre Co., Crawfordsville, Ind.

"Biggest business in history of theatre. Broke record held for over two years!"
—Lindo Theatre, Freeport, Ill.

"From a box-office standpoint receipts were better than for any other picture we ever ran at advanced prices!"
—Princess Theatre, Cheyenne, Wyo.

"The best thing yet done in pictures. Satisfactory not only to patrons, but also by box-office returns."
—Community Theatre, Meriden, Conn.

"I made more money on it than I did with ‘The Covered Wagon,’ ‘The White Sister,’ ‘Scaramouche,’ and several others on the same basis of rentals and admission!"
—Casino Theatre, Antwerp, N. Y.
at the BOX OFFICE!!

Greatest in Profits!

"Greatest number of admissions ever played in Anaconda. Box-office receipts largest ever taken in on a picture!"
—Margaret Theatre, Anaconda, Mont.

"The profits were greater than on any other big special. We have played all the big specials to date and none of them have approached the satisfactory business done by your production."
—Lexington Theatre, Cleveland, Ohio

"Made more money with it than on any other picture I ever had in my house, and I have been in the business before Carl Laemmle opened his first exchange!"
—Grand Theatre, Lake City, Fla.

This is one of the best if not the best production we have ever run and we have run all the big ones. Recommend it as a marvelous money-maker!
—Gem Theatre, Edmond, Okla.

"Our patrons claimed it will live in motion-picture history as one of the greatest spectacles ever screened!"

"Everyone stated it was the best picture they had ever seen! Not to be compared with any picture ever produced. Wonderful business!"
—Grand Theatre, Galena, Ill.

"Largest business since we have owned the theatre. Biggest picture in many a year. Will get money anywhere and everywhere!"
—Coliseum Theatre, San Francisco, Cal.

"Of all the pictures on the Ascher Circuit it showed the most profitable results."
—Ascher Brothers, Chicago, Ill.

"Biggest business ever done with any picture in spite of worst snowstorm in years!"
—Patricia Theatre, Windsor, Ont.

"All records for any picture that has ever played Syracuse have been broken!"
—Strand Theatre, Syracuse, N. Y.

"Broke all records by far of any picture ever played in Bridgeton!"
—Criterion Theatre, Bridgeton, N. J.

"New record. Never heard such unanimous exaltation of a picture!"
—Alhambra Theatre, Milwaukee, Wis.

"Greatest of any of the big features. Capacity in a house seating 3,200."
—Palace Theatre, New Haven, Conn.

"Biggest Sunday we have had in three years."
—Star Theatre, Quincy, Ill.

"Smashed record by over $500. Most successful in history of theatre."
—Majestic Theatre, Grand Rapids, Mich.

"Patrons say best photoplay ever seen. Breaking all records!"
—Lincoln Square Theatre, Decatur, Ill.
"THE FIGHTING RANGER"
Fifteen-episode Adventure Picture
With JACK DAUGHERTY, AL WILSON and EILEEN SEDGWICK
No. 1—"The Intruder"

Cast
Terrence O'Rourke............ Jack Daugherty
Mary Marshall................. Eileen Sedgwick
John Marshall................. William Welsh
"Topaz" Taggart.............. Bud Osborne
Miguel Cordero................. Charles Avery
Bud Hughes...................... Al Wilson
Komi......................... Frank Lanning
Ramou......................... Sam Polo
"Eck"............................. Slim Cole
Stella Montrose.............. Gladys Roy

"TOPAZ" TAGGART is a sinister power along the border. He is
foreman for John Marshall,
one a prosperous rancher, now a
fugitive from justice, hiding just over
the Mexican line, with his daughter,
Mary.

Taggart's gang are a lot of bandits.
On one occasion, they chase Marshall,
but he eludes them, escaping through a
secret passageway, into his mountain
seclusion. One of the bandits follows
him, but is captured by Marshall's
henchmen. He escapes during the
night, and sees Marshall give his
dughter a lot of money. Getting his
bandit brethren together, the latter attac-
king the girl, after she gets out upon
the road.

Terence O'Rourke, a government
ranger, lands at the feet of Marshall
and his daughter on an occasion when
his plane goes wrong. He is helped
to his feet and provided with a horse
on the following day. He promises to
remember them, but refuses to
disclose his business.

O'Rourke, on a mountain top, sees
the bandits attack the girl. He dashes
to the rescue. The horse breaks free
from the backboard, and the vehicle,
unharnessed, dashes over a cliff, with
the beautiful girl, helplessly cringing
in her seat.

"THE LAST LAUGH"
A Ufa Production
Distributed by Universal
Starring EMIL JANNINGS

A KINDLY but pompous old door-
man whose proud uniform brings
him the homage of the simple
people of Paradise Court, where he
lives, is ruthlessly discharged because
of old age on the night of his daugh-
ter's wedding. Ashamed to go home to
the happy wedding party without
the uniform that has been stripped
from his back, he steals it from the
hotel wardrobe and arrives home late,
but in the accustomed glory of brass
buttons.

The next day he is given the humili-
ating post of wash room attendant.
Having caught the stolen uniform in
a railway station, he goes home in the
evening, as usual, but the news of his
"disgrace" has preceded him and he is
met with jeers by the court dwellers.
His own family turns against him and
he returns to the hotel late at night to
replace the uniform. The old night
watchman catches him in the dark-
ened place, but sympathizes with his
plight and does not molest him.

The old doorman then staggers to
the wash room, his spirit broken, and
sinks into his degraded position, where
he is to end his days.

Through the fluke will of a Mexican
millionaire who falls dead in his arms,
he suddenly falls into a great fortune,
which he lavishes upon the kind heart-
ed watchman and upon his successor
in the wash room.

"NEARLY RICH"
One-Reel Bull's-Eye Comedy
With CHARLES PUFFY

CHARLEY has a tough time get-
ing to work, and when he ar-
rrives late, the boss gives him the
razzberry. He presents the boss' sec-
retary with a rose. The boss promptly
throws it into the basket and incident-
ally, he has a half dozen flowers
of his own to give to the girl. They
are smeared with ink. His face is
blackened as a result.

He is charged with firing the big
fat booby when he receives a letter for
Charley announcing that Charley's
rich uncle is dead. The boss treats
Charley most gloriously and sends him
to a fine tailor and haberdasher.
When the will is read, each relative is
given a dollar for every pound he or
she might weigh. Charley is given a
cuckoo clock. The secretary gives him
the go-bi. Then the tradespeople enter
and take their clothes from him.

The boss enters as Charley tosses
the clock away. It hits the boss on
the dome, and a shower of bills fall
out. Charley then throws the boss out
and collapses with joy.

"ROARING WATERS"
Two-Reel Mustang Picture
Featuring GEORGE LARKIN

JERRY, a Northwest Mounted
Policeman, finds his sergeant beat-
en and left for dead at the trading
post of Mattice. The sergeant is un-
able to speak for several days and can-
not bear evidence, but he holds in his
hand the pocket flap of his assailant.
Margot McPherson, the factor's
daughter, coveted by Roberts, who
posses as a trader, is in love with
Jerry and repulses the advances of
Roberts, who then forges a letter and
signs Jerry's name, asking her to ride
to Turner's Crossing to elope with
him. She does so, leaving word that
she has gone to visit her aunt.

Jerry and the aunt both come to the
factor's home, where a forged note is found
and the coat left behind by Roberts is
identified with the pocket flap.

Jerry rides to Turner's Crossing to
save the girl, but Roberts has taken
time away in a canoe. He breaks the
paddle and the canoe rides the rapids
toward the falls. Jerry sees their dis-
tress and ropes the boat. He arrests
Roberts and takes the girl for his own.
WHETHER it's riding the buckingest bronc, making love to a beautiful girl, winning exciting battles, stepping on the gas at a mile-a-minute clip, Hoot gives you thrills and thrills every time he cuts loose. Give your patrons the star they want and they will give you the profits you want.

A UNIVERSAL GIBSON PRODUCTION

Book GIBSON and you book sure profits!
Carl Laemmle’s Column
Now in
Leading Fan Magazine

In addition to The Saturday Evening Post advertising, Carl Laemmle’s Column is now appearing in Photoplay — the leading fan publication of the United States. Read by more than two and one-half million ardent screen fans — each with his following — this is a tremendous addition to the fan power which Carl Laemmle’s Column has created for theatres playing the Universal Product. You get your share of this choice business by becoming an exhibitor of Universal Pictures.

Watch this Column

“The Phantom of the Opera”

I am intensely pleased to be able to say that “The Phantom of the Opera” is proving a sensational success at its world premiere at the Curran Theatre, San Francisco, where it is playing twice daily to exceptionally large audiences at prices ranging up to $3.50 per seat. I now have no hesitancy in saying that it will prove the outstanding picture of the year.

LON CHANEY, MARY PHILBIN and NORMAN KERRY have a cast of 50 principals, with a background of 5,000 others who appear in the various beautiful scenes in the Paris Opera House; around which the play revolves. LON CHANEY plays “The Phantom” and MARY PHILBIN and NORMAN KERRY the lovers whose pathway is made so difficult by the man of mystery.

The story is by Gaston Lefoux, the celebrated French writer, who chose the magnificent Paris Opera House as the center of a series of mysteries happening caused by the mad- ing of Gounod’s “Faust,” and to make the production faithful and impressive, we have not only reproduced major portions of the theatre, but have used an entire opera company, with well-known operatic stars, a huge orchestra and complete ballet of 250. So it is a play within a play.

LON CHANEY, as “The Phantom,” has another “chance of a lifetime” role and I haven’t words to describe how ably he has met the issue. I may say the same thing of Rupert Julian, whose directing has been superb. Watch for “The Phantom of the Opera” and mention it to your favorite theatre.

REGINALD DENNY will soon be seen in “I’ll Show You the Town,” adapted from the popular novel by Elenor Davis. It gives DENNY a splendid chance to show his ability and his wholesome personality.

Meantime don’t forget to see HOOT GIBSON in “The Saddle Hauk,” “Stirring Fires,” with PAULINE FREEDBERG and LAURA LA PLANTE; MARY PHILBIN and NORMAN KERRY in “Via Veneto,” based on the Best in Life; EUGENE O’BRIN and LAURA LA PLANTE in “Dangerous Innocence;” based on the popular best-seller, “Ann’s An Idiot;” VIRGINIA VALLI in “Up the Ladder,” from Owen Davis’ Broadway stage hit.

Carl Laemmle

Send for our “Phantom” Magic Package which comes without any cost to you.

UNIVERSAL PICTURES

68th Ave.

New York City
"I'm Only the Operator--
But I Know a Few Things About Running a Theatre!"

"I haven't been running a projector in this theatre for seven years without learning a thing or two. I know more about the pictures that we run in this house than the boss does himself. And when the boss starts crabbing about business being on the fritz, I can hardly keep from telling him just what I think.

"Why, half the time he doesn't even know what pictures we're showing. True enough, he booked 'em, but he booked 'em without knowing what he was going to get. He bought them blind—months in advance and when some of the salesmen from other companies breeze in with real box-office wallops the boss hasn't any time open. That's punk management, I think.

"I know what the folks down front like and some day when I have a little theatre of my own, I'm going to know how to buy pictures. I'm going to watch 'em and see how they go over—I'm going to find out about 'em in advance—I'm going to sign up for the good ones—and keep time open for other good ones to come. And when I find a group of winners like the "White List" that is making good everywhere, I'm going to have the dates for them.

"Hope the boss sees this; I'm only the operator, but I know what folks like in pictures, and I know that now-a-days you're licked if you don't keep time open. Yes, sir!"

JOE, the Operator

THIS MEANS YOU:
If you have any suggestions or ideas or opinions regarding the subjects treated in this series of articles, shoot 'em along and we'll use 'em if they're okay. Address Director of Advertising, Universal Pictures Corp., 750 Fifth Avenue, New York, N. Y.
WILLIAM DESMOND, JOE BONOMO and JACK DAUGHERTY make this group of Universal’s Adventure Pictures the finest program of the year!

Advertised to thousands in

The Nebraska Farmer
The Wisconsin Farmer
The Missouri Ruralist

Iowa Homestead
The Farmer
and in The American Boy

The Sign of the Best in Serials

Book them now to trump box office profits!
A Godsend to the

No. 437, --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

I THINK the greatest protective move ever made by
the Universal or any other producer in the whole
history of the picture business is the one known as
"Universal's Complete Service Contract."

If you dont know all about it and if you are one of the
so-called "little fellows," you ought to study it until you know
it. If you are near enough to a Universal exchange to call
there in person, you are making a serious mistake if you
dont call and get a complete explanation of it. WHAT-
EVER YOU DO DONT LET THE UNIVERSAL SALESMAN GET OUT OF YOUR TOWN WITHOUT ACCEPT-
ING THIS UNHEARD OF OPPORTUNITY.

If you are thinking of closing your theatre, either on
account of summer or on account of discouragement or for
any other reason, THIS COMPLETE SERVICE OFFER
WILL COMPLETELY CHANGE YOUR MIND.

Already I have heard from exhibitors throughout the
country, thanking me from the bottom of their hearts and
telling me I have saved their investment and their business
lives!

Dont misunderstand the idea. Under my new and revo-
lationary plan, you can buy other product whenever you can
or whenever you wish. You are not signing anything which
binds you to use Universal pictures to the exclusion of others.

I give you my word there is no trick or trap in the Universal Complete
Service Contract. I give you my word that this plan was originated by the
Small Exhibitors

Universal staff and myself and that it is nothing like anything that has been done before to protect small exhibitors or, for that matter, any exhibitor anywhere in proportion to what he can afford to pay.

Now then, what is this plan?

It is nothing more nor less than an offer to supply you with a COMPLETE SERVICE FOR A LITTLE MORE THAN YOU FORMERLY PAID FOR ONE SHOW, and our COMPLETE SERVICE enables you to make two and in many cases three shows. It is a plan whereby I help you keep your house going at full blast AT LESS THAN IT COSTS ME TO HANDLE THE FILM, to say nothing at all of production cost.

Under this amazing plan, those of you who are operating in one, two or three-night towns can get a whole Service at a saving that will amaze you. You have the right to 26 Jewels (including “The Signal Tower” group and Universal’s celebrated First “White List”), 26 Western features, 52 two-reel Westerns, 52 one-reel comedies, 52 Century comedies, 5 Baby Peggy two-reelers, 6 “Fast Stepper” two-reelers, 12 “Leather Pusher” two-reelers, all the one-reel “Hysterical History” comedies and 6 serials. IT IS MORE THAN YOU CAN USE, BUT EVEN IF YOU USE ONLY PART OF IT, I WILL SELL IT TO YOU FOR SUCH A SMALL SUM THAT YOU CAN AFFORD TO PICK AND CHOOSE AS YOU LIKE.

This, then, is my newest contribution to the little fellow. I think it beats talk. It beats promises. It beats schemes, plans and tricks. It puts everything right up to you with a bang and I say you are positively throwing away money if you don’t tie-up INSTANTLY.

There is only one possible string to my offer and that is this: I honestly do not know how long I can keep it open. I am not saying this merely to hurry you up. I am saying it because it is the truth. It is going to be a heavy drain on Universal, but I think it is worth a drain if it breeds hope in the hearts of discouraged theatre owners.

So, with all the power at my command, I urge you to sign the Universal Complete Service Contract IMMEDIATELY. Don’t wait for the Universal salesman to visit you if you can possibly visit a Universal exchange. Or, if you can’t visit the exchange, telegraph to say you are interested. Take whatever action you can to GET THE GREATEST MELON EVER CUT IN THE PICTURE BUSINESS.

It is a God-send. Use it. Live on it. Profit by it. And the more you profit by it, the happier I will be!
Everything is on the square in Universal's 2nd White List

MARY PHILBIN
starring in
"Stella Maris"
"Sally in Our Alley"

HOOT GIBSON
starring in

NORMAN KERRY
starring in
"Beauty and the Brute," "On the Frontier," "Under Western Skies."

CONSTANCE BENNETT
featured in
"The Goose Woman"

JOHN PHILBIN
starring in
"Stella Maris"
"Sally in Our Alley"

ALICE JOYCE
featured in
"The Home Maker"

ALICE BARNARD
starring in
"The Goose Woman"

CLIVE BROOK
featured in
"The Home Maker"

Many other big box-office names, too numerous to portray here, are included in Universal's Second White List.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>STAR</th>
<th>DIRECTOR</th>
<th>AUTHOR</th>
<th>TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Straight Ahead</td>
<td>Reginald Denny</td>
<td>Harry Pollard</td>
<td>Byron Morgan</td>
<td>Hilarious, transcontinental story</td>
</tr>
<tr>
<td>The Goose Woman</td>
<td>Jack Pickford, Louise Dresser, Constance Bennett</td>
<td>Clarence Brown</td>
<td>Rex Beach</td>
<td>The most breath-taking love story ever</td>
</tr>
<tr>
<td>Spook Ranch</td>
<td>Hoot Gibson</td>
<td>Edward Laemmle</td>
<td>Raymond Shrock and Edward Sedgwick</td>
<td>Gripping and me Western</td>
</tr>
<tr>
<td>Siege</td>
<td>Virginia Valli and Eugene O'Brien</td>
<td>Svend Gade</td>
<td>Samuel Hopkins Adams</td>
<td>The rebellion of modern you against conventions</td>
</tr>
<tr>
<td>Beauty and the Brute</td>
<td>Norman Kerry</td>
<td>Edward Sedgwick</td>
<td>Isadore Bernstein</td>
<td>The novelty sation of the generation</td>
</tr>
<tr>
<td>The Teaser</td>
<td>Laura LaPlante, Pat O'Malley</td>
<td>William Seiter</td>
<td>Adelaide Mathews and Martha M. Stanley</td>
<td>The title tells the story—a very funny one</td>
</tr>
<tr>
<td>The Storm Breaker</td>
<td>House Peters, Ruth Clifford</td>
<td>Edward Sloman</td>
<td>Charles Guernon</td>
<td>Stirring drama the high seas</td>
</tr>
<tr>
<td>Where Was I?</td>
<td>Reginald Denny</td>
<td>Wm. A. Seiter</td>
<td>Edgar Franklin</td>
<td>Imagine Denr trying to avoid marriage</td>
</tr>
<tr>
<td>The Arizona Sweepstakes</td>
<td>Hoot Gibson</td>
<td>Clifford Smith</td>
<td>Charles A. Logue</td>
<td>Great cross-count horse race Many surprises</td>
</tr>
<tr>
<td>The Home Maker</td>
<td>Alice Joyce and Clive Brook</td>
<td>King Baggot</td>
<td>Dorothy Canfield</td>
<td>The home from a and startling an adventure</td>
</tr>
<tr>
<td>The Little Giant</td>
<td>Glenn Hunter</td>
<td>Will Nigh</td>
<td>Hugh McNair Kehlar</td>
<td>An adventure New York nightlife and business</td>
</tr>
<tr>
<td>The Beautiful Cheat</td>
<td>Laura LaPlante</td>
<td>Edward Sloman</td>
<td>Nina Wilcox Putnam</td>
<td>Dazzling modern story with sor rare comedy</td>
</tr>
<tr>
<td>Stella Maris</td>
<td>Mary Philbin</td>
<td>Charles Brabin</td>
<td>Wm. J. Locke</td>
<td>Lovable story—the best seller in the hemisphere</td>
</tr>
<tr>
<td>My Old Dutch</td>
<td>May McAvoy, Clallen Landis, Jean Hersholt</td>
<td>Laurence Trimble</td>
<td>Albert Chevalier and Arthur Shirley</td>
<td>From the theme the song—a re heart-throb</td>
</tr>
<tr>
<td>The Man in the Saddle</td>
<td>Hoot Gibson</td>
<td>Herbert Blache</td>
<td>William McLeod Raine</td>
<td>Colorful, fast-paced Western—Spil with romance</td>
</tr>
<tr>
<td>TITLE</td>
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<tr>
<td>The Whole Town’s Talking</td>
<td>Reginald Denny</td>
<td>Harry Pollard</td>
<td>John Emerson and Anita Loos</td>
<td>Intensely funny and highly dramatic. An even finer comedy-drama.</td>
</tr>
<tr>
<td>On the Frontier</td>
<td>Norman Kerry</td>
<td>Edward Sedgwick</td>
<td>Ralph Spence</td>
<td>Dashing cavalry picture, aimed at the heart of feminine America.</td>
</tr>
<tr>
<td>Peacock Feathers</td>
<td>Jaqueline Logan and Cullen Landis</td>
<td>Svend Gade</td>
<td>Temple Bailey</td>
<td>Compelling, dynamic love story—really different.</td>
</tr>
<tr>
<td>Two Blocks Away</td>
<td>George Sidney &amp; Charles Murray</td>
<td>To be announced</td>
<td>Aaron Hoffman</td>
<td>Hilarious story of sudden wealth gotten by mistake.</td>
</tr>
<tr>
<td>Kings Up</td>
<td>Hoot Gibson</td>
<td>Edward Laemmle</td>
<td>Ralph Spence</td>
<td>Breezy western clean-up with a pippin of a love story.</td>
</tr>
<tr>
<td>The Man from Outside</td>
<td>House Peters</td>
<td>To be announced</td>
<td>Original Story</td>
<td>Amazing picture of the lumber country—dramatic, stirring.</td>
</tr>
<tr>
<td>Sally in our Alley</td>
<td>Mary Philbin</td>
<td>To be announced</td>
<td>Johns Chickering</td>
<td>All the pathos, charm, romance of the song.</td>
</tr>
<tr>
<td>This Way Out</td>
<td>Reginald Denny</td>
<td>To be announced</td>
<td>Frederick Isham</td>
<td>The laughing hit of the year—and a whale of a thriller.</td>
</tr>
<tr>
<td>The Love Thrill</td>
<td>Reginald Denny Laura La Plante</td>
<td>To be announced</td>
<td>Byron Morgan</td>
<td>Rollicking comedy-action theme—two great stars.</td>
</tr>
<tr>
<td>Chip of the Flying U</td>
<td>Hoot Gibson</td>
<td>Herbert Blache</td>
<td>B. M. Bowers</td>
<td>Mad, wild-riding, exciting, western—Gibson in real form.</td>
</tr>
<tr>
<td>Under Western Skies</td>
<td>Norman Kerry</td>
<td>To be announced</td>
<td>Original Story</td>
<td>Featuring the 1925 Pendleton round-up, against a society background.</td>
</tr>
<tr>
<td>The Still Alarm</td>
<td>All Star Cast</td>
<td>Edward Laemmle</td>
<td>Harvey O’Higgins</td>
<td>Spectacular fire thriller with genuine romance.</td>
</tr>
<tr>
<td>Sporting Life</td>
<td>All Star Cast</td>
<td>Maurice Tourneur</td>
<td>Seymour Hicks and Cecil Raleigh</td>
<td>Spectacular melodrama of old Drury Lane.</td>
</tr>
<tr>
<td>His People</td>
<td>Alexander Carr and Rudolph Schildkraut</td>
<td>To be announced</td>
<td>Isadore Bernstein</td>
<td>Two of America’s greatest stars in a striking, lovable story.</td>
</tr>
<tr>
<td>The Calgary Stampede</td>
<td>Hoot Gibson</td>
<td>Herbert Blache</td>
<td>Richard Jason</td>
<td>Featuring the gigantic Calgary Stampede.</td>
</tr>
</tbody>
</table>
24 BLUE STREET
The Greatest Roundup of Outdoor Action

THE SIGN OF QUALITY WESTERNS!

A BLUE STREAK WESTERN
WESTERN Pictures Ever Lined Up in One Group

8 starring ART ACORD
with REX, the wonder dog, and Buddy, the human horse
"Sky High Corral"
"Out of the Flood"
"Triple Action"
"Rustlers' Ranch"

"The Circus Cyclone"
"The Scrappin' Kid"
"The Terror"
"Western Pluck"

8 starring JACK HOXIE
"Two Fisted Jones"
"Bustin' Through"
"The Demon"
"The Fighting Peacemaker" and the big special Western novelty
"OUTDOOR CYCLONE"

"Lightning Jack"
"Looking for Trouble"
"The Border Sheriff"
"THE WHITE OUTLAW"

with SCOUT, the equine marvel, and BUNK, the canine sensation, and an excellent cast

breezy Westerns with outstanding stars of Western drama including

8 starring JOSIE SEDGWICK
and other stars soon to be announced

"The Call of Courage"
"The Blue Blazers"
"The Desperate Game"
"Chasing Trouble"

"Daring Days"
"Bucking the Truth"
"The Escape"
"The Boundary Line"

Produced and Released by UNIVERSAL
Universal’s Pullman Trailer Starts Transcontinental Trip To Film “See America First”

With Crew of Movie Experts and Fully Equipped, the Huge Trailer Will Visit Each Important City to Take Shots for Picture Carl Laemmle Has Long Wanted to Make.

"SEE AMERICA FIRST" is the slogan partly compounded of patriotism and partly of profit. Railroads, steamship companies, summer and winter hotel advertisers have been shouting it until it has lost some of its pristine beauty and ingenuousness. But now comes Carl Laemmle, who has no hotel or railroad or tourist bureau, with a plan to make Americans familiar with the beauties of their own country without leaving their farms or firesides.

A huge pullman trailer, drawn by a truck, built in the form of a gigantic roadster, left Universal City last week to make a tour of the country to Cape Cod and return, stopping at all the principal cities and points of scenic interest for the purpose of incorporating them in a comprehensive moving picture to be called “See America First.” It may take six months and it may take two years to complete this story; for the stops will vary from one day to one week in each city, and arrangements will be made in each city for the pre-release of the portions of the picture which are taken there, to be shown immediately after the “See America First” trailer departs.

The unit is in charge of C. E. Holah, with a staff of cameramen, laboratory men and moving picture experts, all of whom will travel in the palatial motor pullman car built most entirely in the engineering shops of the Universal Pictures Corporation at Universal City, Calif. The trailer was designed primarily as a property for Reginald Denny’s “California Straight Ahead,” but its adaptability to this new purpose was so manifest that it was not broken up or sold, but was commissioned to make this “See America First” picture.

The “See America First” trailer, mounted on a truck chassis, is designed on the lines of a Pullman car, with observation platform at rear and center door leading to the car itself. The rear three-quarters of the car is equipped as a modified Pullman sitting-room, with easy chairs and a divan. At one end is a cabinet built into the walls which, unfolded, becomes a small piano. Panels in the walls above the wide windows have control-knobs for an elaborate radio set, with loud speakers built into the walls; another folding cabinet houses a phonograph.

At night two folding beds pull out of a door in the wall. Electric lights and an electric heater complete the living-room equipment. Telephones connect it with the driver of the car ahead, and a ship’s telegraph is also installed to signal directions to the man at the wheel.

(Continued on Page 34)
In the top row of these somber-roed gentlemen, who will star in next year's two-reel westerns released by Universal, are Edmund Cobb, Fred Humes and Jack Mower.

The bottom row shows the two cowboy comedians, Smiley Corbett and Pee Wee Holmes, who will bring W. C. Tuttle's famous pair of steer ropers, Magpie and Dirtyshirt, to the screen.

Greatest Program of Two-Reel Westerns Planned for 1925-26

With the engagement of Jack Mower for twelve two-reel western pictures, Universal's schedule of 48 two-reel westerns is all set. There never has been a time in the history of Universal when so much planning, so much talent and so much story value has been put into two-reel western dramas as will go into this release on the Universal program for 1925-26.

The stars, in addition to Jack Mower, are Edmund Cobb, already well known to Universal fans as a two-reel western star and who has been featured in five-reel pictures by other producers; Fred Humes, who has played subordinate parts in Universal pictures for six years and who has every prospect of being another Hoot Gibson; and a pair of comedy cowboys who have been engaged to enact two characters of western fiction which have a world-wide reputation. The cowboys are Pee Wee Holmes and Smiley Corbett. The characters are Magpie and Dirtyshirt, made famous by the excruciatingly funny stories by W. C. Tuttle in Adventure Magazine. Thousands and thousands of people have been waiting for these characters to appear on the screen. Universal is going to bring them to screen life and make them just exactly as funny as Tuttle made them. Vin Moore, famous comedy director, has been engaged to handle Holmes and Corbett, who are exceptionally well suited to these two roles.

Pee Wee Holmes is the smallest cowboy in existence and while he is no champion, he is a very good rider and an exceptionally fine comedian. Smiley Corbett has held for a number of years the broncho-busting, bull-dogging and Roman-riding championship. He is one of the best known of all cowboys and has played in a number of Universal features, serials and Mustang westerns. For the twelve Mustang pictures that Holmes and Corbett will make Isidore Bernstein has purchased upon F. J. McConnell's direction twelve stories from W. C. Tuttle. The titles are as follows: "Weaved by Warner," "Ajax for Example," "Wise Men and a Mule," "When the Pilgrims Hit Piperock," "Creepin' Tintypes," "Between Pike's Peak and a Pickle," "Fade Away Foster," "Eggs Actly," "A Cinch for the Gander," "The Proof of Progress," "Upside Down and Backwards" and "Blind Trails."

Fred Humes has waited a long time for his opportunity, but that was also the case with Hoot Gibson and Jack Hoxie. Gibson in particular had to go through a long brilliant career in support of Harry Carey and other western stars before he was discovered. Humes, in turn, has supported Gibson and Hoxie, has appeared in several Universal serials as a Universal ranch (Continued on Page 35)
CROSS SECTION OF THE PARIS OPERA

Reproduced from the original drawing by the architect, Charles Garnier

SHOWING LOCATION OF IMPORTANT SCENES OF THE STORY

Phantom of the Opera

Lon Chaney • Mary Philbin • Normal

A Universal Production
Statue of Apollo on top of the Opera House. Here the Phantom hears Christine and Raoul planning to elope.

2. The entrance and grand foyer—the portals to the world's centre of beauty and splendor.

3. The grand staircase, the richest setting in the world. It is here that the Phantom terrifies the thousands of maskers.

4. Box Five—the Haunted Box, which no one dares to enter because of the Phantom's threats.

5. The great 16,000 pound crystal chandelier, which the Phantom's malevolence causes to fall during a performance of "Faust."

6. The secret room from which the Phantom manipulates the fall of the chandelier.

7. The property room where Joseph Buquet is found dead because he knew too much of the Phantom's secrets.

8. Another property room, where the ballet girls are terrified by seeing the weird shadowy figure.

9. Prompter's Box, from which the Phantom kidnaps Christine during a performance.

10. Lofts, where Christine and Raoul flee from the Phantom.

11. Foyer de la Danse, where the ballet girls receive admirers.

12. The Phantom's secret passage from the cellars to Christine's dressing room from which, unseen, he sings and speaks to her.

13. The five labyrinthine cellars below the Opera, through which the infamous mob pursued the Phantom.

14. Trap in fifth cellar through which Raoul and Persian fall into the torture chamber.

15. The Phantom's torture chamber, in which Raoul and the Persian are held captive.

16. The lowest cellar, containing the underground lake which floods the cellars at the Phantom's command.

17. The Phantom's palatial apartments below the Opera, from where, with superhuman powers, he mars human lives.

"A masterpiece!" —San Francisco Bulletin

"Epochal! Succeeds marvelously." —San Francisco Call

"Will draw millions!" —San Francisco Chronicle

"Universal's master-film!" —San Francisco Examiner

"Best of the super-pictures!" —San Francisco Herald

"Plenty of thrills and suspense!" —San Francisco News

"Magnificent; marvelous money-maker!" —Film Daily

"Spectacular. Certain to go heavily at the box-office!" —Motion Picture News

"Biggest money-winner. Smashing, big!" —Wid's
“1,000,000%”

“Best I have ever seen. A million per cent audience picture. Packed house ate it up. A clean-up picture if there ever was one. Absolute knockout!”

—T. F. McCoy, Florence Theatre, Pasadena, Calif.

“SUPER ATTRACTION!”

“Laughing hit of the year. Super box-office attraction. Paid admissions exceeded anything heretofore by more than five hundred people. Record-breaking week!”

—John P. Goring, Forum Theatre, Los Angeles, Calif.

What ever you do, don’t miss

I’LL SHOW YOU THE TOWN

From the book by Elmer Davis: HARRY POLLARD production UNIVERSAL JEWEL
Denny is showing ‘em-and how!

Bang!

WATCH THIS!

Booked at the beautiful Granada Theatre, San Francisco, Cal. Watch it sweep all existing records into the discard!

Nationally advertised in The Saturday Evening Post
Bryson In U. S. To Obtain Print Of "Phantom"

JAMES V. BRYSON, managing director of the European Motion Picture Company of Great Britain, is here on a hurried mission, and incidentally is making his first visit to America since taking over the managerial reins of Universal's English agents. He arrived on the "Leviathan" recently, solely to take back a print of Universal's "The Phantom of the Opera," which is heavily booked abroad.

His stay here will depend entirely on his obtaining "The Phantom." Meanwhile he is spending most of his time reviewing the film in its present form, besides seeing much of Universal's newest product that Bryson's organization will distribute this year.

According to English film folk, Bryson is looking more for product in England than any other American distributor abroad, and it is conceded that his present campaign on behalf of "The Phantom of the Opera" is without doubt one of the finest and most pretentious ever executed there. The entire campaign is under Bryson's personal supervision, and is being executed by Paul Perez, a well-known American press agent.

Mrs. Lou Tellegen Signs Contract With Universal

NINA ROMANO, whose secret marriage to Lou Tellegen was made public recently, has signed a long-term contract with Universal. The announcement came yesterday from the studio, when details of the contract, whereby Miss Romano will appear exclusively in Universal Pictures, were completed.

The contract is a direct result of Miss Romano's work with House Peters in "The Storm Breaker," just completed. Although she has been a leading woman on the stage for several years, this was her first work before the camera.

Miss Romano began her stage career in New York, playing the lead in "Blind Youth" and other productions. It was while she was in New York that she met Mr. Tellegen. Their marriage was kept secret for more than a year, and was discovered here a few months ago.

She made her bow in Los Angeles with a feminine lead in "The Whole Town's Talking," at the Playhouse recently.

Builds "Death Ray" Machine For Use in Desmond Serial

THE famous "death ray" machine invented by H. Grindell-Matthews, an Englishman, has been duplicated by Arthur Shadur, head of the electrical department of Universal Pictures Corporation. A modified test of the machine shows that it has alarming possibilities.

It will be recalled that some months ago the world was startled by H. Grindell-Matthews announcing that he had perfected a powerful machine, the electric energy of whose ray could bring to a dead stop a motorcycle travelling at the rate of 50 miles an hour. Grindell-Matthews also stated that the ray could detect and bring down the fastest moving aeroplane or dirigible, either at night or day, and that it would scatter death in the ranks of an opposing army. The inventor also declared that outdoor tests conducted on the islands of Flatholme showed the possibility of projecting the "diabolical ray," as it is sometimes called, a distance of 3000 feet.

Shadur has duplicated the famous machine in the electrical shops at Universal. It was given its first public demonstration at the Laemmle Decennial charity affair held in the opera house at Universal City. The machine, minus its death-dealing powers, is to be used in "The Scarlet Streak," a new Universal chapter-play starring William Desmond and directed by Henry McRae.

Mexican Film Men Come to "U" City To Study Methods

SR. RAFAEL CORELLA, of Mexico City, the largest motion picture producer and theatre owner in Mexico, headed a party of distinguished Mexicans on a visit to Universal City this week, where they were guests of Jack Hoxie, one of Universal's Western stars. Corella spent practically an entire day at Universal getting pointers on the making of pictures.

Others in the party were Judge Jose M. Truchuelo, of the Mexican Supreme Court; Senator M. Hernandez, of the Mexican Senate; Dr. Bernardo Batis and Rupert G. Batis, both of Mexican, Mexico, and Francisco R. Escobar and Gabriel Corella, the latter Sr. Corella's son. John Silver, of Los Angeles, one of Corella's cameramen, also accompanied the visitors.

"The Phantom of the Opera" was advertised recently on the greatest ship afloat, the Leviathan. This banner was hung over her side by employees of the European Motion Picture Co., London, when James V. Bryson, managing director of the English agency for Universal Pictures, sailed for New York from Southampton.
Gumbiner Family
To Sail June 13

H. L. GUMBINER, of the Gumbiner Theatrical Enterprises, Los Angeles and Chicago, accompanied by his wife and daughter and brother Isadore, will leave Chicago June 3 to sail from New York June 13 on the Lusitania for Europe. The Gumbiners will visit eleven countries and spend four months abroad before returning.

Are You Using Our Fashion Service?

There are lots of places in the daily papers where you can get publicity for your show besides the front page. Universal has a fashion service, which it sends out every three or four weeks, selected by an expert, and with the kind of captions newspapers like to run. Every newspaper has a page devoted to things which are of interest to women, and from some slight experience of women we have little hesitation in averring that they are more interested in fashions than in any other one thing.

If you can use a set of these fashion pictures in your daily paper, drop a note to the Publicity Department of Universal and we will be very glad indeed to send you a full set. They can be used with any picture in which the star appears.

The illustration reproduced at the right shows what Maurice Davis of Universal's St. Louis office, did with the last bunch of fashion pictures in which Mary Philbin appeared. It occupied a 4-column space in the centre of the woman's page of the Times.
Everybody knows "The Gumps"! These famous characters daily appear in Sidney Smith's famous cartoon strips in ever 300 newspapers with a total circulation of nearly 7,000,000.

Featured in such big cities as New York, Chicago, Boston, Minneapolis, Portland, Los Angeles, New Orleans, Atlanta, Denver, as well as hundreds of smaller ones. Everybody loves "The Gumps"; everyone wants to see them brought to life on the screen in these striking picturizations of their original humor. Play the comedies with this unparalleled audience appeal!

YOU know what the first twelve did for you—they cleaned up everywhere. Unprecedented publicity, a nation-wide tie-up with 307 newspapers, and real rib-tickling comedies made this Gump series a winner in every house. This new series is even better. It's a joyous event to patrons eager for more heart laughs.

Starring

JOE MURPHY

with Fay Tincher and Chester Morgan

Produced and Released by UNIVERSAL

From the famous cartoons by SIDNEY SMITH
Samuel Van Ronkel Productions
GETTING THE SHOW BUSINESS DOWN TO A SCIENCE

By A. J. SHARICK
Universal Exploiter, Cleveland Exchange

DURING the exploitation of "The Last Laugh" in Marion, Ohio, at the Grand Theatre, I had occasion to ask Manager Ed. Sharpless for information about the best people in town, etc. Manager Sharpless brought me one of his finest things it has ever been my good fortune to find in a theatre. He had a handsomely bound book with an index which contained 1,001 valuable secrets regarding Marion's population. I have seen a whole lot of mailing lists, but never anything like this before. It contained perfect lists of all the teachers in Marion county, all school principals, all clergy, heads of clubs, names of persons on various country rural free delivery routes, postmasters, leading politicians and a whole lot more information I cannot remember. Every list in the book was indexed so you could find just what you wanted in a second.

I complimented Mr. Sharpless warmly on the job, but he wouldn't stand for it. "I had nothing to do with it," he declared, "but I'll join with you in saying it's a real job. And that isn't the half of it. The book was made up by my cashier in her spare time and I didn't know what she was doing until she had it all done. What's more, she keeps it right up to the minute, too. It's the handiest thing in the show business I ever saw. She has other lists, too, besides those in the book. For instance, she has different lists for different shows. She has studied her customers so thoroughly that she knows just what kind of show each likes, and has a list of special customers for heavy drama, comedy, musical-comedy and so on. I'll bet you can take the city directory and run right down the list and she can almost tell you what kind of a show every other person likes." Well, I got interested in the cashier right away because I am always on the lookout for new ideas. So I was introduced to Miss Mayo Gibson, who has been with the Grand more than five years, and in that comparatively short time has come to know the Grand patronage like a book.

"When do you find time to do all this?" I asked her.

"Oh, I have plenty of time. There are so many times I have an advance sale of tickets and then I must get down early in the morning. Of course, the morning sale is slow and I have plenty of time to work up my lists. I have always been interested in this sort of work. I took a business course some time ago and that helped me a lot.

"When we have a melodrama I just keep track of the folks who buy tickets, and then when we have another I check these names with the new names who buy at that time. You would be surprised how many of the same folks come back every time. And it's the same with comedy. And of course I use these lists for pictures. Because the folks who like melo in legitimate also like pictures full of action." "Now, on 'The Last Laugh' I think I can give you a list of folks who will be just about what you want. I pretty near know the folks about town who will most appreciate that kind of a picture. I have a list here of those who bought advance seats for 'The Hunchback' and almost all of those are very good prospects for 'The Last Laugh.' Then I have a list of more than 150 folks here who scarcely ever come to pictures. Yet they always want me to let them know when we have something like this. We'll get almost 100 per cent of these. I'm working on some new lists now that will give us even a better classification of those who like special subjects. It's interesting work and I get a lot of fun out of it." It seems to me that this is getting the show business down pretty near to a science. Anyway, I'll say it's a press agent's paradise to run into a theatre where this sort of co-operation is ready for the asking.

BIG FIREWORKS DISPLAY FOR UNIVERSAL PICTURE

TWO thousand dollars' worth of fireworks will blaze in the sky at Universal City on the first night in June that the sky is clear and there seems to be an assurance that there will be no night fog. The fireworks will be exploded for a scene in "Peacock Feathers" which Svend Gade, the noted Danish director, produced with Jacqueline Logan and Cullen Landis in the leading roles.

The task of cutting the picture is completed, Gade said, but its release is being held up pending the taking of the necessary fireworks' scenes. "We have to wait for a twenty-four-hour period of clear weather," he said. "It will take all day to set up the fireworks, which include an elephant in fire, and it will take all night to complete the scenes."
I consider Universal's complete service idea the most for any exhibitor recently evolved. Every exhibitor with any desire for success, who had been an exhibitor, always had the vision necessary to see the tremendous potential of what could be accomplished if they could just make a contract it would be necessary for them to close their shows. From the hundreds of contracts which are coming in constantly to the offices it is apparent, too, that many exhibitors who are already closed have decided to re-open with this contract to make possible a profit through running.

Many exhibitors, also, who are only open one day a week have started to announce two and three showings a week, and many who were only open for three or four days a week are going to play for the entire week. At least one hundred shows, closed for some time, have been re-opened under this new arrangement. These theatres are not in any one particular part of the country, either. They are situated in every single exchange and although for the most part in smaller towns, the interest of the bigger theatres and the more important exhibitors has been aroused to such an extent that most of the inquiries which are coming into the offices now are from exhibitors who are playing more than three days a week.

All arrangements have been made in the Universal exchanges to take care of the tremendous amount of business which the Universal Complete Service Contract will entail. Of course, many prints will have to be replaced and this is being done by overtime at the factory, so that there will be no danger of having to substitute productions for those which exhibitors have named in their contracts.

We reproduce herewith the cover of the Universal Complete Service Contract, showing as it does the first general office which Universal had, located at No. 1 Union Square, the second at redemption and the third in the palatial Heckscher Building at 730 Fifth Avenue; also Universal City as it was ten years ago and as it is today; all of these surrounding a portrait of Carl Laemmle.

We also print a letter from Ed. Buckley, proprietor of the Idle Hour Theatre of Olivia, Minn., as a typical example of the letters being received by Mr. Laemmle; and a telegram from W. H. Head of the Royal Theatre of Lawn, Texas.

IDLE HOUR THEATRE
Ed. Buckley, Proprietor
Olivia, Minn.
May 2, 1925.

Mr. Carl Laemmle, President,
Universal Film Exchanges, Inc.,
730 Fifth Avenue,
New York City.

My dear Mr. Laemmle:
I have just completed a contract for your complete service contract proposition which was sold to me by Mr. McCulloch. At first when the contract was laid out before me I was very skeptical but after discussing the matter from all angles I finally realized that you have once more come to the bat for the small-town exhibitor.

This proposition of yours is so big, so magnificent and so beneficial to us small-town exhibitors that words fail me when I try to describe my feelings. I realize immediately that by tieing-up with you for your whole 1924-25 product at one time, I am cutting out the tremendous selling which film exchanges must have, and I know that I will not have the pleasure of having a Universal salesman call upon me so often during the coming year. Nevertheless I am thankful to know that the costs of this man coming to my town have been deducted from the price of my film.

We have all been graciously thankful to you in the past, but you have certainly come to the front for us this time with a proposition which will keep us in business and act as our insurance policy for the coming year. More power to you, Mr. Laemmle, and I wish you continued success.

With kindest personal regards, I am,
Sincerely yours,
(Signed) ED. BUCKLEY.
Exhibitors Recently Evolved

Corning, Iowa.

Reaching, most revolutionary, most beneficial thought for the ultimate independence should make room for it on his program. To do in a pinch, and if he would place a competent independent good old oxen would be freed from the yoke.

HAL KELLEY.

[TELEGRAM]

Lawn, Texas, May 23, 1925.

Universal Pictures Corp.,
730 Fifth Ave., New York, N. Y.
(Attention Mr. Laemmle)
Your Complete Service Contract and its fairness is boon to exhibitors.

W. M. HEAD, Royal Theatre.

Universal Secures Alhambra Theatre in Milwaukee

Universal has acquired the Alhambra Theatre in Milwaukee in its determined campaign to secure due first-run representation in important exchange centers. This information came to the Universal officials yesterday in the form of a telegram from Carl Laemmle, who was in Chicago.

Mr. Laemmle wired that the deal had been closed with the Uihlein interests which owned the theatre. Negotiations looking toward the acquisition of this theatre had been in process for several months. They came to a head during the Milwaukee convention when several conferences were held with Mr. Abrams, agent of the estate. Several other interests were actively bidding for the theatre. It was rumored that the Saxe interests and the Paramount people and Balaban & Katz were all actively interested in the disposition of the Alhambra. In the event that it was purchased by any one of them Milwaukee would become virtually a closed and controlled city. In acquiring the Alhambra, therefore, Universal not only preserves an independent outlet for its own and other independent producers' product in Milwaukee, but prevents the closing and bottling up of the town itself.

The Alhambra is the best situated theatre in Milwaukee, seats 2,200 people and has always been regarded as an extremely successful and well patronized house. Universal will obtain possession of the theatre on August 1st and between now and that time certain necessary improvements and changes will be made in the front, the electric sign and several other features of the theatre. No announcement of the personnel or policy other than that it will play the Universal first-run Jewel pictures, can be issued until Mr. Laemmle returns to New York.

The Alhambra has always been considered one of the show places of Milwaukee. About 15 years ago it was changed over from road shows to pictures by S. L. Rothafel, "Roxy" of the radio and the manager of the Capitol, New York City. At that time he was manager for Herman Fehr, and the Alhambra was the pioneer among the big houses in Milwaukee in inaugurating a picture policy. Later the house came under the management of the Uihlein interests, who engaged Leo Landau, now of Minneapolis, as manager.

During his managership the big Universal Jewel pictures were played first run in Milwaukee.
Action that leaps right in every Hoot Gibson picture!

UNIVERSAL - GIBSON
Let 'Er Buck

"This is one of best star has put out and it sure went over. If I had more such as this I would have to build a larger theatre."
—Oak Theatre, Oakdale, Nebr.

"Three days' record-breaking business despite severe cold wave. Greatest Western ever played. Audience went wild!"
—White House Theatre, Milwaukee, Wis.

"The best thing of its kind ever done. Pleased everybody from eight to eighty. Some picture with accent on the some!"
—Pythian Theatre, Marshall, Ill.

"Extra good picture. The best drawing card I have run in the last six months. Without a doubt Hoot's best!"
—Edward's Theatre, Reedsport, Ore.

Hit and Run

"Packed 'em in all day. Biggest business. Patrons thoroughly enjoyed it."
—Strand Theatre, Madison, Wis.
Leading Newspapers In U. S. Publishing "Fighting Ranger"

TWO-NINE metropolitan newspapers, many of them belonging to that small group of leading papers which are famous from coast to coast, are now running a day-by-day story of "The Fighting Ranger," the latest Adventure Picture to be released by Universal. This tie-up, probably the greatest piece of exploitation ever done for a serial, means that thousands and thousands of people are reading this exciting tale and are eagerly awaiting its showing in their favorite picture house. Half-page and three-quarter-page ads in the newspapers call attention to the theatre running the serial.

A complete list of the papers publishing the story follows:


Chicago House To Play Serials

FOR the first time in more than two years the Francis Theatre, Chicago, will run serials. And they are now so thoroughly convinced of the value of the coming play that they have not only booked "The Great Circus Mystery," but the next six Adventure Pictures Universal will release as well.

"Let 'Er Buck" Sends Cowboy Back to Range

LEO SUSSMAN, tired of small-town life, left Pendleton Ore., and went to San Francisco. In the big city he found a wider range of entertainments, and proceeded to get his fill of them. He thought he was supremely happy.

Then one night he went to see "Let 'Er Buck," the Universal picture starring Hoot Gibson and featuring the Pendleton Roundup. And, all of a sudden, he felt the call of the wild. All his roeate dreams of life among the white lights were banished in a rude awakening. The white lights faded into something rather drab and dreary as he saw, depicted on the screen, his home town surroundings and realized that he had deserted the glorious outdoors for the depressing walls of brick and mortar.

The following morning Sussman resigned his position with the General Cigar Company and bought a ticket for Pendleton. Now he is back in rangeland, and swearing that he has learned his lesson and that he'll never again leave his first love.

The Prodigal Son has returned. And the lure was not the fatted calf, but rather the picture of a bleating calf, scurrying and scampering in a futile effort to escape the singing lariat of Champion Hoot Gibson.

Noted Scenarist Will Supervise All Super-Jewels

A. P. YOUNGER, noted scenarist of many famous photoplays, has been signed by Carl Laemmle to write and supervise all Super Jewel productions during the coming year, according to announcement from Universal City.

Younger's history sounds like some of the features he has written. Ten years ago he got a start at Universal as a film cutter at $25 a week under H. O. Davis. Gradually he rose and when he returned from the World War was assigned to write the script for Booth Tarkington's "The Flirt" and "The Abysmal Brute."

His work in these attracted the attention of other studios, and he left Universal for several years, doing "Why Men Leave Home" and "Husbands and Lovers" for John Stahl and "The Devil's Cargo" and "Adventure" for Lasky.
Jed Buell Wins First Prize With "Riddle Rider" Campaign

The eighth week of the $5000.00 Exploitation Contest for Universal serials finds the winners scattered across the continent from Los Angeles to North Carolina. Jed Buell took the first prize of $100.00 with his very thorough campaign on "The Riddle Rider" at the De Luxe Theatre, Los Angeles. J. T. Hilton of the Odeon Theatre, Birmingham, Ala., who won first prize in the second week of the contest with "The Riddle Rider," repeated his good work on "The Great Circus Mystery" and thereby won the $50.00 second prize this week. F. F. Rhinehart, of the Appollo Theatre, Belvidere, Ill., also showing "The Great Circus Mystery" was third and receives $25.00, while E. A. Bailey, of the Star Theatre, Rockingham, N. C., was awarded $10.00 and Honorable Mention for the way he started "The Riddle Rider."

Being close to Universal City, Mr. Buell was able to secure William Desmond for a personal appearance at his De Luxe Theatre on the opening matinee of "The Riddle Rider," but he did not stop with that. In addition he obtained a strong recommendation from the Department of Visual Education of the Los Angeles Board of Education and of the Parent Teachers Association, used trailers, stage announcements, lobby posters and large photographs of Desmond, sent out a ballyhoo of thirteen program boys on broom handle steeds to distribute heralds, of which he used 2000, and broadcast an organ composition call "The Riddle Rider" which his organist, Adrienne Richardson, had composed.

Mr. Desmond, he reports, made the greatest personal appearance the De Luxe has ever known. He has become the idol of the neighborhood, and has caused Mr. Buell to sing, "We want more Desmond serials."

The Department of Visual Education was "sold" on the value of this clean, western serial and endorsed a school matinee which the theatre has arranged for every Saturday afternoon. The Parent Teachers Association recommended that the children attend these matinees and posted bulletins, in which the De Luxe's program was incorporated, in each of the schools of the district.

A great feature, and probably the most far-reaching of any employed in the campaign, according to Mr. Buell, was the "Riddle Rider" organ composition. This has been used as the musical theme for Mr. Desmond since the (Continued on Page 34)
Smouldering Fires
with
Pauline Frederick  Laura La Plante
Tully Marshall, Wanda Hawley, Malcolm McGregor and Bert Roach
Story by Sada Cowan and Howard Higgin
A Clarence Brown Production

Hoot Gibson - The Hurricane Kid
By Will Lambert
with Marion Nixon, William Steele, Arthur Mackley,
Harry Todd, Fred Humes, Violet La Plante
Directed by Edward Sedgwick
A Universal Gibson Production

Reginald Denny - Oh, Doctor!
with Mary Astor
Otis Harlan, Wm. V. Mong, Mike Donlin, Lucille Ward, Tom Ricketts
from the Saturday Evening Post Story, and Novel by Harry Leon Wilson
A Harry Pollard Production

Secrets of the Night
featuring
James Kirkwood  Madge Bellamy
Zasu Pitts, Rosemary Theby, Tom Wilson and Edward Cecil
from the sensational stage success "The Night Cap" by Guy Bolton and Max Marcin
Directed by Herbert Blache

The Mad Whirl with May McAvoy
Jack Mulhall, Barbara Bedford, Myrtle Stedman and George Fawcett
from the story "Here’s How" by Richard Wuthburn Child
Directed by William Seiter

Virginia Valli and Norman Kerry
in
The Price of Pleasure
by Marion Orth and Elizabeth Halding
with Louise Fazenda, T. Roy Barnes, George Fawcett,
Kate Lester and Ward Crane
Directed by Edward Sloman

Hoot Gibson in The Saddle Hawk
with Marion Nixon, O. Raymond Nye, Josie Sedgwick,
Charles K. French, Frank Campeau and others
Directed by Edward Sedgwick
A Universal Gibson Production

William Desmond - The Meddler
with Dolores Rousay, Jack Daugherty, Claire Anderson,
Albert J. Smith, Kate Lester and others
Directed by Arthur Rosson
A Universal Western

A Woman’s Faith
featuring
Alma Rubens and Percy Marmont
Jean Hersholt, Cesare Gravina, Rose Rosenova, Zasu Pitts,
Andre De Beranger
from the story "Miracle" in the Ladies’ Home Journal
by Clarence Budington Kelland
Directed by Edward Lermont

Reginald Denny
in
I’ll Show You the Town
from the novel by Elmer Davis
A Harry Pollard Production
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Doormen of City Invited To See "The Last Laugh"

HERE'S an exploitation stunt on "The Last Laugh" which was carried out in the America Theatre, Denver, of which H. E. Long is the manager.

Mr. Long wrote a letter to every hotel in Denver, also to every big department store or business which had a doorman out in front of it. The letter requested the management of these establishments to send on a certain day the doorman of their place to a special showing of "The Last Laugh." The letter requested that the doorman be there in uniform too. A picture was taken of these dignitaries and was run in the newspapers of the city.

The object of this was two-fold and proved effective on both counts. First, to obtain an unusual story, which he did. Second, the psychology of inviting the door-man to the show was so that they, who would naturally take an interest in a picture about a door-man, would recommend the picture to a great many other people with whom they came in contact. Strangers stopping at a hotel, for instance, are very apt to ask the door-man or bellboy or someone about the hotel what show they ought to go to see. Naturally the door-man would be only too anxious to recommend this.

Gibson, Desmond and Andy Talk from Meister's Marquee

UNIVERSAL descended upon Milwaukee in such force that it certainly looked as though it was there to capture the town. The newspaper publicity which resulted bore this out 100 percent. Among those who came to Milwaukee with Universal were Hoot Gibson, Virginia Valli, William Desmond, Louise Dresser, Jack Daugherty, Al Wilson and Joe Murphy (alias Andy Gump).

Hoot was all scheduled for a personal appearance in the White House Theatre and in anticipation of this personal appearance, O. L. Meister, the manager, had taken off another film and put on Hoot Gibson's picture, "The Sawdust Trail." This had already cleaned up for him once before but he knew it would again. He wanted particularly, of course, to have a Hoot Gibson picture and that was the only one open in the exchange. As the photograph shows, everything was dolled up to the 'nth degree for the occasion and all of Milwaukee was anxious to see Gibson in person. Tuesday night came, and no Gibson. An accident had happened in Chicago. Hoot tried to run down a taxicab but, to use his own words, it turned on him and hit him in the leg. In California it might not have happened. But there was Meister and there were his signs and there was the picture. Something had to be done.

A hurry call was sent out and William Desmond very courteously and very graciously consented to appear in his stead. He made an extremely graceful and enthusiastically received speech, as did Joe Murphy, who guilelessly informed his audience that they were very lucky to be there to meet him. One of Mr. Meister's circus ideas cropped out in a suggestion which he made to both Desmond and Gibson, that they go out on the marquee of his theatre and make a bally-hoo speech to those outside. This was a unique experience in the personal appearances of both of them but the outdoor stump speech seemed to come easily to them and the result was that everyone outside wanted to go inside.

On Wednesday, however, Gibson reached town, walking with a cane and made good his promise to Meister to make a personal appearance, which he did just prior to going to the banquet of the exhibitors on Wednesday night.

FIRST-RUN HOUSE BOOKS SERIAL

THE first-run State Theatre, Butler, Pa., which has never been known to play a chapter-play in its entire history, recently signed for the Universal Super Serial, "The Fighting Ranger."
Tiny Beauty Shop in Lobby Attracts Women to Rialto

A SMALL beauty shop, installed in the lobby, dispensing free marcel waves to women who bought theatre tickets, was the exploitation A. H. Blank, manager, and Jack Edwards, Universal exploiter, arranged for "The Mad Whirl" when the Universal Jewel played the Rialto Theatre, Des Moines, la.

The tie-up was made with Shinn, Lorenzen and Shinn, beautifiers to the Four Hundred. One of the Misses Shinn was in attendance daily during the afternoon and evening and cards were distributed which entitled women ticket purchasers to a special discount at the beauty shop. A large card illustrated with photographs in the Shinn shop called attention to the Rialto engagement. Advertisements were run on the society page both Sunday and Monday.

Through an arrangement with the Fashion Hosiery Shop a pair of all-silk chiffon hose was given free to every bride of the week who registered at the Rialto box office. There was also a large display of fine hosiery at the shop with a card announcing that similar hose was worn in "The Mad Whirl."

A tie-up with the largest furniture store in Des Moines procured a phonograph for the lobby which, supplied with the proper records, gave a jazz tone to the engagement. The store also used a window display and an inside flash.

Along with 2500 heralds dropped in automobiles parked in downtown streets, a window display in the Park and Auto Agency, on the strength of the car used in the picture, 3000 two-for-one cards good for Monday and Tuesday of the engagement were distributed among working girls.

Large circular card boards were painted with concentric circles following the suggestion in the Universal press book for a "Whirling Front." Two of these were used in the lobby and two more on the marquee.

Too Many Jacks

THERE are too many Jack’s in the Universal organization for the proofreader on the Weekly. Two weeks ago, for instance, she let Jack Hays get credit for Jack Edward’s A Number 1 campaign on “The Last Laugh” at the Strand in Des Moines, and when her grave error was pointed out, she wanted to change it to Jack Meredith. Something will have to be done about this but we don’t know what.

Air Mail Wrapper Used To Advertise Special Newsreel

A STRIKING example of how a news reel may be effectively and easily exploited comes from the Liberty Theatre, Portland, Ore. Although this particular stunt concerned pictures of the Inauguration contained in the International News Reel, the idea is adaptable to other news reel specials.

It so happens that the Liberty Theatre gets its International News Reel by air-mail from the East. The first-run print is taken by air-mail as far as Salt Lake City, and thence by fast express to Portland.

In order to emphasize the speedy service obtained on the Inauguration pictures, a special hand painted one-sheet card was made showing a big close-up of President Coolidge, with a view of the Capitol dome in the background, and a panel containing the facts concerning the delivery of the film by air-mail.

Then, in the upper right-hand corner of the card was pasted the actual air-mail wrapper, showing the very heavy postage involved and the New York City postmark.

This display, used in the lobby, made a decided impression. The theatre reports that passers-by took great interest in the display and that it was the means of attracting many people into the theatre.
Get in on this great Parade of Profits!

The Greatest Serial Film Shown on Earth

THE GREAT CIRCUS MYSTERY
BONOmo

The World's Strongest Human

Louise Lorraine

and a Great Cast

“One of the biggest serial bets ever offered. Opened to greatest Sunday in many months. Replete with supreme thrills!”

—White House Theatre, Milwaukee, Wis.

“Picture opened up to record-breaking business. One of the best box-office attractions the whole market affords!”

—Strand Theatre, Kansas City, Mo.

“First three days largest gross business ever done on a serial. Will hereafter use all Universal serials!”

—Novelty Theatre, Topeka, Kans.

Get your dates NOW for this big Summer Serial Sensation!

Get them started now and you'll have them coming for 10 big Summer weeks.

The Sign of the Best in Serials


Arthur’s Prayers Were Answered By Buster Role

DOUBTLESS there is no happier boy throughout the length and breadth of the land than little Arthur Trumble, screen juvenile, who nightly for many weeks prayed for a certain role in the movies and was eventually awarded the coveted part. For Julius Stern, president of the Century Film Corporation, selected Master Trumble from a list of ten eligible boys, to enact the role of “Buster” in a series of two-reel comedies his company is filming around the adventures of the famous child character of the cartoons, created and drawn by R. F. Outcault, the celebrated artist.

The Century Film Corporation has secured the exclusive rights to pictureize “Buster Brown” stories for the screen, a real scoop in comedy picture-dom. Arthur Trumble, who has appeared in numerous featured child roles in recent years, learned that Mr. Stern was negotiating for the screen rights to the famous cartoon series and nightly thereafter the youngster prayed that he might be awarded the honor and distinction of essaying the part of the mischievous lad for the screen.

To play opposite little Arthur as “Buster,” President Stern, of Century, selected petite Miss Doreen Turner for the role of “Mary Jane.” “Tige,” the cunning canine, is impersonated by “Petey,” the celebrated movie dog. Charles Lamont, one of Century's ablest directors, was chosen to handle the megaphone, and William Hyer to photograph the series.

The “Buster Brown” comedies will be released through Universal exchanges, as is all of the product of the Century Film Corporation. The initial picture of the first group of six fun films was recently completed at the company’s Hollywood studio.

Wanda Bids Julius Farewell in Los Angeles

CENTURY Comedy head said it with flowers when his leading star left Hollywood for Broadway

Wanda Becomes Sightseer On First Trip To New York

WANDA WILEY, the leading star of Century Comedies, is on her first trip East, and has arrived in New York to “see the sights.” Taking her first vacation since she entered the screen world, she left Los Angeles for her home in Dallas, Texas, several weeks ago. After a short visit home, she decided she wanted to see the Great White Way.

Her sister, Mrs. Hugh Perry of Dallas, accompanied her. They have decided to “do New York,” according to all accepted standards of tourists from the middle West and points South. Their schedule includes such thrilling points as the Brooklyn Bridge, the Aquarium, the Hall of Fame and the Museum of Natural History.

It is likely, however, that most of her time will be taken up with personal appearances. The New York Exchange of the Universal company does exceptional business with Miss Wiley’s comedies, and there have been many calls upon her time from the theatres where she is a box-office attraction.

On her way to New York, Miss Wiley and her sister stopped off for a day in Washington in order to make the trip to Mt. Vernon and see that famous American shrine. During their first weekend in New York, they turned down offers of brilliant week-end parties so that they might attend the Sunday morning services in Old Trinity, New York’s famous downtown church.

After two weeks or so in New York, she will return to Los Angeles to start on the twelve two-reelers she is scheduled to make for 1925-1926. Julius and Abe Stern have made arrangements to supply Miss Wiley with a high-powered production staff.

International Gets Exclusives Of Famous Bouts

CONTRACTS were signed last week between E. B. Hatrick, General Manager of International Newsreel, and Carl Laemmle, President of Universal Pictures Corporation, whereby Universal will distribute the exclusive motion pictures made by International Newsreel at the Free Milk Fund boxing bout held in the Yankee Stadium, May 29th. The Milk Fund bouts are an annual gala event in New York sporting circles. They are staged by the Free Milk Fund for babies, of which Mrs. William Randolph Hearst is chairman.

A great battery of motion picture cameras, located at every vantage point in the great Yankee Stadium recorded the boxing tournament. As soon as the last bout was over, the negatives of the cameramen were rushed to International Newsreel's laboratories, where prints were made and carried to all parts of New York state by aeroplane and fast mail.
PLAY IT AGAIN—IT'S FULL
YOU CAN'T SQUEL

"Patrons loud in their praise. Gross very gratifying on seventh run."
—Western Amusement Co.,
Des Moines, Ia.

"Will take anywhere. Pleased the pa-
trons. Very good production."
—Elite Theatre, Placerville, Cal.

"It sure got the business for us and
what is more, they were satisfied.
—Box Theatre, Terre Haute, Ind.

"Pleased all. One of the greatest pic-
tures I have ever run.
—New Radio Theatre,
Correctionsville, Ia.

"Patrons most enthusiastic in their
praises. Showed most profitable re-
results of all pictures played on Ascher
Circuit."
—Ascher Bros., Chicago, Ill.

"They all liked it. A wonderful pic-
ture. Good crowds three nights."
—Dewron Theatre,
Rineland, Mo.

"Patrons claimed it will live in motion-
picture history as one of the greatest
spectacles ever screened!"
—Grand Amusement Co.,
Johnstown, Pa.

"Best we have ever run. From com-
ments received know patrons were
well pleased."
—Gem Theatre, Edmond, Okla.

"Gave wonderful satisfaction to
crowds. Most satisfactory engage-
ment in the history of the theatre."
—Lexington Theatre,
Cleveland, Ohio

"Every patron more than satisfied.
Broke all records of this house.
—Rialto Theatre, Cedar Rapids, la.

"The kind that will please everybody.
Best I ever ran from Universal."
—Auditorium Theatre,
"One that my audience enjoyed.
Mighty fine production."
—Strand Theatre, Ransom, Kans.

"Must be ranked with big pictures of
all time both from box office and
audience appeal standpoint."
—Imperial Theatre,
San Francisco, Cal.

"Appeals to all classes, young and old. Thou-
sands who have seen it are unanimous in their
opinion of 'The Hunch-
back' as a great picture
wonderfully produced!"
—West Coast Theatres,
Los Angeles, Cal.

"Business surprisingly
good due to appeal to
all classes. Third run—
capacity in face of cold
wave and very strong
opposition!"
—Pershing Theatre,
Kansas City, Mo.

"Everybody pleased. Packed house
day and night. Receipts exceeded any
since we opened theatre."
—Rialto Theatre,
San Antonio, Texas

"Our patrons found it all and more
than the publicity claimed for it."
—Lyric Theatre, Lima Ohio

"Satisfactory not only to patrons, but
by box-office returns."
—Community Playhouse,
Meriden, Conn.

"People praised it highly. The great-
est picture!"
—California Theatre,
Ontario, Cal.

"Sure to please any audience. Greatest
ever shown in this town."
—Bluebird Theatre, Holbrook, Ariz.

"Pleased everybody. The only real pic-
ture we ever ran!"
—Strand Theatre, Sparta, Tenn.

"Patrons acclaimed it as a wonderful
production. Exceptional attendance!"
—Elks Theatre, Prescott, Ariz.

"Many compliments passed by patrons
on this wonderful picture."
—Rialto Theatre, Hamilton, Ohio

"The finest ever made. This is backed
by scores of letters received from our
clientele!"
—Charleston Theatre,
Charleston, S. C.

"Patrons have been loud in their
praise. Most successful engagement
in the history of the theatre!"
—Garden Theatre,
Indian Harbor, Ind.

"Everybody speaks about it. Broke all
records!"
—Rivoli Theatre, Portland, Ore.

"Received with extraordinary com-
ment. Any exhibitor should make
money with it!"
—Rialto Theatre,
Harlingen, Texas

"A fine example of the films our pa-
trons want. Pack ed houses daily."
—Community Playhouse,
Meriden, Conn.

"Heard nothing but enthusiastic com-
ments. Tremendous crowds!"
—Broadway Theatre,
Haverstraw, N. Y.

"Spontaneous applause throughout the
total population."
—Colonial Theatre,
Pittsfield, Mass.

"Never heard so many compliments on
any picture. Broke all house rec-
dords!"
—Gaines Theatre, Pineville, Ky.

"Everyone praises the picture most
highly. Never before, in 15 years
have there been such crowds!"
—Capitol Theatre, Dallas, Texas

"Pleased everybody. More compi-
mentary remarks on this picture than
on any I have played. Broke all box
office records!"
—San Gabriel Theatre,
San Gabriel, Cal.
OF SWEET JUICY PROFITS!
BE THIS ONE DRY!

The
HUNCHBACK
of
NOTRE
DAME

Presented by
KARL LAEMMLE

Produced by
UNIVERSAL

Nationally advertised in The Saturday Evening Post
JED BUELL WINS FIRST PRIZE WITH "RIDDLE RIDER" CAMPAIGN
(Continued from Page 25)
first episode and is played every time the star appears on the screen. Miss Richardson, the composer, broadcast this piece through station KNX, and dedicated it to Mr. Desmond. At the time of the broadcasting an announcement was made that this number had been especially written for Mr. Desmond's picture, "The Riddle Rider," which was being run on Saturday of each week at the Children's Matinee at the De Luxe Theatre.

A special ballyhoo was used to close the campaign. On the Saturday morning of the opening episode, thirteen program boys mounted their trusty steeds to spread the gospel of "The Riddle Rider" far and wide. The steeds were in the form of old brooms with letters 18 inches high, spelling RIDDLE RIDER, mounted on he end of the sticks for the horse's head. A boy at either end of the procession carried a placard announcing "Wm. Desmond in Person" and "At the De Luxe Theatre Today." With their red cowboy bandannas—made of crepe paper—flying in the breeze, they galloped through town distributing heralds and ending their journey at the theatre just in time for the matinee. J. T. Hilten broke the Odeon's attendance record for the past two and one-half years when he launched "The Great Circus Mystery" on its money-making career. First he flooded the town with heralds a week in advance and then he built a circus tent front out of 30 yards of brown sheeting for the opening day. A Ford car with "Great Circus" banners on the side was driven about town with Mr. Hilten's fourteen year old son, who is the snare drummer in the school band, dressed in a clown costume beating away on a bass drum.

The high spot of F. Rhinehart's campaign was the giving away of a small horse to the holder of a lucky number. Announcement of this contest was made on the heralds distributed before the opening, and then numbered cards were given to every man, woman and child who attended on the days the serial was shown.

The first week that "The Great Circus Mystery" played the Appollo, receipts were $42.00 more than the previous serial day, and the second week they were $38.00 more. And so, although the pony cost around $40.00, he was paid for in the first two weeks—and Mr. Rhinehart has eight more weeks to go.

E. A. Bailey, of the Star Theatre, Rockingham, N. C., had a crowd all through his showing of "The Riddle Rider." He attributes this attendance in large measure to a free matinee which he gave on the morning of the first showing of the new serial. Every child in the town and county was admitted to this showing of the beginning episode, and most of them kept coming back for the rest. Mr. Bailey also used various size papers and a set of photos in his lobby.

VIRGINIA BROWN FAIRE, who once won a beauty contest that earned her her first picture contract at Universal City, has been cast in support of Hoot Gibson for his forthcoming picture, "The Calgary Stampede." This production will be made at Calgary in connection with the celebration of the fiftieth anniversary of Fort Calgary and the coming to the province of the Royal Northwest Mounted Police. Herbert Blache will direct.
Famous Sayings of Great Men

Charles Densinger, System Theatre, Syracuse—"The Ridder Rider is a great serial."

Art Young, Assistant Manager, Buffalo Exchange—"I never have any trouble getting play dates from exhibitors."

Daisy Halligan, Assistant Manager, Albany Exchange—"I always have trouble getting play dates from exhibitors."

Bob Murphy, Universal salesman—"I will not buy."

—The Blue Blower.

GREATEST PROGRAM OF TWO-REEL WESTERN PLANNED FOR 1925-26

(Continued on Page 11)

rider and at last landed an important role in "Beauty and the Brute," the brand new title under which "Lorraine of the Lions" will be released. He was born in Du Bois, Pa., and was educated there. He is 27 years old, is single, and has blue eyes and brown hair. He is 5 ft. 10 in. in height, weighs 165 pounds, is hard as nails and has one of the most engaging smiles that has ever been seen on the screen.

Edmund Cobb was born in Albuquerque, New Mexico, but ran away from home to go on the stage, ran away from the stage to become a cowboy, and from the ranch went directly into moving pictures, where he has been one of the most successful of the cowboy screen actors. His career has been nipped at several crucial stages through wrong decisions on his own part. He has married, divorced, and remarried again and under his new contract with Universal he is certainly entering upon a big future. Cobb is a married man, has a beautiful home, a lovely wife and several children. He is six feet one inch tall, weighs 165 pounds and has brown hair and brown eyes.

Jack Mower is probably best known of any of these stars. He has played in a number of Universal pictures, including "The Beautiful Gambler," the "Daniel Boone" serial and "The Social Buccaneer" serial. He was also prominently featured in "Manslaughter" and "Saturday Night" as well as in a number of Vitagraph, Goldwyn and Metro-Goldwyn pictures. Mower was born in Honolulu and received his education there. His first theatrical work was as a stock player in musical comedy. He has also been featured in vaudeville and played a number of musical comedy engagements in New York, Chicago, Philadelphia and in road companies throughout his screen career. He is six feet tall, has brown hair and eyes and weighs 180 pounds.
BUSTER BROWN
is coming to town with his little dog TIGE behind him!

CENTURY
Consistently Good Comedies

12 of 'Em -- 2 Reels Each

ONLY one of the big groups of comedies included in Century's program for the coming year. Based on the cartoons by R. F. Outcault, known by everyone who ever scanned a comic sheet, they are bound for sweeping success. Other Century series include the names of Wanda Wiley, Edna Marian, Eddie Gordon, Baby Peggy, Al Alt and Charles King. This array of box-office names and hysterio-funny talent is big-money news for every box-office!
Comments From Statevepost Readers
On Universal Pictures

GALES OF LAUGHTER
AT "OH, DOCTOR!"

"SAW 'Oh, Doctor!' on Tuesday, and it came up to all your expectations as far as I was concerned. To say I had a laugh would be mild. Am afraid I made myself conspicuous, but back of me somewhere was a man with one of those deep bass Ha, ha! and just about the time every one got quiet he would let loose and every one was off again in a gale of laughter.

"I enjoyed it from beginning to end."
—Mrs. Theresa G. Irwin, Williamstown, N. J.

SPLENDID STORY
OF HUMAN DRAMA

"I HAVE seen 'Fifth Avenue Models.' It is a splendid story of human drama."
—Lionel Grant, Schenectady, N. Y.

WORKADAY GIRLS
DREAM ABOUT IT

"WEEK before last, we saw Virginia Valli in 'The Price of Pleasure' and enjoyed it immensely. It's something that we workaday girls dream about, without ever seeing the dream come true except in the movies."
—Miss Rose M. Sullivan, E. Boston, Mass.

AGREES WITH PHOTOPLAY
ON 'SMOULDERING FIRES'

"I WAS more than glad I went to see the appealing picture 'Smoldering Fires.' Clarence Brown made the characters seem more than real. Pauline Frederick escaped with the honors of the picture, although she lost her husband. I agreed truly with Photoplay Magazine when it said, 'Don't miss this picture.'"
—Arthur Comrie, Schenectady, N. Y.

STIMULATION FOR JADED
IN "HEAD WINDS"

"HEAD WINDS' would stimulate the most jaded audience with its strength and charm."
—Miss Eleanor Gethins, Dorchester, Mass.

"LET 'ER BUCK" PLEASURES

"LET 'ER BUCK' was all you claimed it would be and more. Those Rodeo scenes sure handed me a thrill, and I owe it to you for bringing the actual Roundup to my door. I always wanted to see what it was like, and I saw a genuine one."
—V. A. McGovern, Avalon, Pa.

"NOW as for 'Let 'Er Buck,' I enjoyed the picture from beginning to end. In fact, I think Hoot Gibson is getting better and better in every picture."
—B. K. Rodowick, Youngstown, O.

LAUDS UNIVERSAL STAFF
FOR CARE OF DETAILS

"AGAIN I wish to compliment your staff on 'Secrets of the Night.' It is typical of Universal. Last night I went to the same theatre and saw another production by a competitive outfit, in which many of the usual Universal feature details were lacking. Somehow or other your staff pays attention to minor details that many other producers pass over, and I believe you can be rightfully proud of your editorial department and cutting rooms."
—A. D. Hoffman, Denver, Colo.

NO NEED OF CENSORSHIP
WITH UNIVERSAL PICTURES

My dear Mr. Laemmle:
I am in receipt of your recent letter and will be glad of the opportunity to express my appreciation of your pictures.
My mother has always constituted my "board of censorship." I have been trained to recognize the highest standard in literature and in pictures.
"Universal" is the password to any picture without further investigation.

Cordially yours,
(Signed) ELLA MAE CLEMENTS (aged 15) Miami (Fla.) High School.

SATISFIES HUNGER
FOR EXCITEMENT

"I SAW 'The Fast Worker,' with Reginald Denny and Laura La Plante, and it certainly satisfied my hunger for excitement."
—Miss Evelyn Denecke, Chicago, Ill.

"WHITE PICTURES" APPLICATED

"PERMIT me to express my admiration and appreciation of your desire to do with pictures something to purify the conditions under which we at present exist, and to commend your picture, "Wine." The moral of that film was fine and the characters and costumes well chosen, even to the hat worn by Walter Long."
—Robert C. Fuller, New York City.

"DANGEROUS INNOCENCE" GOOD ENTERTAINMENT

"I HAVE seen 'Dangerous Innocence' and certainly had an evening of good entertainment. I think the choice of characters was splendid, especially Laura La Plante."
—Miss Helen B. Sweat, Haverhill, Mass.

"THE TORNADO" RATED
MOST THRILLING FILM

"THE most thrilling picture ever flashed on any screen is 'The Tornado,' with one of the finest endings I have ever seen. House Peters does some splendid acting."
—Milo L. Zeman, Cedar Rapids, Ia.
Universal The FIGHTING RANGER backs

If you love adventure and romance—daring feats of daring men, brave women—these thrilling scenes are yours! Watch this column of The Fighting Ranger, beginning in June. COMING SOON TO YOUR FAVORITE PHOTOPLAY THEATRE.

The Fighting Ranger

First ads of the series to appear in Farm Papers beginning in June. A few of the ads now appearing in 30 leading newspapers. Write Advertising Director 730 FIFTH AVE., NEW YORK, if they are not appearing in your town.
tremendous national and local advertising campaign direct to your patrons!

THIS GREAT SERIAL NATIONALLY ADVERTISED
in the following farm publications

The Wisconsin Farmer
The Iowa Homestead
The Farmer
The Missouri Ruralist
The Nebraska Farmer

Advertised Direct to Your Patrons
in leading newspapers throughout the country

Buffalo Times
Philadelphia North American
Indianapolis Star
Pittsburgh Press
Cleveland News
Detroit News
N. Y. Telegram and Evening Mail
Cincinnati Commercial Tribune
Milwaukee Sentinel-Telegram
St. Louis Times
Memphis News-Scimitar

Des Moines Daily Capital
Kansas City Journal-Post
Oklahoma City News
Dallas News
Los Angeles News
San Francisco Illustrated Herald
Atlanta Constitution
Portland News
Omaha Daily News
Seattle Star
New Orleans Item-Tribune

Minneapolis Star
Anaconda Standard
Spokane Press
Salt Lake Telegram
Rocky Mt. News-Denver Times
Albany Sunday Telegraph
Washington Post
Charlotte News
Montreal La Patrie
Montreal Herald

NOTE: See your Universal Exchange about the Fighting Ranger Baseball, the Complete NovelizationGive-Away, the elaborate two-color press sheet, and other novel money-making exploitation aids.

starring WILLIAM DESMOND
and EILEEN SEDGWICK

Produced and Distributed by Universal
A PAGE OF SYNOPSIS

"THE SHOWDOWN"
Two-Reel Mustang Picture
Featuring ART ACORD

"SNAPPER" WALTON gives the boys a rousing good treat at the biggest local saloon the night before he leaves the state. Gun- nison, guardian of Betty Gray, a wealthy orphan whom Walton loves, considers the young man a thorn in his side.

Gunnison enters the saloon with his party to beat up Walton, but the Walton party puts up a great battle and drives the invaders out. Later, when Walton calls to see Betty, her guardian drives him off at the point of a revolver.

A letter that Walton writes to Betty is intercepted by Gunnison. Walton accuses Gunnison of misappropriating the girl's property. Gunnison plans to take revenge and hires two roughs to waylay the cowboy. Walton beats them at their own game, takes away their guns, shoes and hats, and runs them ragged into the desert.

He rescues Betty from a perilous ledge by skillfully lassoing her just as she falls. Then, when she is carried off by Gunnison's gang, Walton attacks them in a cabin, licks the pack after a hard gun fight and forces Gunnison to admit his deceit.

"THE FIGHTING RANGER"
Fifteen-episode Adventure Picture
Featuring JACK DAUGHERTY,
EILEEN SEDGWICK and
AL WILSON
No. 2—"The Frame-Up"

TERENCE O'BORUKE dashes down the side of the cliff to the wrecked car and picks up the girl and her bag of money. The bandits follow, and the pursued, on Terence's horse, dash away. Shots are exchanged and the bandits begin to gain on them.

After a hard ride the two are cornered. One of the bandits climbs above them and drops his lariat over Terence's head. Mary snatches his gun and starts shooting. The battle continues to get hot for the two, when Komi, an Indian, passes by.

He dashes to Marshall's hiding place. The latter summons his followers and helps Terence drive the bandits away. Terence then rides with the girl. Arriving in town, she banks $45,000 of the money and gives the remaining $5,000 to Taggart, presumably to be used for the purchase of more cattle.

Shortly thereafter they hear Taggart's cry. In an adjoining room they find him bound hand and foot. He tells them that a gang of rustlers had entered, taken his money, and then had driven off most of the cattle. The three follow the trail of the rustlers. It leads to a "pothole" in the mountains.

Terence climbs a rocky hill, when suddenly a dynamite charge goes off—he is hurled into the air.

"ROLLING STONES"
One-Reel Bull's-Eye Comedy
Featuring CHARLES PUFFY

MRS. CAYENNE leaves on a shopping tour and instructs her maid to hire a butler. The maid dollops up in her mistress's clothes and in the park she nearly loses her dog. Charley, nothing much more than a hobo, rescues the mutt from the lake. She invites him to call and have lunch. Charley gets a job from a tailor. He must wear a swell suit, with a sign on his coat tails. He takes the sign off and packs it into his vest.

Entering the house, the butler proves to be a former hobo friend. Charley "Ritzes" him. The butler peppers the food and Charley gets hot under the collar. At this time the tailor enters and demands his clothes back.

To cap it all the maid's employer returns with her husband, who throws the two hobos out into the cruel world. They sadly smoke their "snipes" on a park bench.

"QUEEN OF ACES"
Two-Reel Century Comedy
Featuring WANDA WILEY

WANDA, a society flapper, becomes proficient in boxing, shooting and other rough stuff preparatory to her marriage to a wealthy young blood whose father refuses to have a he-female in the family. She tricks her way into a party at his home by disguising as a man, tries to start something by kicking her fiancé slaty on the dance floor, then complains because the party is tame and goes out with dad for a "wild time." He takes her to a poker joint, which is raided. They escape and reach home, evading the cops in close pursuit. He insists that she stay all night, so she makes for the daughter's room, but he grabs her and pushes her into his son's room. She reveals her identity to him, and, angered, for the daughter's room, but is seen by the mother, who reports it to dad, who goes for a cop, telling him to arrest the man who is monkeying around his daughter's room. The officer arrives just in time to catch the son knocking on his sister's door and arrests him.

Wanda comes down in girl togs and embraces her lover, but dad is furious and refuses to permit the marriage. Wanda, in sign language, threatens to disclose dad's poker weakness. He endorses the match and all are happy.

"A WOMAN'S FAITH"
Universal-Jewel
Starring ALMA RUBENS with PERCY MARMONT

CAST
Nerce Caron .......... Alma Rubens
Donovan Steele .......... Percy Marmont
Cluny .......... Jean Herbeolt
Leandre Turcot .......... Andre de Beranger
Odilon Turcot ........ Ceasar Gravina
Delima Turcot .......... Rose Rosanova
Blanche .......... Zanz Pfits
Xavier Caron .......... Wm. H. Turner
Aneisme .......... Calvin Roberts

DONOVAN STEELE is deceived by his fiancé and disappears into the heart of the Canadian wilderness. He is recognized by Leandre Turcot, whom he once had saved in a log jam. Turcot insists that Steele stay with him at the home of his aged parents.

Here Steele encounters Nerce Caron, Turcot's cousin. The girl is a fugitive from justice, being accused by her uncle, Xavier Caron, of murdering her brother. Xavier comes to the remote village with a private detective. Although Steele feels that he hates all women, he consents to protect her.

Nerce flees to a deserted house, many miles away. Cluny, the detective, gets wind of where she is and sends word to her that if she will consent to be his wife he will help to clear her of the murder charge. She refuses his offer.

Steele hears that she is alone, and suspecting that she might be in danger, he dashes away to see her. Soon after he arrives Cluny pounds his way in. A driving storm is raging as he enters. The men glare at each other, then battle it out.

The lamp is overturned, and in their blind fury Cluny is knocked out, while Steele is struck between the eyes and blinded. Young Turcot, Neree and Turcot's fiancé care for him. At length Neree induces him to visit the famous shrine at St. Anne de Beaupre. While he is yet scoffing his sight returns. He and Neree go from the chapel into the arms of two detectives who have been waiting for Neree to tell her that Xavier has confessed to the murder. And Steele realizes that there is one woman whom he does not hate.

(Length: 6023 ft.)
Win with DENNY

The Clean-up King

One of the screen's greatest stars — one of the biggest drawing cards — that's REGINALD DENNY

Coming soon: Reginald Denny's best and funniest picture —

“I’ll Show You the Town”

Exhibitor Comment Reprinted from Moving Picture World, Greater Amusements, Northwest Film Journal.
The name of that manly young screen star, Hoot Gibson, always suggests to me the irrepressible spirit of youth, the odor of sage, the thunder of hoofs and courageous men. In both his new pictures, "The Saddle Hawk" and "Let Er Buck," Hoot has ample chance to show his skill on the hurricane deck of a bronc and his rollicking, infectious humor. They are splendid, clean stories, acted in picturesque surroundings.

"Let Er Buck" was enjoyed at the Pendleton (Ore.) drive-in, that great Western classic attracts thousands of people. It shows thousands of people. It shows the world's champions in roping, bull-dogging, straping, Indians and cowboys in scenes of skill and strength. In it are Josie Sedgwick, well known Josie Sedgwick, are in both casts.

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Carl Laemmle’s Saturday Evening Post advertising tells potential patrons these facts. It stimulates their interest in Universal Pictures and in the theatres that play them. Make your house stand out from the herd by playing the pictures advertised in Carl Laemmle’s Weekly Column in The Saturday Evening Post.

From The Saturday Evening Post of May 23, 1925.
MUSTANG WESTERNS

Two Reels Each

One Every Week

From the minute you open the can — ACTION! Thundering, bucking, dust-raising ACTION all the way! Jack Mower, Smiley Corbett, Pee-Wee Holmes, Ed Cobb, Fred Humes, past masters in the art of action, will initiate your audiences into new thrills in every release.

UNIVERSAL’S GOT 'EM
Universal Pictures— As Good As A Certified Check!

FROM THE BIGGEST EXHIBITORS, who must draw thousands of patrons to their box offices to make a profit, right down to the smallest theatre owners who cannot afford to lose a single admission, the sound box-office values and unparalleled exploitation aids of these thirty Jewels have made their strong appeal.

UNIVERSAL HAS INVESTED MILLIONS OF dollars in these pictures and is backing them with national advertising costing a fortune; exhibitors are backing them up with the millions of dollars they have invested in theatres.

THESE PICTURES ENJOY SUCH WHOLE-souled and unqualified support because their values have already been established beyond all doubt.

ON THE FOLLOWING PAGES STUDY THE startling records of performance of the first releases; they speak for themselves; they are your assurance, if you have not already booked the 2nd White List, that these are the pictures which will yield you the greatest cash return for the coming season! That's why everybody says, "Universal is miles ahead of all!"

54 White Pictures
—White treatment
—White contract
"One of the season's best comedies!"

—New York Graphic

STARRING
LAURA
LA PLANTE
with PAT
O’MALLEY

From the Wm. A. Brady Broadway stage success by Adelaide Matthews and Martha M. Stanley.

A WILLIAM A. SEITER Production

Certified Sure Fire Hit!

$     $     $

“A brisk and joyous comedy. Laura La Plante and Pat O’Malley are a riot. Be sure to see this.”

—Photoplay Magazine

“Any kind of an audience anywhere will revel in it!”

—New York Telegraph

“Snappy entertainment—packed with big moments and love interest!”

—New York Daily Mirror
World's greatest Western screen show!

STARRING
HOOT GIBSON

Picturing the exclusive thrills and stunts photographed at the Calgary Rodeo Championship of 1925. Also includes the famous Universal Ranch Riders.

A HERBERT BLACHE Production

You'll Collect Big on This One!

Two big shows in one! The great Calgary Stampede and the most hair-raising, thrilling western story that ever nailed a patron to his seat. Action runs wild—thrills in every scene—excitement galore! A rip-tearing showmanship picture that will stampede the dollars into your cash box!
"Among the ‘best ten’ of the year"

—says the Editor of Billboard.

"Business will grow this week beyond any other attraction."
—John P. Goring, Forum Theatre, Los Angeles, Cal.

“One of the most gripping and intelligently produced dramas in many months.”
—Los Angeles Times

“A brilliant unforgettable performance.”
—Los Angeles Express

“A gripping story handled in a masterly manner. Holds the interest.”
—Los Angeles Herald

“Nothing short of remarkable. One of the most important of the year.”
—Los Angeles Daily News
"Bet your shirt on it to get over big!"

—says Howard W. McCoy, Mgr.,
Colony Theatre, N. Y.

"The Home Maker" is a Great Money-maker!

$ $ $

"Wonderful picture. Held the audience spell-bound. A godsend to the industry."
—Florence Theatre, West Coast-Langley Circuit,
"So true to life you can’t help but like it. Well worth seeing!"
—Mildred Spain, N. Y. Daily News
"A picture with which you can silence any enemy of the screen."
—Harrison’s Reports
"Our people received it with interest and applause. A good and entertaining home play."
—Board of Review, Pasadena, Cal.
“Denny scores again—never a dull moment!”

—says Moving Picture World

REGINALD DENNY


From the magazine story by Edgar Franklin

A WILLIAM A. SEITER PRODUCTION

As Good As A Certified Check!

$ $ $ 

“Racy amusing comedy.” —N. Y. Daily Mirror

“Broad farce. Better than the average comedy.” —N. Y. American

“Denny gives a clever and well-balanced performance throughout. Brightened up the Colony considerably.” —N. Y. Telegraph

“People laughed loudly. Denny is as amusing as ever.” —N. Y. Herald-Tribune

“Many moments of high hilarity. Moves at a rapid pace. Denny is at his happiest mood!” —Motion Pictures Today
"One of the most absorbing specials ever turned out"

— says N. Y. Telegraph

REX BEACH'S
powerful story
A Clarence Brown Production
with
JACK PICKFORD
LOUISE DRESSER
CONSTANCE BENNETT

Certified by the Critics!
Cash In At Any Theatre!

$  $  $

"Not in a long time has there been seen a picture in which the element of suspense has been so well knitted together or one in which the character preparation has been so good."
— Harrison's Reports

"An unusually good picture. Best characterization in many a moon."
— N. Y. Evening World

"Unusually interesting. A drama well worth seeing!"
— N. Y. Times

"Ranks among the leaders. Miss Dresser is great!"
— N. Y. Telegram

"Striking. Well worth a visit!"
— N. Y. Sun
Will Ring the Bell Every Time!

STARRING
WILLIAM RUSSELL
and
HELENE CHADWICK
and a great cast
Adapted by Harvey O. Higgins from the world-famous Stage Play by Joseph Arthur and A. C. Wheeler.
AN EDWARD LAEMMLE Production

"The Still Alarm" is Sure Fire!

A roaring, blistering wall of flames belched from the doomed building. The surging crowd, the sharp hiss of water—the siren calls of the engines all blended with whistles of the police struggling to keep the crowd in check. Suddenly a cry from the crowd—"Upstairs—a girl! She's trapped!"

The battalion chief scorching flames and smoke, sealed the face of that inferno and rescued the girl! As he lifted her in his arms for the flame-engulfed descent, she opened her eyes; he wavered on the ladder as he realized—WHAT?

What a moment! What a thrill! What a scene is this! With moist eyes and aching throats your audience will respond to the pathos, the humor, the great thrill of this story.

What a smashing success it will be everywhere, the daddy of all fire pictures—one that your audiences and box-office will never forget!
"Went over with a Bang!"

—says Tom McDonald, West Coast, Langley Theatre Circuit, Pasadena Cal.

"You have a real winner in 'Sporting Life.' It is an up-to-date masterpiece that should please every patron. Cast is exceptionally good. Settings great, and scenes of the prize fight and horse race should thrill everyone. Picture went over with a bang at the Florence and I predict similar enthusiasm wherever it is shown."

—Tom F. McDonald, West Coast, Langley Theatre Circuit, Pasadena, Cal.
"Thrills piled sky high!"

—says N. Y. Morning Telegraph

Lorraine of the Lions

STARRING
NORMAN KERRY

with
PATSY RUTH MILLER
and an excellent supporting cast.
Story by Isadore Bernstein

AN EDWARD SEDGWICK Production

A Cinch to Bank on This One!

$ $ $

Never was a picture built more surely for showmanship values than this thriller. It has all the pure, sure-fire hokum that every audience in the land gobbles up with glee. It's one you can ballyhoo to the skies—and cash in on it!
"Audience in uproarious laughter 250 times!" — Says Tom McDonald, Florence Theatre, West Coast-Langley Theatre Circuit, Pasadena, Cal.

STARRING
REGINALD DENNY

Byron Morgan's hilariously thrilling comedy drama.

A HARRY POLLARD Production

Like Putting Money in the Bank!

$  $  $

"Opened to capacity business Saturday and Sunday. Enormous audiences literally shook the house with laughter. They screamed every foot of the way. This great outdoor comedy is Denny's best if checking the number of laughs is a criterion. Looks like capacity business all week!" — John P. Goring, Forum Theatre, Los Angeles, Cal.
A Brimming Cup of Showmanship!

The Stage Play by
AARON HOFFMAN
THE GREATEST CAST OF THE YEAR!
GEORGE SIDNEY
CHARLES MURRAY
VERA GORDON
Presented in association with Faultless Pictures Corporation.
A HARRY POLLARD Production

Cash This One—It's Built For Profits!

$ $ $

The hilarious entanglement of a man suddenly grown rich on a fortune that didn't belong to him. A gem of humor with a touch of pathos that goes straight to the heart of all human-hearted audiences. Loaded with the heart-appeal stuff that tickles the cash register and lines them up two blocks away!
From Every Angle---Your Best Bet!

Read what shrewd trade-paper critics say about her three latest

"Getting Trimmed"

"One of the fastest and most amusing of the Century Comedies. Full of situations that will get the laughs and please the fans. This two-reeler should please the majority of any type of audience."

—Charles S. Sewell, in Moving Picture World

"Just in Time"

"Wanda Wiley has a dandy story in this. A splendid vehicle for this clever comedienne. Replete with action and abounding in thrills. Miss Wiley gives her best performance to date. Should be appreciated by almost any type of audience."

—Chester J. Smith, in Motion Picture News

"Nobody's Sweetheart"

"Wanda Wiley has a real good vehicle in this lively two-reeler which combines comedy and drama. It's good entertainment."

Chester J. Smith, in Motion Picture News

CENTURY COMEDIES
Consistently Good ○○○ Released thru Universal
Pretend You Had To

No. 450,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

YOU ought to make a pot of money on a
certain western picture we have just
released.

It is called “The White Outlaw.”

The leading role is played by a white horse.
The next important part is played by a dog.

Of course Jack Hoxie is the real star, but
Hoxie has done a most unusual thing. He has
actually suggested that we advertise the horse
and the dog more than we advertise him.

This is not only a remarkable piece of
generosity on Hoxie’s part but it is a darned
good bit of showmanship. The main title of
“The White Outlaw,” for example, will
read in a strange way. It will say “Jack Hoxie supporting
Scout and Bunk.” Ordinarily, you know, this title would
read, “supported by Scout and Bunk,” but Hoxie generously
suggests that we feature the dog and the horse.
Pawn Your Theatre

You ought to treat this picture as a super special. I honestly believe that if anyone else had it they would yank it out of the regular list and treat it as a very high priced production. They would fix rental prices on it that would knock one or two or more of your eyes right out.

But it didn’t cost Universal a fortune. Clifford Smith directed it without wasting money, yet he didn’t overlook a single thing to make it a humdinger of a picture.

I want to tell you that when you see this horse and this dog, you are going to love them to death. They are the most human things you ever saw in your life. They are extremely funny at times and dramatic at others, according to the needs of the situation.

Hoxie and the director, Clifford Smith, seemed to exercise an uncanny judgment in working with the two “stars” --- Scout and Bunk --- and the result is going to make your patrons talk for a long time to come.

Remember, when the time comes for you to advertise “The White Outlaw,” pretend that you had to pawn your theatre to pay the film rental. Pretend that you’ve got to stir up the whole town to get your money back. Boost it to beat the band and not a single soul will ever say you have over-advertised it.

I hope you mop up with it.
The Phantom of the Opera
Is First Movie to Set Style

PARIS decrees phantom red for fall! A motion picture has set the style for the first time.

During the past few months the famous Parisian melodramas have had a war in their midst. Bloodless but bitter. All over whether green or red should be the predominating color for fall. The shade that decided the battle is phantom red, the latest creation of the Textile Color Card Association, inspired by Universal's motion picture "The Phantom of the Opera," which opens in New York at the Astor Theatre, September 6th.

Margaret Hayden Rorke, managing director of the Textile Color Card Association of the United States, who standardize the shades for the silk manufacturers, has advised the Universal Pictures Corporation by cable from Paris of her decision to name a shade of the triumphant color after this spectacular picture.

While in Paris, Miss Rorke met Carter Laemmle, president of the Universal Pictures Corporation, and Gaston Leroux, author of "The Phantom of the Opera," and with them viewed the picture. Realizing the tremendous popularity which will greet the picture here and abroad, she conceived the idea that a shade named phantom red, which describes a soft, elusive shade, would meet with popular approval.

The New York silk merchants, the manufacturers of toilet articles, stockings and women's wear have greeted phantom red with enthusiasm, and are preparing their wares in such a manner that will surpass the introduction of any other shade.

Paris and New York say phantom red for the fall. Phantom red it will be.

Universal's zoo, the only zoo owned and operated by a motion picture company, has had an increase in its population. Seven leopards, five tigers and six lions are recent arrivals among the animal stars on the big lot. They were received with a welcoming chorus of growls from the old-timers with the exception of Minnie, the veteran elephant, who declined to make comment upon the addition to the zoo. Herman Ziegler has been named assistant to Charles S. Murphy, superintendent of Universal City Zoo.
UNIVERSAL NEWS IN PICTURES

The team of Reginald Denny and Marian Nixon is proving such a popular one that they are here working together in their third consecutive production. The picture is from the famous Broadhurst farce, "What Happened to Jones," and is being directed by William A. Seiter. The other Denny-Nixon features which are meeting extraordinary success are "I'll Show You the Town" and "Where Was I?"

Jack Hoxie is all dressed up in $1260 worth of cowboy finery. His buckskin chaps cost $375; his neckerchief, $35; the belt, $100; boots, $125; hat, $125; gun, $40; and shirt, $60.

Would you ever recognize this tottering old couple as the bright and sprightly May McAvoy and Pat O'Malley? This is the way they look in the final scenes of "My Old Dutch" which Lawrence Trimble is directing. The story is taken from the famous old song and play of the same name by Albert Chevalier.

Victor Nordlinger is the latest addition to Universal's staff of directors. He is making a series of Mustang Westerns starring Edmund Cobb, the first of which is "Pep of the Lazy J."

Rudolph Schildkraut is the first actor to have his voice recorded during the actual filming of a scene. Here he is with George Lewis, Rosa Rosanov, Director Edward Sloman and the recording operator in a scene from "His People."
Universal Has Great Story Line-Up
For 1926-1927 Production

With the exception of a half-dozen big stories and plays which are now under negotiation Universal announces that it has virtually completed its schedule of productions for 1926-27. This announcement was issued following the visit of Mrs. Winifred Eaton Reeve, Universal's eastern scenario editor, to the coast, where she was in daily conference for two weeks with Raymond L. Schrock, general manager of Universal City, and the coast production and scenario departments. It is anticipated that the quantity of production will be virtually the same as this year, although it may be that four more Jewel productions will be made next year. The Jewel product announced is in addition to three super-Jewels of the type of "The Phantom of the Opera."

Two of the Denny pictures have already been purchased. They are: "Rolling Home," by John Hunter Booth, and "Signs," by Dorothy Grunf. "Rolling Home" was a play and was purchased through Sanger & Jordan. It was later made into a musical comedy under the title of "Like a King." It will be one of the first of the season's offerings this year. "Signs" is a unique and original story written by an eighteen-year-old schoolgirl which enthused the Scenario Department that they purchased it immediately and sent it to Universal City to be put into proper form. It will be a highly interesting successor to such automobile stories as "Sporting Youth" and "California Straight Ahead." Of about ten stories which are under consideration, Universal will purchase three more in the next two or three weeks to complete the Denny schedule.

So enthusiastic was the reception of Louise Dresser in "The Goose Woman" that Universal has been endeavoring ever since to find stories big enough and roles of the proper character for this new star. So far, two have been chosen. They are: "Perch of the Devil," a highly dramatic novel by Gertrude Atherton, and "The Vehement Flame" by Margaret Deland.

For Norman Kerry Universal plans a big racing story, a big naval story, and the Frederick Isham story, "This Way Out," which was announced for Reginald Denny, but was crowded off this year's Denny schedule. The racing story is entitled "Racing Blood" and was adapted by Winifred Eaton Reeve from the "Blister Jones" stories by John Tainter Foote. The Foote stories have been regarded as classics in this field and taken together will provide a horse and racing story which Universal plans as the final word in turf pictures. For the naval story Universal has purchased "The Big Gun" by Richard Barry, published first in the Argosy-All Story Magazine. It was purchased through Carl Milligan, agent.

For Mary Philbin Universal plans a production of the sensational anonymous novel, "Another Woman's Life." "Folle Farine," by Ouida, is already being put into film form, and two original stories are being written for Miss Philbin also.

For Laura La Plante Universal has purchased "Brides Will Be Brides," a newspaper serial by Lucille Van Slyke, which ran in between four and five hundred daily newspapers this year.

"Click of the Triangle T," by Oscar J. Friend, which recently appeared in novel form, is the first of the Hoot Gibson stories to be purchased. Another great Hoot Gibson story obtained by Universal is "Cow Jerry," a novel by George W. Ogden.

Other fast-moving and unusual Westerns are planned for the increasingly popular Hoot.


Laemmle Offers "Phantom" For Showing On U. S. Airship

An unusual showing of "The Phantom of the Opera" is being planned by Universal.

But it will be over most people's heads! Carl Laemmle, president of the Universal Pictures Corporation, has offered the Navy Department the privilege of showing this spectacular production during the next flight of the dirigibles Shenandoah and Los Angeles. Should this offer be accepted it would mark a step forward as well as in motion pictures.

The Navy Department and Universal realize that amusement will soon be essential during the sometimes monotonous travel between great distances, particularly at night. "The Phantom of the Opera" is Universal's greatest effort and is a fitting subject to attain the distinction of being the first picture to be shown aboard these giant ships of the air.

Unusual preparations will be necessary for the showing, such as printing the motion picture on inflammable film and other projection details. Storage batteries would be used to run the machinery for the experiment. Later, when the ships have been equipped to show pictures, the power would be supplied by the ship's generators. Mr. Laemmle, in his offer to the Navy, feels confident that all problems can be overcome.
The first of these shots from “The Midnight Sun,” the Dimitri Buchowetzki production which will be Universal’s successor to “The Phantom of the Opera,” and “The Hunchback of Notre Dame,” shows Raymond Keane, “the handsomest man in Hollywood,” in his role of a Russian lieutenant surrounded by a group of beauties of the Czar’s court; in the second, Laura La Plante as the premiere ballerina of the Imperial ballet dives with Pat O’Malley as the Grand Duke Sergius; the last presents Michael Vavitch, a noted Russian musical comedy star and long with Balieff of “Chauve Souri’s” fame, who has an important role in the picture.

Dimitri Buchowetzki Starts Work On 1925-26 Universal Super-Feature

Work has begun at Universal City on one of the biggest spectacles ever contemplated for the screen. It is “The Midnight Sun” and is an epic of Russia in the days of the Czar, and it is expected to be more lavish and spectacular than “The Hunchback of Notre Dame” and “The Phantom of the Opera.” It is being directed by Dimitri Buchowetzki, the noted Russian director.

The production will be made with an all-star cast. Four principals have been selected, Laura LaPlante, Pat O’Malley, George Siegmann, and Raymond Keane, Buchowetzki’s “find.” The romantic plot of the story is about the rivalry of the Grand Duke Sergius and Kusmin, the money king of Russia, over the heart of the premiere ballerina, of the Imperial Ballet. Miss LaPlante has the role of the ballerina; O’Malley that of the Grand Duke; Sigmann that of the banker; and Keane the part of Lieutenant Alexis, the real sweetheart of the dancer.

There will be at least a dozen more principals, while hundreds will take part in the crowd scenes, the brilliant court affaires and other such scenes. The story has been adapted and scenarized by A. F. Younger, and will be the first great Russian picture to be made exclusively in this country.

Work is now under way on the construction of a replica of the Imperial Russian Ballet of Petrograd, where many of the colorful scenes will be made. Buchowetzki is engaged on the details of production, of which he has absolute charge, assisted by a staff that includes several European army officers and noted experts.

The outstanding one is Major General Theodore Lodziensky, formerly of the Imperial Russian Guard. He commanded a division in the Russian army during the early part of the War. He was condemned to death by the Bolsheviki after the revolution, but escaped to France. Recently, he was the originator and proprietor of a unique Russian café in New York City.

The story of “The Midnight Sun” was famous in Europe before the World War as one of the most dramatic narratives of the Czarist days and the early uprising of the students nihilists, fore-runners of the Bolsheviki. This note makes a massive motive running through the story. Younger, who will be remembered as the scenarist of “The First,” “Husbands and Lovers,” “The Abyssal Brute,” “The Devil’s Cargo” and other noted screen plays, has done a masterpiece in his adaptation of “The Midnight Sun.”

Jack Voshell has been engaged as production manager for the Buchowetzki unit and will be associated with the noted Russian director during the making of the big Universal spectacle. Voshell is one of the best known production experts in the industry, having been associated with many celebrated producers, including George Fitzmaurice, Elinor Glynn, Marshall Neilan, Samuel Goldwyn, Ted Browning and others.

The role of the premiere ballerina in “The Midnight Sun” will be Miss LaPlante’s first big dramatic role. During the past year or so she has built up a great reputation as a portrayer of light comedy and farce roles, in such Universal Jewels as “Sporting Youth,” “The Fast Worker,” “Butterfly,” “The Teaser” and similar vehicles. In “The Midnight Sun” she will have a part calling for a wide range of emotion, from the fanciful vagaries of a prima donna to the deep drama of Russian sentiment and intrigue.

William J. Cowen, former Universal assistant director, has returned to the Universal fold to act as assistant to Buchowetzki in “The Midnight Sun.” He left Universal to go with Harry Garson, but later joined Buchowetzki when the noted Russian came to this country to direct Pola Negri.

Two huge stages are under construction at Universal City for the Russian picture. A special wardrobe staff is at work turning out the varied and colorful uniforms to be used in the court scenes in which all the galaxy and display of pre-war Europe will be paraded. General Lodijensky, as the chief military adviser to Buchowetzki, is carefully passing on all questions of uniform and rank.
"THE PHANTOM OF THE OPERA," the elaborate Universal super-production of Gaston Leroux's celebrated mystery romance written around the great Paris Opera House, will have its New York premiere Sunday, September 6th, in the Astor Theatre, Forty-Fifth Street and Broadway, where it opens for an indefinite run.

Hailed by those who have seen it in preview showings as one of the greatest pictures of all times, and heralded as one of the most elaborate pictures ever filmed, with a cast of fifty principals, 5,000 extras and sets which beggar description, "The Phantom" comes to the screen as Carl Laemmle's master offering for the current season. It is expected to be a greater picture than "The Hunchback of Notre Dame." At any rate, it is on just as lavish a scale and into it went the same gargantuan efforts of production and the same exceptional care in settings, in casting and in treatment.

The Sunday night premiere will be attended by a brilliant audience composed of celebrities of the stage and screen as well as by prominent New Yorkers and important foreigners now in New York. The invitation list is an imposing one and numbers many of New York's social leaders. The opening show also will be open to the public. Universal reports great demand on the part of the public at the box-office.

Elaborate presentation plans have been made by the Universal organization for the opening. These plans are in keeping with the lavishness of the picture. The Sunday premiere is expected to eclipse all previous Universal premieres. Carl Laemmle, president of the Universal Pictures Corporation, has staked a fortune on "The Phantom" and he is determined that its premiere shall be worthy of the long months of painstaking efforts of Rupert Julian, the director, and the other studio executives.

Especially notable in the presentation plans for the big picture are the musical accompaniments. "The Phantom of the Opera," conceived and written around the noted opera house, and including in its action, much of the stage action of the opera "Faust," is especially adaptable to special musical presentation. Following this course, an elaborate musical program has been written and arranged by Eugene Conte, a noted composer, who also will direct the orchestra. The score includes much of the best music from the opera "Faust" and also is supplemented by French airs. This fact ties up with the double significance of the opening of "The Phantom of the Opera" which commemorates the semi-centennial of the opening of the Paris Opera House.

Another highlight in Universal's presentation plans will be the staging by Thurston, the famous magician, of the appearance of a "phantom" during the prologue. Universal offered a large prize to the person who would cause the appearance of a "spirit" during the premiere showing. Thurston took up the challenge. Because of the mystery with which the celebrated magician has surrounded his preparation for this appearance, no one knows yet what sort of "appearance" he proposes to use.

A further interesting phase of Universal's presentation plan is a ballet which has been staged for the showing. Taking as a keynote, the colorful ball from "Faust" which forms one of the most interesting sequences of the picture itself, a ballet of twin girls will present an original dance in an unusual manner. This ballet has been staged by Alberti Rasch, internationally noted ballerina, and is expected to be one of the outstanding incidents of the stage world this season. It is called "the phantom ballet."

"THE PHANTOM" FOR LONG

"THE PHANTOM OF THE OPERA," Universal's master-picture for the 1925-1926 season, will have its Chicago premiere sometime in November in big Roosevelt Theatre, the Balaban & Katz long house. This information was brought to New York this week by Ned Marin, sales director for Universal, who just returned from a swing through the middle west.

The arrangement between Universal and the B. & K. interests for "The Phantom" was concluded by Max and Leroy Alexander, Universal's Chicago managers of the one hand, and Sam Katz and Floyd Brockwell, general manager of the B. & K. Midwest Theatres, Inc., the other.

The big Universal spectacle drama will go into Roosevelt for an indefinite run, and it is expected that will be presented in elaborate settings, both scenic and musical similar to those which are to mark its New York premiere next Sunday in the Astor Theatre. The Balaban & Katz executives are highly enth
PENS IN NEW YORK HAS PREMIERE AT ASTOR

Preceded by Unusual Pro-Distinguished Audience of Screen and Social World.

"The Phantom" is promised as the most weird, fantastic and colorful picture ever screened. Lon Chaney has created a personality which far transcends his previous characterizations, in imagination, in the power to thrill and in uncanny appeal. Mary Philbin and Norman Kerry, the feautured principals, are at their best in this picture, it is said. Miss Philbin, as Christine Daee, who plays the role of Marguerite in the opera "Faust" in the picture was never better, those who have seen the picture report. In fact she has gone far beyond her past screen portrayals.

Universal's production chiefs went the limit as to settings for "The Phantom." Exact size reproductions of the interior scenes of the great opera house were constructed at Universal City. A four-story, all-steel stage had to be built to accommodate these interiors. The big stage, the many back stage recesses and the cavernous under-stage storage spaces and run-ways of the opera house form an eerie settings for many gripping sequences in the action. For magnificence, however, the grand stair-case and foyer of the opera house, is the latest word in screen attempts at grandeur and color.

The big scenes of "The Phantom" have been filmed in natural color, including the great masked ball sequence with several thousand actors and actresses in brilliant costumes, the vivid audience and stage sequences, with the tiers of boxes filled with Parisian society, and the big corps of ballet girls moving in pleasing and fanciful figures on the stage.

Camera effects, discovered by Universal technicians, through the experiments conducted during the making of this picture, add mystery and beauty to the scenes. The ghostly, fantastic effects obtained in the historic cellars under the opera house form weird sequences to the moving plot of the mystery-romance.

One of the big thrills of the picture occurs when the great chandelier, suspended over the center of the opera house audience, crashes to the heads of the hundreds below. This chandelier is forty-feet in diameter and weighs forty-thousand pounds. The means by which it was made to drop the 100 feet and seemingly crush the life from the audience below, is one of the best and most ingenious screen tricks ever accomplished. It is a supreme thrill.

"The Phantom of the Opera" is distinguished by an unusually large cast of prominent screen personages. Besides, Lon Chaney as Erik the Phantom, Miss Philbin as Christine, and Norman Kerry as her sweetheart, Liet. Raoul de Chagny, the cast also includes Snitz Edwards, Gibson Gowland, John Sainpolis, Virginia Pearson, Arthur Edmund Carewe, Edith York, Anton Vavera, Bernard Siegel, Olive Ann Alcorn, Edward Cecil, Alexander Bevani, John Milhuan, Grace Marvin, George B. Williams, Bruce Covington and Cesare Gravina.

A few of the outstanding persons who are to attend the opening of "The Phantom" are: M. Mongendre, consul general of France; M. Brouget, consul of France; Sir Harry Gloster Armstrong, consul general of Great Britain; Senor Don Mariano Vidal, acting consul for Spain; Jesse Lasky, Daniel Frohman, Jules E. Brulatour, Hugo Riesenfeld, Holbrook Blinn, Leon Errol, Will H. Hays, Virginia Valli, Bessie Love, Fritz Scheff, Grant Mitchell, Mary Astor, Betty Bronson, W. C. Fields, Nellie Revell, Ethel Shutter, Herbert Brennon, Monta Bell, Allan Dwan, Arthur Stringer, Clarence Budington Kelland, Joseph Kilgour, James Gleason, George Archainbaud and Al Green.

DES IN ROOSEVELT CHICAGO RUN

Istastic over "The Phantom" and have great confidence in its box-office possibilities, Marin reports.

The Roosevelt is Chicago's famous long-run house and is one of the most important houses in the entire United States. It ranks in moving picture importance with Grauman's Egyptian Theatre, Hollywood, because it only plays pictures which have possibilities of long runs. The success of "Don Q" which is playing there now will determine, more or less, when "The Phantom of the Opera" is to go into the Roosevelt.

The Roosevelt booking is one of the most important contracts so far signed on "The Phantom of the Opera," Marin states. Booking on this big special is exceptional throughout the middle west, he says.

"I screened the picture for various exhibitors in this section, and all are enthusiastic over it. They hail it as a really great picture and expect it even to exceed the records established by 'The Hunchback of Notre Dame,'" the Universal sales director reports.
Glorying in recklessness—careless of death—a veritable demon for daring and action—that’s Art Acord. Admired by thousands he is one of the favorite western stars. His new series of Blue Streak westerns is far outpulling even his previous successes.
of Speed-Action-Thrills!

24 BLUE STREAK WESTERNS
Teeming With Rapid-Fire Action

Starring ART ACORD
with "Buddy" his horse and "Rex" the dog

Starring JOSIE SEDGWICK

Starring JACK HOXIE
with "Scout" his horse, and his dog "Bunk"

Starring PETE MORRISON
and his horse, "Lightning"

Released by UNIVERSAL

INS INCLUDED IN UNIVERSAL'S AK WESTERNS
From Winners of Carl Laemmle's Prizes

HERE are some more letters from winners in Carl Laemmle's $5,000.00 Serial Exploitation Contest recently completed which we thought might interest you. The contest has been declared a huge success everywhere and it has shown showmen, as Fahnley Bridges of the Arctraft Theatre, Franklin, Ind., states in his letter, that exploitations on serials mean added revenue at the box-office. Mr. Bridges' letter follows:

I HAD quite a pleasant surprise this week when Mr. Esch, your Indianapolis manager, informed me that I had won one of the prizes in your Serial Exploitation Contest and presented me with the prize check. I certainly want to thank you for the prize and to say that what I did in exploiting the serial has benefited me greatly in added revenue at the box-office. Everyone enjoys the picture and it has brought much added business.

As you know, I am playing all of the Universal pictures as well as short product and it is proving a big hit here. Just recently I showed "I'll Show You the Town" and people were wild over it. Many saw it a second time. Let's have more like it.

Again thanking you for the prize and for the splendid co-operation given me by your Indianapolis office, I am, very truly yours,

FAHNLEY BRIDGES, Mgr., Arctraft Theatre, Franklin, Ind.

Dear Carl: Pardon the familiarity of my addressing you by your first name, but I have signed so many cheques payable to Universal, and have mentioned you by your first name so often that I feel as if you and I were schoolmates.

Now then, imagine my surprise when I was informed that I was the winner of an honorable mention prize in your serial exploitation contest. It is the first cheque that I have ever received from any distributing organization, without having had to put in a strenuous kick. So you can appreciate the sensation I experienced when I was informed by your Cincinnati office through your Mr. Fredric Strief, who presented me with your cheque.

Bonomo and his partner put on a strong man act at the opening of "The Great Circus Mystery" at the Mission Theatre, Monterey Park, Calif. They are shown here with Chas. E. Brady, manager of the house, who is shaking hands with Bonomo, and Roland G. McCurdy, Universal exploiter in Los Angeles.

All jokes aside, you know from past business transactions that I have always had a soft spot in my heart for you, and for Universal, and I wish to thank you very much, and wish you the greatest success, which your progressive ideas so deserve.

With kindest personal regards, I remain,

Sincerely,

JOHN A. SCHWALM,
President. The Jewel Photoplay Co., Hamilton, Ohio.

ACCEPT my sincere thanks for check for third prize in Exploitation Contest. This was a surprise to me and it was greatly appreciated. You may be sure I will make an extra effort on the next Universal Serial, "The Fighting Ranger."

Replying to your regarding Complete Service Contract I think it is the best buy I ever made in the picture business. Everyone I've talked to is absolutely sold on it.

With best wishes, I remain, very truly,

J. B. LAUGHLIN,
Bart's Mecca Theatre, Midland, Mich.

P. S.: Am attaching clipping, showing how our local paper handled the story. They were kind enough to give us front-page position and it has caused no little talk in town. I'm out after first prize next time.—J. B. L.

APPRECIATE very much your check for $25.00, which I have just received, for third prize in the eleventh week of your Serial Exploitation Contest.

Just one statement about your serials—from past experiences it would appear that an exhibitor need never fear extensive exploitation on a Universal Serial since all we have used have been above the average and never a disappointment.

Yours very truly,

H. A. ROHS,
Robins Theatre, Cynthiana, Ky.

It is with a great deal of pride that I beg to acknowledge your check for $100 as winner of first prize of Universal's great Serial Exploitation Contest. No one can doubt you as the real friend of the showman and exhibitor, Universal's loyalty is proven again.

Yours Universally 100 per cent,

JACK MULDOON,
Academy Theatre, Buffalo, N. Y.
They’re Using Complete Service

Instead of Loss Shows a Profit With New Service

I WAS among the first to start in using your Complete Service,” which started the latter part of June. I am pleased to say that the results have been more than satisfying. I never before have been able to buy such consistently good short subjects and been able to run all I wanted to make my programs of such a variety and at a price that would permit me to do so during the hot weather. Instead of running at a loss, the month of July actually showed a profit.

It is needless to say that when the opportunity presented itself I gladly signed a contract for the “1925-26 Complete Service.” I believe I have bought the finest line of pictures, including Jewels and Westerns and short subjects there is to be found on the market.

Thanking you for the fine co-operation from your Kansas City office, I remain, Yours sincerely.

OPERATION HOUSE,
Lenora, Kas.

Knows Good Thing When He Sees It

I DON’T see my name among the list of exhibitors having signed Complete Service contracts, as published in Universal Weekly. If it is there I must have overlooked it, but if not there, please put it in, as I don’t want other exhibitors to think that I am a “dumb bell,” and don’t know a good thing when I see it.

Please mail me a few heralds on coming features, especially on “Oh! Doctor.”

Thanking you for same, I remain,
Very truly yours,

F. L. HILTON.
Out Theatre,
Sparta, Ind.

One of Best Deals In Film Game

JUST signed your Complete Service contract and I want you to know that this is one of the best deals I ever made in the film game. Mr. Laemmle, you deserve a lot of credit for saving the small town exhibitor.

Wishing you every success, I am
Sincerely yours,
L. A. HUTNICK,
The Fairview Theatre,
Fairview, N. J.

Just a Matter of Common Sense

The San Francisco Exchange sent this card

Get in line! It’s just a matter of common

UNIVERSAL’S COMPLETE SERVICE
AND ABUULTLY INCREASE YOUR PROFITS FOR 1925-26
DO IT TO-DAY!

In line, to book

UNIVERSAL’S COMPLETE SERVICE
and absolutely increase your profits for 1925-26.
Do it to-day!

already in line,
It was just a matter of common (cents)
to book
UNIVERSAL’S Complete Service
Thanks MR. LAEMMLE and the S. F. U. Exchange
Yours truly,
W. J. CLARK.

Says Any Exhibitor Who Doesn’t Sign Needs Guardian

JUST signed your Complete Contract, and going to start service immediately. It is so reasonable I am putting your short subjects in, in addition to my regular show, and I think any exhibitor that does not sign needs a guardian appointed. More power to you.

Yours truly,
J. C. FLACK,
La Grande Theatre,
Conneaut, Ohio.

Complete Service Called Gold Mine

By Paul Nowatske

JUST a few lines in regard to your Complete Service contract which I have just signed, or, in other words, a gold mine I have leased for one year.

I have used your pictures for the last eight or ten years and always found them to be of the highest type of entertainment. The only trouble with your company is that you do not use the word “Special” enough on your advertising, or you would have a 99 per cent. special product, and should, for what you are giving. For instance, when Harry Carey was with your company he made some pictures which you should reuse, as they would go for “Super-Specials,” as that is what he is making now, and they charge ten times the price you charged for them. The only difference is that they drag them out to seven and eight reels with nothing in them but sawdust, and still they call them Specials. One thing we exhibitors are through with, and that is these fishing agents. They come with no bait at all and we suckers bite, hook, line and all.

If we exhibitors could talk to the fish that way when we go out fishing off the old mill stream, we should catch plenty. But we can’t fool the fish, as they are not all suckers.

Wishing your company the biggest success in the world, and if your years to come are as good as your past years you’ll be in business when the others are gone. Yours respectfully,

PAUL NOWATSKE, Mgr.,
Park Theatre,
Mukwonago, Wis.

Well Satisfied With Service

I RECENTLY purchased the Complete Service plan, and in regard to the same will say that I am more than satisfied with my purchase, as both pictures and service from the Chicago office are above average.

I cheerfully recommend this service for the small-town theatres, and I wish to extend congratulations to you for this plan, as it certainly will assist toward keeping the small-town exhibitor in business. Respectfully,

L. J. GRAFFORT,
Prop, Cosmo Theatre,
New Carlisle, Ind.
"THE COMPLETE SERVICE CONTRACT ALONE HAS KEPT MY HOUSE"

—says Wm. Donnelly, Manbar Theatre, Manbar, W. Va.

Read what exhibitors say who have tested it at the box office

Saves Small Exhibitor
"Your Complete Service Contract is one of the best deals I have ever made. You deserve a lot of credit for saving small exhibitors."
—Princess Theatre, Elm Grove, W. Va.

Biggest Boon
"It is the biggest boon that has ever come to the small exhibitor. You are giving us as good and consistent pictures as anybody!"
—Rex and Elk Theatre, Rexburg, Pa.

Reason He Is Open
"Your Complete Service Contract is the reason we are open today and has solved our problem."
—Reardon's Theatre, Fresno, Cal.

Enabled To Reopen
"Was compelled to close Tuesdays. Your Complete Service Contract enabled me to reopen and operate with a profit."
—Star Theatre, Youngsville, Pa.

Fulfills Requests Of Patrons
"Complete Service Contract certainly was designed to fulfill requests of patrons. Business is good due to this contract."
—Gertner Theatre, Silver Creek, N. Y.

Was Closed Entirely
"My theatre was closed down entirely. Only able to reopen through your Complete Service Contract."

Kept Him In Business
"The only salvation for the small fellow. Congratulations for helping me to keep in business."
—Charles Gable, Sharon, Pa.

Solved His Problem
"Was wondering how I was to pull through this season. Complete Service Contract solved my problem."
—Opera House, Winber, Pa.

Only Salvation
"It is the only salvation for the small-town exhibitor and will keep us open and in business."

Made Money
"Urge every small-town exhibitor to sign this. When they check up they will find they have made money."
—White Theatre, White, S. D.

Best To Be Had
"It is the best service to be had. All exhibitors should sure sign up."
—Casper Theatre, Casper, Cal.

Very Pleased
"I am very pleased with your Complete Service Contract. I would have had to close if I had not gotten it!"
—Crystal Theatre, Roosevelt, Okla.

More Than Satisfied
"More than satisfied with your Complete Service Contract. Both pictures and service are above the average!"
—Cosmo Theatre, New Carlisle, Ind.

Allows Him To Own Theatre
"Complete Service Contract makes it possible for me to own my theatre."
—Garden Theatre, So. Charleston, Ohio

Turned A Loss To A Profit
"Was running at a loss until I closed on this. Now I am running and making a profit."
—Ed. Graffeta, Seelyville, Ind.

Will Profit Anyone
"Complete Service Contract is a real business-builder. Am sure anyone will profit by this plan."
—O. O. F. Theatre, So. Greenfield, Mo.

Carl Laemmle's
UNIVERSAL
Complete Service Co.
ACT
OPEN!

2408 Exhibitors have signed it!

Exhibitors

HEAR YE!

DONG!

DANG!

TRACT
Prominent Newspaper Editors
To Collaborate on "U" Picture

Ten members of the National Editorial Association will write a ten episode chapter play for the Universal Pictures Corporation, according to announcement of Carl Laemmle, president of the company. The offer was made at the recent convention at Richmond, Va., at which time representatives of Mr. Laemmle outlined the plan to the delegates. Five thousand dollars will be paid for the story. From the synopses submitted for consideration the ten best will be chosen. The one best will be used and the writers of the other nine will be asked to outline in detail the action of one of the chapters of the movie serial. Each of the ten winners will receive $500 for his synopsis.

The writing of the continuity or scene by scene detail will be done by Universal’s scenario staff. The brief synopsis to be submitted in the contest must be of not more than 500 words. Concerning the type of story there is but one requisite— it must move about an airplane mystery with sky marauders having their part. The picture must be exciting and have plenty of thrills suitable for a serial.

After the original choice has been made the ten who write the episodes have no restraint on words. Every action and every detail must be outlined fully.

Six months will be given to prepare the story and the picture will be produced next year. As the 1926 National Editorial Association convention is at Los Angeles an opportunity will be given the editors to see their story being filmed and they will also be given an opportunity to appear in it.

In Laemmle’s opinion newspapermen are peculiarly fitted for creative work of this type and he expects to secure an epoch-making chapter-play.

It is more than likely, Laemmle said, that more than one story will be suitable for production. If so he will make an offer for it at regular scenario rates.

Harry Pollard has decided to dispense with the services of a title writer for his production, "Two Blocks Away." Instead of that, the cast will write the titles. But inasmuch as Charlie Murray, George Sidney, Vera Gordon and Kate Price are all natural "gag men," the script girl is picking up so many subtitles that it is bound to be a race to see which of these comedians has the most sub-titles in the picture. Aaron Hoffman, the author, wrote some mighty good sub-titles for it, himself.

News Cameraman
Aids Mrs. Coolidge
In Taking Pictures

The following story, which was carried by the Associated Press, is taken from the New York Times of August 20th. It refers to International Newsreel’s staff representative in Boston, who is "Dick" to the President and Mrs. Coolidge, just as he is to thousands of other friends.

"Plymouth, Vt., Aug. 19 (AP).--Mrs. Coolidge tried her hand today at amateur photography, but had to call on a professional for pointers before she was able to make some snapshots of the President.

"Experimenting with a German-made camera given to her by a friend, Mrs. Coolidge soon found she knew little about it. The President, who was with her in front of the family homestead, spied 'Dick' Sears, a Boston movie man whom he has known for years, standing behind the 'dead line' established by Secret Service men to keep reporters and photographers, as well as tourists, at a respectful distance.

"President Coolidge appealed to Mr. Sears for help and, after the photographer had loaded the camera with film, he coached Mrs. Coolidge as she took several pictures of the President.

"As a reward, Mr. Sears was permitted to take pictures with his own machine of her doing this."

No Red Tape
In Production
At Universal City

Universal’s entire output of 30 Jewel features which constitutes this year’s line-up is supervised by but two men—Raymond L. Schrock, general manager, and E. J. Montagne, scenario editor.

This is in direct contrast with the method used at most Hollywood studios where the stories are handled by supervisors, editors and story executives.

In the opinion of Mr. Schrock, the Universal method makes for prompter action and gives a more finished product. When the general manager of a studio seeks practical information concerning a story he usually has to consult with experts. At Universal Mr. Schrock merely consults himself for he used to be a scenario editor and has written many stories which have been produced.

“We have no supervisors,” said Mr. Montagne. “Mr. Schrock and I handle all the big features. In this way we get at the points of contention more readily. There are no arguments concerning treatment. Neither of us have any irons in the fire, our one interest being to better Universal’s output and give the public stories just a little better than it wants. It is practical and it pays at the box office."

Tamar Lane Says
Denny Has Become
Big B. O. Favorite

In a recent issue of Motion Picture Magazine, Tamar Lane writes of Reginald Denny. Under the heading, "Our Own News Monthly," she says:

"It begins to look as though Reginald Denny is going to be one of the biggest box-office favorites in the business."

That’s no news to exhibitors who have played the Denny features. But wait until they show "California Straight Ahead!"
Universal Scores
With Western Comedy Series

The western comedy is the screen's latest development.

A series of two-reel pictures, with a typical Arizona or Texas town as the setting, and typical cow-punchers as the characters, now being produced by Universal, are becoming a sensation with fans, according to messages from exhibitors to Raymond L. Schrock, Universal general manager.

Adapted from the popular magazine stories by W. C. Tuttle, featuring "Dirty Shirt" Simpkins and "Magpie" Jones, the pictures are dealing with the well-known West from a comedy instead of a melodramatic standpoint, and according to theatre owners, they promise to become the most popular two-reel product in the industry.

Gilbert "Pee-Wee" Holmes and "Smiling" Ben Corbett, former Universal Ranch Riders, and both veterans before the camera, possessing a real flair for comedy, are being featured in the productions. Five of the first series have been made, and the team is now working on the fifth, with Janet Gaynor, winsome young actress, playing the feminine lead.

The pictures are being produced under the direction of Vin Moore, with the supervision of Isadore Bernstein. Each picture has the regular features of the western—thrills, rides and fights—but the result is comedy instead of drama.

Century Releases
"Crying For Love"
With Ed Gordon

The Century Film Corporation announces the release through all Universal exchanges of the two-reel Century Comedy, "Crying for Love" made with Eddie Gordon.

This comedy was written and directed by Noel Smith and is a hilarious take-off on the marriage of a meek man and a six-foot amazonian woman.

Blanche Payson, one of the strong arms of the screen, has the role of the bride. Eddie as the henpecked bridegroom gives one of the funniest roles of his screen career.

Tad Ross also is in the cast.

This picture has had pre-release showings in various parts of the country and has been very successful. It is characterized as one of the best Centuries released this summer.

Samuel Carver Offers Proof
"The Storm" Can Never Die

Every once in a while Carl Laemmle urges exhibitors to rebook such pictures as "The Hunchback of Notre Dame," "The Storm," "Merry Go Round," "Signal Tower" and any number of others which have proven tremendous winners for exhibitors. Sometimes exhibitors heed the appeal. Thousands of them have done so with "The Hunchback of Notre Dame" and they have proven to their satisfaction as well as Mr. Laemmle's that this is an immortal picture, one which will never die.

Samuel Carver, manager of the Liberty Theatre of Kansas City, thought he would try "The Storm," in which House Peters and Virginia Valli made their greatest reputation. "The Storm" has probably rolled up the greatest amount of money for exhibitors of any Universal-Jewel, but still Carver wasn't certain enough to play it all alone. He put it on a double bill, but to his astonishment "The Storm" was the big drawing card and the other feature the also-ran, not only in the demand of the public, but in the sale given it by the newspapers of Kansas City. It went over splendidly; patrons were pleased, and in Sam's own words, it proved that "a big picture can never die out."

"The Storm" can be brought out again and again," he says, "and will be a money-maker wherever shown. Had I realized its pulling power I would never have tied it up with any other picture."

The Times of Kansas City, reviewing it, said:

"House Peters, hero of 'The Storm,' at the Liberty, has been out in the weather considerably since his first huge success in this picture, but it is doubtful if he ever has achieved the dramatic effectiveness which makes this picture stand out."

"The forest fire, blizzard, landslide and daring ride through the rapids of Devil's Gorge, are examples of remarkable photography. Then there is the storm of human emotions within the little cabin up in the mountains, where Peters fights it out with Matt Moore for the love of Virginia Valli. The cast probably is the smallest seen in any important play, but it is well chosen, and gives a most capable performance."

Lubliner & Trinz Arrange To Show Century Comedies

H. M. HERBEL, sales manager of the Century Film Corporation, reports that a contract has been signed by Leroy Alexander, Universal's Chicago manager, and the Lubliner & Trinz Circuit, for the entire 1925-1926 output of Century Comedies for the thirty-five or more houses of the Chicago chain.

This contract includes twelve Buster Brown Comedies, twelve Wanda Wiley Comedies, twelve Edna Marian Comedies and other two-reelers.

Art Acord Starts New Western

"The SAGE BRUSH SHERLOCK," suggested by L. V. Jefferson's story, "Horse Sense," is to be Art Acord's next picture for Universal. As the title and star indicate, it is a Western picture with all the hard-riding, thrills and romance customary in Acord's productions, "The Sage Brush Sherlock," which will be directed by Cliff Smith, was adapted to the screen by Harrison Jacobs.

The supporting cast includes Alta Allen, Thomas C. Lingham, Harry Royer, Jess Debebebach and William Welsh.
This amazing two-reel feature is the sensation of the hour!

200 CHICAGO theatres played it during the first week of its world premiere.

400 and more NEW YORK Exchange theatres will play it following its New York release on Sept. 6th.

See Your Universal Exchange NOW
THRILLS

Has made the biggest hit ever scored in Chicago by a newsreel!


Produced by INTERNATIONAL NEWSREEL
Released by UNIVERSAL

“Our audiences got a real and lasting thrill. ‘Life’s Greatest Thrills’ took me right off my feet!”
—Max Balaban, Balaban & Katz Corp., Chicago, Ill.

“One of the biggest week days I had in the last three months was the night I played ‘Life’s Greatest Thrills.’”
—Maurice A. Salkin Theatres, Chicago, Ill.

“They came out of the theatre saying it was one of the greatest of its kind they had ever seen!”
—Ascher’s Metropolitan Theatre, Chicago, Ill.

They’ll give you the details of how users of International Newsreels can get this record-breaking picture as part of International Service.

It's without cost!
Press Book "Teaser" Hose Prove Riot In Washington

ULTRA-SHORT skirts and the fad for fancy hose hooded Al Feinman put over an exploitation stunt at the Rialto Theatre in Washington, D. C., which not only landed among the picture pages of the Washington News, but even found its way into the New York News.

It was like this: J. D. Carney, manager of the Rialto, had booked "The Teaser" for his house and called in Al, who devises exploitation for Universal customers in the Washington and Philadelphia territory, to see what he could do about it. Al took a look at the press book, and promptly put one of the stunts to work.

Two girls, who did not mind creating a little excitement, were secured by Mr. Feinman and Mr. Carney. They were provided with white stockings on the front of which appeared "The Teaser." Washington became curious. Politicians were distracted and neglected their work. The government lost hours and hours of time through clerks overdrawing on their lunch hours. Photographers snapped the girls wherever they appeared. Newspaper editors had the time of their lives thinking up wise-cracks, such as: "If the figures on stockings are clocks, these must be stop-watches."

When the strain became too great,

"The Teaser" stockings invaded Washington, D. C.

Mr. Carney and Mr. Feinman came to the rescue. They informed the palpitating populace through the medium of large-sized ads that "The Teaser" was a movie and was about to play at the Rialto.

Stage Carpenter And Manager's Son Build Ballyhoo

TO the right is a photograph of one of the ballyhos used by Walter Decker, manager of the City Opera House in Frederick, Md., for "The Signal Tower." The semaphore was built by Mr. Decker's stage carpenter, H. Webb Beck, and the painting was done by his fifteen year old son, Jimmie, who has shown great aptitude for the show business. By putting movement in the semaphore, Mr. Webb made it twice as effective as if it were stationary.

In the photograph are Mrs. Chas. Brookey, house treasurer of the City Opera House, and Mr. Decker.

Jones Uses Safe Cracksmen Blew As "Raffles" Ad

IF a cracksmen stole into your theatre one night, blew the door off your safe and escaped with all the valuables inside, what would you do about it? John D. Jones of the San Angelo Amusement Co., San Angelo, Tex., had that happen—and he put the safe in his prop room. Ever since that time three years ago he has cherished that safe like a rare bottle of old wine and has only brought it forth when he had a special picture guest in his theatre. The best of this tale is that he has regained many times over the amount he lost in increased receipts whenever the thief-relief is used.

His latest use of the safe was for the House Peters' Universal Jewel, "Raffles, The Amateur Cracksmen." He put it out in front of his house between two boards. On one of these was a hand drawn head of Peters with this copy below: "He is wanted by the Police. Catch Him! $1,000.00 Reward for the capture of the man who cracked this safe, and stole the contents. The Police suspect 'Raffles' the amateur cracksmen. See this picture today and Saturday."

On the other board was this announcement: "As smooth as silk. As mysterious as the sphinx. As silent as a Tiger's tread—that's 'Raffles.' He might have blown this safe. See this picture today. Regular prices."
Boat Excursion Brings Resorters To "Hunchback"

THE Star Theatre in Arnold's Park, la., recently reversed the Sunday custom of towns near bathing beaches. Instead of losing its patrons to the beaches on a fine August Sunday it "dragged" them all in and collected those from other resorts on the lake as well. The house record was broken by 100 per cent.

The picture was "The Hunchback of Notre Dame." Jack Edwards, Universalist, came from Des Moines to put on an exploitation campaign and the first thing he did was to make a tie-up with the Okoboji Steamship Company, which operates on Lake Okoboji, for a joint lake excursion and theatre party. Special tickets were printed giving purchasers a reduced rate of 70 cents for the lake trip both ways and theatre admission.

Tickets were placed on sale at the Manhattan Beach Hotel and The Inn with special announcements on bulletin boards and advertising matter placed in all key boxes at both hotels. All of the company's boats carried advertising matter on the excursion.

But not content with pulling in most of the hotel guests and cottagers on Lake Okoboji, Edwards and Manager Rehfied journeyed four miles south to Milford and five miles north to Spirit Lake to tack cards all over town. They used a ballyhoo truck covered with banners for this trip.

The only newspaper published in Arnold's Park is the weekly "Bulletin," an 11 x 7 1/2 inch affair. The Star Theatre uses half of the back page of this publication for its ad. Mr. Edwards made arrangements with the editor to lift the ad from the back page after the regular run was off the press and to place it on the front page together with a publicity story on the "Hunchback" engagement and the steamship excursion. One thousand of these were then run off and placed in key boxes at resort hotels and distributed in automobiles in Arnold's Park, and Spirit Lake.

Through a tie-up with a local bakery heralds on the picture were wrapped in all bundles sent out by the shop.

Edwards also made a personal call on the minister of the Community Church and "sold" him on the picture with the result that he endorsed the production from the pulpit on Sunday morning. The Catholic priest of the parish also recommended the picture to his parishioners.

Roy Slentz, Fort Worth, Texas, recently hung real estate for sale signs on doors reading: "For Sale—500 cool seats for 'Head Winds'—Capital Theatre."

Amateur Kodakers' Contest Used For New Denny Picture

ALL the amateur photographers of Toledo, Ohio, were out to win the $50.00 camera and carrying case which the Gross Supply Co. offered as a prize for an "I'll Show You the Town" contest at the instigation of A. J. Shariick, exploitation man from Universal's Cleveland Exchange, when the Reginald Denny picture was about to play the Temple Theatre. The contest was for the best set of photographs by an amateur photographer showing the main points of interest of Toledo.

The Chamber of Commerce became so interested in Shariick's contest that the secretary appointed a special committee to decide which set of views was the best. All three newspapers gave publicity to the stunt.

The kodak store mailed out 1,000 cards telling about the contest and incidentally something about the picture. They also gave a big window display with the prize camera the center of attraction.

In a corner of the Temple's lobby, Shariick and Manager Fred Walters arranged a very clever display, which is shown in the accompanying illustration. A triangular lobby stage draped with curtains was set with a miniature 24-sheet board at one side and cut-out figures of Denny and three girls walking along in front. Cut-out trees, miniature yellow cab taxis, and a toy aeroplane in the sky completed the novel set.

"The Last Laugh." The banner read: "25 cents Off on all Yellow Cab fares to 'The Last Laugh' at the Columbia.

"The Doorman gave passengers coupons worth 25 cents.

Seattle Theatre Ties With Taxis

THROUGH a tie-up with the Seattle Taxicab Co., Robert Bender, manager of the Columbia Theatre, Seattle, secured banners on the doors of all Yellow Cabs in town and editorial and advertising space in the company's newspaper, "The Yellowgram," which goes to taxi cab patrons announcing his showing of "The Last Laugh."
Propose Permanent Organization To Carry On Greater Movie Season

A NATIONAL organization of theatre men for the purpose of promoting a concerted movement to exploit the motion picture industry as a whole, may develop as a result of the Greater Movie Season Campaign.

In a letter to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., Frank W. Buhler, managing director of the Stanley Company of America, makes the suggestion as follows:

"I am of the opinion that a permanent organization of the active men in the Greater Movie Season Campaign might be perfected—not only for Greater Movie Season each year, but for the general exploitation of the Motion Picture Industry as a whole, bringing it constantly before the public.

"The will to do has been the thing that has made the picture industry and I am sure that the motion picture distributors would welcome and would help an organization that would be perfected for the purpose of selling pictures to the public."

Acting immediately upon Mr. Buhler's plan the Greater Movie Season Headquarters is communicating with the general managers of the campaigns to learn their thoughts regarding the suggestion. If the active workers in the various campaigns favor such a move, the Hays organization will assist in every possible manner, serving the exhibitors with material and acting as a clearing house.

Whether or not a definite organization is perfected, the Hays organization plans to furnish to all exhibitors who can use such material, a service of publicity and advertising matter that can be used as a follow-up on this year's Greater Movie Season Campaign, and for leading into next year's. Included, will be all the material that can be gathered that will help exhibitors sell their theatres to their townspeople and which will build good will for motion pictures in general.

There is no question now as to whether there will be a Greater Movie Season Campaign next year. Exhibitors are unanimous in declaring that the drive should be made an annual affair. Among the exhibitors in smaller towns who have written to headquarters asking for another campaign next year is Billy Connors of Marion, Ind., who wired that his business was "about 40 per cent, better than last year. We certainly do want another next year."

John C. Ingram, for the Midwest Amusement and Realty Co., of Scottsbluff, Neb., writes: "We're for Greater Movie Season strong. Please put our name down at the top of the list for 1926."

Charles W. Krebs, general manager of the Louisville campaign, writes: "I am informed that the box-office receipts in a number of theatres increased from 20 to 50 per cent. over the same week last year in spite of the fact that the weather here Sunday to Wednesday was the hottest we have had in Louisville this summer. I have no doubt that Louisville will celebrate Greater Movie Season every year."

Neely Edwards

One of the Bluebird Stars

He has a wide expansive smile
His is the quaintest, cutest style
Of wearing hats.

He gets the Kiddies young and old
He'll make that goose LAY EGGS OF GOLD
He's sure the cats—

He's got the old box-office pull
A full yard wide of the finest wool
This comic boy

Is a brightly twinkling BLUEBIRD star
Who draws the fans from near and far—
The Showman's JOY!

52 Pictures—One Reel Each

Bluebird Comedies

Released and Produced by

UNIVERSAL
**Texas Steers**

THE Strand and Topic Theatres at Honey Grove, Texas, have changed owners. The former owners, Messrs. O. and R. A. Gill have sold to Michell, Wheller and Lilly at Commerce, who also own other theatres in this territory. Gill Brothers have purchased theatres at Van Alstyne and Wolfe City.

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**Buffalo Blues**

GONE are the days of waiting! So says Walton and Adams who operate the Happy Hour Theatre at Lake Placid, N. Y. By the last of August they will have played every big production that is scheduled for release for the next three months to come. "The Phantom" played Lake Placid August 27th, and will be brought back for a return engagement Labor Day.

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**Way Down South**

JUST returned to Jacksonville from a trip down the East Coast with John Barton, manager of the Jacksonville Exchange. We batted 1,000 on the trip, leaving here with cut-offs for five towns and sold five towns. Sold "The Phantom of the Opera" in three cities. The big new picture will be shown in Vero, Manager Atkin, of the Vero Theatre, setting it in for showing early in October; Mrs. Tenbrook, of the Bijou Theatre, at Delray, buying it to be shown also early in October, and C. F. Hancock, of the Lyric, Stuart, buying it for showing also in October. At the first two places, beautiful new theatres have been built, each of which would do credit to cities three times as large, and in Stuart, Hancock is now building a beautiful new theatre, "The Phantom" to be shown in it just a week or two after the opening.

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**Universal Weekly**

**Jack Pickens**

Jack Pickens, former film salesman of the Texas territory and now exhibitor at Harlingen, Texas, is soon to acquire a new theatre with a seating capacity of 700, and of latest fireproof construction in the same city. This gives Harlingen two theatres, both of which will be under Mr. Pickens' management.

—Jack Meredith.

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**R. C. McLHaren**

The firm of Robb and Rowley of Dallas, were the unconscious donors of the entire Saturday night receipts of their three Sweetwater theatres to a knob-knocker, who paid a visit to the Palace Theatre at Sweetwater Sunday night. The safe was rolled from the office into the auditorium of the theatre and the explosion muffled. Local aware, H. M. Rogers, states that entrance was gained through the rear window, and estimates a loss of several hundred dollars.

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**Karl Kettler**

Karl Kettler, pioneer theatre owner and operator, of West Palm Beach, Fla., has retired from active participation in things theatrical, having leased all his theatres to the Southern Enterprises, Inc., they being the Kettler, a high-class picture house, the Delux, a winter theatre over on Palm Beach, and the Rialto, playing pictures and tab musical comedy. Kettler's rentals make it possible for him to sit back and twiddle his thumbs—but he is not content. Mr. Kettler is a warm friend of Manager Barton, and he has used Universal product for many, many years.

—Earl Arnold.

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—Earl Arnold.
WHAT THE REVIEWERS SAY

"The Goose Woman"

"The Goose Woman," the picture at the Colony this week, Universal has a real jewel. It is one of the most absorbing specials ever turned out by this or any other company. A great cast—a fine picture—a real "special."

Motion picture audiences have been crying for something new and something different in their entertainment as children are said to moan for a certain medicine. If the audiences are more in earnest than the children, here's a chance for them to prove it. "The Goose Woman" is a unique entertainment. It's in eight reels, but there is so much drama packed in that it seems like six. What more can be said for the entertainment qualities of any film?

It might be classed as a mystery melodrama, or it might be billed as a drama of mother-love. Or, if patrons palpitate for another type of story, it might even be classed as a romance.

It has all the ingredients, and if Universal had chosen to be economical, "The Goose Woman" might have made at least two pictures, instead of one. But the one is really of super-feature structure—although many of the so-called super-features are merely soap.

Louise Dresser appears in the title role—that of a drunken, irresponsible farm woman, whose pet goose follows her loyally, but who seems to have lost all human ties. Jack Pickford plays her son, in love with—as the old stock programs used to say—a beautiful young actress, acted by Constance Bennett—but Miss Bennett doesn't have to act to come up to the requirements. She is beautiful, and her work improves in every picture. It would be unfair to reveal the inner workings of the plot, because half the kick you'll get out of the picture will be in wondering what's going to happen next. It's filled with surprises. For instance, "The Goose Woman" turns out to be the shatted remnant of a world-famous opera singer, who lost her voice when her son was born. There's a murder, but not a trial—another point in this picture's favor.

Perhaps the most interesting performance is Louise Dresser's. She is amazingly good. As the bitter, lonely woman who hates the world because she has to give it up, but who later discovers her long-lost heart and love for her son, she is really superb. Miss Dresser has a chance to appear as her own stunning self in the last two reels, where a strange combination of circumstances brings about her regeneration.

Clarence Brown has directed it deftly. He might have laid on the pathos with a heavy paw. He resisted the temptation, proving he is a strong-minded man as well as a master craftsman. He brings the best talents of his three leading players to the fore. Pickford has never done any better work. Nothing more to say except—see it.—New York Telegraph.

Length: 7622 ft.

"The Home Maker"

"The Home Maker," the feature at the Colony Theatre this week, is something new, original, and very interesting in the way of pictures. It hasn't a villain, nor a vamp; there isn't any triangle or a shipwreck, but it's a good story. Incidentally, it may be well to chronicle at the start that "The Home Maker" is an artistic triumph. It is a Universal Jewel production, with King Baggot directing and Alice Joyce and Clive Brook as the featured players.

King Baggot can well put himself on the back for his directing in this picture. Seems as if everybody must have been on their mettle to produce something worth while for the Greater Movie Season. Never have there been so many well directed and well-acted features as have graced Broadway in the past two weeks.

"The Home Maker" has been most carefully thought out, with the result that it has so many natural, human and well-done touches that in its line of pictures it will be called "great." However, the director has certainly taken a chance with the ending, which is consistent and artistic but—well, it remains to be seen whether or not it will be popular, and after all the popularity of an ending to a picture means gain or loss to the box office.

As for ourselves, we eyed that typewriter machine which appears suggestively in nearly all the later scenes, and we said sophisticatedly, "Uh-huh! He's going to find himself a great novelist, and his first effort will bring him bundles of money—a best seller." But—no, on second thought we'll not tell you how it ends.

The story is one that we imagine will become increasingly popular in the future of movies. It is a story of an everyday, humanly natural American family of the working people. It recounts the hardships of a man and his wife and their three children, trying to live on an income insufficient for their needs.

Details of the home life that are so natural and so intimate that they compel a sympathetic interest make up the picture, which is free from any suggestion of melodramatic situations.

Lester Knapp (Clive Brook) is a clerk in the accounting department of a big department store. According to the rules of the house, Knapp is in line for promotion, and both he and his wife Eva (Alice Joyce) are looking forward to this much-needed increase in their income.

But the house has engaged an efficiency expert, and, true to his profession, he changes the rules of the house and gives the promotion to a more efficient but much less likable man.

In the home, Eva Knapp proves herself one of those "efficient" persons also. She digs and scrubs and makes over, and scolds the children, and runs her house in such a way that it is anything but a home. The children don't want to enter the door, and Lester's face clouds over with fear and anxiety every time he thinks of having to break the news of his failure to his wife. In short, Eva would make a
ABOUT UNIVERSAL PICTURES

In The Film Daily

possible for the dimpled Miss La Plante to make a bad picture, and this is no exception. **

"Raffles"—Universal

Granada—San Francisco

BULLETIN — ** an exciting story, a story of brilliant and flashy situations, charmingly produced ** faithfully follows the stage version as well as the book. It is lavishly filmed. Much of its original version has been retained, boiled down into rapid-fire action. **

CALL AND POST — ** The star House Peters is supported by an excellent company and King Baggot deserves high praise for his splendid direction. **

CHRONICLE — ** ** A rattling good detective yarn ** something that few people can resist. **

EXAMINER — ** ** Novelist E. W. Hornung's "Raffles" is highly entertaining, and well directed by King Baggot in its screen translation. House Peters in the title role looks the part and acts it. **

NEWS — ** ** To House Peters has been intrusted the title role. Always good, the virile actor gives a splendid account of himself. **

Knapps, and Maurice Murphy and Jacqueline Wells as Henry and Helen are very clever.—New York Graphic.

(Length: 7755 ft.)

"The Teaser"

THE Colonial is presenting a comedy this week too enjoyable to be missed. It is "The Teaser," adapted from a play by Adelaide Mathews and Martha Stanley. The feminine authorship may account for the keen shafts of humor and ruthless expose of the social crudities of James MacDonald, brash cigar drummer, who seeks to follow his charmer into circles to which he does not belong. Such books as MacDonald naturally grate on the sensibilities of cultivated women, but they do so from them even though they may be "true blue" and a real fellow at heart as was the case of MacDonald. At any rate Adelaide Mathews and Martha Stanley have created one of the most diverting characters given to the screen recently. MacDonald, admirably played by Pat O'Malley, rather than the blonde and attractive Laura LaPlante, is the life of the party in "The Teaser."

He contributes more to the hilarity than the remainder of the cast, excellent and well-balanced as it is. From the minute he enters the small town hotel with his traveling cases, his profession, obvious in his attire and every move, until he brings Ann Barton, his youthful lady love, to tears with his remarkable ability to do the wrong thing socially at exactly the right time, he manages to keep the comedy running high.

He is so crude in his rented dress suit in which he attends the party where Ann is being introduced formally into a new world by her wealthy and aristocratic aunt as to create wonder how any one could blunder so perfectly. Ann's designing relatives knew what they were about when they invited him, yet they hardly could anticipate that he would give her the silk bonnet right in front of the guests and go the limit of handing the men present some of his cigars.

The way he showed his ignorance affords some of the brightest comedy moments we have experienced recently. O'Malley as MacDonald is the real making of "The Teaser," although Miss La Plante as the flapperish Ann is delightful. After she is rescued from the cigarette corner, where she is clerking, and is adopted by her aunt, her development is most natural and not illogical. She is of the blonde, breezy type of the modern young female, certain of her physical charms and who uses them along with her moderate mentality in flirting with the married men of her aunt's group.

She manages to bring them all into trouble by arousing the jealousy of one married woman, but when the crisis comes she helps to save the day for all by feminine artifice. It is a light and airy role, nicely portrayed by Miss LaPlante. However, we repeat that O'Malley as MacDonald makes "The Teaser" a most interesting comedy.

Other features on the bill are a comedy, the news reel and music by the American Harmonists. R. G. T.—Indianapolis Star.

(Length: 7364 ft.)

"California Straight Ahead"

IF you want the thrill of a lifetime go to the Forum Theatre this week and see Reginald Denny in California Straight Ahead. A runaway circus menagerie and an automobile race which ends with the winning car coming in in flames, are just some of the things that make you hold your breath.

If you have considered racing pictures a bore heretofore go to the Forum and change your mind. The master automobile race has been filmed. Several hundred feet of film are devoted to the speeding cars and there is not a dull moment.

The story is a wild concoction of all the comedy gags in existence, but you forget the story in the excitement and there are some howling funny bits.

Reginald Denny is always a delightful young hero. His smile and his spontaneity have won for him a large following. He always lives up to expectations. As the young millionaire, Tom Hayden, who goes through all sorts of adventures to get the girl of his heart, adds another triumph to his comedy career.

Gertrude Olmstead is very pretty and vivacious as the girl, and John Stepping does excellent work as her father. The funniest part of the picture is acted by him when his car gets stuck in the mud and he attempts to show his chauffeur how to get it out.

Tom Wilson as Sambo adds to the general hilarity of the occasion as the hero's man of all work. Charles Ger- rad is a competent villain who endeavors by making himself thoroughly ridiculous as comedy villains are wont to do.—Los Angeles News.

(Length: 6967 ft.)
Peril

with an all-star cast including

Bonomo
Margaret Quimby
Jack Mower

Directed by FRANCIS FORD
"Young and old ought to revel in its thrills. Animal scenes a hit!"

—Moving Picture World

ONE OF UNIVERSAL'S
LUCKY SIX
ADVENTURE SERIALS

Produced and Released by UNIVERSAL
**OFFICER No. 13**

Two-Reel Century Comedy

*Featuring EDDIE GORDON*

**PERILS OF THE WILD**

Ten-Episode Adventure Picture

*Featuring JOE BONOMO and MARGARET QUIMBY*

**THE FIGHT WITHIN**

Two-Reel Mustang Picture

*Featuring GEORGE LARKIN*

**WESTWARD HO!**

One-Reel Blue Bird Comedy

*Featuring CHARLES PUFFY*
Again! A great new box office aid from Universal!

ANDY GUMP
A SCREAM IN THE MOVIES AND IN THE COMIC STRIP

Follow the cartoons in

NAME OF LOCAL PAPER RUNNING CARTOONS HERE

See him on the screen at

YOUR THEATRE NAME HERE

Take advantage of this special poster that gives you a direct tie-up with your local paper running the famous cartoons! See your Universal Exchange for details of the big newspaper tie-up!
The direct, engaging style of Carl Laemmle strikes straight to the heart of young and old. The magazines in which “Watch This Column” appears appeal to all classes and all ages—The Saturday Evening Post, The Ladies' Home Journal, Photoplay, People's Home Journal, and outstanding farm papers—all leaders in their respective fields. When a picture comes to town, it is a gamble whether the children will persuade their parents to go or whether the grown-ups will take the initiative. With two forces urging patronage to your theatre it means a merrily-ringing cash register. It doesn't cost anything to harness this audience-pulling force to your box-office. Just book Universal Pictures.
MAY McAVOY
appearing with
PAT O'MALLEY
in "MY OLD DUTCH"
Directed by LAWRENCE TRIMBLE
"Full of thrills and punches that the fan seems to want!"

"The kids eat them up and my business on adults seems to be building up on the nights I run these Westerns."

—S. S. STEIN,
COLUMBIA THEATRE,
CLEVELAND, OHIO

STARRING
Smiley Corbett
"Pee-Wee" Holmes
Fred Humes
Jack Mower
Ed Cobb

MUSTANG
WESTERNS
PRODUCED AND RELEASED BY UNIVERSAL
52 Pictures
2 Reels Each
"Packed with action. Can't help but meet your approval. Will make you gasp."
—Evening Journal, New York

Played at

200
Chicago Theatres in World Premiere

Now Playing

400
New York Theatres

Learn from your Universal Exchange NOW how you can get this sensational 2 reel feature WITHOUT EXTRA COST TO YOU
“I Admit I Was”

No. 451. --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

MYER GOLDBERG operates the Oakfield Opera House
in Oakfield, N. Y.

He operates it smartly, wisely and with more genu-
ine down-on-the-ground showmanship than you’ll find in
many a larger theatre in many a larger city.

He is a careful buyer, a studious booker. He knows what
his people like and what they don’t like. A poor picture has
no more chance to get into his theatre than a snowball has
of existing in Hades.

And yet he calls himself “a damn fool.”

He wrote me a note the other day. Here’s the very note.
This is what he wrote:

“Having today signed a Complete Service contract with
your company, I wish to go on record as a small town
exhibitor who is trying to make a small town show a profit.

“THIS IS THE FIRST TIME I HAVE BEEN ABLE TO
LOOK FORWARD ONE YEAR AND FEEL SURE THAT
THERE WILL BE A PROFIT AND AT THE SAME TIME
BUILD A BIGGER AND BETTER SHOW with the amount
of product available under this contract. I am not jumping
at conclusions. I have given this deal of yours considerable
thought. In fact the first time your salesman called, I turned
him down for a matter of $1.25 a week. Well, he called back today and stuck to his price and got it.

“In closing, I wish to admit I WAS A DAMN FOOL in not closing on his first call, and any other small town exhibitor that turns such a white proposition down IS THE SAME.

“Hoping that you continue to favor the small town exhibitor, I am very sincerely yours, etc.”

Now, that’s a darned white letter. It warmed the cockles of my heart. It proves to me again that the Universal’s policy of white pictures, white treatment and white contracts will always be met with white treatment on the part of exhibitor. I’ll go even further and say that THE SMALL TOWN EXHIBITOR IS MORE APPRECIATIVE OF DECENT TREATMENT THAN THE AVERAGE BIG TOWN EXHIBITOR.

It would not be diplomatic for me to call you what Myer Goldberg calls you if you dont seize this Complete Service Contract before it is too late. But, diplomatic or not, I can at least tell you that you are making a most serious mistake if you dont look into it without another day’s delay.

Any Universal salesman will tell you the whole amazing idea. Any Universal exchange will enlighten you. Nothing of the sort has ever been offered any exhibitor before. And when a thing like that comes along, well you dont want to be what Myer Goldberg said he was!
A tremendous crowd of enthusiastic movie fans storme the box-office of the Astor Theatre at its New York premier in a thrilling welcome to this greatest of movies thrillers.

"A BIGGER AND BETTER MOVIE"

"Has a thrill for everybody. The whole picture is carried off on a grand scale. I would certainly put "The Phantom" on my movie calling list. It's one of those bigger and better movies."

—Mildred Spain, in The Daily News

A UNIVERSAL PRODUCTION
from the internationally famous story by Gaston Leroux
DIRECTED BY RUPERT JULIAN
supplementary direction by Edward Sedgwick

Featuring
LON CHANEY
Mary Philbin and Norman Kerry
Presented by CARL LAEMMLE
A Hit! is the unanimous verdict of the Critics!

“WILL PLEASE ANY MOVIE-GOER”
"'The Phantom' will unquestionably please any type of movie-goer. A picture that is a pleasure to look at. Another triumph for Lon Chaney."
—Geo. E. Bradley, in The Telegraph

“CHARGED WITH MYSTERY”
“Charged with that mysterious element to cause it to be clasped to the bosoms of great hordes of the population.”
—The World

“URGE EVERYONE TO GO”
“A first-rate melodrama, peerless in construction. We urge everyone to go.”
—The Herald-Tribune

“STRIKES POPULAR FANCY”
“It will strike the popular fancy. A well-dressed thriller.”
—Mordaunt Hall, in The Times

“MAGNIFICENT”
“Only a person of cast iron nerves could sit through this and not feel cold shivers play tag up and down his spine. Compliment Carl Laemmle on its magnificence. Just as the whole town rushed to see ‘The Hunchback’ New York will show an interest in its sequel.”
—Louella Parsons, American

“GREAT ENTERTAINMENT”
“An ambitious effort. The film is great entertainment. You’ll enjoy it.”
—Evening Journal

“SPLENDID TIME FOR ANYONE”
“Anyone who enjoys melodramatic thrills will have a splendid time at the Astor. It makes the cold shivers run up and down the spinal column.”
—Evening Post

“YEAR’S MOST STARTLING PICTURE”
“The most startling picture of the year. Strange, weird and fantastic. There are some amazing sets. Color photography is very good.”
—The Evening Graphic

“RANKS WITH BEST”
“Ranks with the best in motion pictures, for sheer beauty, gorgeous settings, local color and weirdly grotesque characterizations. It is a worthwhile undertaking and deserving of a happy fate.”
—Evening World

“SUCCESSFUL THRILLER”
“A successful pictorial melodrama worth a visit. ‘The Phantom’ is a good thriller.”
—Evening Sun

Now Playing
at the
ASTOR THEATRE - NEW YORK

Twice Daily
Tickets four
weeks in advance
Top prices $1.50
IT'S SWEET BOX
Play it Again

Millions of People Have Not Yet Seen It!

In spite of the unparalleled drawing power of this picture, in spite of the tremendous success which it has already achieved, there are still millions of picture patrons that have not yet seen this masterpiece—millions of patrons that want to see it.

If you played it once, remember that all the people who wanted to could not possibly see it then — your theatre wouldn’t hold them! In the minds of those who did see it, it still remains the greatest picture they have ever seen; they have talked about it and are still talking about it; they want to see it again — and their friends are anxiously waiting to see the picture they missed before!

If you are an exhibitor who has not yet booked “The Hunchback of Notre Dame” you are missing a picture that for box-office and entertainment power is far greater than the power of words to describe. It can only be judged by its box-office record. Over 8,000 exhibitors have played it! The unsolicited comment of these showmen on repeat engagements as well as first-run bookings should be your guide. Their reports of magnificent profits and enthusiastic audiences are your assurance of what it will do for you.

Now is your opportunity to clean up with “The Hunchback.” Fall weather—vacationists at home again — word-of-mouth advertising! Get your dates now!

Presented by
Produced by

The H of N
OFFICE MUSIC!
and Again!

"The Hunchback of Notre Dame' playing a three-day return engagement at the Rialto Theatre here made a new high record for these days. To quote the manager of the Rialto, 'The picture did more gross on the return engagement than it did on the original showing'."
—Rialto Theatre, Hamilton, Ohio

"Return engagement popular prices showed 874 more admissions than opening day record-breaking first-run."
—Capitol Theatre, Dallas, Texas

"This is the second time we ran this picture and let me say it's wonderful!"
—Rich Theatre, Montpelier, Idaho

"The Hunchback of Notre Dame', which we showed as a second run, was very successful from a box-office standpoint as well as a treat to our patrons."

"Capacity houses. Turning them away at some of the shows. This was the second showing of this picture here this year!"
—Liberty Theatre, Marysville, Calif.

"Playing a return date at popular prices did over $2,000—a tremendous record-breaker for the house."
—Arcadia Theatre, Philadelphia, Pa.
**The UNIVERSAL WEEKLY**

A Magazine for the Motion Picture Exhibitors

**PAUL GUILICK**

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**UNIVERSAL MOVIEGRAMS**

PETE MORRISON, his horse, Lightning, and his dog, Thunder, will make six Blue Streak Westerns for Universal under the supervision of J. Joseph Sameth of Lariat Productions. Production will start on September 21st at Great Bear.

FLORENCE ALLEN, chosen in the Greater Movie Season beauty contest as Princess of Chicago, started on Sunday night for Universal City accompanied by her mother, for a try-out in Universal pictures. All Chicago has its fingers crossed, for Florence is one of the most popular ladies that ever enthused a vaudeville audience or put a kick into the cabaret.

SO pleased is Universal with the progress that Charles Brabin has made on "Stella Maris" and the beauty of the "rushes" already seen, that it has hastened to put him under contract for another picture. It probably will be the next Mary Philbin production.

"THE BIG GUN" by Richard Barry, recently announced as a Universal 1927 Jewel, will be made by Edward Sedgwick. Pat O'Malley has been chosen as one of the stars in the all-star cast.

ONE of the artistic features of Dimitri Buchowetzki's Universal production, "The Midnight Sun," will be the elaborate Ballet of Jewels. This dance sequence is the film is being staged by Fanchon of the vaudeville team of Fanchon and Marco.

"Skinner's Dress Suit" To Be Greatest Denny Film

WHAT is expected to be the greatest Reginald Denny picture ever made was forecast by officials of the Universal Pictures Corporation when it was announced at the Universal Home Office that screen rights had been obtained for the world famed Henry Irving Dodge novel, "Skinner's Dress Suit."

"Skinner's Dress Suit" was first published serially on the Saturday Evening Post, and later was put out in book form by Houghton, Mifflin & Co. It is an amusing story based on the theme that clothes make the man, and is regarded as an exceptionally suitable vehicle for the Universal star.

When negotiations were first instituted by Universal looking towards the purchase of this story, it was intended to produce it as a Jewel feature for the Third White List, to be released during the 1926-1927 season. Since the purchase has been decided to put it into immediate production, so that it will be ready for release during the coming season, 1925-1926, as a part of the Second White List.

This move on the part of Universal is regarded as one of distinct advantage to exhibitors. The box-office value of the picture promises to be very high, and with Denny rapidly nearing the apex of screen popularity, an early release of such a probable knock-out is highly desirable from the exhibitor's point of view.

According to present prospects, the picture will be released next April 4th, replacing "This Way Out." With the inclusion of "Skinner's Dress Suit," Denny's forthcoming list of Second White List releases is regarded by Universal officials as the most powerful series of features now in the market.

"Skinner's Dress Suit" is the story of a plodding uninspired clerk who fools his wife into thinking he has applied for and received a raise. She makes him buy a dress suit and go in for society. One thing leads to another and the Skinners soon blossom out as social lions. His employers become suspicious and send him west on a difficult mission in order to take an opportunity to look over his books. They find his accounts are all right. By reason of his social connections he lands the big western order. In the end his firm realizes his new found ability and takes him into partnership.

Universal has not selected a director for "Skinner's Dress Suit" as yet, but an announcement on this subject is expected in a day or so.

Denny is said to be highly pleased with the prospect of playing the role of Skinner. He regards it as an ideal one for him and one of the best characters ever adapted to the screen. His enthusiasm assures a screen portrayal in the best Denny style.

"THE SADDLE TRAMP," a two-reel Western starring Edmund Cobb and being directed by Victor Nordlinger, began production this week at Universal City. The cast includes Palmer Morrison, Fay Wray, Albert Smith and Buck Connor.
Above: The track at the great Calgary Stampede, Calgary, Alta., Canada, where Hoot Gibson and his company filmed scenes for his Second White List release, "The Calgary Stampede." The horseman galloping out of the lower left-hand corner of the picture is the inimitable Hoot himself, who entered many of the rodeo events.

Left: William Collinson, the well-known London exhibitor declared Laura La Plante was his favorite star after he met the winsome actress during a recent visit to Universal City. Laura is now enacting the greatest role of her career, that of the premiere ballerina in Dimitri Buchowetzki's production, "The Midnight Sun."

"Fabrique," Marian Nixon's weeping pooch, is really not so sad as he looks; he's a character actor. Marian right now is busy making "What Happened to Jones" with Reginald Denny when she is not sun-bathing on the California beaches.

No, Puffy did not go to the South Seas to shoot this scene for one of his comedies. He merely journeyed to the back ranch at Universal City with Elsie Tarren, his leading woman, and C. Richard Wallace, his director.
"The Phantom" Prem

"The Phantom of the Opera," Universal's latest super-production, a colorful, fantastic and dramatic mystery story made by Rupert Julian with Lon Chaney in the starring role, had its Broadway premiere last Sunday night in the Astor Theatre, Forty-fifth Street and Broadway, with the most elaborate opening ever accorded a Universal picture.

Despite a continuous rain, traffic was halted in Times Square by the thousands who crowded around the front of the Astor. Police reserves called from a nearby station house had little effect in clearing the entrance. The quota of seats allotted to the public for the opening performance soon was used up, but still hundreds pushed their way to the theatre front seeking admittance. They remained to crowd the lobby and the pavement in front of the theatre as the various screen and stage celebrities, prominent New Yorkers, diplomatic representatives and other well-known personages who made up the brilliant first night audience, arrived and were conducted through narrow lanes of densely packed humanity to the inner theatre doors.

Universal has had many successful openings on Broadway, but "The Phantom" premiere has set a new high-water mark for cinema first nights. The big mystery picture, adapted from Gaston Leroux's famous thriller, with all its thrills and a few added flourishes, long has been heralded as Carl Laemmle's greatest screen achievement. The dignitaries of the screen, stage and literary world crowded to the Astor to see Universal make good this boast. The applause which greeted the highlights of the picture and the comments heard in all parts of the house and after the showing bore eloquent testimony that Carl Laemmle has made another ten-strike.

Lon Chaney, the star, whose make-up and characterization of Erik, the Phantom, is the apex of his weird screen personalities, was accorded praise seldom received by a screen actor. Mary Philbin, the pretty heroine, and Norman Kerry, the hero, also shared in the general approbation. Of the others in the cast whose work was especially approved, were Arthur Edmund Carewe, John Sainpolis, Snitz Edwards, Virginia Pearson and Gibson Gowland.

The motion picture world and the public stared in amazement when the gigantic sets of "The Hunchback of Notre Dame" were first flashed on the screen last year. The first showing of the gorgeous, natural color sets of the interior of the great Paris Opera House, the locale of The Phantom, and the celebrated masked ball, a kaleidoscopic riot of color, drew cries of astonishment and wonder, however, from those in the Astor audience last Sunday. These scenes of splendor have never been equalled on the screen, it is the consensus of opinion.

Everything about the presentation of "The Phantom of the Opera" was in keeping with the "spirit." Entering the lobby, the guests were initiated into the weirdness and mystery which is the dominating note of this production by a dungeon-like interior designed by the Eastman Studios, New York. The walls were covered with plaster "stone" and from the low ceiling hung wrought-iron lamps.
Thrills Broadway

giving forth an eerie glow. Above the entrance, lying in a niche, was the full-length figure of the “Phantom” robed in the red silk of the Bal Masque scene. His skeleton face grinning at the throng below sent cold shivers up and down the spines of those who caught sight of him for the first time. On the side wall was a hand decorated cut-out of the ballet girls on which a baby spot over the box-office was trained.

The curtain rose upon a group of ballet dancers, trained by the internationally famous Albertina Rasch, dressed in the traditional white tulle costumes of the “Faust” ballet. Across the stage in front of the posed group whirled the solo dancers, each one receiving greater applause than her predecessor. The ballet proper opened with the dance from “Faust” and merged into a novel series of steps originated by Mme. Rasch.

The set, designed and executed by the Robert Law Studios, New York, presented an impressionistic forest, with dark trees of velvet at the back which drew aside as the picture commenced. Massive pillars down front gave a feeling of bigness to the entire setting.

As the ballet came to an end, the lights were slowly dimmed and the girls suddenly started across the stage with a shriek of terror to huddle in a frightened group on the opposite side. In the darkness of the stage, a pale light began to appear in the center stage back. As the audience sat tense, not knowing what to expect, a full-length figure in fluttering white robes emerged, seemingly poised in mid-air. It was the “phantom” produced by the great magician, Thurston, as his answer to Universal’s $1,000.00 challenge for such an apparition.

The score by Eugene Conte, a well-known orchestra leader and originator of many screen scores, was as unusual as the picture. Most of the music was comprised of French airs hitherto unheard in this country, but whenever a scene from “Faust” was flashed upon the screen, the corresponding music from the opera accompanied it. There was the lovely “Faust” ballet music, the Jewel Song, the King of Thule and the final trio.

The “phantom” of the picture is a master musician, and in his dwelling in the cellars far beneath the opera house, he has an organ on which he was accustomed to pour out his soul. For the scenes showing Erik at his organ, Conte has arranged some very beautiful organ music. Since the Astor is a legitimate house and has no organ, Universal had one installed for this presentation.

The ushers wore red robes such as the “phantom” wears in the color sequences and their faces were partially hidden by masks. These costumes were by Mlle. Augusta Lillie.

All evening long wires congratulating Mr. Laemmle and Universal on this greatest of all motion picture productions poured in. As many of these as there was room for were pasted upon the doors, but the crowd was so thick that few persons had an opportunity to read them.

With few exceptions, the New York newspaper critics were highly enthusiastic over “The Phantom of the Opera.” They (Continued on Page 35)
WRECKAGE OF THE FRONT HALF of the Shenandoah, which drifted for nearly twelve miles after the keel had broken away and fallen.

ALL THAT REMAINED OF THE control car in which most of those who perished were caught in the fall of the giant dirigible.

A GENERAL VIEW OF THE WRECKAGE of the ill-fated Shenandoah which broke and crashed at Caldwell, Ohio.

INTERNATIONAL NEWSREEL scores complete scoop on pictures of SHENANDOAH DISASTER

FIRST ON THE SCREEN IN NEW YORK, BOSTON, CHICAGO, COLUMBUS, CINCINNATI, DAYTON, PACIFIC COAST—FIRST EVERYWHERE!

Motion pictures of the wreck of the U. S. Navy dirigible, Shenandoah, were on the screens of Broadway, N. Y., theatres at 12:30 noon, Friday, September 4. In Columbus, Ohio, the pictures were shown at 10 p.m. Thursday, the same day the tragedy occurred—even ahead of the newspapers! In all other cities International Service brought these pictures to theatre screens hours and days ahead of all other newsreel services.

AN ABSOLUTE COMPLETE SCOOP ON THE MOST SENSATIONAL STORY OF THE YEAR—WITHOUT EXTRA COST TO EXHIBITORS.

RELEASED BY UNIVERSAL
Universal City’s Population
Is 20,000 by Day and Often
Is Less Than Fifty at Night

By JEAN DARNELL
Publicity Director, Capitol Theatre

[Reprinted from the Dallas, Texas, News]

Universal City, Cal., is the most unique city in the world; in fact, the only city of its kind in the world. Incorporated and boasting a daily inhabitant of from 2,000 to 20,000, at night the residents scarcely number fifty. During my recent vacation spent in California I visited all the studios in and about Hollywood, but Universal City, where Universal-Jewel productions are made, is to me the most unusual and interesting of the lot.

Snugly tucked away in the foothills, behind a most imposing Spanish architecture administration building, Universal City presents to the visitor a sight that can only be seen there. To be sure other studios have stages dressing-rooms and the ordinary equipment for the production of motion pictures, but Universal City keeps intact buildings of every country in the world. Almost within an hour's notice one could find a Moorish castle, a Sultan's harem, a canal in Venice, a cafe in Montmartre, the Casino at Monte Carlo, quaint villages in France, New England towns, Western ranch homes, the Strand in London, the lower East Side of New York, Fifth Avenue and countless other settings depicting individual locations and characterizations.

Cathedral Still Stands

One still stands in awe of the famous Notre Dame Cathedral, from "The Hunchback of Notre Dame." Although crumbling to dust now, and the hospitable home of thousands of pigeons, it still retains its dignified grandeur and daily receives homage from tourists who are permitted to visit the interesting place.

This year the gigantic settings of "The Phantom of the Opera" held me spellbound. One just visiting a picture theatre and seeing the picture unfolded on the screen can't begin to realize the gigantic size of this structure, nor the amount of time and money required to build same. However, when it is known that the set depicting the Opera House of Paris was built an exact replica of the real theatre in dimensions and that the interior decorations were all authentic, having been copied from plans and photographs of the original, the film production will be even more eagerly anticipated.

Seeing Universal City, which covers 600 acres, is a day's journey. I saw Mary Philbin, who, by the way, reminds one of a rare flower, so fragile is she, enacting "Stella Maris." Laura La Plante was working on a big special called "The Midnight Sun," under the direction of Dimitri Buchowetzki, noted Russian director. William Russell and Helene Chadwick were enacting some dramatic scenes from "The Still Alarm," and Director Sloman was producing a sequence for "His People," in which Rudolph Schildkrout and Mrs. Lou Tellegen (Nina Romano) were working. An entire section of the East Side of New York has been reproduced by the technical department, even to the railroad tracks of the New York elevated. It was a very warm day the first day we visited the Sloman set, but the next day we were out everything was covered with "snow." Manufactured snow to be sure, but if one allows his imagination full play, it really seemed cool, so wintry did the sets look.

The Animals and Fowls

The largest private zoo in the country, it is said, is the one at Universal City. There we saw lions and tigers with one tiger mother nursing a "flock of baby tigers." There were elephants, camels, Shetland ponies, monkeys; in fact, most any kind of animal a story might call for. All are part of the, shall I say population, of Universal City. This great enterprise owned and presided over by Carl Laemmle, at all times feels the personal touch of the kindly old gentleman, who spends a great deal of his time every year during his visit to the coast renewing acquaintances with the actor folks, but mostly with his pet hobby, his zoo, and the chicken hatchery, which also boasts of being one of the largest on the Pacific Coast, 30,000 chickens being taken off at one setting. The eggs and chickens are marketed in and around Hollywood, all bearing the stamp of Universal City, but more than anything it is the gratification of a whim of Mr. Laemmle. It is relaxation from strenuous picture work, and Mr. Laemmle thoroughly enjoys it.

"Adventure" Editor Tells of Cowboy Comedies

The "Magnie" and "Dirty Shirt" stories from which Universal is making cowboy comedies with "Smiling" Ben Corbett and "Pee-Wee" Holmes, much to the delight of movie audiences, first made their appearance in "Adventure" magazine. In the latest issue, the editor calls attention to the screen plays in this fashion:

"Perhaps by the time you read this you will have met your old friends Magpie and Dirty Shirt on the screen. Anyhow, Universal is going to put them there. In fact, there's going to be a whole series of W. C. Tuttle pictures featuring these two out-of-luck but well-meaning cowboys, pictures made from the following stories, most of which appeared in our magazine: 'Weaved by Warner,' 'Ajax for Example,' 'Wise Men and a Mule,' 'Eggs-Actly,' 'When the Pilgrims Hit Pipe Rock,' 'Creepin' Tintypes,' 'Between Pike's Peak and a Pickle,' 'Fade Away Foster,' 'A Cinch for the Gander,' 'Proof of Progress,' 'Upside Down and Backwards' and ' Ike Harper's Historical Holiday.'"
SPECIALIZING in law with regard to amusement enterprises, Leonard B. Hodgkin of the Home Theatre, Youngstown, Ohio, is taking his practice right along with the study side. The Home is not a great big first run house, but the story of Hodgkin and what he is doing is unique and certainly interesting.

Twenty-four years old and in the show business since he was nine. That is the first point of interest in the history of this young showman. Of course he did not run the show himself when he was nine. But he began at that age helping his father about the theatre and says that from that age on, his entire boyhood was spent in and about the theatre. While still in high school young Hodgkin was forced to take over the entire operation of the theatre because of illness of his father. From that time on, he has had charge of the operation including the buying of films and arranging of programs.

But here's the story. While actively operating the Home Theatre young Hodgkin put himself through Duquesne University, Pittsburgh, where he obtained his bachelor of commercial science degree. Last year and the year before he attended Georgetown University, taking up the study of law. He will be graduated from law school in 1927. And he continues to control the destinies of the Home from his room at college, jumping home on hurried week-ends when it is necessary to make some radical change, or when something turns up that requires his personal attention.

"Will you take up law as a practice when you have finished your course?" Mr. Hodgkins was asked.

"I am not sure," he said. "The show bug has bitten me pretty hard and I love the game. I believe there will be ample room in the amusement game for legal talent. And having had quite an extensive experience in the practical side of the show business I believe I can find plenty of opportunity right in that business for such legal talents as I may have when I have completed my studies."

In addition to operating the theatre and going to college, Mr. Hodgkin is a pretty good sign painter, which he has not found to be amiss in the business. When he is home he makes his own signs and banners and you might say "he puts up a pretty good front."

"Work" seems to be this young man's chief aim in life. He says he hasn't had a vacation since he was 12 years old. And he remarks that he doesn't need one because he gets a lot of recreation out of his work. Charlie Pettijohn should watch out for this young man.

"Life's Greatest Thrills" Shown In 200 New York Theatres

"LIFE'S GREATEST THRILLS," the novelty two-reel thriller put out by the International Newsreel Corporation as a patron builder for International Newsreel accounts, had its New York premiere Sunday, September 6th, when it was shown day and date in two hundred New York theatres including the big Broadway houses. This is a record presentation in the history of simultaneous showings.

This two-reeler had a Chicago premiere several weeks ago when more than a hundred Chicago houses featured it on their programs. The picture is made up of thrilling scenes and "shots" which have appeared in the International Newsreel, most of them exclusively, during the past ten years. It offers conclusive proof that fact is stranger than fiction and that the most thrilling "movie" scenes fade in comparison with the actual thrillers filmed by the International Newsreel cameramen. The picture is being supplied gratis to all International Newsreel accounts.

Probably no other picture ever screened has drawn such flattering testimonials from exhibitors. Almost every one of the Chicago managers who showed it have written in to E. B. Hattrick, general manager of the International Newsreel Corporation, praising this novelty picture and the patron-building idea behind it.

Here are some of the outstanding comments:

Max Balaban, of Balaban & Katz: "I have seen millions of feet of film and have experienced every kind of emotions as I watched, but, 'Life's Greatest Thrills' took me right off my feet. The others of our reviewing staff were equally impressed. It occupies only twenty minutes of your time, but you will remember it for the rest of your life. I would not miss seeing this film for anything I can think of."

R. A. Alberts, of the National Theatre Company, operating the Capitol, Stratford, Chatham and Hamilton Theatres: "I cannot remember anything I have ever booked for the Cooney Bros., that was as interesting as 'Life's Greatest Thrills' and the occasion of so much favourable expression."

J. L. McCurdy, General Manager of Gregory Theatrical Co.: "As a novelty, 'Life's Greatest Thrills' has no equal in the whole realm of films; as an idea, this screen specialty stands head and shoulders above everything ever presented. Congratulations on handling the industry something new."

Donald McElroy, Fitzpatrick - McElroy Theatre Circuit: "'Life's Greatest Thrills' is one of the finest subjects we have ever exhibited in our theatres. (Continued on Page 34)
Martin Murphy Succeeds Koenig At Universal City

Martin Murphy has been appointed production manager of Universal City to succeed William Koenig, who resigned recently to accept a similar position in another studio, according to announcement by Raymond L. Schrock, general manager.

Murphy has been in the employ of Universal for more than ten years, starting as an assistant director with the old I. M. P. company, later Universal, at the Fort Lee studios.

Murphy has been assistant to the production manager for the past two years, and is regarded within the industry as one of the most capable production executives in the business.

Universal Opens Milwaukee House

The Alhambra Theatre recently acquired by Universal as a first-run house in Milwaukee has reopened with Charlie Chaplin in "The Gold Rush." For years the favorite of native Milwaukeeans, it has always occupied a unique place in Badger State theatres. To bring it up to modern standards and modern appearance required a month of intensive remodeling. As soon as Universal took over the house the remodeling was started and the house closed for a month.

Howard Waugh, who has had extensive experience of theatre management in Memphis, Tenn., Atlanta, Ga., and other cities, is the new manager of the house.

For the opening a gala performance for charity was arranged and the audience included the most important people in the city's social business, professional, corporate and financial life. Leo Brecher, general manager of all of the Universal theatres, was present from New York.

The Wisconsin News printed a four-page special section devoted exclusively to the Alhambra and its future productions and production policy. It was profusely illustrated with pictures of Carl Laemmle, president of Universal, shots from "The Phantom of the Opera," which will be played there later, and photographs of Universal stars.

Carl Laemmle To Produce Pictures In Great Britain

CARL LAEMMLE, president of Universal Pictures Corporation, is about to produce pictures in England, according to an announcement from London where Mr. Laemmle recently addressed a meeting of British exhibitors. Work will commence in a few weeks time, it is said.

The announcement continued: "Mr. Laemmle considers this step a good business proposition. With the wonderful organization which Universal possesses with branches in all parts of the world including all of the British colonies, the significance of this event will be readily appreciated. A great deal has been heard recently of the sad state of British picture production, due mainly to the cost of production and overhead charges in distribution. This time, however, a much needed fillip will be given to the British film production which cannot fail to resuscitate fresh interest in the British film world.

"Both producers and artists will be British and American, and all pictures made will be internationally advertised as 'British made pictures.'"

"Carl Laemmle, who has been graphically described as 'The Napoleon of the Movies,' emigrated forty years ago to America and started work as a messenger boy in a chemist's shop. Afterwards he went on a farm, but making no money at this vocation, he went to Chicago and became interested in 'movies,' starting as a showman. Later he went in for producing and after many years of hard work he is now the owner of the biggest studio in the world, known as 'Universal City' in California.

"Recently, Mr. Laemmle was offered three million sterling for his company, but he replied 'that he would not sell at any price.'"

Big Buildings Built To Burn

A SEVEN story apartment house and a six-story business building are being built at Universal City. When they are completed, they will be neatly burned to the ground to make a Roman holiday for Edward Laemmle and his company filming "The Still Alarm."

The fire scenes will bring production of the spectacular picture to an end. Helene Chadwick, William Russell, Edna Marian, Richard Travers, John T. Murray, Dot Farley, Edward Hearn and others, are playing in the picture, and will finish their roles when the fire scenes are finished.
Lon Brown Proudly Boasts of Being 100 Percent Universal

WHEN Lon Brown plays a Universal picture at the theatre bearing his name, at Snohomish, Wash., he isn’t backward about telling his patrons. He steps on it for all the traffic will bear. He has learned, through many years’ experience, that the picture will get the money if he can just let everybody in town know that it’s a Universal. The photograph below shows how he manages to let them know.

Lon hasn’t been in the business all this time for nothing. He has been showing photoplays for the last sixteen years, and before that he was a circus man. By this time, therefore, he knows his stuff. The box office figures prove it.

“I’ve been screening Universal pictures ever since there has been a Universal,” is his proud boast. “I’m a 100 percent account—have been for years. If there’s any of Carl Laemmle’s product that I haven’t bought it’s because I haven’t heard of it.”

“My mother,” continues the genial exhibitor, “used to tell me that I was born with an ingrowing desire to see people walk up to the box office and pay for a show. My dad often said: ‘For God’s sake, get him into the show business; he’ll never be good for anything else.’ Well, I’ve satisfied that ingrowing desire, and fulfilled my father’s wishes, and, with the cooperation of Mr. Laemmle, have managed to keep the timber wolf from the stage door.”

Brown operates theatres at Snohomish, Duval and Redmond, Wash. When it came time to open his show palace in Snohomish last October he couldn’t decide on a name for it. So he decided to leave it up to his patrons. In a voting contest the title, “Lon Brown’s Theatre,” won overwhelmingly. Such a name, said the voters, readily identified the playhouse with the man known for his many years of square shooting with the public. So Lon Brown’s theatre it was, and is.

Nat Williams Shows “Phantom”
September 8-9

NAT WILLIAMS, proprietor of the Grand Theatre at Thomasville, Ga., gets the honor of producing the first contract in the Atlanta territory for “The Phantom of the Opera,” the dates being September 8 and 9, just a few days after its eastern premiere in New York. Mr. Williams operates a high-class theatre and Thomasville is the winter home of a number of the nation’s millionaires, and is noted for its mild climate and its wonderful homes, and boasts some of the best golf links in the south. Although not given to advertising widely its charms as a winter resort, Thomasville boasts of a winter colony that embraces many of the most substantial business men of the nation, and the fact that “The Phantom of the Opera” is to open there so soon after it begins its New York run will lend prestige to the city. Mr. Williams has just recently bought the Grand and has made extensive improvements. He also has purchased the entire Second White List.

“Phantom” Rated Greatest of Kind Ever Produced

E MIL STEIN of the American Theatre, Durango, Colo., on a recent trip to New York paid the Universal Home Office a visit. He was highly enthusiastic about “The Phantom of the Opera.”

“I think the ‘Phantom’ is the greatest of its kind ever seen,” he said. “It will go over even greater than ‘The Hunchback of Notre Dame.’ There is more action, more weird suspense and also it will be more easily comprehended by the masses.”

New House Opens With Baby Peggy

T HE Central Park Theatre, a big new house in Pratt City, Ala., was opened recently with great success, playing to capacity despite a heavy down-pour of rain. The opening picture was “The Family Secret,” a Universal Jewel featuring Baby Peggy. Everett S. Haynes is the manager of the new house. He was delighted at his initial success.
Century Announces 1925-26 Schedule

Improvement in Production and Novelty Innovations to Mark New Year's Output of Century Comedies

The Century Film Corporation, producer of Century Comedies, is just entering upon the most ambitious release program ever projected in the history of that comedy company. The 1925-26 release schedule, just approved by Julius and Abe Stern, president and vice-president respectively of the corporation, marks a great advance over any previous year's output.

In planning the 1925-26 comedies, the Stern brothers took several radical steps. In the first place, following a long and careful survey of the comedy field, they determined to make outstanding improvements in stories, in studio facilities, in production personnel and in the quality of the players and supporting casts.

Another innovation was a distinct grouping of the season's output in star series, the pictures made by each star, such as Wanda Wiley, Edna Marian and the others to be considered as a separate brand of pictures. This was decided upon when returns early this year conclusively proved that Miss Wiley and Miss Marian had built up for themselves a strong clientele and that their comedies, as such, were in unusual demand. Thus, the star series plan is expected to be of great advantage to exhibitors, by reason of the fact that the Century stars have varying box-office values in different theatres.

A third innovation was the acquisition of the screen rights for a novelty series of two-reel comedies. This is the Buster Brown Comedy series, being made from the celebrated newspaper cartoon comics of the noted artist, R. F. Outcault. The Century Company is making these pictures as straight comedies, not as animated cartoons. The result is a high class brand of two-reelers which already have won a place for themselves on the first-run screens, although only two of the series have been completed so far.

The Century schedule for 1925-26 shows a contemplated release of 52 comedies, one a week during the period from August 5th, 1925, to July 28th, 1926. In addition, there will be a Century Special production, "Little Red Riding Hood." This is a novelty two-reeler made with Peter the Great and Baby Peggy. Baby Peggy plays the role of Little Red Riding Hood, of the fairy story, and Peter the Great the role of the wolf. This two-reeler is partly in hand-color film. Where it has been shown it is regarded as one of the best novelties offered for the coming season. It is scheduled for release November 21st, and is expected as an excellent holiday special.

The 52 Centuries consist of a series of twelve Buster Brown Century Comedies, a series of twelve Wanda Wiley - Century Comedies, a series of twelve Edna Marian Century Comedies, six comedies featuring Eddie Gordon, six featuring Al Alt and four featuring Charles King. The Buster Browns are being made by Charles Lamont, one of Century's veteran comedy directors. Little Arthur Trimble has the role of Buster, Doreen Turner plays Mary Jane, and Pete, the comedy dog, plays Tige, Buster's famous canine companion. The two Buster Brown comedies already completed are "Educating Buster" and "Buster Be Good." They have been pre-released in such big first-run houses as the Granada in San Francisco, in the Forum Theatre, Los Angeles; the State Theatre, Minneapolis; Loew's State Theatre, Cleveland, and Ohio Theatre, Indianapolis. They are characterized as one of the biggest type comedy offerings on the market this year.

The twelve Wanda Wiley comedies stand out as a distinct addition to the comedy field. Made under a new and improved production policy, they are being offered as a series which can be featured. Included in this series are such comedies as "Von By Law," "Cupid's Victory," "A Winning Pair," "A Speedy Marriage," "Going Good," "Her Lucky Leap" and "Yearning for Love." Many of these have been pre-released in New York and other territories and are proving excellent drawing cards.

The Edna Marian comedies also form an exceptionally promising series for the coming months. Miss Marian has jumped into popularity during the last half-year. She now has a definite box-office standing of her own, and her series of twelve comedies for 1925-26 are being widely booked, H. M. Heruel, sales manager for Century, reports. Miss Marian (Cont'd on Page 34)
"Secrets of Night" Ballyhoo Joins Convention Parade

THE Temple Theatre in Toledo, Ohio, was playing "Secrets of the Night," a Universal Jewel, at the same time that the Eagles were having a Grand Convention in town. A. J. Sharick came along from the Universal Exchange in Cleveland to work out some exploitation and managed to horn the Temple into the Eagles' parade.

A truck containing a large black beaverboard box and a pretty girl took up its place in the rear of the parade. The girl threw away cards which read: "This box contains the solution to 'Secrets of the Night'—ask the Eagles—they know. See the picture—Temple."

Five thousand other cards were given out along the line of march with this copy on them: "Ask the Eagles—they'll tell you the 'Secrets of the Night'—see the picture at the Temple."

Sharick also devised a shadow box for the lobby. Four mysterious faces were suspended from fine wires with baby spots trained on them. The title of the picture was run in behind with letters cut out of cardboard and sprinkled with powdered tinsel.

As he was waiting for his train back to Cleveland, Sharick noticed the station rapidly filling with people waiting for delegations of visiting Eagles. He always has Carl Laemmle's interests at heart even when off duty and so he procured the services of two dusky gentlemen wearing red caps. For fifteen minutes they rushed through the Temple paging Virginia Valli, Reginald Denny, and Laura La Plante. No visiting delegation, no matter how important, received any attention during this quarter of an hour, when every fifth person was sure he had spotted the famous film stars. Incidentally, Sharick got more amusement for a dollar than he has had since the war.

Insurance Company Advertises Picture

WHEN "Smouldering Fires," played the Capitol Theatre in Fort Worth, Texas, Jack Meredith, Universal exploiter, arranged a tie-up with the Aetna Fire Insurance Company. The insurance company ran ads like this: "Are you insured? "Smouldering Fires" reported at Capitol Theatre. They are insured. Are You?"

Manager Dave Morrison, of the Rex Theatre, Greenville, Colo., advertised his show in his Ford coupe. A special painted banner of auto top material is fastened on the doors.

"U" Press Books Put To Good Use
By N. H. Exhibitor

JAMES W. KELLEY, who manages the Princess Theatre in Berlin, N. H., is making good use of the Universal press books. Not so long ago he made an excellent window tie-up with a radio company on "Up the Ladder," using the "Tele-vision-phone" stunt, worked out by the Universal exploitation department with a radio set, telephone and flasher, and now he has just run a very successful "I'll Show You the Town" contest in cooperation with The Berlin Reporter according to the plan in the press book.

A story on the front page of the paper announced that four prizes—one two-months pass and three one-month passes—would be awarded the four best letters of 150 words about Berlin "as though the writer had just completed a pleasure tour of the city and wrote about what he or she experienced. The letters should contain all the principal points of amusement interest in the town together with the names of the principal merchants, public exhibits, etc."

A similar contest was conducted in San Francisco when "I'll Show You the Town" played the big Granada Theatre, which would indicate that Universal press books are adaptable to large and small houses in large and small towns everywhere in the country.

This pony with his doll rider dressed in full cowboy regalia proved such a good ballyhoo for "The Fighting Ranger" at the Crystal Theatre in Knoxville, Tenn., that the police had to be called to move traffic by the theatre, according to Manager L. P. Brichte. Over the pony's arena was a small aeroplane equipped with a motor that represented Stunt Flyer Al Wilson, who plays in this chapter-play, and attracted much attention.
Window Contest
Good For Theatre
And Merchants

A WINDOW shopping contest put on by Jack Hays, Universal exploiter, at the Liberty Theatre, New Kensington, Pa., for the Universal Jewel, “K—The Unknown,” proved so effective that Manager Haimowitz made a regular summer feature of it and used it on all productions.

The stunt was simple. An 11x14 cardboard letter was put in the window of each of the leading merchants' stores of the town. The letters when properly put together spelled “K—The Unknown,” which was to play the Liberty the following week. For the clever ones who turned in correct answers there were free tickets to the theatre. It necessitated a lot of window shopping—which made a whale of a hit with the merchants—and it got everyone thinking about the coming week's show at the Liberty.

Dwight Hill, manager of the Plaza Theatre, San Diego, Calif., made this cut-out for his marquee from a 24-sheet. To add to its effectiveness he connected one of the legs to a motor, causing it to move up and down. Flood lights illuminated the cut-out at night.

"Hunchback" Fills Miller
For First Time Since Built

"THE HUNCHBACK OF NOTRE DAME" continued breaking records, when Maurice Davis, "U" man out of St. Louis, took it into Billy Mueller's Miller Theatre in Jefferson City, Mo.

That neither age nor weather position can affect "The Hunchback" when it is exploited, was proved when it overcame each of these handicaps.

More than two years old, it grossed more money at a 40-cent admission than "The Ten Commandments," with the prestige of a road-show and "hot from the can" could set in the same house at $1.65. "The Hunchback" gross totally eclipsed the grosses of "The Thief of Bagdad," "Robin Hood," and all other "supers" Mueller has played, getting more money than any two of them did.

The Miller has been open two years. Yet it took "The Hunchback" to fill all of its 1230 seats, and then stand the patrons. This is the first time Mueller has seen all his orchestra chairs occupied.

"The Hunchback" got its record opening against the celebrated Miller Bros. 101 Ranch show in a town where Hoot Gibson, Jack Hoxie and the other Western stars are the best drawing cards. On its second night, it again "knocked 'em dead," despite a heavy thunderstorm.

To get his record, Davis used the same church-school-newspaper tie-up which brought "The Hunchback" such gratifying grosses in Southern Illinois. The Capitol-News, Jefferson City's leading newspaper, sponsored a Critics' Contest, with which the schools tied up. Two other daily newspapers, a labor paper, and a German paper also gave ample publicity.

Both Catholic churches in Jefferson City cooperated to boost "The Hunchback," while the priests in six parishes within 25 miles of Jefferson City also urged their parishioners to see this picture. Four out of five Protestant ministers in Jefferson City brought the picture to the attention of their congregations, urging that they see it.

Public grade and high schools, Catholic schools and Lutheran schools helped sell the picture to the children of Jefferson City. Gov. Sam Baker and other state officials were guests of the management at the opening night's performance.

Secures Interview
On Real "Teasers"

FOR "The Teaser's" run at the Columbia Theatre, Seattle, Wash., Frederic Babcock, Universal exploiter, secured an interview with Mrs. Frances P. Maring, superintendent of the county detention home and in charge of girls' cases in the county juvenile court, on the dangers in the paths of "teasers." He had no trouble placing the story with the Seattle Star.
The audience says EXHIBITORS TRADE REVIEW

The smashing action in Blue Streak Westerns has elicited enthusiastic comments. Read the following with an eye to your box-office:

"Action from start to finish. Has just about everything to please an audience."
—N. Y. Morning Telegraph

"Wherever Westerns are enjoyed this should go over with a bang. A multiplicity of lively incidents."
—Motion Pictures Today

"Patrons should welcome it with open arms. First rate incident!"
—Motion Picture News

"Should please everywhere. Most satisfying. Considerable suspense."
—Harrison's Reports
24 Blue Streak Westerns
with the following popular stars:

8 Starring
JACK HOXIE
with SCOUT, his horse and
BUNK his dog

8 Starring
ART ACORD
with RAVEN the horse and
REX, the dog

6 Lariat Productions
Starring
PETE MORRISON
with LIGHTNIN’ the horse

2 Starring
JOSIE SEDGWICK
### Bookings Keep Rolling In!

**Can Stop Universal!!**

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**Contracts - White Treatment**

**Universal's**

**White List**
WHEN you buy these pictures you know what you're getting! They're honest pictures, that stand up under advertising. More than thirty-three million people know about them, are anxious to see these pictures they read about in The Saturday Evening Post, The Ladies' Home Journal, Photoplay, People's Home Journal, and outstanding farm papers. Every picture on this sound Second White List has a settled audience ready-made before the picture is thrown on your screen. That saves you breath and money. And makes more money!
Sky High
Box-office
Hits!

Thrills piled up sky-high—tremendously exciting. Will enter-
tain even high-brow fans and
score a hit.”
—Motion Picture News

Canfield's
MEMAKER

With
ALICE JOYCE and
CLIVE BROOK
A King Baggot Production

“Held the audience spellbound.
Pictures like this are a godsend
to the industry.”
—Florence Theatre,
West Coast-Langley Circuit,
Pasadena, Cal.

DENNY
in Where Was I

From the famous magazine story by Edna
Frankie Winfield
Pauline Garon, Marian Nixon
and a great cast.

A written, set & produced
Interesting and well-produced.
—New York Morning Telegraph

“Moves rapidly. Many funny situa-
tions. Audiences will like it. Ambas-
sions.”
—New York Morning Telegraph
THESE pictures on Universal's Second Second White List have bucked hard-boiled audiences and tough critics in the best first-run houses in the country. They had to have the goods to get across. They delivered! Because they are showmanship pictures, built for definite box-office values! Because every story that went into them had a human appeal! Because directors and big stars who knew their stuff made them! And how they went across! Read every one of these testimonials. About Universal's showmanship pictures. About pictures that deliver!
Pennant Winners That Get Big League Profits!

TWO BIG SHOWS IN ONE
The great Calgary Stampede and the most thrilling western ever screened. A rip-roaring showmanship picture that will stampede the dollars into your cash box.

BYRON MORGAN'S hilariously thrilling comedy drama.
A Harry Pollard Production

—Florence Theatre, West Coast. Lankley Circuit, Pasadena, Cal.

SAMUEL HOPKINS ADAMS

SIEGE

beyond any other attraction.” —John P. Goring,
“Business will grow this week

Starring

VIRGINIA VALLI
and EUGENE O'BRIEN
with MARIE McDERMOTT
Mary Alden and Marc McDermott.
A Svend Cade Production
AND when you’ve bought this Second White List we don’t sit on our haunches and prattle “What a good buy—get out and push.” We’re behind you every minute you’re playing these pictures. Snappy, concise, sure-fire advertising, publicity and exploitation fill the press book that you get on each picture. Cuts and mats are furnished. The Universal Weekly is telling you what other exhibitors did to put your own picture across. And Universal’s Exploitation force is ever ready to snap into it and put things over with a slam! That’s the service in back of Universal’s White Lists.
Flag these Showmanship Money Makers!

A blazing box-office smash —
smart English society life —
horse racing — prize fights —
stage life — great love story —
wonderful cast.

The hilarious entanglement of a
ting that didn’t belong to
him. Loaded with the stuff that
tickles the cash register and
lines them up.

With
MAY McAVOY, PAT O’MALLEY,
CULLEN LANDIS and JEAN
HERSHOLT

Based on the world-renowned stage play of the same
title, this motion picture is under the auspices of
the famous Cheatley Players, the original creators of the
play. The story is one of the most popular and effective
plays ever written, and it has been a great success
both on the stage and screen. The script has been
adapted by the famous playwright, and it is
expected to meet with the same success as the
original play.

The cast includes all the leading players of the day,
and the production is in the hands of the most
prominent directors and producers. The result is a
picture that is sure to please the public and make
a big hit at the box-office.
With an All-Star Cast including
BONOMO
MARGARET QUIMBY
JACK MOWER

Directed by Francis Ford
The Box Office Point Of View

New Denny Film Way Ahead of All

DEAR Mr. Laemmle: "California Straight Ahead," previewed at our theatre last night, is "far ahead" of any Reginald Denny production made and one might say "Denny Way Ahead" by way of comparison, not only with pictures turned out by your organization but many others as well. It is all that Universal claims and more. Cast is great, settings, scenery, photography and direction all way above par.

No reason in the world why this picture should not go over with a bang—anywhere or any place. By actual count our audience was in unroarous laughter 250 times during the preview last night. Nothing more need be said. Director Pollard and Universal should be congratulated on this real "Whirlwind of Comedy."

Best regards to you and your staff.

Very sincerely,

(Signed)

Tom F. MacDonald,
Florence Theatre,
West Coast-Langley Theatre Circuit,
Pasadena, Calif.

"Goose Woman" Unqualified Hit

PREVIEWED "The Goose Woman" to capacity tonight. More than enthusiastically received and at finish Louise Dresser received a positive ovation. Her successes on the stage, marked as they are, will suffer by comparison with those awaiting her on the screen. Direction flawless and Jack Pickford does the work of his life. Supporting cast very fine. Feature in present form would suffer from further cutting. A general audience picture with interest from start to fadeout and will prove one of the unqualified successes of the coming season.

Wm. A. Howe, Lessee and Manager, Glendale Theatre, Glendale, Calif.

"The Riddle Rider" Brings Up Receipts

DEAR Mr. Laemmle: Replying to your letter of 13th regarding serial "The Riddle Rider," this serial is going over fine in fact better than any previous serial we have run in the house. It has brought up Wednesday receipts to around a hundred dollars. Of course Thursday falls off account of vaudeville and change of show at Majestic. The patrons all like it fine because of action, and it also has a great children following.

Hoping that the bookings will continue in the past as they have been as they sure want action at this theatre.

Yours truly,

(Signed) C. F. Rose, Empress Theatre, Grand Island, Nebr.

"The Phantom" Rivets Attention

DEAR SIR: Last night I had the pleasure of witnessing your private screening of the latest Super-Jewel production, "The Phantom of the Opera."

Never before have I witnessed a photoplay that riveted my attention to the screen as closely as that did.

I thought that in "The Hunchback of Notre Dame" Lon Chaney had set a record in the characterization, but in my opinion his characterization of the Phantom exceeds that of the Hunchback.

If this production does not create a positive sensation when presented to the public, I will be more disappointed than you. You are to be congratulated for your production so colossal as "The Phantom of the Opera" and sincerely hope that it will be appreciated by the motion picture theatre owners throughout the world.

Yours truly,

(Signed) Earl J. Johnson, Manager, Auditorium Theatre, Berwyn, Ill.

Most Entertaining Feature Comedy

DEAR Mr. Laemmle: If you need a good testimonial on "I'll Show You the Town" which we played last week, I am adding same herewith.

Without hesitation, I want to state that Reginald Denny in "I'll Show You the Town," was a continual round of laughter. As I watched the crowds, I could not restrain myself from laughing to hear the convulsive laughs of the people.

This is the cleanest, most humorous and entertaining feature comedy, that I have seen in years. We had large numbers of our patrons stop at the box office and thank us for giving them such a pleasing picture.

I was proud of the business we did this week, despite the terrific torrid heat, which enveloped our city all week.

With sincere regards,

I am, sincerely

(Signed) Samuel Carver, Liberty Theatre, Kansas City, Mo.

"The Teaser" Pleases Forum

"THE TEASER" pleasing large audiences at Forum this week. Starts Second White List off with a bang. Could not have selected more delightful picture. A triumph for Laura LaPlante with Pat O'Malley an able partner, Hedda Hopper excellent, Walter McGrail and Wyndham Standing, outstanding. Entire cast good. Direction of William Seiter very commendable.

John P. Goring, Managing Director, Forum Theatre, Los Angeles, Calif.

House Records Broken 100 Percent

"HUNCHBACK OF NOTRE DAME" broke house records Star Theatre opening day by hundred per cent. Greatest picture ever produced is unanimous verdict of our patrons. Thank you for sending your Jack Edwards to help put it over. He certainly knows his business and is a real worker. Make more pictures like "Hunchback."

Rasmussen and Rehfield, Star Theatre, Arnold's Park, Ia.
SMOULDERING FIRES, starring Pauline Frederick (eight reels) This is a very good story which holds interest. Direction is very good. This is the first picture on the White List I have played, and if it's a sample of the rest, I'm more than satisfied. Film companies of N. C. have played, and if it's a sample of the rest, I'm more than satisfied. This is a very good story which holds interest. Direction is very good. This is the first picture on the White List I have played, and if it's a sample of the rest, I'm more than satisfied. Film companies of N. C. have played, and if it's a sample of the rest, I'm more than satisfied.

I'LL SHOW YOU THE TOWN: Reginald Denny—Did a tremendous business. Denny was a sensation. Best comedy feature shown in this house. Strongly recommend this picture. Eight reels.

THE MAD WHIRL: My McAvoy—Very nice little picture. Will please the majority. McAvoy is, of course, one of the White List favorites. Seven reels. Dir.: Charles J. Beach. William Seiter, Gen. patro.
Here's a group of pictures that has set a record for producers to aim at. Every one has come across at the show-down and has made big money. If you want to know the reason —look at the titles, the stars, the directors, and the authors—the best that money can buy! The dollars-and-cents test at the box-office proves that you cannot go wrong with any picture in the White List. For tested money-makers book the First White List solid.

**Manship Pictures!**

**Celebrated Authors**

Clarence Budington Kelland
Elmer Davis
Harry Leon Wilson
Sada Cowan
Howard Higgin
Guy Bolton
Max Marcin
Richard Washburn Child
Marlon Orth
Elisabeth Heding
E. W. Hornung
Eugene W. Fressley
Marceline Hine
Gerald Beaumont
H. M. Bowers
A. M. Sinclair Willet
William Gittens
Pamela Wynne
Sarah Sardoris
Owen Davis

**On Doctor.** Star, Regina(b. 6,877 feet) Star, Regina.

**The Sawdust Trail** with Hoot Gibson—

Very fine picture and pleased all. In my estimation Hoot's popularity is due to his versatility and his ability to make rubber stamp westerns with him.

**Fifth Ave Models.** Universal—

Very fine picture and pleased all. It is a fine novel set up by the good cast.

**K**—THE UNKNOWN! Virginia Valli—Good Jewel is right. Clean, wholesome and all that is in a good picture. Right stuff—Great Pro." Ray K. Trent, Wahoo, Neb.—General patronage.

**K**—THE UNKNOWN! Forrest Marum—Well, here's a picture that drew the unknown 100 per cent. Forrest's buy is a better program not a special. Eight real—theater Katter. Hoot's theater, Sydney, N. S., Canada—Gen.

**THE SAWDUST TRAIL**

**Thursday Night** in a very sore case.

**The best has ever been, too.** Star, Hoot Gibson.

**Small-town patronage.**

**THE SAWDUST TRAIL**

**THURSDAY NIGHT** at the Hoot Gibson.

**The best has ever been made, too.** Star, Hoot Gibson.

**Small-town patronage.**

**FIFTH AVE MODELS.** Universal—

Very fine picture and pleased all. A masterly entertain at the theater and easily be the very novel set up to the good cast.
"LIFE'S GREATEST THRILLS" SHOWN IN 200 N. Y. THEATRES

(Continued from Page 14)

It is a further evidence of the complete service rendered by International Newsreel."

A. Evans, Manager, Woodlawn Theatre: "Life's Greatest Thrills" is one of the best things that has been brought to the screen in a long time."

A. H. Bachman, Manager, Randolph Theatre: "Allow me to congratulate you upon the most successful newsreel idea ever conceived. 'Life's Greatest Thrills' is one of the outstanding achievements in the history of filmdom."

Max B. Slott, Manager, Chicago Theatres Corporation, operating the Shakespeare and Julian Theatres: "Our audiences greeted 'Life's Greatest Thrills' with hearty applause and at times were so thrilled that they had to hold on to their seats, with their mouths wide open, gasping."

James E. Coston, General Manager, Sixty-Third Street Theatres, which include fourteen leading Chicago houses: "'Life's Greatest Thrills' is without doubt one of the greatest thrills ever put on and was greeted by our audiences with generous applause."

CENTURY ANNOUNCES 1925-26 SCHEDULE

(Continued from Page 17)

ian is developing into such an excellent comedian, the Century Company recently loaned her to Universal to play an important role in a forthcoming Universal-Jewel picture.

Among the Edna Marian Comedies which already have reached the screen, pre-release and which have been well received, are: "After a Reputation," "Stranded," "Uncle Tom's Gal," "Nursery Troubles," "Eighteen Carats" and "Honeymoon Squabbles."

Among the Eddie Gordon Comedies ready for the market are: "Crying for Love," "Officer 13," "A Taxi War," "Captain Suds" and "Crowning the Count." Al Alt's two-reel Centuries now being booked are: "Paging a Wife," "Piping Hot," "Scandal Hunters" and "Helpful Al."

Herbel reports that Century Comedies are showing remarkable progress this year, being booked more widely than ever before and increasing their representation in first-run houses by leaps and bounds.

"Our position in the comedy field this fall is an enviable one," he says. "Our product has a variety and a quality that appeals to the exhibitor. That's why so many of them are signing up for our pictures. Centuries are also being shown in such circuits as the Southern Enterprise houses, Loew, the West Coast, Ascher Brothers, Lubliner and Trinx, Finkelstein & Rubin and similar important chains."
Cleveland Spotlight

YOU often read of so and so building a theatre. And, of course, they are. Or rather they're having contractors do it. Which probably amounts to the same thing. Tom Birmingham of the Hazelton Dome and Victoria Theatres in Youngstown, is building a new theatre. Building it, is what we mean. Brick by brick himself. He's been building it quite some little time. And he won't have it done right away either. But when he does he can honestly say that he has built a theatre. He's doing it all himself. He dug the foundation, put up the framework and now he's laying the brick. All alone. Maybe only a few bricks, some days. Other days more. And it's going to be a mighty nice theatre too. When it's done. This theatre is going up in East Youngstown. It is about half completed, we'd say.

* * *

MANAGER TEMPLIN, late of the Dutchess Theatre, Warren, is several hours gone from there to become manager of the new Capitol in Steubenville which is operated by the Tri-State Amusement Company. The new theatre will open Labor Day and is said to be the finest in southern Ohio. It is estimated to cost in the neighborhood of a half a million dollars. And there will be a splendid and publicity man there to make things happen. The Tri-State has started right by purchasing Universal's complete service for both Steubenville and Toronto, O. They have also purchased a special open service for East Liverpool.

* * *

BILL TOLLMAN of the Ceramic, East Liverpool, last week closed with Jack Leffy for the five Dennys.

* * *

We have just learned that a Mr. Granger, who has been an exhibition manager for several years has been appointed manager of the K or P Theatre at Mt. Gilead, O. We couldn't get his initials. But we are informed that he has already started to put this house on the map. The K of P is a mighty fine theatre and we expect to hear a lot of big things from Mt. Gilead from now on. — A. J. Sharick.

"THE PHANTOM" PREMIERE THRILLS BROADWAY

(Continued from Page 11) hailed it as an unusual screen achievement. Not only the scenic effects, but the acting the direction and the dramatic force of the picture appealed to them.

Louella O. Parsons, of the New York American, said: "One cannot but compliment Carl Laemmle on the magnificence of his production. Just as the whole town rushed to see Lon Chaney in 'The Hunchback of Notre Dame,' so will New York show an interest in its sequel."

Mordaunt Hall, in the New York Times, said: "The Phantom of the Opera is an ultra fantastic melodrama, an ambitious production, in which there is much to marvel at in the scenic effects. It will strike popular fancy and the stage settings will appeal to everybody."

Mildred Spain in the Daily News said: "Much praise should be given for the glittering opening of the Opera House of Paris, the lavish staging of the ballets, the atmosphere attendant on the life of the opera and the colored sequences during the bal masque. The entire picture is carried off on the grand scale. The direction seems to us a right smart piece of work. The story is all there and the appearance of Erik, the Phantom, is cleverly timed. I would certainly put 'The Phantom of the Opera' on my movie calling list. It's one of those bigger and better movies."

Others were equally lavish in their praise.

"The Phantom of the Opera" is expected to be the greatest Universal box-office attraction since "The Storm." In addition to its stirring story, its great sets and the mystery romance of the picture, it is enacted by an exceptional cast. In addition to the leading principals, the following well-known screen players have important roles in the film: Olive Ann Alcorn, Edward Cooe, John Gilpin, Grace Marvin, Alexander Bevani, Anton Valentia, William Tyrer, George G. Williams, Bruce Covington and Cesare Danova.

Among the prominent persons who attended the "Phantom" opening were M. Mengendere, Consul General of France; M. Brouet, Consul of France; Sir Harry Gower Armstrong, Consul General of Great Britain; Sir and Lady Elder; Senator Don Mariano Vidal, acting Consul for Spain; J. P. Bollini, Consul for Argentine; Virginia Valli, Bessie Love, Adolphe Menjou, Lloyd Hughes, Holbrook Blinn, Mary Astor, Ben Lyon, Betty Bronson, Louise Glaum, Fannie Hurst, Leonard Fritzi Scheff, Grant Mitchell, Hope Hampton, World's Fields, Will H. Hays, Nellie Reverel, Ethel Shutta, Alice Brady, Daniel Frohman, Jesse L. Lasky, Herbert Breenon, Monta Bell, Allan Dwan, Jules E. Brulatour, Arthur Stringer, Clarence B. Kendall, Joseph Kilgour, Juan Reinfeld, James Gleason, George Archainbaud, Al Green, Florenz Ziegfeld, Richard Barthelmess, George Hackathorne and others.

El Hartman
Film Fables From Big U

With Apologies to the Arabian Nights

THE Grand Vizier of Big U, Bill Herrmann, has this day decreed all vacations are over. All his subjects are hereby beseeched to knuckle down to make this coming season a knockout. Selah!

* * *

A GATHERING of the faithful was ordered by Sherreef Liggitt, he of the Short Subjects, to declaim upon the merits of Serials, Century Comedies and Life's Greatest Thrills, which Dick Anderson, the Caliph of International, expounded, after which the faithful adjourned to their labours to cause the Genie to bring great contracts. Selah—

* * *

OUR faithful subject, Mike Edelstein, who is the most High Keeper of the Golden Key of the Mt. Morris Theatre, he of the M. & S. Circuit, has entered the sacred precincts of the Harlem, which will open its holy gates on the fifth day of this month, and has decided—with the help of Sheik Ben Price—that the only way to gather the shekels is to make a mazuma of 100 per cent Universal, which has been done again quite rejoycing. Selah—

* * *

A GENIE appeared in hot haste to lay before our scribe the glad news that three holy places of worship of Universal Pictures in the valley of South Brooklyn will shortly open their sacred gates 100 per cent Universal. Thus shall it always be. Names and Keeper will be announced later by our Town Crier. Selah—

* * *

GRAND SHIEK KUSIEL caused great emotion to prevail when he entered the Fireman's Hall in the town called Sterling, N. J. He had his sacred tablets written with a fat contract needing only the sign manual of the Chief Cady, when amid great ringing of bells the Cady had to hasten to mount a fire chariot, he being one of the fire guard. Selah—
"They'll walk a mile for a GUMP"

"My motto is, make more Gumps!"
—R. L. Wheeler, Opera House, Belle Plain, Kansas.

"I gave them special mention on my attraction boards. They are a feature on any program."
—Auditorium Theatre, Berwyn, Ill.

"The Gump Family is a real asset to any program."
Gem Theatre, Dallas, Texas

"Andy Gumps Comedies greatest box-office money getters. Newspaper tie-ups invaluable."
—Luna Theatre, Sharon, Pa.

"Andy Gumps the finest short subjects ever played in my house."
—Olympic Theatre, Monessen, Pa.

SAMUEL VON RONKEL PRODUCTIONS

Produced and Released by UNIVERSAL
The Patron on Universal Pictures

“CALIF. STRAIGHT AHEAD” ONE OF THE BEST

“I HAVE just seen Reginald Denny in ‘California Straight Ahead,’ one of the best pictures of the Greater Movie Season. I always enjoy Denny’s pictures and I liked this one very much. As usual Denny’s acting was flawless and cleanly humorous.”
—Ralph Oustad, Minneapolis, Minn.

SAYS LAURA LA PLANTE IS BEST ACTRESS

“I HAVE just seen another of your superior pictures, in which the best actress in stardom is featured. It is ‘Dangerous Innocence.’ Every film of Miss La Planter’s is better than the last one I saw, and I will never miss one if I can help it.”
—Sanders Bridges, Little Rock, Ark.

“THE MAN IN BLUE” FAST AND CLEAN

“I HAVE just seen Herbert Readlin son in ‘The Man in Blue,’ and I recognize it as one of the cleanest, fastest movies I have ever seen. I would like to see more of that kind.”

“FIFTH AVENUE MODELS” WILL FILL HOUSE

“FIFTH AVENUE MODELS’ will fill the house, with such stars as Norman Kerry. It is a wonderful picture.”
—J. Leo Rippin, Knowle, Bristol, Eng.

UNIVERSAL PICTURES BEST ENTERTAINMENT

“I SAW ‘Up the Ladder’ Saturday, and I’m sure to say that Universal pictures are best for entertainment.”
—Miss Mabel Hacker, Chicago, Ill.

ENJOYED “HEAD WINDS” VERY MUCH

“I HAVE just seen ‘Head Winds’, and enjoyed it very much.”
—Clarence Ford, Millport, O.

Being Excerpts from Letters Written to Carl Laemmle by Readers of His Column in The Saturday Evening Post.

“THE GOOSE WOMAN” VERY UNUSUAL

“YOUR ‘open letter’ to Louise Dresser does not in any way overestimate her ability, for her portrayal of The Goose Woman is nothing short of wonderful! I saw the picture yesterday at the Colony Theatre, New York City, and it is truly a most worthwhile entertainment. In fact, all the characters seemed so real that it seems like something I have really known, and not a picture at all. I want you to know how very fine I thought it all—I really can’t find words to tell how much I thought of her wonderful acting all the way through that most difficult part. The picture itself is very unusual. It is what I would call something to take home with you and make you think. As you so finely expressed it—it showed that even a seared soul could be healed.”
—Mrs. Paula M. Anderson, Rutherford, N. J.

SAYS HOUSE PETERS IS MASTER ACTOR

“T HIS week I have seen two of the most wonderful Universal pictures. They are ‘I’ll Show You the Town’, a real, honest-to-goodness comedy, and ‘Raffles, the Amateur Cracksman’, with House Peters, a wonderful master actor in a very good crook drama.”
—Max Adler, Chicago, Ill.

CAN WELL BE PROUD OF “WOMAN’S FAITH”

“I HAVE recently seen Alma Rubens in ‘A Woman’s Faith’, which I enjoyed very, very much. It was excellently acted and a picture you could well be proud of.”
—Owen Ousey, Lexington, Ky.

“I’LL SHOW YOU TOWN” SPLENDID FUNNY FILM

“DAY before yesterday I went to see ‘I’ll Show You the Town’, and I wish you would tell everybody that if they miss that splendid, funny picture they might as well give up going to movies entirely. It was marvelous. I do hope Mr. Denny will continue to stay with Universal because you give him such splendid vehicles for his talent. I’ll Show You the Town’ was so different. ‘Different’ is the word that describes it perfectly. None of the old familiar gags used, or at least I didn’t notice any.”
—Miss Emma F. Ewing, Steubenville, O.

“PHANTOM OF OPERA” SUPERIOR TO ALL

“I THINK ‘The Phantom of the Opera’ is far superior to any picture I have ever seen.”
—Geoffrey Bell, San Anselmo, Calif.

MUCH PRAISE OFFERED “THE MAD WHIRL”

“LA ST night I went to see ‘The Mad Whirl’, and much praise is to be offered that picture. May McAvoy and Jack Mulhall were splendid.”

“PRICE OF PLEASURE” IS ENJOYED IMMENSELY

“LA ST Sunday we saw ‘The Price of Pleasure’, with Norman Kerry and Virginia Valli, which we are glad to say we enjoyed immensely. To see Louise Fazenda in that picture was indeed a treat.”
—Miss E. Branison, Montreal, Que.

“SMOULDERING FIRES” PERFECTLY ACTED

“I WANT to congratulate you on your ‘Smouldering Fires’. Like ‘The Flirt’ and ‘The Turmoil’, every one in the picture showed such a keen interest in it, that the result was perfect acting and of course, a wonderful picture. Pauline Frederick was wonderful, wasn’t she?”
—Miss Margaret Ryan, Chicago, Ill.
UNIVERSAL'S HELPING
2500 EXHIBITORS

Carl Laemmle's
UNIVERSAL

FREE: Gorgeously colored One Sheet of Universal Stars given to theatres showing "The City of Stars," two-reeler available without charge to all Universal accounts.

FREE: Beautiful purple rotogravure One Sheet to all theatres booking the second White List.

FREE: Three Sheet of Stars, full color, to exhibitors booking Complete Service on first or second White List groups.

FREE — STAR SERIES PORTRAITS: See your Universal Exchange for special offer of set of eight full color star portraits.

FREE — STAR ONE SHEETS: Available at regular cost at all Universal Exchanges.

FREE: One Sheet to exhibitors booking Century Comedies.
G HAND IS HELPING TO CLEAN UP ON
LETE SERVICE CONTRACT

This is directed particularly to exhibitors who have signed Universal's Complete Service Contract!

JUST BECAUSE YOU HAVE BEEN given the chance of a lifetime to make money on a group of pictures sold to you at an unusually low rental in Universal's Complete Service Contract — don't stop after signing!

GET OUT AND ADVERTISE, EXPLOIT and boost these crackerjack box-office pictures just as you would if you had bought them on an individual basis at the regular rental.

HERE IS YOUR GOLDEN OPPORTUNITY to make EXTRA PROFITS! Don't miss the big chance. Step out!

UNIVERSAL IS STANDING BY READY to help you. It is offering you a special press sheet, posters, slides, ads and lobby cards in addition to the regular press sheets and accessories on the individual pictures.

MAKE GOOD ON YOUR UNIVERSAL COMPLETE SERVICE CONTRACT — it will make good for you!
A PAGE OF SYNOPSES

"CALIFORNIA STRAIGHT AHEAD"
A Universal-Jewel
Starring REGINALD DENNY
Directed by Harry Pollard
From the story of Byron Morgan
CAST
Tom Hayden............Reginald Denny
Betty Browne............Gertrude Olmstead
Sambo..................Tom Wilson
Creighton Deane........Charles Gerard
Mrs. Browne...........Lucille Ward
Jeffrey Browne........John Stepping
Mr. Hayden............Fred Kesterson
James..................Tony Nomas

O n the eve of his wedding, Tom Hayden entertains the boys in "The Honeymoon Trailer," an elaborate trans-continental bus he has rigged up for the bridal tour. The bus gets out of control and goes down a gulley. Tom is taken to the hospital, where he regains consciousness and remembers that the bride is waiting. With the help of his faithful black Sambo he escapes through the window to an ambulance in which an insane woman has just been delivered to the hospital. He dresses while Sambo drives. The insane woman jumps from beneath the bedclothes, embraces him and calls him her long lost lover, making a scene in front of the house of the bride, who scorns him. Betty's father orders him out and Tom's own dad disowns him until he has cut out the mad capers and even himself a man.

The families of Hayden and Browne, hitherto friendly enemies—due to the fact that the car manufactured by Hayden has always beaten the car manufactured by Browne, who claims that Hayden's car couldn't beat him with anybody but Tom driving—are now bitter enemies, and the merger that would have taken place with Tom's marriage to Betty is now off.

Tom takes the trailer and starts for the West. Sambo sells Southern style chicken dinners to the tourists to make expenses. Nearing California, he meets the Brownes in an auto camp. They shun him, but Betty tearfully longs for him. They are accompanied by Creighton Deane, who has offered financial assistance to Browne's concern and counts on marrying Betty.

Betty, freezing in her tent at night, ventures to call on Tom in his nice warm bus during the absence of her parents who are visiting a nearby circus. A big storm is brewing and he induces her to exchange sleeping quarters with him. The storm breaks up and the wild animals escape, creating havoc in the auto camp. Tom enters Betty's tent, where she sees a lion. He jumps out of the tent into the arms of Betty's father and mother. He warns them not to go in, but they enter in a rage, then flee in fright. He gets to the bus and starts out with Betty, followed by the Browne family, who are chased by a bear, but catch the bus and are saved. Browne sees Tom in the car ahead with his daughter and orders him to "stop his car." Tom obliges by cutting off the trailer and letting it stand while he drives to Los Angeles with Betty. Arriving, he is arrested and jailed for kidnapping on the telegraphed charge of Browne.

The elder Hayden, who has refused to bail out his scapegrace son, meets Browne and demands that Browne take him out and put him back in jail or he will withdraw his financial support. They get a warrant for him and are about to serve it as he stops to put on a tire. The warrant blows away and Tom starts out to regain his lost lap. In the last lap his car takes fire. To the grandstanders the game is lost, but with heroic grit Tom sticks and wins. In the face of victory nobly won, all family objections vanish. Tom embraces Betty, who comes up smiling with a face full of motor grease.

(Length: 7,364 ft.)

"MUDDLED UP"
One-Reel Blue-Bird Comedy
Featuring CHARLES PUFFY

PUFFY, a wealthy clubman, seeing the distress of Augustus, a brother of the four hundred, who has just received a telegram announcing the coming of an aunt whom he has never seen and who believes him to be the father of a son, agrees to impersonate a child to help the man to stay in the good graces of his dotting aunt. Augustus calls a matrimonial agency to get a wife, but they can't accommodate him so he calls an employment agency, which fills his order by sending an ugly looking maid. The matrimonial agency afterwards sends a raving beauty who arrives first and takes up her duties as wife for a few days. When the ugly maid arrives she is mistaken for the aunt and life is made so unbearable for her by the antics of the child who is clever with the hammer that she leaves in a rage. The real aunt arrives and is very gracious to the nephew, reaching in her purse and pulling out a gift of $5,000 for his son, Puffy, whose new wealth wins him the love of his "mother."

"PERILS OF THE WILD"
Ten-Episode Adventure Picture
Featuring JOE BONOMO and MARGARET QUIMBY

No. 4—"The Treasure Cave"

FREDERICK ROBINSON frees himself from the shark and Emily Montrose, on the other side of the island, runs from the burning jungle to a promontory, where Frederick gets a momentary glimpse of her before she is seized by the pirates and dragged off. One of the pirates steals a flintlock from the tent of the Robinsons and returns to the gang with the good news that there are more guns and powder to be had. They plot to raid the Robinson family. Frederick discovers footprints in the sand, and with his father follows the tracks to the treasure cave of the pirates, where they find a wealth of precious stones and gold. An alligator and a leopard attack them simultaneously. In an effort to escape they fall from a height into a pool of black water. As they struggle to escape from the pool, they are menaced by the alligator. Emily frees a carrier-pigeon with a message of distress in the hope that it will bring a rescuer from somewhere.

No. 5—"Saved by the Sun"

F REDERICK and his father escape from the pirates' cave, where they have been menaced by alligators and get back to the family just in time to welcome a carrier-pigeon let loose by Emily, who was believed dead, but is held prisoner by the pirates. Frederick sets out through the jungle to rescue her, while the family builds a house in the top of a tree as a refuge from prowling beasts. Frederick finds Emily alone in the shack, but is accosted by Sir Charles, who takes delight in last having the better of Frederick. Frederick snatches a sword from the wall and duels Sir Charles, disarming him and then throwing away his sword to battle the pirate leader with his fists, but he is overcome by the crew after a stiff resistance and sentenced to walk the plank over a cliff into the shark pool. Emily remembers that there is to be an eclipse of the sun at noon and saves Frederick by cowing the superstitious crew with her power to shut off the light of the sun.
Right Where They Belong—
In Electric Lights!

ADVERTISING BUSTER BROWN
COMEDIES ON BILLBOARDS AND
ELECTRIC SIGN. "EDUCATING
BUSTER" WHICH OPENED THE
THE SERIES SATURDAY WAS
WELL RECEIVED.

—John P. Goring, Forum Theatre, Los Angeles, Cal.

Consistently Good 2 reel Comedies
1 a Week—52 a Year

Released by UNIVERSAL
**A shower of gold sweeping your way with**

**UNIVERSAL'S GREATEST NATIONAL ADVERTISING CAMPAIGN**

**Learn the value of Universal Advertising**
— in your state
— in your town

**Watch for this broadside!**

*Your copy is in the mail*

**Watch This Column**

A Great Picture is Coming

If Universal's picture, "The Home Maker," fails to arouse interesting discussions and warm arguments throughout American homes, then I am a mighty poor prophet. It is from Dorothy Canfield's fine story of American life and involves a husband incapacitated by accident, changing places with his wife who becomes the breadwinner and he the homemaker, at least for a time.

ALICE JOYCE, whose place on the screen is fixed, plays the wife and that excellent artist, CLIVE BROOK, the husband. KING BAGGOT guided them through the unusual twists of this home drama and did a mighty good job of it in my estimation. I earnestly request everybody who sees this picture to write me his or her opinion of it and to comment on the problem as well as the directing and details of production.

The Idaho State Journal recently complimented **The Idaho State Journal**

**BOX-OFFICE** money-getting information is what you want and this broadside is full of it. It tells you exactly why Carl Laemmle's column in national publications is one of the most powerful box-office assets you ever had and how each publication helps to fill your theatre every day. It shows you why Universal's National Advertising is worth dollars to you—any day—every day—now. Read every word of it.
Lon Chaney
in
The Phantom of the Opera
Universal's weird, wild, wonderful photodrama!
"We advertised Gump Comedies along with the feature. Late comers asked for them. When you have a comedy that can pull 50 cents you should let the world know."
—Rialto Theatre, Jacksonville, Ill.

"I advertised Gump Comedies with the feature and everyone was pleased with them. I had a packed house."
—Yale Theatre, Oklahoma City, Okla.

"The greatest drawing card today. I always place these comedies ahead of the feature."

"The name GUMP has always insured packed houses!"
—Grand Pass Theatre, Grand Pass, Mo.

SAMUEL VON RONKEL PRODUCTIONS
2 Reels Each
Produced and Released by
UNIVERSAL

12 NEW GUMPS
Facts:

You've been battered with hysterical phrases—you've been told to listen to "logic"—you've impatiently heard salesmen soap-stone their wares! You may have booked your pictures already. If so, too bad! If you haven't, then it's high time you forgot all this silly twaddle that has been shot at you and come right down to earth.

Universal has pictures to sell. Good pictures. The whole Second White List. Pictures built with a showmanship eye that was clear and steady in human interest and art values. Pictures many of which have been shown and pre-released in the North, East and West in the country's best first-run houses. Pictures that made friends of hard-boiled audiences and won the hearts and minds of tough-skinned critics. Pictures that tell their story in the praises that have been shouted about them. PICTURES THAT HAVE ALREADY DELIVERED. Pictures whose success is certain wherever they are shown.

And that's OUR selling argument: the TESTIMONIALS. What critics and theatre owners said. Definite box-office talk. Digest these testimonials. Thoroughly. Without sentiment. With an eye for business only. Then write to your Universal Exchange. Find out what these pictures will cost you. Then consider what the other man has made on them. You can't go wrong! Now book the White List—unless you've got darned sharp aversion to making money! UNIVERSAL JUST CAN'T BE BEAT! The sooner you believe that the wealthier you'll be!

UNIVERSAL'S 2ND WHITE LIST

54 White Pictures—White Contracts—White Treatment
“Business will grow this week beyond any other production.”
—Forum Theatre, Los Angeles, Cal.
“A gripping story handled in a masterly man-
er. Holds the interest.”
—Los Angeles Herald
“Among the ‘best ten’ of the year.”
—Editor, Billboard

“Thrills Piled Up Sky-High”
—Motion Picture News

“Plenty of punch and excitement. Good melo-
dramatic climax and excellent comedy. Good
entertainment for the majority.”
—Moving Picture World

“Crowd will accept it because it is out of the
ordinary. Unusual.”
—Film Daily
“Striking! Well Worth a Visit”

—N. Y. Sun

“One of the most absorbing specials ever turned out.”
—N. Y. Telegraph

“An unusually good picture. Best characterization in many a moon.”
—N. Y. Evening World

“Unusually interesting. A drama well worth seeing.”
—N. Y. Times

“Ranks among the leaders. Miss Dresser is great!”
—N. Y. Telegram

“Brimfull of Action and Melodrama”

—Exhibitors Trade Review

“Stacks well up to the mark of Hoot Gibson’s best vehicles. Should do well at the box-office.”
—Motion Pictures Today

“Hoot is popular enough to draw them and his audiences should enjoy him here!”
—Motion Picture News

“Alternately amusing and exciting. Should please!”
—Moving Picture World
"Held the Audience Spellbound!"
—West Coast-Langley Circuit, Pasadena, Cal.

"So true to life you can't help but like it. Well worth seeing."
—New York Daily News

"A picture with which you can silence any enemy of the screen."
—Harrison's Reports

"Bet your shirt on it to get over big. We did and it did."
—Colony Theatre, New York City

"Went Over With a Bang"

"A real winner. An up-to-date masterpiece that should please every patron. Settings great, and scenes of the prize fight and horse race should thrill everyone. Picture went over with a bang at the Florence and I predict similar enthusiasm wherever it is shown."
—Florence Theatre,
West Coast-Langley Theatre Circuit,
Pasadena, Cal.
"High Hilarity. Denny At His Happiest Mood"

"People laughed loudly, Denny is as amusing as ever." —N. Y. Herald-Tribune.
"Denny scores again... never a dull moment." —Moving Picture World

"Denny gives a clever performance throughout. Brightened up the Colony considerably." —N. Y. Telegraph

"Should Draw Well In Any Locality"

"Holds the interest and should furnish pleasing entertainment for the majority. Excellent direction." —Moving Picture World

"Offers an entertaining evening. A different twist." —Exhibitors Trade Review
"Absorbing! Good direction." —Film Daily
"A Capital Attraction"

"A good attraction at the box-office."  
—Moving Picture World

"Impressive sea drama with many powerful situations. A capital attraction for any house."
—Motion Pictures Today

A Hilarious Money-Getter

The hilarious entanglement of a man suddenly grown rich on a fortune that didn't belong to him. Loaded with the stuff that tickles the cash register and lines them up blocks away.

From the stage play by AARON HOFFMAN. With GEORGE SIDNEY, CHARLES MURRAY, VERA GORDON. Presented in association with Faultless Pictures Corp. A Harry Pollard Production.
BYRON MORGAN'S hilariously thrilling comedy-drama. A Harry Pollard Production.

"Audience In Uproarious Laughter 250 Times"

"Due to cause an explosion of mirth without a single back-fire. Crammed full of good comedy."
—Moving Picture World

"Capacity business. Enormous audiences literally shook the house with laughter. They screamed every foot of the way. This great comedy is Denny's best if checking the number of laughs is a criterion."
—Forum Theatre, Los Angeles, Cal.

"Any Audience Will Revel In It"

"A brisk and joyous comedy. Laura La Plante and Pat O'Malley are a riot. Be sure to see this."
—Photoplay Magazine

"Snappy entertainment — packed with big moments and love interest."
—N. Y. Daily Mirror

"One of the season's best comedies."
—N. Y. Graphic

Starring LAURA LA PLANTE with PAT O'MALLEY. From the W. A. Brady stage success by Adelaide Matthews and Martha M. Stanley. A William A. Seiter Production.
Picturing the exclusive thrills and stunts photographed at the Calgary Rodeo Championship of 1925. Also includes the Famous Universal Ranch Riders. A Herbert Blache Production.

**Two Big Shows in One**

THE GREAT CALGARY STAMPEDE AND THE MOST THRILLING WESTERN EVER SCREENED. A RIP-TEARING SHOWMANSHIP PICTURE THAT WILL STAMPEDE THE DOLLARS INTO YOUR CASH BOX.

**From the Famous Stage Play and Immortal Song**

All the poignant charm and heart appeal that made "Over the Hill" and "Humoresque" live long in the memory of picture patrons and break records everywhere. Exhibitors who book this can rest contented that their fondest profit-dreams will come true.

With MAY McGAVOY, PAT O’MAL-LEY, CULLEN LANDIS and JEAN HERSHOLT. By Albert Chevalier and Arthur Shirley. A Lawrence Trimble Production.
Will Set Your Town Afire

Spectacular — fiery red thrills — great romance—rip-roaring melodrama—the daddy of all fire pictures! Sure to bring any audience to its feet cheering.

Laura La Plante's Comedy Surprise

She stole a whole country estate to week-end a mad party and got away with it. The movie magnate gave her a contract — the Count gave her diamonds—the newspaper man gave her publicity. Brimful with rollicking comedy—the thing that brings patrons in, and sends them out—satisfied.
For Heaven's Sake

No. 452,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

I AM writing this in Paris, where I have just seen a special print of "Life's Greatest Thrills" which was shipped to me from New York.

I am still gasping, after seeing what is probably the most amazing picture ever assembled.

Just imagine the most thrilling world's events of the past fourteen years boiled down from sensational newsreel shots and condensed into two reels! Action is what the picture business demands, but it never got so much in so little footage since the first crank was turned on a projection machine.

You cannot buy this picture for love or money!

You are to get it free as air as a part of your International News Service! The whole idea is to give you something that will make your theatre more popular than ever and thus make the International newsreels more popular than ever with you.

Here is a novelty on which a tremendous exhibition value has been placed --- and it would have been fully warranted by the returns of the box-office. But it comes to you with
Get This 2-Reeler!

a smile and a lot of good wishes, if you are a regular user of International Newsreels.

Did you see what Max Balaban of Balaban & Katz wrote about it? He said, "I have seen millions of feet of film and have experienced every kind of emotion, but 'Life's Greatest Thrills' took me right off my feet."

And did you see what J. L. McCurdy wrote --- the same Mr. McCurdy who is general manager of the S. J. Gregory Theatrical Enterprises? He said this: "As a novelty it has no equal or counterpart in the whole realm of films. As an idea, this screen specialty stands head and shoulders above anything presented to the exhibitors and public alike. Congratulations on handing the industry something new!"

Just wait till you see it!

You are going to get the wallop of your young life. It had me sitting on the very edge of my chair and you are no more hard-boiled than I am. I wish I could be sitting alongside of you when you see these two reels spun out. It would be a treat.

If you are not using the International Newsreels, it is too bad. Because "Life's Greatest Thrills" is not for sale. But you can get it by simply signing up for the best newsreels on earth. It would seem sorta foolish not to sign right away, don't you think?
Camera On Truck Follows
Actor Storming About Room

In one of the scenes of "Two Blocks Away" which Harry Pollard is directing for Universal, an unusual strategem was resorted to, to get a "trick" shot.

George Sidney, one of the featured players in the all-star cast, was instructed to rave and storm and stamp up and down the set in fury. He was told to pay no attention to camera or camera lines.

The camera was mounted on a truck and followed Sidney around from side to side and back and forth, always keeping the actor at the same distance from the camera. The impression created by the moving background is that the spectator, too, is stamping the room in anger.

Associated with Mr. Sidney in this production which is being made by Universal in association with Faultless Pictures Corporation, is one of the greatest casts of the year. Vera Gordon is the "mommer" to Sidney's "popper"; Charles Murray is a burly Irish policeman with Kate Price as his wife; Jason Robards, the handsome stage leading man who has just completed his work in "Stella Maris" with Mary Philbin, plays the romantic leads with Olive Hasbrouck.

"Two Blocks Away" is a rollicking comedy of an Irish and a Jewish family on the East Side of New York who suddenly become wealthy. It is from the stage play by Aaron Hoffman whose "Friendly Enemies" and "Welcome Stranger" have made him one of the best known American dramatists.

With Harry Pollard, the director of such Denny successes as "The Reckless Age," "Oh, Doctor," "I'll Show You the Town" and "California Straight Ahead," behind the megaphone, this comedy promises to be one of the most amusing of the year.

Theodore Kosloff, the noted actor, dancer and ballet director, has been added to the large cast with which Dimitri Buchowetzki is making "The Midnight Sun" at Universal City. This production, with a brilliant background of imperial Russian court life, is being made on a lavish scale said to rival in magnificence "The Phantom of the Opera" and "The Hunchback of Notre Dame." Laura La Plante, Pat O'Malley and Raymond Keane play the romantic leads.

E. G. S. ACTLY," another of W. C. Tuttle's famous "Dirty Shirt" and "Magpie" stories that Universal is adapting to the screen, is now in course of production under the direction of Vin Moore. Janet Gaynor plays the leading feminine role opposite the stars, Ben Corbett and Gilbert "Pee-Wee" Holmes. Others in the cast are Rolfe Sedan, Jack Pratt, Ella McKenzie and Martin Kinney.

"WIVES FOR RENT" is the somewhat intriguing original title of the production which Svend Gade, the Danish director who produced "Siege," and "Fifth Avenue Models," will make for Universal. Charles Whittaker, well-known scenarist, has been engaged to do the screen adaptation for this film.
These comedians are deep fellows. Here are Neely Edwards and Master Howard Blimp, two of the world's best funmakers, pondering on the fate of the human race—or perhaps they are merely thinking up gags for their next Bluebird Comedy.

Dimitri Buchowetski never directs a scene without the proper musical accompaniment. For "The Midnight Sun," the great super-production of Russia under the Czars, which he is making for Universal, he has a real Russian orchestra constantly on the set.

Cobwebs to order are now produced at Universal City. Charles Le Berthon, technical expert and the inventor of this extraordinary device, is showing Marion Nixon and Maurice Tourneur how it works. The invention was used for the first time on "Sporting Life," which Tourneur directed with Bert Lytell and Miss Nixon.

Reginald Denny as a female impersonator isn't likely to worry Julian Eltinge, but as half of the comedy team, of which ZaSu Pitts is the other 50 per cent, he's great stuff in "What Happened to Jones."
"U" To Make Super-Jewel From "Gulliver's Travels"

The Home Office of the Universal Pictures Corporation announces that a big super-Jewel production will be made of the famous book, "Gulliver's Travels," written by the master English satirist, Jonathan A. Swift, in 1726. This is the most gigantic project ever attempted by a film company. The decision to go ahead with this production has just been made by Carl Laemmle, president of Universal, after long consideration. He cabled from Europe this week to start production.

Nothing like "Gulliver's Travels" has ever been attempted for the screen. It will be a combination of gigantic sets, unheard of casts, and trick photography of the most elaborate kind.

"Gulliver's Travels" is composed of four different sections. It is not yet known whether Universal will embrace all four sections in its masterpiece. These sections include: (1) Gulliver's visit to Lilliputia where the inhabitants are but a few inches in height; (2) His visit to Brobdignag, where he is thrown with giants; (3) His experiences in Laputa, an island city and fortress that floats in the air; and (4) His trip to Houyhnhnm, the realm of the intelligent horses.

Swift wrote these stories as satire of the most mordant kind. In the Lilliputian sequence he parodied the various countries of Europe. In the Brobdingnagian sequence he reduced mankind to its natural insignificance. In the Laputa sequence he ridiculed philosophers. In the horse country sequence he showed up the animal nature of human beings.

Despite their satirical vein, these four stories are marvelous adventure narrations which not only appeal to grown-ups, but to youngsters of all ages. The marvels which happen are like fairy stories, and Gulliver becomes a super-adventurer.

It is this phase of the book which will be of intense value as screen material. It will call for the combined artistic and inventive genius of Universal's entire corps of studio experts, scenarists, technicians and directorial chiefs, to build this story into a picture.

No idea of the cost of such a production can be made yet, but indications point to the dwarfing of such costly pictures as "The Hunchback of Notre Dame" and "The Phantom of the Opera." Not only will it be the biggest picture ever attempted by Universal, but it is being projected on a scale far beyond anything ever conceived for the screen.

Fred Schuessler Succeeds Datig At Universal City

Fred Schuessler has been appointed casting director at Universal City to succeed Fred Datig, who resigned recently according to an announcement from the big Universal studio plant.

Schuessler has been in the employ of Universal for three years as assistant to Datig, and is regarded as one of the most capable casting directors in Hollywood.

The appointment of Schuessler to the new post is in line with Universal's policy to advance their own employees instead of bringing in new workers to high positions. The same policy was employed in the advancement of Martin Murphy as production manager to succeed William Koenig, who recently resigned.

Mr. Schuessler is now busy casting for Reginald Denny's next comedy, "Skinner's Dress Suit," to be made from the famous story by Henry Irving Dodge.
“Phantom” Sells Out Daily Since Premiere On Broadway

THE Phantom of the Opera,” Universal’s spectacular mystery-romance starring Lon Chaney, is proving a sensation in the film world. After having opened at the Astor Theatre Sunday, September 6th, with a brilliant premiere, it has been selling out for every performance.

Despite the fact it opened on the Sunday before Labor Day and on a day marked with rain storms which drenched the crowds that thronged to the theatre, it sold out Labor Day, then repeated on the Tuesday after Labor Day, usually a poor entertainment date, and continued through the remainder of the week with a succession of S. R. O. performances.

This record is all the more remarkable because of the unusual weather which prevailed all the week. It was the hottest mid-September ever recorded at the U. S. Weather Bureau in New York City, the records of which go back to 1890.

Universal officials and executives are jubilant over the showing “The Phantom” is making and herald it as a greater box office attraction than “The Hunchback of Notre Dame” or “The Storm.” To date, “The Storm” holds all Universal booking records, having played in more than 8000 theatres.

There is no doubt but that Carl Laemmle has again correctly judged the American film public. In “The Phantom” he has given them mystery, suspense, some gruesomeness and a weird assortment of characters and action. Evidently this is what they want, as the box office lines at the Astor Theatre attest daily.

“The Phantom” got a very good break in the New York newspapers, with few knocks and many boosts. The follow-up more leisurely reviews of the picture, printed last Sunday, a week after the opening, added to the favorable impression of the great Universal picture. Meanwhile, the public was stumping its own approval on the film by lengthening lines at the Astor box office.

“The Phantom” looks good for many weeks at the Astor, according to present indications. Universal is all set to keep the picture in that house as long as the booking is open. This will mean a run well into the Fall.

The success of the picture in New York is already having a marked influence on out-of-town bookings, Universal reports. Theatres and theatre chains all over the country are being signed up for Fall presentation of the spectacle-drama, and booking figures indicate that the picture will do an enormous volume of business between now and Christmas.

Arrangements are being made by Universal to reproduce the elaborate presentation and prologue as used in the Astor Theatre in other houses in key cities when “The Phantom” is presented.

Entire Town Helps Jack Hoxie Film “Deadwood Dick”

ALMOST 5,000 persons, including 500 Sioux Indians from the Pine Ridge Agency, and 400 cavalrymen from Fort Meade, were used during the two days required by Al Rogell to shoot the big scenes of “DeadwoodDick,” a Western picture Universal is making at Deadwood, South Dakota, with Jack Hoxie in the starring role supported by Ena Gregory and a capable cast. More than 100 covered wagons were used in these scenes, many of them relics of the old days of the plains.

The officials of Deadwood and the officers of the Black Hills Loyalty Club sent out an appeal to the people of the city to assist Rogell in making the picture. Special trains conveyed the Indians from the Agency to Deadwood. The troops used were from the Fourth U. S. Cavalry. Public and private automobiles were turned over to the players for the two days and these conveyed the “extras” to and from location which was situated a short distance out from the city.

LEET RENICK BROWN, Universal scenarist, has been granted a month’s vacation following his completion of the continuity of “The Whole Town’s Talking” and has left for a trip to Ottawa, Ohio, his “home town.”

British Consul General Praises “Phantom”

Dear Sir:

Permit me to express to you my best thanks for the opportunity afforded Lady Armstrong and myself, as well as our guests, Sir James and Lady Elder, of witnessing the premiere of “The Phantom of the Opera”—a wonderful production of a most interesting character and one which I, am sure, have world-wide popularity.

Yours very truly,


Carl Laemmle, Carl Laemmle, Jr., N. L. Manheim, manager of Universal’s export department, and Mrs. Manheim visit Universal’s Berlin office.

Oscar Einstein, manager in Berlin, is at the extreme right.
Look what the BIG
The
Phantom
with LON CHANEY
"Spook melodrama at its wildest and
everdest and it is beautifully done!
"A successful pictorial
melodrama! A good thriller!
"Will cause it to be clasped to the bosom
of the great hordes of the population
"The most startling
picture of the year!
"We urge everyone
to go! A first-rate
melodrama
"Has a thrill for
Everybody!

Now Playing To S. R. O. Business
GUNS say about -
of the Opera

A UNIVERSAL PICTURE
Presented by CARL LAEMMLE

"It will strike a popular fancy!"

"Anyone who enjoys melodramatic
thrills will have a splendid time!"

"Ranks with the best! Deserves a happy fate!"

"Just as the whole town rushed to see
Lon Chaney in The Hunchback of Notre
Dame so will New York show an
interest in its sequel!"

"Great entertainment. You'll enjoy it!"

ASTOR THEATRE
BROADWAY, N. Y.
TWICE DAILY
Tickets Four
Weeks in Advance
$1.50 TOP!
Biggest houses in the country out-bidding one another for—

Stillman, Cleveland, O.
Rialto, Washington, D. C.
Saenger Amusement Co.,
(57 theatres)
Balaban & Katz Midwest Theatres, Inc.
Roosevelt, Chicago, Ill.; Plaza,
Sioux City, Ia.; Apollo, Peoria,
Ill.; Orpheum, Rockford, Ill.;

Majestic, Bloomington, Ill.; Orpheum, Galesburg, Ill.; Fox,
Aurora, Ill.; Princess, Joliet, Ill.; Lincoln Square, Decatur, Ill.; Crocker, Elgin, Ill.; Majestic, Kankakee, Ill.; Lindo,
Freeport, Ill.; DeKalb, DeKalb, Ill.; Rivoli, La Crosse, Wis.; Majestic, Beloit, Wis.; Roseland, Chicago, Ill.; Highway, Chicago, Ill.; Marquette, Chicago, Ill.

A. H. Blank Circuit
Des Moines, Des Moines, Ia.; Rialto, Burlington, Ia.; Rialto,
Clinton, Ia.; Palace, Mason City, Ia.; Rialto, Newton, Ia.;
Rialto, Boone, Ia.
The Landslide Starts With a Rush!

Lubliner & Trinz Circuit,
Chicago, Ill.
    Biograph, Convent Garden,
    Crawford, Ellantee, Knickerbocker, Lakeside, Oak Park,
    Michigan, Paramount, Pershing, Vitagraph, West End, Wilson,
    Windsor, all in Chicago, Ill.

Mark Strand Circuit,
Syracuse, N. Y.

Goldstein Circuit, New England
    Union Square, Pittsfield, Mass.
Strand, Stamford, Conn.
Palace, Toledo, O.
Casino, Halifax, N. S.
Capitol, Moncton, N. B.
Liberty, Cumberland, Md.

Ardmore, Ardmore, Pa.
Orpheum, Lincoln, Neb.
Eustis, Eustis, Fla.
Dreaka, Deland, Fla.
Jefferson, St. Augustine, Fla.
Sarasota, Sarasota, Fla.
Capitol, Plant City, Fla.
Grand, Winter Park, Fla.
Wallace, Bradentown, Fla.
Strand, Iowa City, Ia.
Legion, Walla Walla, Wash.
Rialto, Los Angeles, Cal.
Liberty, Oklahoma City, Okla.
American, Salt Lake City, Utah
Egyptian, Ogden, Utah
Schoenstadt, Chicago, Ill.
Liberty, Kansas City, Mo.
The Story of a Small Town Exhibitor Whose Business Is Always Good

By A. J. SHARICK, Universal Exploiter, Cleveland

"BUSINESS is always pretty good, but I don't let that stop me from keeping right on plugging."

There's a whole story in that little statement of J. H. Rubens of the Strand Theatre, Newton Falls, Ohio. Here is a town of about 4,000 folks, located right near a lot of pretty good size cities, in fact, close to Youngstown and Warren, with good passenger service to both. And yet Mr. Rubens doesn't cry about Warren and Youngstown stealing his patronage. Nor does he weep about the hot weather and the automobile. There must be a reason. It is just possible that we stumbled onto that reason in talking with him and getting some of his ideas on showmanship in a smaller town.

"Well, in the first place," says Mr. Rubens, "I believe that my patrons should be able to see just as good pictures as they could see in the larger cities and see them under just as good conditions. So I have done everything to my theatre that I knew how to do to make it comfortable, cozy, homelike and to give my patrons the best pictures and the best projection that is possible. I first saw to it that my seats were right, that they were comfortable and that one could sit in them for two hours and not get a pain in the back. Then I saw that the decorations were right, that the place was cozy and intimate. Then I get the best pictures I can buy, I am careful about my programs and I give them the best projection that is possible. I have no opposition, it is true, but I run my theatre all the time just as though Marcus Loew, himself, was operating a big theatre right next-door. I imagine an invisible competition so as to keep me on my toes. With the conditions in my town I suppose I could take it a lot easier, but I don't do it and I have the satisfaction of knowing that my patrons are pleased and that they feel that the theatre is a credit to the community."

Not satisfied with the projection he was getting, although it was apparently pretty good at that, Mr. Rubens recently installed two brand new motograph machines equipped with the new intense lighting plant. Then he felt there was still something lacking in his presentation so he is just now installing an $8,500 organ and has procured a first class organ player. I am writing this because it struck me as just possible that the problem of the small theatre keeping their patronage to larger nearby cities might be solved by a little of the same sort of remedy that Mr. Rubens is using in Newton Falls. Perhaps after all that situation is just a matter of hard work, conscientious attention to business detail and good showmanship.

Universal Holds Trade Show In Cherokee, Ia.
For Exhibitors In Nearby Towns

CARL LAEMMLE'S Universal Theatre Parties, inaugurated a few weeks ago in Iowa for the purpose of giving small town exhibitors an opportunity of previewing Universal features, have proved such an unqualified success that the idea has been launched nationally, and parties will be conducted out of every Universal exchange center.

Branch Manager Harry F. Lefholtz of Omaha, who cooperated with Manager M. Gottlieb of Des Moines at the initial trade showing held at Creston, pulled off his first strictly Omaha territory exhibitor party last Tuesday, when he entertained the motion picture theatre owners of Northwest Iowa, at the Empress Theatre in Cherokee. In spite of a torrential rain, which fell Monday night and through part of Tuesday, there were nearly 100 guests on hand, and the party proved to be the biggest kind of a success.

The Cherokee Chamber of Commerce co-operated with Max Drefke, manager of the Empress, and the Universal executives, in fine fashion. Justin Barry, president of the Chamber of Commerce, delivered a most cordial address of welcome to the assembled exhibitors, and Mayor Stein er presented the Key of Cherokee to Manager Lefholtz. The Don Rietz Orchestra of Sioux City provided a program of jazz and popular selections both during the screening of the advance pictures and during the noon-day luncheon, which was served in the Hotel Lewis. Entertainment de luxe was furnished by the Bredin Sisters, Lillian and Elaine, a pair of juvenile Omaha vaudevillians, who took their audience by storm. Mrs. N. Dax, wife of the genial Sioux City exhibitor, also favored with vocal and instrumental selections, and a humorous recitation was given by Lee Craig, of the Universal Sales Staff. Jack Edwards, publicity and exploitation manager for Universal at Omaha and Des Moines, acted as master of ceremonies, and also completed all of the preliminary arrangements.

Among the prominent guests at the Cherokee party was Charles E. Williams, president of the M. P. T. O. A. of Nebraska and Western Iowa, who during the course of the noon luncheon called upon the exhibitors for a vote of thanks and appreciation to Carl Laemmle and Universal Pictures Corporation for the wonderful way in which the visitors were entertained. Later, Williams asked for a rising vote of appreciation for the City of Cherokee, the Cherokee Chamber of Commerce, and all who had assisted in making the gathering one of the most auspicious in the history of that city.

Among the new Universal features screened at Cherokee for the out-of-town exhibitors were "The Teaser," "California Straight Ahead," and "The Goose Woman."

The next Universal party for the Omaha exchange was scheduled for the Strand Theatre, Pierce, Nebr., Monday, September 14. On the succeeding Monday there will be a similar party held at the Majestic Theatre at Lexington, Nebr., and the following Monday, Sept. 28, one is scheduled for the Dean Theatre at York.

Branch Manager Lefholtz has been showered with congratulations on the success of his initial venture; that at Cherokee, and the assurance is held out by Lefholtz and Edwards that the remaining Nebraska territory affairs will be on an even more pretentious scale.

These trade showings are proving very popular among showmen. They give the exhibitor in the small town the same opportunity of seeing representative pictures before he books that the man in the big town has.
On the following pages the most astounding and most convincing tribute that the exhibitors of America have rendered to Carl Laemmle, originator of Universal's Complete Service Contract! Never before has the industry known such spontaneous, unqualified approval!
An Unsolicited Tribute to *Golden Rule Laemmle* on Universal's Complete Service Contract

Look at this from a purely business angle. Isn't it a wonderful tribute to the live-and-let-live policy inaugurated by Carl Laemmle with Universal's Complete Service Contract? These exhibitors have tried and tested this fairest of contracts and have found it to be exactly the kind of money-maker that Mr. Laemmle said it was—a Godsend for the small exhibitor. That's the reason we reproduce this testimonial. We want you to know from other exhibitors what a wonderful business proposition it is. We want you to call in your Universal salesman and get your share of this prosperity.

The exhibitors who have tendered this unique expression of appreciation to Carl Laemmle are a very small part of the many who have signed his Complete Service Contract and are reaping its benefits. To date there are 2525 of them with more coming every day. These exhibitors from every section are loud in their praise and sincere in their thanks because it keeps their theatres running in season and out, making money for them every week in the year. It will do the same for you. Call your Universal salesman. Put yourself on record. The big rewards are yours.
Hailed with praise by thousands of Exhibitors!!!

How those contracts keep shooting in.

Carl Laemmle's UNIVERSAL COMPLETE SERVICE CONTRACT

2,525 Exhibitors have now booked it!
When "The Hunchback of Notre Dame" played a third run engagement at the Liberty Theatre, Oklahoma City, Okla., Kenneth Dark, assistant manager, and Jack Meredith, Universal exploiter, can be truly said to have put the picture "over." The name of the picture was painted on the lower wings of a plane and heralds were dropped from the clouds. Mr. Dark and Bob Tarbutton, commercial aviator, are shown preparing for their flight.

Lew Rome To Show Entire 2nd White List

LEW ROME who owns and operates a chain of six theatres in Baltimore, Md., recently signed a contract under the terms of which he will show Universal's Second White List in all of his theatres. The contract, said to involve a large sum of money, was closed by Eddie Heiber, Universal's sales representative in Baltimore, ably aided and abetted by Morris Epstein, manager of Universal's Washington office.

Mr. Rome who has shown Universal pictures with un-failing regularity during the past few years, was eager to sign for Universal's Second White List. Since he recognizes the superiority and unprecedented box-office value of Universal's new line-up of releases, the materialization of contracts covering the presentation of these pictures in his theatres was satisfactorily arranged and terms agreed to in record time.

Lew Rome knows and appreciates picture-values. Here is his opinion of Universal's "Second White List," voluntarily offered:

"Universal pictures have always made money for me at my theatres. On the strength of past performances alone I should have booked Universal's Second White List.

"The line-up, however, of the new product is amazing. Big stars, big stories, big casts and big directors are associated with each Universal release. But that in itself did not convince me. I personally viewed several of the new pictures, and saw big pictures with big stars, big stories, big casts and big directors. Universal made pictures as well as promises for its Second White List.

Two Long Run Houses Sign For "Phantom"

TWO of the most important theatres in the Eastern United States, the Aldine in Philadelphia and the Stillman in Cleveland, have recently booked "The Phantom of the Opera" for indefinite runs. Both houses cater to big, long-run pictures only and have a two-a-day policy with a $1.50 top or better.

The contract for the Aldine was signed by Al Boyd, vice-president of the Stanley Company of America to which circuit the theatre belongs, and Jules Levy, Eastern sales director for Universal. Fred Desberg of the Loew's Ohio Theatre, of which the Stillman is part, and Jules Levy closed the deal for the Stillman.

"The Phantom" will go into the Aldine probably late in October with a big exploitation and advertising campaign behind it. Jules Mastbaum, president of the Stanley Company, was so delighted to get this big money-maker that he cabled his satisfaction from Europe.

The engagement at the Stillman will begin late in the Fall. "The Hunchback of Notre Dame" had a very successful run in the Stillman Theatre last year.

Universal is highly gratified with these bookings and with that for the Roosevelt, Balaban and Katz's long-run house in Chicago, for they mean that "The Phantom" will be presented in Philadelphia, Cleveland and Chicago with an elaborate presentation such as surrounds it at the Astor, New York, where it had its premiere on September 6th.

The Balaban and Katz executives are reported to be very enthusiastic over "The Phantom" and have great confidence in its box-office possibilities.
Master Exploitation Campaign H

An exploitation campaign which has had much to do with the selling out of the Astor Theatre, New York, each evening and matinee since “The Phantom of the Opera” opened there on September 6th was devised and carried out by the Exploitation Department of Universal Pictures Corp.

The opening gun in this campaign was the persuasion of the Textile Color Card Association, which has a membership of 10,000 in the textile trade, to name the predominating Fall color, “Phantom Red.” This is the first time in history that a motion picture has set a style. The Association sent a letter to its entire membership telling of the new color and enclosing a sample of the shade. As a result, all the new materials for women’s wear are being dyed in this new soft red.

Universal circularized all millinery houses, cloak and suit manufacturers, resident buyers, etc., telling of the new color and offering an attractive window card to be used with a “Phantom Red” display. Requests for these cards poured in from all over the country and for the first time exploiters are being besieged for material for window displays. In addition, the persons circularized have wished to see the picture to find out why the Textile Color Card Association named the new shade “Phantom Red” and have created a strong demand at the box office.

Many exclusive Fifth Avenue establishments have broken their age old traditions and have tied-up with “The Phantom.” Dutton’s book shop has an attractive display, Brentano’s, Sarnoff, the Astor Hat Shop, and many others have put in a “Phantom Red” window. Capezio’s, a fashionable shoe shop on West 48th St., placed a few red shoes in their window for a tie-up and then, because of the instantaneous demand, gave the entire window over to a red display. The first day they sold 30 pairs of red shoes, and as the news of this flashed through the women’s wear industry, a stampede was started for red materials.

A window card showing Mary Philbin listening in on her radio set afforded a tie-up with all the radiola stores in the Greater New York territory, 1000 in all. These dealers gave prominent window displays on the new picture.

A leading manufacturer of lipsticks was induced to put out a “Phantom Red” lipstick which all the big drug stores along Broadway will soon be featuring. Universal has made up two very attractive cards to be used in connection with these lipsticks, one for the window and the other for merchandizing display.

The drug store at 47th Street and Seventh Avenue, in the very centre of the theatrical district, has already put in a window display of these lipsticks.

Even the restaurants along Broadway felt that they could not permit the “Phantom” opening to go by unnoticed. The chef of the El Dorado carved a giant cake out of vegetables, showing a full length figure of “The
helps “Phantom” Sell Out Nightly

New Fall Color “Phantom Red” — Manufacturer Puts Out Special Lipstick

Phantom,” which was placed in the restaurant’s window. It is agreed that this surpasses even the greatest of the food windows in the creation of which the Manhattan chefs have recently been outdoing each other.

A special book cover was made up of heavy manila paper with “The Phantom of the Opera” in large, bold red letters. These were furnished to drug stores selling popular priced fiction and to circulating libraries to be placed on all outgoing books. Hundreds of persons were seen on the subway, trolley cars, and ferries, ostensibly reading “The Phantom of the Opera.”

Universal placed 200 copies of the photoplay edition of the book in hotel lobbies and public terminals where scores of people were seen reading it. The libraries report a strong demand for the Leroux thriller.

Twenty thousand “Phantom” post cards with trick printing which was not visible until held up to the light brought the message to beauty parlors, barber shops, hotels and a picked mailing list. It was figured that if the barbers and the beauty specialists could be interested in the new picture that Universal would have gained powerful advertising allies, through their well known conversational propensities.

Double truck rotogravure sheets were distributed to the number of several thousand in the lobby of the Astor and by crews of boys who delivered them to stores in picked neighborhoods. Boys were also posted in railroad terminals with these sheets.

A special sniping campaign was used along all roads leading into the city, backed up by space in the subways and railroad cars. Returning vacationists were made aware of the fact that the greatest motion picture of the year was ready for their inspection.

The Exploitation Department worked hand in hand with the Publicity Department on special stunts with the ballet girls who appear in the prologue at the Astor. Every New York newspaper made use of one or more pictures of these girls taken on the roof of the Steinway building and the Hecksher building.

The walls of the Astor lobby have been entirely covered with plaster “stone” carrying out the dungeonlike atmosphere of the picture. A faint half-light adds to the general spookiness of the effect, and a red-silk clothed figure of the “Phantom” lying in a niche over the entrance to the auditorium sends cold shivers up and down the spines of entering patrons.

The ushers carry out the “spirit” of the picture by wearing red silk robes.

Paintings and window cards were placed in hundreds of shops throughout New York and suburbs.

The general follow-up on the picture is now getting into swing and many new ideas will be put into effect.

“A S P E N D I D—
reception—
exceptional
clarity of
tone—and it
brings in everything
from New York
to California!
I am delighted with my

R A D I O L A

says

MARY PHILBIN
star of
Universal’s Amazing Motion Picture Hit

“The PHANTOM
of the OPERA”

with LON CHANEY
playing the
ASTOR THEATRE

One thousand Radiola dealers in the Greater New York territory used this card in window displays on the “Phantom.”

A drug-store window at Forty-seventh street and Seventh avenue features the new “Phantom Red” lipsticks put out by a leading manufacturer.
They Played It Again!

PLAYED ALL AROUND HIM!
"Played all around me. Thought everyone had seen it. But made more money than with The Covered Wagon, The White Sister, Scaramouche and several others!"
—Casino Theatre, Antwerp, N. Y.

PLAYED WITHIN THREE BLOCKS
"After playing two theatres seating over 1,000 people within three blocks it broke my house records for attendance and receipts."
—Dolly Varden Theatre, Cincinnati, O.

RETURN DID MORE BUSINESS
"Return engagement showed more admissions than opening day record-breaking run."
—Capitol Theatre, Dallas, Texas

RETURN A RECORD-BREAKER
"Return date a tremendous record-breaker, never surpassed in our business career."
—Stanley Co. of America, Philadelphia, Pa.

COMPELLED TO REPLAY IT
"Has broken all records. Will be compelled to replay it to satisfy the ever-growing demands."
—Peerless Theatre, Chicago, Ill.

PLAYED AFTER FIVE HOUSES
"Played picture after five houses in zone and did biggest business in years."

SIX-DAY RUN SECOND SHOWING
"Just completed record-breaking six-day run second showing."
—Liberty Theatre, Colorado Springs, Colo.

MOST PROFITABLE OF ALL
"Of all the pictures on the Ascher Circuit, it showed the most profitable results."
—Ascher Bros., Inc., Chicago, Ill.

THREE WEEKS AFTER SIX WEEKS' RUN
"Successful three weeks' run following six weeks' run at Capitol Theatre. Recommend this picture to the limit."
—Imperial Theatre, San Francisco, Cal.
Bringing a Never-Ending Shower of Gold to Your Box-Office!

Presented by
CARL LAEMMLE
Produced by
UNIVERSAL
starring LON CHANEY

HUNCHBACK
NOTRE DAME
Edgar Kennedy
Signed To Direct
"Sweet 16" Series

EDGAR KENNEDY, well known actor and director, has discarded his makeup box for the megaphone once more. He has been signed by Universal to direct Arthur Lake and Eddie Clayton in the next series of "Sweet Sixteen" comedies, according to an announcement from Scott Darling, Universal comedy supervisor.

Kennedy started in his theatrical career as an actor on the stage, then came to Hollywood as a director of comedies, and for several years worked for various comedy companies.

Recently he decided to return to acting, and played the villain in Lawrence Trimble's Universal-Jewel production, "My Old Dutch." Universal decided, however, that he was needed as a director no matter how good an actor he might be, and persuaded him to sign a contract to make the "Sweet Sixteen" comedies, from which unit Zion Myers has just resigned.

The "Sweet Sixteen" comedies mark a new step in short subjects in that they are entirely devoid of "slapstick" and get their humor from the Tarkingtonian antics of the two youths, both of the high school age.

Heretofore, Miss Darling has appeared in co-featured roles or in supporting parts, but her work has been so good and her improvement so consistent that Julius and Abe Stern, the officials of the Century Company, have decided to elevate her to stardom.

This picture was directed by Noel Smith. The cast includes Blanche Payson, the screen's Amazonian heavy, as the mother-in-law, and Charles King, as the bridegroom. The picture is filled with good family comedy and is said to be an ideal picture for any house. The trials and tribulations of the young married couple have universal appeal and the strong-arm mother-in-law is good for continuous laughs.

"Cupid's Victory," the Wanda Wiley comedy for September release is a two-reeler directed by Charles Lamont with Earl McCarthy and Tony Hayes as the chief supporting players. It shows Miss Wiley in a new type of role. That of a dignified bespectacled clerk in a law office. The humor is mostly situation comedy, punctuated with laughable gags, the action speeding to a whirlwind finish with Wanda the life of a house party. It is an excellent Wanda Wiley comedy.

First Buster Brown Comedy To Be Released This Week

EDUCATING Buster," the first of the Buster Brown—Century Comedies, starring little Arthur Trimble in a screen adaptation of R. F. Outcault's famous newspaper comics, is featured in the September releases of the Century Film Corporation. This comedy is the beginning of the long heralded Buster Brown Comedies, twelve of which are to be released by Century through Universal Exchanges during the coming year.

This comedy has had pre-release showings in many important first run theatres throughout the country. It is hailed as one of the best two-reel offerings of the current season, and a very auspicious beginning for the Buster Brown series. Included in the big theatres where this comedy has been reported as very successful are the Granada Theatre, San Francisco, the Forum Theatre in Los Angeles, the Ohio Theatre in Indianapolis, the State Theatre in Minneapolis, the Picadilly Theatre in Rochester and Loew's Circuit in New York City.

The Buster Brown comedy was directed by Charles Lamont. Little Arthur Trimble, who plays Buster, is said to be an exact counterpart of the celebrated cartoon character. Tige is played by Pete the Dog, a real dog comedian. Mary Jane is played by Dorothy Turner. Others in the cast are Charles King, Emily Gerdes, Hilliard Karr and a group of clever screen youngsters. The exact release date of "Educating Buster" is September 23rd.


"Stranded" is a hilarious two-reeler directed by William Watson with Miss Marian supported by Hilliard Karr and the Century Girls. It is said to be the best comedy by far ever made by Miss Marian. In it she portrays the role of a country girl who is bus driver, baggage toster, cook and waitress and general utility girl for a country hotel. The action in the picture results from the arrival of a stranded theatrical troupe.

"Officer 13," Eddie Gordon's latest comedy, is said to be especially good and filled with laughs. It was directed by Edward I. Ludy and has a strong supporting cast including Frank Whitson and Betty Browne. Eddie Gordon as a comedy copper is good for laugh after laugh as the action of the comedy unrolls. This picture has been played in many houses and is hailed as Gordon's best film work to date.

"Too Much Mother-in-Law" brings a new Century star to the screen in the person of Constance Darling.
“Life’s Greatest Thrills”

**Given Broadway Premiere**

"Life’s Greatest Thrills," the two-reel novelty thriller being put out by the International Newsreel Corporation as a patron builder for International Newsreel accounts, has its New York premiere this week. It was presented day and date in 150 New York theatres beginning Sunday, September 8th. By the end of September it will have played in more than 350 theatres, it is announced by R. V. Anderson, sales manager of the newsreel.

Just as in the recent Chicago premiere of the newsreel novelty, in which it played in 230 theatres during the month of August, the New York presentation was the talk of the town. Critics who reviewed the picture in the big Broadway houses accorded it high praise, some even giving it precedence over the feature.

"Life’s Greatest Thrills" is unique in the moving picture industry. It is made up of thrilling scenes and epoch-making shots taken from the International Newsreel during the past decade. These shots are edited so as to carry on the idea of the experiences and adventures of an International Newsreel cameraman, and of how the International “covers” important news events.

Among the thrillers included in the reel are shots showing Sergeant Boes of the Army Aviation Service dropping 1,500 feet before opening his parachute, the scene of the nine Navy destroyers wrecked on the California coast, cameramen filming scenes on the brink of Vesuvius while in eruption, street fighting in the Berlin revolution, a blood-curdling auto race wreck, hailed by critics as the greatest thrill ever shown on the screen, scenes of the Zr-3 on her way from Germany to the U. S., and dozens of other shots of special interest and gripping suspense.

Most of the New York theatres showing "Life’s Greatest Thrills" are running it three, four, five and six days. The picture is being supplied gratis to all theatres. General national release date for the novelty was September 14th. On that date it was shown day and date in various houses in many of the key cities of the country. It is expected that by October 1st it will have been shown in thousands of theatres throughout the country.

Exhibitors who have shown it hail it as one of the best box-office pullers ever put out. Big first run exhibitors in Chicago were highly enthusiastic over the New York exhibition and are equally as pleased with the comment it is causing among their patrons.

**International News Scores “Beat” On Shenandoah**

ONE of the most decisive “beats” in history was scored by International Newsreel in landing motion pictures of the Shenandoah disaster in practically in the United States hours ahead of all competitors, and delivering still photographs to every Hearst newspaper in the country long before other papers received them.

International Newsreel’s pictures of the crash arrived in New York City at 9:30 o’clock Friday morning. The negative was rushed to the laboratories where more than 150 prints were immediately made for distribution throughout New York and the remainder of the east. Previously, duplicate negatives had been sent by airplane to Columbus, Ohio, and by sea to Chicago, in which cities prints were made and distributed through the adjacent territories.

Remarkable speed was made in New York City. At 12:15 the first print was delivered at the Rialto Theatre and receipted for by J. J. Hopkins. At the time, the theatre was showing a picture but the operator immediately cut in with the Shenandoah pictures and they were on the screen at the Rialto at 12:21.

In Columbus, Ohio, pictures were shown at 10 o’clock Thursday night, 12 hours before any newspaper in Columbus was able to publish them. Cincinnati, Chicago, Dayton, Ohio, and other cities throughout the midwest, showed them at the opening of the theatres Friday afternoon and in Boston Friday evening.

Prints were shipped by airmail to the Pacific coast from Chicago, so that in every territory International Newsreel scored a decisive victory.

How International Newsreel secured these pictures is a thrilling story of the risks taken by cameramen. Defying the very elements which wrecked the Shenandoah, Norman Alley, of Chicago, staff cameraman for International in the Middlewest, flew from Chicago to Cambridge, Ohio, in record time. Alley’s plane was wrecked in landing at Cambridge, and, after securing his pictures, he commandeered a fast automobile which sped him to Columbus, where he chartered another airplane to carry him to New York. Fighting fierce winds, rain and darkness, this plane made an epochal flight over the Allegheny Mountains and landed safely in New York Friday morning. The films were rushed to International Newsreel’s laboratory for development and, within three hours, prints of the moving pictures had been delivered to more than one hundred and fifty theatres in greater New York.
"YOUNG AND OLD OUGHT
to revel in the thrills and tropical backgrounds. This subject promises
to not only please all serial audi-
ences but to make multitudes of new
friends for the serial, now coming
to its own. The choice of the famous
adventure story affords not only
a distinct advertising adjunct but
the use of highly colorful tropical
scenes. Director Francis Ford has
played up the children and the
animals together and the scenes
in which they figure will make a
hit. The picture starts to move
from the beginning. Excellent
scenes of a vessel at sea in a storm
and a subsequent shipwreck. These
views are picturesque in the ex-
treme. Thrilling moments. Excel-

tent work is done by the cast.
'Perils of the Wild' ought to make
a hit."

Moving Picture World

"PIRATES, POW-
der and sinking ships
—not forgetting the
rum and the gold.
They are all in the pic-
ture and the younger

element should fairly
eat this one up. Also

a goodly number of
the grownups will
probably enjoy it. It
deals with the adven-
tures of the Swiss
Family Robinson, that
old but ever interest-
ing story. The cast is
good. A fast moving
serial with a good cast,
well directed and
excellently photographed.
Good entertainment for
audiences that like to fol-
low serials."

Motion Picture News

PERILS of the

Adapted from the great adventure story "SWISS
"UNIVERSAL HAS A great box-office winner. Starts off like a wonderful adventure feature with pirates. Full of thrilling jungle stuff, wild animals, south sea islands and forest fires. A very good cast carry the story, with Bonomo performing perilous stunts and strong man exploits. Crocodiles, lions, baboons, tigers and other wild beasts of the jungle abound, and the continuity of the story is well carried out. Bonomo puts up a good fight with a shark. 'Bill this serial as a good adventure-mystery-thrilling story with an all-star cast.' Exhibitors Trade Review

CRITICS praise it to the skies. Your public will revel in its tumultuous thrills. Here's a picture brimming with every element of exciting entertainment!

World-renowned story Gold
Great Stars Wild beasts
Corking Direction Man-eating sharks
Pirates Life on a desert isle
Adventure Jungle stuff
Treasure Romance

Everything to let the imagination run riot and keep 'em coming back for more. A golden harvest for you!
Is this big profit parade heading for your box-office?

HURRICANE KID. Star, Hoot Gibson. This star never makes a poor one for me on my side of action and the crowd went out saying nice things about the picture and the house. We no. Audience appeal ninety per cent. All classes, town of 6,000. Admission 10c-20c. Lebanon, New Hampshire.

I'LL SHOW YOU THE TOWN; SMOULDERING FIRES; THE FAST WORKER, WINE:
Talk about trademarks, just hook up with Universal's new ones and you will get real pictures at live and let live prices. All these are first class attractions and many compliments at the box office from my patrons on them. These new Universals are what they tell you they are and then some more on that. It was a big surprise to me, as I have used so many trademark pictures that I did not think that they could do it.
A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

SMOULDERING FIRES, starring Pauline Frederick (eight reels). This is a very good story which holds interest. Direction is very good. This is the first picture on the White List I have played, and if it's a sample of the rest, I'm more than satisfied. Film con-

It is—if you have booked Universal's

21 White Pictures—White Contracts—White Treatment!
Weakley and Walden Enjoy Theatre Party

THE Universal Exchange in Kansas City received the following cordial letter from C. D. Weakley and K. H. Walden of the Hardin Entertainment Co., Hardin, Mo., telling of their enjoyment of the Universal Theatre Party recently held in Chillicothe:

“We wish to extend our cordial appreciation for the enjoyable time in Chillicothe and the only reason we are having to write in place of rendering a personal thanks is that the hour when we were forced to leave in order to reach home in time to take care of our show here arrived before we were really aware of its approach. We did not see anyone outside the theatre to whom we could give thanks and so we ask that this letter be considered as addressed to all who were so energetic in seeing that we were nicely taken care of.

“We are looking forward with quite a bit of satisfaction to the date when we will start the Exclusive Universal service and certainly feel that if the pictures screened at Chillicothe are an average that our patrons ought to bless us and fill our flat pocketbook to overflowing on such productions.”

Thousands of requests have been received by the Universal Exploitation Department from millinery houses, silk manufacturers, cloak and suit houses, resident buyers, and others in the textile and women's wear trade for these “Phantom Red” window cards.
"Stranded"

Universal

Gertie and a fat dodo are rival taxi drivers at a hick town. Gertie has a home made Fifth Avenue bus with which she tries to snare customers and her rival has a Ford. Quite a scramble ensues when a train arrives, with Gertie emerging victorious with a full bus. She drives them to the hick hotel. A theatrical troupe put up there but beat the board bill after their stay. They are pursued by Gertie and Fatty and their baggage taken from them. The troupe wanders sadly away while the girl and her rival make up.

Edna Marian shows to better advantage with each new picture she appears in. She has the lion's share of this picture and does it very creditably. Funny gags are plenteous, the business around her bus being especially good. When the troupe try to break Gertie in as a dancer, some eccentric and awkward steps are shown by Miss Marian. It's a darn good Century comedy.

**

Edna Marian

in

Century

Comedies

52 a year -- 2 reels each -- Released by Universal
Telephone Angle
Used to Exploit
“Up the Ladder”

A J. SHARICK, Universal exploitation man in Cleveland, recently helped Roy Smith, manager of the Opera House in Warren, Ohio, put over an effective yet inexpensive campaign for “Up the Ladder.”

First, they had some hangers for the public telephones made reading: “See the person to whom you are talking! You may soon be able to do this with the Telavisaphone. See this new invention in ‘Up the Ladder’ at the Opera House.”

Then a special letter was sent to the chief operator of the local telephone company enclosing a dozen passes. The letter explained that operators might soon be able to see the parties at both ends of the line with the aid of the “Telavisaphone.” The chief operator was asked to give the tickets to twelve of her girls so that they might see this unusual instrument in a most unusual motion picture. Smith and Sharick figuring that the girls would spread the story through the exchange and outside as well.

Cards, which were circulated in shops and factories, contained advice for climbing “Up the Ladder” of success. Eight carefully prepared rules for success were given ending with the advice to select good books and good entertainment and “the best entertainment of the week may be seen in ‘Up the Ladder’ at the Opera House.”

Bathing Beauties Announce
Coming of “5th Ave. Models”

A BATHING Beauty and Model Contest recently caused much commotion in the neighborhood of the Star Theatre, Bronx, New York. The enterprising managers of the Star, Leff and Beglichter, had more than one hundred girls in their contest, and as each beauty tripped across the stage, she carried a placard on the end of a gaily decorated stick giving advance notice on “Fifth Avenue Models,” the Universal Jewel starring Mary Philbin and Norman Kerry, such as “Don’t fail to see the beautiful girls in ‘Fifth Avenue Models,’ September 4, 5, 6, 7,” etc. The winners of this contest were announced during the showing of the Philbin-Kerry picture.

“Pop” Hartman, Big U’s exploiter, arranged for neighboring dress shops to loan costumes for the amateur models. Each shop, of course, was credited with its apparel. Mr. Hartman also secured oil paintings of Universal stars and banner to decorate the lobby.

These contests packed both the open air roof and the auditorium to capacity and left a good size crowd on the outside trying to get in.

Receipts Double
On New Serial
With Exploitation

A CAMPAIGN which increased the daily average receipts exactly 100 per cent. during the three days that the picture showed was put on by Manager Frank A. Graham of the Grand Theatre, Centralia, Wash., and Frederic Babcock, Universal exploiter, for the opening chapter of “The Fighting Ranger.”

First they staged a “Days of Forty-Mine” show and picnic at the city park and awarded 50 prizes to the winners in the cowboy, Indian, ranger, potato, bicycle races and other events. Lemonade was given away to nearly 1,000 youngsters and grown-ups.

A parade, which they organized, had 500 children in line with a boys’ band leading the way through the main streets of the city. Fifteen prizes were given for the best costumes of children impersonating Hoot Gibson, Buster Brown and other Universal stars and characters.
Take a Tip from the Critics!

Then book these rollicking comedies and be assured of delighted audiences.

Charlie Puffy

“Charles Puffy registers an amusing performance. Good comedy, lively and supplied with sure-fire laughs.”
—Motion Picture News

Neely Edwards

“Neely Edwards does fine comedy work. This picture will appeal.”
—Exhibitors Trade Review

Arthur Lake

“Arthur Lake comedies should meet with general success. Entertaining.”
—Film Daily

TEXAS STEERS

M. T. (Tracy) Flanagan of Longview, Texas, is making extensive repairs on his theatre, the Rembert. Besides the remodeling and repainting, which in itself will be a marked improvement, he is going to install a new pipe organ of which Longview will be justly proud.

* * *

Colonel Cole of Grand Theatre, Marshall, Texas, and president of the M. P. T. O. of Texas has taken over the Lyric Theatre, at Jefferson. Colonel Cole is planning to make his new theatre modern in every respect. In addition to new modern equipment through the theatre, he is going to reverse his screen, and with his screen in the rear, he will have room for the colored balcony which he intends to add to the theatre.

* * *

R. Wright of Cunningham, Texas, has bought a complete service contract from Ben Y. Cummack, salesman for Universal. It is indeed a compliment to Universal that Mr. Wright has decided to rename his theatre “The Universal.” Universal wishes Mr. Wright good luck and prosperity in his undertaking.

* * *

J. R. Rainey, exhibitor at Clarksville, Texas, is one man who refuses to acknowledge defeat. Mr. Rainey’s theatre was consumed by fire, but two days later, he had re-opened his new theatre, with complete modern equipment. A man of this type just does not know when he is beaten, so consequently, he is always victorious.

* * *

G. A. McDonnell, former sales representative for First National, and regarded as one of the most capable and likable film hounds of the Southwestern territory, has been added to the sales staff of “Fighting Bob” McIlheran of the Dallas office.

* * *

Ross Dorbandt has leased for a period of ten years the Devereux store building, formerly occupied by and Williamson Furniture and Undertaking Company, in Jacksonville, Texas. Plans have not yet been worked out for the change, and it is likely will be several months before the new picture show is ready for business.

Opening of this place will in no way affect operation of Dorbandt’s Theatre on Main Street. Mr. Dorbandt now owns the building in which the latter show is operated, and it will be continued. He has such confidence in the future of Jacksonville that he believes the town will support two shows, and is forestalling possible competition by providing the second show house himself, instead of leaving the job to some one else.
—Jack Meredith.

Two New Mustang Westerns Started

“THE MAN WITH THE SCAR,” a Mustang Western starring Fred Humes, is being made by Universal with William Crinley directing. Others in the cast are Colin Chase, Jack Pratt, Dan Paterson, Anton Vaverka and Morgan Brown.

“The Pinnacle Riders,” another Mustang, is also in course of production at Universal. Jack Mower is being starred in this picture with Willie Wyler directing. Velma Connor plays the leading feminine role. Others in the cast are Stanhope Wheatcroft, Nellie Parker Spaulding, Billy Engle and Al. Hart.
Ali Hartman’s Film
Fables From Big U

With apologies to the “Arabian Nights”

A GATHERING of the wandering tribe of sheiks at the Big U (otherwise the salesmen and managers) decided to make Vice Potentate R. H. Cochrane’s Tribute Month a corker and proclaimed that they would strip the Olive, Fig and Date Trees bare, especially the Date, in the Oasis of Greater New York so that the Vice Potentate shall have a broad smile on his benign countenance. Selah.

* * *

A PANTING messenger from the West brought the glad tidings that the Keepers of the Golden Keys of temples of popular rejoicing in the Cities Newark and Paterson will bring the pleasures to them of Universal Pictures 100 percent for which the Adams Brothers affixed their seal and sign manual, thereby causing great rejoicing and feasting to Kutinsky, he of the New Jersey Territory. Selah.

* * *

THE Cady of Fabian Circuit of the Mosque in the Temple of Salaam in the City of Newark, opened their blessed gate on the third day of the week and displayed to their populace International News, that great chronicle of events which the populace always acclaims and demands. Our prayer is that they may amass great wealth in their coffers. Selah.

* * *

A DECREE was issued by Sherreef Dave Brill to bring unto his presence Cady Max Pear who is the Keeper of the Golden Keys of the four popular temples of rejoicing in the City of Brooklyn, and, who then and there was told that his populace demands Universal Pictures and further, unless he complies they will withhold their golden shekels and mazuma from his coffers which would cause the Cady great sorrow and grief. The golden tablets were presented with a full 100 percent listing to which the Cady affixed his royal seal of approval amid loud huzzas of the populace and the Sherreef. Selah.

* * *

OUR Scribe was handed a summons to bring his presence to the Verona, a new Temple of rejoicing on Second Avenue, to which Cady Leo Brecher holds the Golden Key, the ceremonial to take place on the 7th day of this week. The populace will acclaim the Cady’s endeavor and cause great wealth and happiness to him, and pleasure to us all. Selah.

* * *

THE first day of rest in the Harvest Month was decreed by the most High Potentate Carl Laemmle to be devoted to a vast day of rejoicing to reveal to the populace “The Phantom of the Opera,” on the street known as Broadway, a street also known for its many lamps burning to hurry the weary traveler to its various temples, especially the Astor where this great production was shown to the Traveling Sheiks and Scribes of the records of the Town and to those occupying high places, that the news might go forth to the world of another great achievement of Universal. The populace responded arrayed in festive array. With dancing girls opening the festival, the Notables, Sheiks, Cadys and Sherreefs and their followers were joyously entertained. Selah.

SO NUMEROUS HAVE BEEN the requests from exhibitors for an attractive booklet descriptive of Universal’s Second White List Pictures which they could mail to their patrons, that we have decided to issue such a booklet. It will be in beautiful format, strikingly illustrated, and in attractive size. It can be used as a slip-in to your regular mailing lists, or can be put to any other individual use that may suggest itself to you.

This is the important fact: that you will be able to get this booklet at a sharp reduction below its cost to us in printing, illustrations, engraving, etc. We are doing this as part of our service to you exhibitors, to give you every available chance to get your pictures across at a minimum cost.

WE WANT TO SEND THIS BOOKLET TO press at the earliest possible moment—but we are held up through lack of definite knowledge as to how many copies each of you will be able to use. Please send on a note immediately, stating the approximate number of copies you can use. You will be under no obligation to order them—we simply want to get a line on the number we should print. Send in your letter at once. Write to

GEORGE BROWN
Director of Advertising
Universal Pictures Corporation
730 Fifth Ave. New York, N. Y
**REVIEWERS' OPINIONS**

**“The Phantom of the Opera” Has a Thrill For Everybody**

**BY MILDRED SPAIN**

“**T**ELL us a ghost story, Papa Laemmle!” cried the fans.

So Pere Laemmle, he who made “The Hunchback of Notre Dame,” built an opera house and set out to produce that fascinating, blood-chilling melodrama by Gaston Leroux, “The Phantom of the Opera.”

Much praise should be given for the glittering replica of the Opera House of Paris, the lavish staging of the ball, the atmosphere attendant on the life of the opera and the colored sequences during the bal masque. Scarlet is the predominant color, the scarlet affected by the sinister Phantom.

The entire picture is carried off on the grand scale. Never is the large gesture stopped or hampered by intimacies of detail.

Of course it is artificial, but, then, what could be more artificial than the story that used to send us to bed swearing we would never trust the Parisian police if in trouble?

The direction seems to us a right smart piece of work. The story is all there, and the appearance of Erik, the Phantom, is cleverly timed.

For the first half of the picture he is just a name, a shadow that sends the ballet girls into hysteria. Then he appears as a power in the life of Christine Daae, the singer. His voice commands her and she obeys.

There is one spine straightener that is guaranteed to thrill the phlegmatic.

That is when Christine, who has been lured to the underground call of Erik lifts the mask that hides him. She tears it off, only to scream at the loathsome sight—the horrible, noseless face and burned out eyes that belong to the man who is the master of music!

**OH!**

Except for the appearance of Lon Chaney as the Phantom there is nothing particularly gruesome about the picture. Chaney has given up his No. 4 whiskers for a set of teeth that belong in a graveyard. Can’t say much about the performance of Mr. Chaney, for he is all makeup. He makes the creature horrible and mad enough, however, to please Mr. Leroux himself.

Mary Philbin is beautiful and appealing as the unhappy Christine. Norman Kerry is the Vicomte Raoul, who braves the horrors of the catacombs and death chambers for Christine. I liked Arthur Edmund Carewe as Ledoux of the police and Virginia Pearson, who makes a brief appearance as Carlotta, the rival of Christine.

I would certainly put “The Phantom of the Opera” on my movie calling list. It’s one of those B and B movies (bigger and better).—New York News.

(Length: 8464 ft.)

**“Where Was I?”**

**By C. S. SEWELL**

In “Where Was I?”, his newest Universal-Jewel production, Reginald Denny scores again. Looks like it is getting to be a habit with the Universal-Denny combination to turn out fast-moving comedies chock full of laughs. This one is a fitting successor to “Oh, Doctor!” and “I’ll Show You the Town.”

“Where Was I?” is pure farce comedy. A successful young business man becomes engaged to his competitor’s daughter and her father threatens to break him. Another woman appears and claims she was married to the hero on January 9, 1923, and to prove an alibi it is necessary that he prove where he was on that date. The plot is slight but it has been built up with a lot of amusing action. There is a wild chase by taxi and subway to locate a former employee, in the course of which Denny walks off with a brief case containing a large sum of money, knocks down a traffic cop and finds his quarry has gone to Africa.

With his return home, Denny discovers the other woman has taken possession of his home. The girl appears on the scene and then begins a mad endeavor to keep the two from meeting. Finally, in true farce style, the girl’s father, a lot of cops, the taxi-driver and finally a preacher get into the melee which ends by Denny marrying his sweetheart when it develops that the girl’s father hired the other woman and that it was his own money that Denny stole.

Denny is excellent and Marion Nixon does good work as the girl. It seems strange to see Pauline Garon as the other woman, but she proves to be an excellent “baby vamp.” Chester Conklin as the taxi driver and Lee Moran as Denny’s secretary also furnish excellent comedy.

“Where Was I?” has a laugh in nearly every foot and there is never a dull moment. It should prove an excellent audience attraction.—Moving Picture World.

(Length: 6630 ft.)

**“Siege”**

The pretty Capitol Theatre drew a winner this week.

Its name is “Siege.” It’s from the novel by Samuel Hopkins Adams and is a swift and dramatic program offering full of neat and good acting.

One could say and be done with it that the plot isn’t new—being about a young man who marries a girl his rich old aunt doesn’t like, but who finally wins the dear old lady over. One could—but one won’t—for, while that is the plot in nucleus, it gives you ideas of an unforgettable work of Mary Alden as the aunt; the charm of Virginia Valli as the girl; the pathos of Marc McDermott—“a man keen of heart and mind, but mute.”

Mary Alden is the chief figure in the incident, and the personality and action she brings to it makes your blood run cold and your heart stop a beat. I think she is one of the greatest dramatic actresses of the screen.

Sven Gade, who directed “Siege,” was certainly on to his job. It’s a picture Universal needn’t be ashamed to crow over.

See you tomorrow!—Chicago Tribune.

(Length: 6424 ft.)
**Denny Keeps Up Fast Pace In “California Straight Ahead”**

A PICTURE which is sure to play to full houses throughout the week and will keep those houses in a state of excited hilarity is “California Straight Ahead,” at the Florence Theatre, with Reginald Denny in the mirth and thrill provoking hero role, Gertrude Olmstead as the pretty little heroine, the object of his dash ing devotion, and Tom Wilson, whose “chicken dinners” provide plenty of opportunity for humorous emotion.

The film-trail leads over desert and mountain straight ahead to the California auto races. There are wild doings on the way—the wildest of which include a mad night in an auto camp, with the escaped animals of a wandering circus jazzing up the tempo.

Not that there is anything so novel in prowling lions, and inquisitive ba boons, but the use which has been made of them has a freshness and vigor of melodramatic hilarity that even the most accustomed of movie fans will get a new kick out of.

The final climax of the races has a touch of genuineness and daring accomplishment that is accounted for by the fact that they are actual shots of the bona fide races taken at the recent Ascot races. The mad whirl of dust, the terrible speed and risk with the inhuman excitement of the crowd give something of a “Roman holiday effect” to this finish which provides food for thought to the historical or philosophic mind. But Sunday evening’s audience were out for the fun of the thing, and their applause and approval were unmarrred by any such consideration. The general expression of opinion seemed to be that the picture is a “whiz,” and as we can’t better the verdict, we will let it go at that. And Go! By jingo, it will!

—Pasadena Star-News.

(Length: 7,364 ft.)

**Will Make You Gasp**

The New York Journal

**“The Home Maker”**

DOROTHY CANFIELD’s novel, “The Home Maker,” is still on our list of books for future consumption, but we do know the plot, and it seems to us that King Baggot has followed the story closely in his film version.

At any rate, we enjoyed “The Home Maker,” and we think most people will like it. Certainly it is far above the average “domestic drama,” as they will call anything with a married couple in it. And there is no triangle situation, either—not even a suggestion of one. The story of the Knapp family—of Mr. Knapp, who is a born homemaker; of Mrs. Knapp, who is a born business woman, and of the circumstances which unite to bring about a reversal of their respective occupations—is interesting and intelligently presented. Mr. Baggot has made it all very real somehow, and he never once allows a false note to creep in, not even in the settings.

Some day we are going to rise up and give a cheer for Alice Joyce. We’ve been on the point of it several times in the past few months, and she is better than ever in “The Home Maker.” As Eva Knapp she never once steps out of character, and it is a pleasure to watch her weather an emotional storm without the facial contortions so dear to the so-called “emotional actress,” and so painful to the audience.

Clive Brook, too, deserves a paragraph all by himself. Anybody who has a notion that Mr. Brook is only at home in English dandy and bored clubman parts should see him as Lester Knapp.—New York Post.

(Length: 7,755)

**“Taming the West”**

JUST as one may begin to suspect that “westerns” all run pretty true to form.

Just then, alone comes Hoot Gibson to convince the movie-goer that the Wild West is worth a visit now and then anyway, whenever Hoot holds forth there.

Although Hoot and his co-workers
This is the kind of **ACTION** you get in the pictures and in the paper!

Look for this trademark—the sign of the best in Westerns.
With the screen's most daring Western stars:

**JACK HOXIE**
with Scout, his horse, and his dog, Bunk

**ART ACORD**
with his horse, Raven, and Rex, the dog

Lariat Productions starring
**PETE MORRISON**
with his horse, Lightnin'

**JOSIE SEDGWICK**
most famous cowgirl in movies

Produced and Released by
**UNIVERSAL**
A PAGE OF SYNOPSISES

"THE OUTLAW'S DAUGHTER"  
A Blue Streak Western  
Starring Josie Sedgwick  
Directed by Jack O'Brien  
Story by Harry Shumate  
THE CAST  
Flora Dale .......... Josie Sedgwick  
Jim King .......... Edward Heanne  
Steve Cole .......... Robert Walker  
Mart Dale .......... Jack Gavin  
Bookkeeper .......... Harry Todd  
Bill .......... Ben Corbett  
Sheriff .......... Bob Burns

A BAND of outlaws, headed by Mart Dale, mortally wounded by a shot believed he has been fired by Jim King of the King Mining Company where they have just made an unsuccessful raid return with their leader to their mountain lair in time to see their daughter, Flora. Mart dies and leaves the leadership of the gang in the hands of Steve Cole, who shot Mart from behind and who now has his eye on the girl. Flora swims vengefully on King, but on a raiding expedition in the King Mines office shortly after, she is struck by the commanding figure of King, who steps in as she and Cole are about to blow the safe. Cole shoots at King in cold blood, but Flora steps before him and takes the bullet in her shoulder. King takes her to his mother's house where she recuperates. He gives her a position of trust in his office, but she still seeks vengeance and plans to use the combination to the safe with which he has entrusted her. Accordingly she gets the gang and opens the safe, but is suddenly struck by a pang of remorse and changes her mind, locking the safe and sending Cole away cursing her for a double-crosser and swearing that he will never let her get to the shack in the mountains to get hold of papers that prove her father's innocence, hence her right to marry King.

She waits her chance and rides to the shack when the men are away. They happen to be at the King office, where they get away with the payroll. She finds the paper she is seeking just as they arrive and trap her. She bluffs her way pretending that she is tired of King and has returned to marry Cole. King in the meantime sees the rife and believes that the girl has fled with the money.

Alone with Cole, she gets him at the point of a gun, snatches the money bag and jumps on her horse. She is pursued by the bandits to the mine office where is barricaded and defended by the bandits attack and are rounded up.

King follows Cole across a canyon in a suspended car and they fight in the middle. King is bested and Cole is about to throw him to his death when Flora wields down the cable, hanging by her hands from a pulley and gives the deciding kick that sends Cole hurtling into the canyon. She is drawn back by the mine men with King in her arms.

(Length: 4376 ft.)

"PERILS OF THE WILD"  
Ten-episode Adventure Picture  
Featuring Joe Bonomo and Margaret Quimby  
No. 6 — "The Jungle Trail"

E MILY remembers that there is to be an eclipse of the sun at noon and seeks the superstitious pirate crew enthralled with the spectacle while she unties the bonds for Frederick, with whom she escapes. Coming to their senses, the pirates pursue.

Emily and Frederick go through a deep cave where they see a frightened elephant. The great beast is being tormented by a little skunk which they shoo off thereby winning the gratitude of the elephant, who inspires away an enormous boulder which blocks their escape, then carries them on his back through the jungle. The pirates who have followed Frederick's footsteps to the cave entrance are afraid to enter when they see the elephant prints. They round the hill, hoping to beat Frederick to the Robinson camp in order that they may rifle the stores of powder and flintlocks. Sir Charles falls in the tracks of the elephant and the big beast walks over him.

"THE GOLD TRAP"  
Two-Reel Mustang Picture  
Featuring Fred Humes

MAJOR FAIRFAX, a southern gentleman of depleted fortune coming west by stage with his daughter, Dolly, to retrieve the family fortune in the gold hills, is saved from being dashed to death when the stage horses are frightened by a falling boulder and dash toward a disastrous curve, by Jack Craig, a prospecting engineer, who has just discovered gold. After being congratulated for his gallantry by the Major, he returns to stake out his claim which he names "The Golden Girl" in honor of Dolly, with whom he is smitten.

Dolly and Craig, a crook, prepare for the coming of Fairfax by shooting the walls of a worthless mine with rock salt to bring out the appearance of gold ore. Fairfax agrees to invest in the mine, under whom she meets while riding. They go to look at the mine. Craven's men who are in the shaft fixing the fake evidence of gold, jump on Jack and throw him over an embankment. They seize the girl and lock her in the house. She sees her father go into the mine with Craven.

Fairfax, satisfied with the evidence, goes to town with Craven to give him the cash. Dolly calls to him through a broken pane. He thinks he hears a voice but is not sure. Just before he turns over the money he tells Craven he has a hunch that he had better speak to his daughter again before closing the deal. Craven forces his wallet from him and prepares for a getaway. Jack, who has painfully picked himself up and regained his horse, has dashed across country, arriving just in time to battle Craven and his henchman, who are arrested. The Major asks Jack for his advice on investing the money; Jack says he is looking for a partner in "The Golden Girl Mine." The Major says he is getting too old for a partnership and suggests that his daughter might be willing. Dolly and Jack are willing to be partners in more ways than one.
"Biggest hit ever scored in Chicago by a newsreel!"
declares the
N.Y. Morning Telegraph

News Reel Makes Hit.  
"Life's Greatest Thrills" has made the 
biggest hit ever scored in Chicago by a 
newsreel. It has already had more than 
200 bookings in the city, and has been 
shown this week in all parts of the city.

of LIFE'S
GREATEST THRILLS

"Have seen millions of feet of film, but this took me 
right off my feet!"  
—Max Balaban,  
—Balaban & Katz Corp., Chicago, Ill.

"One of the biggest week days in the last three 
months."
—Maurice A. Salkin Theatres, Chicago, Ill.

"One of the greatest reels of its kind ever seen. 
Wonderful."
—Ascher's Metropolitan Theatre, Chicago, Ill.

"Speediest, snappiest, and most thrillingly interesting 
ever screened!"
—Harper Theatre, Chicago, Ill.

"A positive sensation. Never heard so much favorable 
comment before."
—Auditorium Theatre, Chicago, Ill.

"A rare treat. The nucleus for added patronage."
—National Theatres Corp., Chicago, Ill.

"Patrons asked if the film would be shown!"
—Jeffrey Theatre, Chicago, Ill.

"Public so thrilled they had to hold their seats."
—Chicago Theatres Corp., Chicago, Ill.

"Stands head and shoulders above anything ever 
presented."
—S. J. Gregory Theatrical Co., Chicago, Ill.

"Accepted by public with generous applause."
—Sixty-Third Street Theatres, Chicago, Ill.

"Best thing for a long, long time."
—Woodlawn Theatre Co., Chicago, Ill.

"Finest subject of its kind we have ever exhibited!"
—Fitzpatrick-McElroy Co., Chicago, Ill.

"Public applauded it. Sure a novelty!"
—Palace Theatre, Chicago, Ill.

"Greatest film ever seen. A tremendous box-office 
success."
—Jackson Park Theatre, Chicago, Ill.

PRESENTED BY INTERNATIONAL NEWS
RELEASED THRU UNIVERSAL
WHETHER the population of your town is under 1,000 or over 1,000,000, Universal's National Advertising is reaching your town and selling the people in your town the idea of watching for Universal Pictures. Remember that millions of fans are waiting for every Universal Picture you book!

Carl Laemmle's column is read by

- 6,545,755 movie prospects in towns of less than 1,000 people
- 3,827,770 movie prospects in towns with 1,000 to 2,500 people
- 4,698,755 movie prospects in towns with 2,500 to 10,000 people
- 3,170,290 movie prospects in towns with 10,000 to 25,000 people
- 4,698,600 movie prospects in towns with 25,000 to 100,000 people
- 4,798,725 movie prospects in towns with 100,000 to 500,000 people
- 6,114,090 movie prospects in towns with more than 500,000 people

The advertisement at the left appeared in The Saturday Evening Post of September 26th, 1925, only one of the publications carrying Universal's National Advertising.
Jewel Number
—and the Jewel stars and directors
All right! What if you have a good picture playing at your theatre! You've got to pull in the crowds, make money on it! How? WHITE LIST POSTERS, naturally. They're artistic, colorful, full of snap and showmanship. They carry the zip of the picture, the big punch scenes—sure bait to your patrons. You can't keep your picture a secret and expect packed houses. Use White List posters with White List pictures—and get the big White List results!
I'm Glad To Be Back

To Universal Employees:

When I read your welcome home message in last week's Universal Weekly I naturally felt very happy, very grateful to you all and I certainly felt that I had received a very pleasant welcome home. At the moment the only other thought in my mind was that the facts expressed in it reflected the enthusiasm for which the entire Universal organization is famous throughout the world.

Then I read the page more carefully. I noted what you had said about what you had done during my absence in Europe. I read what you said about the various pictures which had come in during that absence.

Then I saw the pictures.

When I had looked at "California Straight Ahead," "The Calgary Stampede," "Sporting Life," "Where Was I?" and "The Storm Breaker," I realized exactly what you all attempted to convey to me in that welcome home message.

Now I want to tell you that I think these pictures are even better than you told me you think they are. I am not so easy to please, as a number of our directors very well know, but I put my official stamp of approval on all of these pictures here and now. I know that the production department has been well handled to produce such pictures.

So much for production.

May I take this opportunity to congratulate the Omaha exchange on winning the Laemmle Sales Trophy. And let me say, too, that this trophy is being engraved with the name of the first winner on it, the Omaha exchange. It will then be carefully boxed up and sent to them. When they see it I know that they will not only be mighty proud to have it in their exchange for a year, but will do everything they possibly can to prevent any other exchange from taking it away from them next year. It is not only a beautiful thing in itself, but represents an accomplishment of which every man in the Omaha exchange can feel mighty proud.

I wish to express my gratitude and appreciation also to all of the sales force who worked so hard in the recent contest. It isn't possible for everyone to be the winner, but it is possible for everyone to do his very best, and that is all that anyone can do.

I also wish to commend the efforts thus far put forth on Cochrane Tribute Month. There is no man in the organization more deserving of a tribute of this kind than R. H. Cochrane. I know that the members of the Universal organization are going to give it to him.

When I came into my office, the day I returned to this country, I told some of the employees who welcomed me, that I intended to go away oftener, it seemed so good to be back. And I assure you that I meant it. I'm mighty glad to be back.

[Signature]
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<th>Title</th>
<th>Cast</th>
<th>Director</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Directed fine</td>
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<tr>
<td>California Straight Ahead</td>
<td>Gertrude Olmstead, Tom Wilson, Frances Raymond, John Stepling, Charles Gerrard, Fred Esmelton, Lucille Ward, Leo Nomis</td>
<td>Harry Pollard</td>
<td>Directed by Harry Pollard</td>
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<td>The Goose Woman</td>
<td>Jack Pickford, Louise Dresser, Constance Bennett</td>
<td>Raymond Shrock and Edward Sedgwick</td>
<td>by Gustav Von Seyffertitz, James O. Barrows, George Cooper, George Nichols</td>
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<td>Spook Ranch</td>
<td>Jules Cowles, Helen Ferguson, Robt. McKim, and Frank Rice</td>
<td>Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Spottswoode Aitken</td>
<td>Serialized in Collier's and published as a novel</td>
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<td>Siege</td>
<td>Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Spottswoode Aitken</td>
<td>Samuel Hopkins Adams</td>
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<td>Lorraine of the Lions</td>
<td>Patsy Ruth Miller</td>
<td>Patsy Ruth Miller</td>
<td>by Isidore Bernstein</td>
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<td>The Teaser</td>
<td>Pat O’Malley</td>
<td>Adelaide Matthews and Martha M. Stanley</td>
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<td>The Storm Breaker</td>
<td>Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor</td>
<td>Ruth Clifford</td>
<td>From the novel by Charles Guernon</td>
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<td>Where Was I?</td>
<td>Pauline Garon, Marian Nixon, Lee Moran, Arthur Lake, Tyrone Power, Chester Conklin</td>
<td>Charles A. Logue</td>
<td>From the Magazine Story by Edgar Franklin</td>
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<td>The Arizona Sweepstakes</td>
<td>Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, Kingsley Benedict</td>
<td>Reginald Denny</td>
<td>Directed by Harry Pollard</td>
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<td>The Home Maker</td>
<td>George Fawcett, &quot;Billy Boy&quot;</td>
<td>Alice Joyce and Clive Brook</td>
<td>Published as a novel</td>
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<td>The Little Giant</td>
<td>Jim Bradbury, Jr., Jean Jarvis, Leward Meeker, Louise Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond</td>
<td>Edna Murphy and David Higgins</td>
<td>From the Saturday Evening Post Story &quot;Once a Peddler&quot;</td>
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<td>The Beautiful Cheat</td>
<td>Alexander Carr, Harry Myers, and a great cast</td>
<td>Lewis Miner</td>
<td>From the Saturday Evening Post Story &quot;Doubling for Cupid&quot;</td>
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<td>Stella Maris</td>
<td>William J. Locke</td>
<td>William J. Locke</td>
<td>With Elliott Dexter, Gladys Brockwell, Phillips Smalley, Jason Robards</td>
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White Pictures — White O
My Old Dutch
by Albert Chevalier and Arthur Shirley
with May McAvoy, Pat O'Malley
Cullen Landis and Jean Hersholt
A Laurence Trimble Production

Hoot Gibson in The Man in the Saddle
Adapted from the Novel, "A Daughter of the Don's" by William McLeod Raine
Cast: Virginia Browne Faire, Georgie Grandee, Cesare Gravina, Otto Hoffman
A William A. Seiter Production

Reginald Denny in What Happened to Jones
George Broadhurst's Broadway Stage Success
with Marian Nixon, Nina Romano, Otis Harlan, Margaret Quimby, Emily Fitroy
A William A. Seiter Production

Norman Kerry in On the Frontier
by Ralph Spence
An Edward Sedgwick Production

Peacock Feathers
with Jacqueline Logan and Cullen Landis
FROM THE NOVEL BY TEMPLE BAILEY
with a supporting cast including:
George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane,
May King, Prince Troubetzkoy
A Second Stage Production

Two Blocks Away
with George Sidney, Charles Murray and Vera Gordon
THE STAGE PLAY BY AARON HOFFMAN
Presented in association with Faultless Pictures Corp.
A Harry Pollard Production Directed by Harry Pollard

Hoot Gibson in Kings Up
by Ralph Spence
An Edward Sloman Production

House Peters in Snowbound
Even greater than his previous successes, "THE STORM" and "The TORNADO"
An Edward Sloman Production

Mary Philbin in Sally In Our Alley
by Johns Chickering
A Charles Brabin Production

Reginald Denny in The Love Thrill
by Byron Morgan

Hoot Gibson in Chip of the Flying U
From the Novel by B. M. Bowers
A Herbert Blaché Production

Norman Kerry in Under Western Skies
Filmed during the 1925 Pendleton Roundup
An Edward Sedgwick Production

The Still Alarm
with Helene Chadwick, William Russell
Richard Travers, John T. Murray, Edward Hearn,
Edna Marian, Dot Parley, Erin Le Bissonnere
Adapted by Harvey O. Higgins from the famous Stage Play
by Joseph Arthur and A. C. Wheeler
An Edward Sloman Production

Sporting Life
with Bert Lytell
Marian Nixon, Paulette Duval, Cyril Chadwick
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

His People
Rudolph Schildkraut, George Lewis, Blanche Mahaffey,
Virginia Browne Faire, Rose Rosanova
Story by Isidore Bernstein
An Edward Sloman Production

Reginald Denny in Skinner's Dress Suit
From the Saturday Evening Post Story and Stage Play by Henry Irving Dodge
A Harry Pollard Production Directed by Harry Pollard

Hoot Gibson in The Calgary Stampede
Picturing the exclusive thrills and stunts photographed at the
Calgary Rodeo Championship of 1925
A Herbert Blaché Production

contracts— White Treatment
Striking scenes from

Scene from "Spooked Life"
Scene from "Stella Maris"
Scene from "What Happened to Jones"
Scene from "Spook Ranch"
Scene from "Where Was I"
Scene from "The Storm Breaker"
Scene from "The Calgary Stampe"
Universal Jewels
W HEN laying plans for the thirty Jewels on the Second White List, Universal determined to build on a foundation of clever stories and masterly direction. To this end, the scenario department scoured the market for the best fiction available for motion picture use, and Carl Laemmle engaged one of the greatest groups of directors ever found working on one lot.

Among the latter are such men as Harry Pollard, Clarence Brown, Svend Gade, King Baggot, Maurice Tourneur, Herbert Blache, Lawrence Trimble, Charles Brabin, Will Night, Edward Sedgwick, Edward Sloman, Clifford Smith, William A. Seiter and Edward Laemmle.

The authors are equally well-known. There is Rex Beach, long in the best seller class; Nina Wilcox Putnam, one of the highest paid women fiction writers in the magazine field; Dorothy Canfield Fisher, world-famed novelist; George Broadhurst and Aaron Hoffman, both authors of many highly successful stage plays; Samuel Hopkins Adams, whose novels have a tremendous sale; Byron Morgan, Henry Irving Dodge, Charles A. Logue, Seymour Hicks and Cecil Raleigh, B. M. Bowers, Charles Guernon, Wm. J. Locke, Hugh McNair Kahler, Adelaide Matthews and Martha M. Stanley, Edgar Franklin, and Wm. McLeod Raine.

Harry Pollard has been acclaimed the “Prime Minister of King Comedy” and his work for the Second White List has made that title doubly secure. “California Straight Ahead,” a hilarious comedy spiced with thrills, is the perfect successor to “Sporting Youth,” “The Reckless Age,” “Oh, Doctor!” and “I’ll Show You the Town.” In “Two Blocks Away,” as in “K—The Unknown,” he shows that he can blend tender sympathy with his comedy as well as thrills.

When “The Signal Tower” was first flashed on the screen, critics everywhere sat up straight and demanded to know more about Clarence Brown whose genius showed so clearly in this picture. In answer, Brown made “Smouldering Fires” directing Pauline Frederick in her greatest characterization since “Madame X.” Then, just to prove that he could do it again, he made “The Goose Woman,” heralded in the New York Telegraph as a “real jewel.”

Svend Gade, who came to this country to design stage settings, and remained to direct such masterpieces as “Siege,” “Fifth Avenue Models” and “Peacock Feathers,” is a Dane by birth, but a Cosmopolitan by education. Having lived in Copenhagen, Berlin, Paris, London and New York, he brings to his productions a knowledge of the world and its people which make them so perfect in detail. Being a designer as well as a director, Svend Gade’s productions are always distinguished by great beauty.

King Baggot can be truly said to have grown up with pictures. He started as an actor away back in the early days when Mary Pickford was playing for Mr. Laemmle under the old Imp banner, and as a director he has made more than 300 plays. All his knowledge and experience he has put into his contribution to the Second White List, “The Home Maker,” and so perfectly has he caught the spirit of Dorothy Canfield’s book that the author, herself, has written to Universal expressing her deep appreciation of his work.

Spectacular melodrama is Maurice Tourneur’s forte and in “Sporting Life” he has outdone anything he has ever accomplished in the past. Into this famous play by Seymour mour and Cecil Raleigh are crowded a horse race, a kidnapping, a prize fight, and a wild dash in a racing car. Mr. Tourneur was born in Paris and was a well-known director in France before coming to America and making “Trilby,” “The Last of the Mohicans,” “Treasure Island,” “Lorna Doone,” “The Christian,” and others.

Three of the Hoot Gibson productions on the Second White List have been directed by Herbert Blache who contributed “Secrets of the Night” and “Head Winds” to the

First White List. “The Calgary Stampede,” the first of the Gibson-Blache pictures, has been rated by those who have seen it as the greatest Western ever made, and “The Man in the Saddle” and “Chip of the Flying U” have
ERSAL'S THIRTY JEWELS

been handled with the same skill. Blache is a Londoner by birth and since coming to America has directed some of the greatest artists of the screen and stage.

Lawrence Trimble was selected to transfer the famous song of coster life, "My Old Dutch" by Albert Chevalier, to the screen because of his experience as a director in England. He went to Britain in 1912 and remained four years, gaining invaluable experience for the direction of photoplays of English life. After returning to America he made such outstanding pictures as "The Silver Horde," "The Silent Call" with Strongheart, his famous dog, and "Brawn of the North."

Combining a delicacy of touch with an intimate knowledge of England, having been born in Liverpool, Charles Brabin was the ideal choice of a director for "Stella Maris" in which Mary Philbin is starred. Mr. Brabin will be remembered for "Driven," which was so enthusiastically received by the critics, and which he wrote, financed and directed.

Will Nigh has picturized Hugh McNair Kahler's famous Saturday Evening Post story, "Once a Peddler," as "The Little Giant" with Glenn Hunter in the starring role in Universal's only Eastern-made production on the 1925-26 schedule. As a free lance director he has made productions for many companies, among the best known being, "My Four Years in Germany," "Why Girls Leave Home," "School Days," "Rags to Riches," and "Born Dead."

Twenty features, all with the same star, and not a single flop is the record Edward Sedgwick brings to the Second White List. The star with whom he has been so successful is Hoot Gibson. Together they have made such hits as "The Ramblin' Kid," "The Hurricane Kid," "The Saddle Hawk," and "Let Er Buck" to mention only a few. For the Second White List, Sedgwick and Gibson are making the biggest picture of either of their careers, a big Western spectacle as yet untitled, laid at the time of the Custer Massacre at Little Big Horn. Mr. Sedgwick has also made another Western, filmed during the Pendleton, Ore., Roundup, with Norman Kerry in the starring role, and a fantastic tale, "Lorraine of the Lions," with Norman Kerry and Patsy Ruth Miller.

Before signing with Universal, Edward Sloman who has directed "The Beautiful Cheat" with Laura La Plante, "His People" with Rudolph Schildkraut, and "The Storm Breaker" with House Peters for the Second White List, was connected with First National and Metro Goldwyn. The promise he showed in "The Price of Pleasure" and "Up the Ladder" which he made last year has been amply fulfilled in his three latest productions.

With the training gained from forty-five productions made with William S. Hart, eighteen with Roy Stewart, Tom Mix, Texas Guinan, and others, Clifford Smith came to Universal to make Westerns with Universal's famous cowboy stars. Some of his best known ones have been "Ridgeway of Montana," "Fighting Fury," "Western Wallop," "The Sign of the Cactus," and "Don Dare Devil." His production for the Second White List is "Arizona Sweepstakes," in which Hoot Gibson is starred.

Directing his talents to farce-comedy, William A. Seiter has turned out four of the cleverest film-plays of this type for the Second White List that the screen has seen in many months. Three are with Reginald Denny, "Where Was I?" "What Happened to Jones," and "Skinner's Dress Suit," and the fourth is "The Teaser," in which Laura La Plante and Pat O'Malley have registered such success wherever this picture has been shown pre-release. Of past performances, Mr. Seiter has "The Family Secret," "The Fast Worker," "The Mad Whirl," and "Dangerous Innocence" to his credit.

One of the youngest directors included in the Second White List and yet one with the experience to warrant his selection for Jewel productions is Edward Laemmle. So popular were the two Jewels he made for the First White List, "The Man in Blue" and "A Woman's Faith," that he was selected to direct the famous old fire department stage play, "The Still Alarm." He also directed Hoot Gibson in "Spook Ranch."
Don’t Blame Me If You I

No. 455. --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

YOU’LL have to do your booking and your deciding pret-
ty fast if you want to climb aboard with the others who are going to ride to big profits with “The Phantom of the Opera.”

We are working fast with this picture.

Already several exhibitors have lost it to their competitors through unnecessary delay. They have written letters of com-
plaint to me, but there’s nothing I can do about it now. A fair chance was given them to book the biggest picture of
many a year and they put us off too long.

If you have no dates open for a reasonably early show-
ing, don’t blame me. I’ve begged you to keep open dates, until you got tired of hearing it. Some of you listened, others yawned.

No picture is so eagerly awaited by the fans. They are red hot to see it, because we have given it a publicity and advertising campaign that has reached into the most remote corners of the land. I want these people to see “The Phantom of the Opera” as quickly as possible, and you ought to want the same thing. It is the surest way of cashing in on anything to strike while the iron is hot.
Don't Get "The Phantom"

The big thing about "The Phantom of the Opera" is NOT the fact that critics everywhere pronounce it great, although I'm mighty glad they feel that way about it.

The big thing about it is NOT the fact that it is one of the biggest and most costly pictures ever produced.

No! The BIGGEST THING about "The Phantom of the Opera" --- as far as you are concerned --- is the fact that it not only starts its run on a big scale, BUT IT KEEPS BUILDING AND BUILDING EVERY DAY AND EVERY PERFORMANCE.

The run at the Astor Theatre has been an eye-opener. In spite of the fact that we cut down our New York advertising as soon as the run started, instead of whooping it up in big space as is the custom, the box-office has shown a sell-out.

While I am a firm believer in advertising --- and especially in advertising a success --- still this incident shows that "The Phantom of the Opera" is getting the word-of-mouth advertising which cannot be bought for love nor money.

"The Phantom of the Opera" is the sort of box-office success that comes all too seldom. Now that you know what it is, act without a day's delay. I'm telling you straight from the shoulder that you must not blame me if, through your own slowness, you miss out on this biggest of all hits.
CARL LAEMMLE RETURNS
WITH INTERNATIONAL PLANS

Universal was one of the first American producing companies to make a picture in Great Britain. "Ivanhoe," with King Baggot in the title role, was produced there way back in 1911. Since that time Universal also made a serial, "The Vanishing Dagger," there. But with the demand of the English people for English productions, Carl Laemmle, president of Universal, who has just returned from his annual trip to Europe, accompanied by his son and daughter and his secretary, Harry Zehner, announces that he has virtually completed arrangements whereby British pictures can be made in England on a profitable basis and released throughout the world by the Universal organization. This promise was made by Carl Laemmle at a luncheon given to him on the eve of his departure by the British Cinema Association and negotiations looking toward the speedy accomplishment of this promise are well under way.

The announcement some little time ago of the production in France of "The Man Who Laughs" will give an additional universal character to Universal Pictures, and Mr. Laemmle furthermore has in mind the making of several productions in one or two other European countries. Insofar as possible these productions will partake not only of the character of these countries, but will be made by directors and actors whose work and methods approximate the standard of American producers.

In speaking of the world aspect of moving pictures, which he has had a better opportunity to judge than any other producer in the world, Mr. Laemmle says: "The moving picture is a universal language. It is understood by the Eskimo and the African negro as well as by cultured people of every tongue. It is probably true that every country has the ambition to make pictures which not only appeal to its people, but to all other peoples as well. Most of the European countries, however, have made the mistake of interjecting conscious or unconscious propaganda in their pictures. The American producers have never done this and have realized the futility of any such course. With the tremendous advantage which the war gave to American producers this idea of world-wide release has never been lost. To my mind that is one of the principal reasons why American pictures stand so high and receive such a tremendous distribution in other countries."

(Continued on Page 30)
REGINALD
DENNY
in "CALIFORNIA STRAIGHT AHEAD"
"breaks all house records"
at the Liberty-Kansas City

Wires W.E. TRUOG
Manager

Of course, it's
A HARRY POLLARD PRODUCTION
From the great laughing hit
by Byron Morgan
With Gertrude Olmsted, Tom
Wilson, Frances Raymond,
John Stepling, Charles Gerard,
Fred Esmelton, Lucille
Ward and Leo Nomis.
Directed by Harry Pollard

"Smashing all records. Will extend run another ten days."
— Randolph Theatre, Chicago, Ill.

"Capacity business. They screamed every foot of the way."
— Forum Theatre, Los Angeles, Cal.

"A riot of fun. Far ahead of anything Denny has ever done."
— West Coast- Langley Circuit, Cal.

"Business far over expectations. The best Denny has made!"
— American Theatre,
Salt Lake City, Utah
RESULTS COUNT!

Hoot Gibson Spook Ranch

"S.R.O. all day."
—Grand Theatre, Kokomo, Ind.

"If an exhibitor finds someone who doesn't like this picture, put him in a cage and ship him to me collect. I want to see what he looks like."
—Liberty Theatre, Carnegie, Okla.

"A dandy. As many laughs as a Harold Lloyd feature!"
—Cozy Theatre, Strawn, Texas

By Raymond Schrock and Edward Sedgwick
Cast includes Jules Cowles, Helen Ferguson, Robert McKim, Frank Rice.

An EDWARD LAEMMLE Production

GLENN HUNTER in The Little Giant

"The public the world over will enjoy it!"
—Rialto Theatre, Whitestone, N. Y.

"Right good little entertainment."
—Film Daily

"A good clean picture of unquestioned entertainment value and it ought to please every type of audience."
—Moving Picture World

"Amusing . . . diverting. Will get by."
—N. Y. Morning Telegraph

"Entertaining comedy-drama which offers many laughs and just a touch of pathos. Real good."
—Exhibitors Trade Review

Universal's White List Miles
Read how these four big ones are cleaning up at the box office!

**Peacock Feathers**

"Will interest the spectator from start to finish. Meritorious, entertaining."
—Motion Picture News

"Holds the interest. Decidedly entertaining. Excellent direction."
—Moving Picture World

"Absorbing. Something different. Interesting. A good production to talk about."
—Film Daily

"A different twist. Good pulling names in the cast."
—Exhibitors Trade Review

"A good production that will please."
—N. Y. Morning Telegraph

"A-1 As a Box Office Attractions."
says Motion Picture News

**Lorraine of the Lions**

With JACQUELINE LOGAN
and CULLEN LANDIS
from the novel by TEMPLE BAILLY
Supporting cast: George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane, May King and Prince Troubetzkoy
A SVEND GADE Production

"Well liked. Went over big."
—Central Theatre, Ephrata, Pa.

"Should be quite a box-office success. A dash of class not found in the ordinary program picture."
—Variety

"Most exciting . . . good effects."
—Chicago Journal

**Norman Kerry**
in with Patsy Ruth Miller

With a fine supporting cast including Philo McCullough, Joseph J. Dowling, Harry Todd and Doreen Turner.

An EDWARD SEDGWICK Production

"Most exciting . . . good effects."
—Chicago Journal

and Miles Ahead of All
"Goose Woman" Hailed As One of Best

"THE GOOSE WOMAN," the Universal-Jewel Second White List picture made by Clarence Brown with Louise Dresser and Jack Pickford in the featured roles, had its New York premiere at the Colony Theatre, and was received by New York as one of the season's outstanding pictures. In Louise Dresser, critics and public hailed a new screen luminary.

Without exception the New York newspaper critics lauded the picture as of extraordinary interest. In this they echoed the opinions of the trade paper reviewers, who, seeing the production two weeks earlier unanimously characterized it as a remarkable film.

As the latest Clarence Brown Production, "The Goose Woman" adds new laurels to the long list of Universal successes that director has had, and both trade and newspaper critics pay due credit to his ability in translating "The Goose Woman" to the screen. Rex Beach, the popular author of the story, in an enthusiastic letter to Carl Laemmle, president of Universal, rendered high praise both to Miss Dresser and to Brown, and wired Miss Dresser as follows:

"Mrs. Beach and I saw 'Goose Woman' yesterday. Wish to compliment you on superb characterization of extremely difficult part. Entire picture beautifully done. Your work stands out remarkable accomplishment in intelligent, artistic, sympathetic acting. Sincere congratulations upon magnificent performance."

Carl Laemmle's tribute to Miss Dresser was equally as enthusiastic. He wrote to her from New York upon the eve of his departure for Europe as follows:

"You have given me one of the most refreshing experiences of my whole moving picture career by your work in 'The Goose Woman.' You have given me an added faith in the possibilities of the screen and its future. You have played one of the most difficult roles ever assigned to a screen star, and you have played it in a manner that will make it one of the classics of moving pictures."

"You have given to that woman who owned the goose farm the rich fruits of your experience as an actress. You have shown that even a seared soul can be healed. Every true lover of the histrionic art will feel humble in the presence of that woman of the goose farm."

"All honor to Rex Beach for his story and all honor to Clarence Brown for a masterly piece of directing, but, Miss Dresser, I am not indulging in flattery when I state my belief that no other person could have elevated this picture to such great heights as you have done. I wish you could know how deep a pride I will take in presenting you to the world as 'The Goose Woman' under the Universal banner."

The extent to which the New York newspaper reviewers hailed "The Goose Woman" and Miss Dresser's work may be obtained from the following excerpts:

The New York Times said:

"The Goose Woman," the present film attraction at the Colony, is an unusually interesting production. In this picture Miss Dresser demonstrates her talent as a screen actress. Her performance is so remarkable that it has been the talk of Hollywood for the last six weeks."

The Herald Tribune said:

"A striking characterization by Louise Dresser and some shrewd direction by Clarence Brown make an arresting photoplay out of Rex Beach's novel, 'The Goose Woman.' The picture is essentially Miss Dresser's triumph. She is poignant, sincere and always believable as the old woman."

The New York American said: "It takes something more than everyday ability to portray a thoroughly sordid character and make the audience understand and condone. In doing this, Louise Dresser has unexpectedly proved herself an unusually fine actress."

The New York Sun said:

"One of the most striking character studies that have made their way into the movies in many a day is that donated by Louise Dresser in 'The Goose Woman.'"
“Home Maker” Dares To Be Different

KING BAGGOT, one-time idol and favorite of millions of movie fans and who since his retirement from actual work before the camera has been directing the making of pictures for Universal, is enthusiastic over “The Home Maker,” which was produced under his supervision. It features Joyce and Clive Brook supported by a most excellent cast.

As a rule directors take the business of turning out pictures as a matter of course, but in “The Home Maker,” which is the screen version of Dorothy Canfield’s great story of the same name, Baggot believes that Universal has given movie audiences something new to think about. This something new is to be found in the manner in which the picture ends. As Baggot says, “I wanted to get away from the typical movie ending and this is what we have done.”

It was a dangerous thing to attempt and the ending was the subject of long and serious conferences before it was finally agreed upon to allow Baggot to have his way. The big thing uppermost in the minds of those who opposed it was—how would the great move public receive the ending that Baggot and others wanted? It was something never before attempted by motion picture play producers. That it was the proper ending is attested by the favorable comment that has come from those who have seen the picture. Universal’s desire to give its patrons something new has been fully justified.

The wish to do something new also overcame a tempting inclination to insert into the picture the hackneyed “eternal triangle.” When Lester Knapp, the character played by Clive Brook, became paralyzed and his wife, Eva, the role assumed by Miss Joyce, took his place in the store, some might have had the owner present on her circumstances and force himself upon her. Here again Universal determined to do the new thing and Baggot was allowed to keep any suggestive features out of the picture. It is a great picture with its characters drawn from everyday people.

Supporting Miss Joyce and Brook in “The Home Maker” are Frank Newberg, George Fawcett, Margaret Campbell, Martha Mattox, Alfred Fisher, Alice Flowers, Billy Schaeffer, Lloyd Whitlock, Maurice Murphy, Jacqueline Wells, Virginia Boardman, Elaine Ellis and Mary Gordon.

That Universal’s courage in daring to make “The Home Maker” out of the stereotype mold has found hearty approval with the public, is attested wherever the picture has been shown. This is what some of the critics have said:

“You may argue with it. You may break down and have an honest-to-goodness weep. But you’ll love every bit of it.”—Mildred Spain in the N. Y. News.

“The Home Maker” is one of the finest picturizations of American life ever presented on the screen. . . refreshing and enjoyable as a cool west wind in midsummer . . . it is the finest film that King Baggot has directed in years.”—Tama Lane.

“To the folks who complain that there’s naught but froth and silliness in the modern movie, we recommend ‘The Home Maker’. It is an adaptation of Dorothy Canfield’s story. There’s an idea behind ‘The Home Maker’ And King Baggot has developed it most tellingly . . . It’s a fine story with finely drawn situations and characters.”—Mary Mac in the Milwaukee Journal.

When Cora Harris, whose “Circuit Rider’s Wife” and other stories have made her beloved of the American public, saw “The Home Maker” she was deeply moved and said: “May God bless the man who made that picture.”

Mrs. Fisher (Dorothy Canfield Fisher) herself has written as follows after seeing the film version of her novel for the first time:

“I came away from that performance of ‘The Home Maker’ with a satisfied feeling that my book, difficult as it must have been to screen, had received as complete and faithful a rendition as could be possible. Will you please convey to the director and the actors my sense of real personal obligation to them for their admirable treatment of my story.”
Father Says Hoot Gibson Was Born to Ride and Act

Hoot Gibson, Universal's far-famed cowboy star who rides his bucking horse in every country on the globe (on the screen), was born in a little town in Nebraska, Tekamah, by name. Quite naturally, the Nebraskans are glad to claim this noted son, and a reporter for the Omaha World-Herald recently journeyed to Tekamah to find out more about him. This is what he wrote for his paper when he returned to Omaha:

"Edmund 'Hoot' Gibson, screen favorite in western plays, was born to be a rider and an actor, his father, H. J. Gibson of Blair, insists. "Hoot is a Nebraska boy, born and reared near Tekamah. He left for the west seventeen years ago when he was 18 years old, but his good nature and happy-go-lucky attitude is still remembered in his home district. "I knew him when-' is the preface of comments by townspeople who remember him as a boy. Good movie plays are shown in both Tekamah and Blair. The world's greatest stars appear on the screen. But only a picture in which Hoot Gibson is shown brings packed houses for a two-day stand. "Yes, that boy seemed to be born in the saddle,' his father related. 'He got his first taste of dramatics in road shows with me. I worked around opera houses for about ten years. Then I managed a carnival company for a season and also served as advance man for other shows. In 1904 I took my family out on the road. Hoot has a brother and two sisters, by the way. "The boy was only 11 years old then, but he was perfectly natural on the stage. He and his sister used to do a cake walk together. Hoot would always put in a few extras. Once on an encore he ran out on the stage, tripped and slid across the stage on his stomach. "Horses have been lifelong friends of the Nebraska boy. As a youngster he was always riding, his old friends say. He taught a dog to pull a cart, guided with a whip. His first pony was stone blind, but Hoot could guide the animal along any path.

The far west appealed to him. In 1908 he started out for California. It was a natural thing for him to do. His only other love was baseball. If he had not gone west to be a cowboy he would doubtless have become a good southpaw, old friends say.

"The kid was a good scraper, too,' one of his old neighbors testifies. 'Funnest thing about it was that during a scrap and after it Hoot was always smiling. Best natured kid you ever saw.'

"Several months as a messenger for the Western Union and in a Los Angeles drug store preceded his career as a cow puncher. For two years he worked on a ranch. Then he had his first chance with wild west shows. "Dick Stanley took him out on a show in 1910. There followed appearances in rodeos, a trip with a wild west show to Australia, and finally a chance to participate in roundups under Selig. Hoot just naturally slid into the movies,' the elder Gibson explains. "He and five companions quit cow punching and took a job breaking in two hundred riding horses near Los Angeles. The group boarded near Selig's movie colony. "Selig gave him a chance as an extra. Hoot would get $3 and $2 for his horse a day when they needed him. Soon he received better parts and finally he became a star under the guidance of Carl Laemmle in Universal pictures. "Outstanding among Hoot's feats before he entered the movies was the record he set at the Pendleton, Ore., roundup in 1912. The Nebraska lad rode the Hippodrome on a pair of horses, a half mile, in 51 seconds, establishing a record. He received a belt for being 'the best all-around cowboy in the world.' The roundup lasted three days. Hoot received fifty-three points, and his nearest competitor thirty-three. "A sister, Jessie, was an actress for many years. She is now deputy sheriff at El Paso, Tex. Hoot is married and has a two-year-old daughter. His last visit with his father was nine years ago."
The rip-roarin' action scenes from the famous 1925 Calgary Stampede, and a whale of a western story thrown in—giving Hoot the chance of a lifetime in the greatest western show ever thrown upon the screen. You can't go wrong on this one, men!
Denny Called Successor
To Wallace Reid

WHEN Wallace Reid died it seemed that no one could ever fill the place he had left vacant. The screen missed Wally, but it has not forgotten Wally. It has found in Reginald Denny a worthy successor.

Denny has that same humanness which made Wally beloved of the world over, and he has that same sense of humor which carries over to his audience making it laugh with him as well as at him.

"California Straight Ahead," his latest picture, shows these characteristics most clearly. It stamps him as one of the foremost comedians on the screen as well as one of its most likeable young chaps. His ability to do all the dare devil stunts that any author can conceive coupled with his infectious smile and boyish earnestness has placed him at the top of the screen ladder up which he has been climbing.

For Denny has not always been a star. Not so very many years ago he went to London from his English home to make his fortune. He wanted to be a boxer and he wanted to train at the National Sporting Club, England's most swagger boxing centre. But without one of its members to sponsor him he could not even get inside its sacred portals.

Finally he wrote to Lord Lonsdale, one of the best known and most popular sportsmen in England, asking for an interview. After seeing Denny, who was only 16, stand up to his own seasoned trainer, Lonsdale adopted him as a protege. With skilled training, Reg soon forged his way to the very top of England's long line of amateur boxers. Unwilling, however, to become a professional boxer, Denny looked about for new fields to conquer.

He decided to become an actor and secured a place in a provincial stock company. After a season or two of stock, he realized that he had a perfectly good baritone voice, which was going to waste and so he entered upon an operatic career. Joining an English opera company he made a tour around the world. Although Reginald has long since given up opera professionally, he often entertains his company long after the last camera has been put away singing to the accompaniment of the musicians playing for his production.

But to go back to the time when Denny was a still a member of the opera troupe. They had just reached Calcutta, India, when war with Germany was declared. Of course Denny, as soon as he could pack his make-up box, was off to London to enlist. For four years he served in the Royal Flying Corps, obtaining a commission and winning the heavyweight championship of his battalion.

After the war was over, employment was hard to find in England and so Denny decided to try his luck in America. For many days he walked up and down Broadway only to be told in each producer's office that "there's nothing doing today." Then he thought of pictures.

It was just about this time that Carl Laemmle was looking about for someone to star in "The Leather Pushers" series. Denny with his dramatic experience, good looks, and athletic ability was just the type for the part. His success was almost instantaneous and he could probably have gone on portraying engaging young prize fighters the rest of his life if it were not for the fact that he wished to try other roles.

He next became an automobile racing driver in "Racing Youth" and an alert young business man in "The Reckless Age."

This was followed by "The Fast Worker" where he had another chance to show his speed.

In "Oh, Doctor" he was a hypochondriac who later developed into a most reckless individual, driving a racing car at Ascot track, getting smashed up in a motorcycle accident, and painting a flagpole on top of a Los Angeles skyscraper.

"One of the biggest drawing cards."

—Film Mercury

with
Marian Nixon, Pauline Garon, Lee Moran, Arthur Lake, Tyrone Power
and Chester Conklin

From the magazine story by
Edgar Franklin

A WILLIAM A. SEITER
Production

"SHOULD GO OVER BIG IN ANY
HOUSE. THE CROWD IS SOLD
ON DENNY AND WILL TURN
OUT IN INCREASING NUMBERS
AT EACH PICTURE."

—Film Mercury

"Moves rapidly. Many funny situations. Audiences will like it!"
—N. Y. Morning Telegraph

"A racy, amusing comedy. The action speeds."
—N. Y. Daily Mirror

"Maintains its pace very nicely. Quite amusing!"
—N. Y. Post


"A good many people seemed to be laughing."
—N. Y. World

"Arresting enough to get the most blase moviegoer in the theatre."—N. Y. American.

"People laughed loudly. Denny as amusing as ever."
—N. Y. Herald Tribune
"The PHANTOM" Beats
"The HUNCHBACK" in
UNION SQ. THEATRE,
PITTSFIELD, MASS.

"The Phantom" played to tremendous business, topping every established "Hunchback" figure for that city. As a result The Goldstein Circuit has booked "The Phantom" for all their houses in New England.

"The PHANTOM" Beats
"The HUNCHBACK" in
SAN FRANCISCO, CALIF.

"'The Phantom' opened better than 'Hunchback.' Consider it twice as good a picture from standpoint of good theatre entertainment."

Homer Curran, Mgr.,
Curran Theatre,
San Francisco, Calif.

"The PHANTOM" Beats
"The HUNCHBACK" in
KINGFISHER, OKLA.

"'The Phantom' is most wonderful production shown in my theatre for many years. Far greater than 'The Hunchback.' A great success."

Homer C. Jones, Mgr.,
Temple Theatre,
Kingfisher, Okla.

A UNIVERSAL PRODUCTION starring LON CHANEY

MAY NOFA
"The PHANTOM" Beats "The HUNCHBACK" in FAR ROCKAWAY, N. Y.

In spite of the fact that the resort season is over, "The Phantom" has smashed every record of "The Hunchback" for receipts and attendance at The Columbia Theatre, Far Rockaway, N. Y.

"The PHANTOM" Beats "The HUNCHBACK" in LONG BEACH, N. Y.

At the Castle Theatre "The Hunchback" figures seemed the high-water mark of box-office receipts, but they, too, were bowled over by "The Phantom" figures.

what all New York and every exhibitor knows —
NOW PLAYING TO S. R. O.
business every performance at the ASTOR THEATRE, N. Y.
at $1.50 top

watch for the opening at the ALDINE THEATRE,
at $1.50 top. OCTOBER 12th, 1925

ILBIN and a cast of more than 5000

Directed by RUPERT JULIAN
Supplementary direction by EDWARD SEDGWICK

Presented by CARL LAEMMLE
A tidal wave of early booking sentiment for Universal's big special production, "The Phantom of the Opera," is sweeping over the country, records of the Universal sales department show. Big long run houses, important circuits and individual exhibitors far and wide are making haste to tie-up "The Phantom" for Fall showing.

North, east, south and west, "The Phantom" is being set for important runs, and with the big picture in the middle of an exceptional engagement in the Astor Theatre, New York, the next few weeks will see "The Phantom" appearing in a number of big cities.

Big Circuits Booking

Among the outstanding circuit bookings so far chronicled are the Balaban & Katz houses, the Dent & Musselman Circuit of Texas, the Saenger theatres of New Orleans, the Lubliner & Trinz houses, the Goldstein Circuit in New England, the A. H. Blank Circuit, Ascher Brothers of Chicago, and others of similar importance.

Among the big long-run bookings beside the Astor Theatre, are the Eastman Theatre, of Rochester; the Stillman Theatre, Cleveland, O.; the Aldine Theatre, Philadelphia, and the Roosevelt Theatre, Chicago. Added to these houses are hundreds of other theatres from Coast to Coast which mean to cash in on the growing popularity of "The Phantom" and the nation-wide exploitation behind it this fall.

An instance of how "The Phantom" bookings are pyramiding is contained in the report from Pittsfield, Mass., where the picture just closed a week's run in the Union Square Theatre, one of the Sam Goldstein houses. Goldstein, after the second day's showing, immediately signed up for his entire circuit, a group of important theatres in big New England cities. Among these are the Strand, Holyoke, Mass.; Plaza, Northampton, Mass.; Strand, Westfield, Mass., and Strand, Easthampton, Mass.

Fourth Week At Astor

In New York, the picture is in its fourth big week. Attendance has been phenomenal, the S. R. O. sign having been put out practically every day of the run. An indication of the patron building power of this great Universal film may be had from the fact that the business last Sunday, the fourth Sunday of the run, was the best Sunday's business it has done.

It is expected the picture will have an equally successful run in Philadelphia, where it opens in the Aldine Theatre, October 12th. After that the picture will go into the Stillman Theatre, Cleveland, and the Roosevelt Theatre, Chicago. In the meantime, it is scheduled for week runs in various smaller theatres.

Fritz Taussig, manager of Universal's office in Prague, Czecho-Slovakia, standing beside one of the three huge statues of the "Phantom," modelled by a well-known sculptor, which have been erected in prominent locations in Prague to advertise the coming of Universal's super-production.

Long Run At Aldine

The Aldine is a long run, advanced admission price house, operated by the Stanley Company of America. It is one of the most important theatres in the United States. The fact that "The Phantom" is going into this house stamps the big Universal picture as the best box office bet of the season.

The deal was arranged by Levy S. Wittman, "U" Manager in Philly, and Al Boyd, vice-president of the Stanley Company. Upon hearing of the booking, Jules Mastbaum, now in Europe, cabled his gratification over the arrangement.

Boyd, after seeing a preview of "The Phantom," and after hearing of its extraordinary success in New York, characterized the picture as an outstanding achievement, and one which the Stanley interests will be proud to run in the big Aldine Theatre.

The picture will be put on in October, following an intensive campaign in Philadelphia and its environs, conducted by Abe Einstein, publicity director of the Stanley Company, and Al Feinnian, "U" exploiter.

Phantom In Texas Houses

Ned Depinet, Universal sales director, has returned to the home office from a trip to the southern territory. His trip was taken primarily in the interests of "The Phantom of the Opera" and one of the contracts of which he is very proud is the sale to the entire Dent & Musselman Circuit of ten theatres all located in the state of Texas, of a "Phantom" contract at prices uniformly as good as or better than those paid by these theatres for "The Hunchback of Notre Dame."

The contract was arranged by Mr. Depinet with L. L. Dent, president of the circuit. The houses included in the circuit are the Palace, El Paso, Olympic, Wichita Falls; Fair, Amarillo; Grand, Paris; Arcadia, Tyler; National, Breckenridge, Queen, Abilene; Palace, Denton; Liberty, Ranger; Connellee, Eastland.

Mr. Depinet reports a very encouraging situation throughout the entire south as it affects the moving picture business. Exhibitors are confident of a splendid winter's business, and the product which Universal is offering year has been contracted earlier and more widely in the southern territory than ever before.
Screen's "He-Man" Has Varied Career

HOUSE PETERS, who is the star of two of the Jewels on Universal's Second White List, "The Storm Breaker" and "Snowbound," has had perhaps as interesting a career as any other actor now playing before the camera. From the high spots of his life he has gained much that has helped him to win the place in the regard of moving picture audiences that he holds today.

Peters was born in Bristol, England. His father was in the British Consular Service and because of this fact young Peters saw much more of the world than the average boy. His father's duties carried him through Australia, China and many countries of Continental Europe and the boy who later was to become a great stage and screen favorite always accompanied him. It was an education that was invaluable.

The star was educated in England and in Australia and chose mining engineering as his profession, but the lure of travel had called him young and he roved the world, sometimes plying his profession and at other times filling the role of explorer of out of the way places and of just plain traveler. The Boer War came along and young Peters went through the privations of that short but tough campaign serving with the British Army.

Mustered out of the Army, Peters turned his attention to the stage. He had leanings that way but had never gone into it seriously. His stage career was as interesting and varied as any other part of his life. He played everything from "East Lynne" and "Ten Nights in a Bar Room," to Shakespearean dramas. One of his big hits was in "The Squaw Man." Then the screen called and Peters started along the path that was to win him more honor than all the others combined.

In "The Storm Breaker" from the novel "The Titans" by Charles Gueron, Peters has found in John Strong one of those characters that seems to have been created for him. Rugged rocks, stormy sea and lonely island, the scenes in which the story is laid, are all symbolic of John Strong and Peters takes advantage of it all.

Supporting the star are Nina Romano, Ruth Clifford, Ray Hallor, Lionel Belmore, Jere Austin, Gertrude Claire, Lon Poff, Emmett King, Ed. Brown, Mark Fenton and William J. Colvin.

On the first White List there were also two House Peters' productions, "Head Winds" in which he played with Patsy Ruth Miller, and "Raffles, the Amateur Cracksman." Peters is the leading exponent of the human type of motion picture hero and has built up a following of no mean extent. His splendid physique—he is 6 feet tall and weighs 190 pounds—his ingratiating smile, his easy grace, curly dark hair and blue eyes make him a picturesque figure on the screen.

Peters Starts Work On "Tall Timber"

HOUSE PETERS will star in "Tall Timber" as his next production for Universal, according to an announcement from Raymond L. Schrock, general manager.

Lynn Reynolds, well-known director who recently signed with Universal, will direct the picture, and is now lining up the supporting cast in order to start production within the next week.

"Tall Timber" is being adapted by John Gerald Hawks from the novel by George Goodchild, and will be Peters' fifth picture under his Universal contract. His last picture, "The Storm Breaker" directed by Edward Sloman, will be released in the near future.

With RUTH CLIFFORD and a great supporting cast.
From the novel by Charles Gueron.
An Edward Sloman Production

"A capital attraction for any house!"
—Motion Pictures Today

"Should do well anywhere. Holds interest throughout."
—West Coast-Langley Circuit, Cal.
"My Old Dutch" Has Interesting History

What is the meaning of "My Old Dutch" and where did it originate? These are the questions asked in hundreds of letters received at Universal City since Lawrence Trimble started to film his spectacular story of that title.

Trimble, who is the adapter as well as director of the story, tells the history of the title, which he learned when he was in England several years ago.

"My Old Dutch" started its career some decades ago, as a painting by an English artist. Its characters were an old London costermonger and his wife, and the story, told in itself, a tender tale of love grown gray.

The picture so inspired Albert Chevalier that he wrote a song entitled "My Old Dutch" which became so popular in the English music halls that it has become almost a British folk-song.

Trimble learned the song when he was directing pictures in England. Its sentimental story impressed him as being material for a picture and he thought it over for years.

In 1916 Chevalier in collaboration with Arthur Shirley wrote a play dramatizing his song and using the same name. He toured the United States in this production on six occasions and it is from the play that the screen adaptation has been made by Director Trimble.

The entire story is set among the coster class of England, with Pat O'Malley as a peddler and May McAvoy as his wife. The odd costumes of the costers, with buttons sewed in every conceivable spot on every garment, are worn by all the players in the picture, and such spectacular scenes as the annual donkey race staged by the costers are shown during the development of the story. The action takes place over a period of forty years, and the development of the characters from youth to middle age.

The story is of Joe and Sue who sacrifice a fortune left to their son, 'Erb, may be brought up a gentleman. 'Erb is swindled out of his money and comes home to find his parents in dire straits. He goes off to America to win a fortune for them, but while he is gone Sue and Joe reach the lowest depths of poverty and are taken to the poor house. 'Erb comes back, however, and provides luxury for their old age.

O'Malley and Miss McAvoy are surrounded with one of the greatest all-star casts of the season. Cullen Landis, plays 'Erb, their son. Jean Hersholt is O'Malley's best friend and the one for whom young 'Erb is named. Edgar Kennedy, the erstwhile director, is Bill Sproat, fighter and bully among the costers. Others in the cast are: George Siegmann, Rolfe Sedan, Agnes Steele, Patsy O'Byrne, Frank Crane, Violet Kane, Kathleen O'Malley, Sheila O'Malley, Newton Hall, Zama Zanorris and Jane Winton.

"My Old Dutch" will be rated one of the most unusual pictures of the year. Its characters, picturesque costermongers, are something new to the cinema world. Its donkey race will not only prove as thrilling as any horse race ever screened, but laughable as well.

Youngest O'Malley Makes Cinema Debut

Universal City saw the debut of the youngest of the tribe of O'Malley, when little Mary Kathleen O'Malley, aged just thirteen months and thirteen days, made her first bow before the camera. The little daughter of Pat O'Malley, noted screen hero, appeared with her father, who plays a featured role in "My Old Dutch," which Lawrence Trimble directed with May McAvoy, Cullen Landis, O'Malley and Jean Hersholt in the four principal roles.

Little Miss O'Malley didn't use makeup. Neither did she cry in the lens of the camera. For she comes of a real screen family. Her father, Pat O'Malley, remembered as the hero of "Fools Highway," and other well-known productions, has been before the camera almost ever since motion picture have been extant in the land, and her mother is also thoroughly at home in the realm of celluloid.

Mary Kathleen plays a role throughout the picture, a spectacular story of British coster folk.

Trimble Cries "Lunch" To Make Mob Happy

Strategy was resorted to by Larry Trimble, director, to get the proper facial expression on his extras in a mob scene in "My Old Dutch" which he produced for Universal with May McAvoy, Pat O'Malley, Cullen Landis, and Jean Hersholt in the leading roles.

Part of the story includes a carnival of the English coster class, at which a burro race takes place. Trimble repeatedly called for expressions of great pleasure on the faces of the thousand extras. He wanted them to laugh and smile with true carnival spirit, but as is the custom with mobs they were unwieldy.

Apparently disgusted, Trimble called out, "Lunch. Be back in an hour!" In a low voice he ordered his camera-men to crank for all they were worth. As a result he got shots of the moving crowd that portrayed just the proper atmosphere of holiday happiness.

Actor's Clothes Decorated With 7,000 Pearl Buttons

Edgar Kennedy, who portrays the role of Bill Sproat, the villain in Lawrence Trimble's production of "My Old Dutch," devoted five weeks of intensive study and research of coster habits and habiliments. He discovered that the coster king at last year's coster festival in England had his coat embroidered with 7,000 buttons and Kennedy's flair for realism demanded a similar decoration. His insistence was granted and then he was sorry. Why? Just you try and navigate through four months of picturaking burdened with the weight of 7,000 pearl buttons!
DUTCH
AN
ALL STAR CAST
FEATURING
MAY MCAVOY
PAT O'MALLEY
CULLEN LANDIS
AND JEAN HERSHOLT
A LAWRENCE TRIMBLE PRODUCTION

From the famous stage play
and immortal song by
Albert Chevalier and
Arthur Shirley

A HEART-THROB, a tear—a chuckle, a laugh.
The irrepressible optimism of youthful love
interspersed with roisterous coster comedy. It's a
picture in a thousand—an unusual love story that
audiences everywhere will love, and enacted by
a cast that means money at the box-office.

and Miles Ahead of All
"Two Blocks Away" Has Great Comic Cast

IN association with E. M. Asher, of Faultless Pictures Corp., Universal has filmed Aaron Hoffman's famous stage play, "Two Blocks Away," with a remarkable cast.

Co-starred in the production are Charles Murray, as an Irish policeman; George Sidney, as a Jewish cobbler, and Vera Gordon, as Sidney's wife. Kate Price has the role of Murray's wife. Jason Robards, who came to Los Angeles with "Seventh Heaven," and Olive Harrubuck, a Universal player who has had an almost comet-like rise from extra girl to this leading role in "Two Blocks Away," play the romantic leads. Others in the cast are Nat Carr, brother of Alexander Carr, Bobby Gordon and Mickey Bennett.

Aaron Hoffman, whose "Friendly Enemies" and "Welcome Stranger" have made him one of America's leading dramatists, has written a rollicking comedy of an Irish and a Jewish family on New York's Lower East Side who suddenly gain undeserved riches in "Two Blocks Away." He has blended tender sympathy with his humor and has produced one of those lovable pieces which men and women the world over cherish.

Harry Pollard, one of the screen's greatest directors, is behind the megaphone on this comedy and is putting all his skill and knowledge into it. Pollard is credited with starting Reginald Denny on the road to his present popularity. He directed Denny first in "The Leather Pusher" series, and when the star was advanced to features, directed him in "The Reckless Age," "Oh, Doctor," "I'll Show You the Town" and "California Ahead." Pollard recently signed a new long-term contract with Universal, according to Manager Raymond L. Shrock.

Titles Being Written By Leading Players

FOR titling "Two Blocks Away," Harry Pollard, director, has decided to do away with the services of title writers.

Instead each of the actors in the all-star cast is writing his own titles and as a result the director expects to have some of the most unusual and funny subtitles a picture ever contained.

Charlie Murray, George Sidney, Vera Gordon and Kate Price, playing the four leading roles, are all natural "gag men." The lines they speak to carry on the business of acting contain many comic wallop, so the script girl has been instructed to pick up as many good subtitles as possible.

The contest now seems to be narrowing to a race to see who can speak the most lines that will be used as subtitles in Universal's screen version of Aaron Hoffman's great stage play.

Universal "Discovery" Wins Beauty Contest

ORA TEAGUE, recent find of Winifred Eaton Reeve, Universal scenario chief, has just been notified that she took third prize in the Los Angeles Daily News-Metropolitan Theatre contest to find the prettiest girl to be Miss Autumn.
The prize she won was a contract with the Hal Roach studio, but she turned it down to stay with Universal, which she considers the best place in which to get ahead.

Miss Teague was working in a restaurant, totally unconscious of her screen possibilities, when Mrs. Reeve discovered her. She had come to Los Angeles a year before, and although she had studied secretarial work, was forced to take the position in the Hotel Ambassador's Coffee Shop.

A Hilarious Picture of Irish and Jewish Comedy

The heart-tickling story of a small merchant who suddenly fell into a huge fortune not intended for him. Rich in Irish and Jewish humor—the type of stuff that made "Abie's Irish Rose" knock records for a loop. When you get a picture that will do the same—there's only one thing to do—get it quick!

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Miss Teague was working in a restaurant, totally unconscious of her screen possibilities, when Mrs. Reeve discovered her. She had come to Los Angeles a year before, and although she had studied secretarial work, was forced to take the position in the Hotel Ambassador's Coffee Shop.

Olive Hasbrouck Rises To Jewel Lead In Year

AN almost comet-like rush into the firmament of stars has been the fate of Olive Hasbrouck, Universal contract player, who is now playing the biggest role in her career. It is in Harry Pollard's production of Aaron Hoffman's famous stage play, "Two Blocks Away."

One year ago Miss Hasbrouck was an extra in comedies. She played a bit in one and was signed to play the lead in the famous series of "Sweet Sixteen" comedies with Arthur Lake as a result of her excellent work. Following that she played leads with Jack Hoxie and Art Acord, and now she is having her first big chance in a Universal Jewel playing the romantic lead opposite Jason Robards.

Born in Lewiston, Idaho, educated at Boise, she suffered a nervous breakdown when she was 15 years old. Her mother decided that the sunny climate of Los Angeles would benefit Olive and moved to California.

The girl, however, was compelled to abandon school work altogether and practically live outdoors. In the saddle all day, riding over wide stretches, devoting her entire time and energy to all kinds of exercises, she became strong and healthy, and "the tomboy of the movies" to which she turned when it became necessary for her to earn her living. No daring stunt is too much for this fascinating girl who has become an accomplished athlete.

"Dirty Look" Gets Extra More Work

ROMANCE, thrills and excitement are as much of the lot of an extra doing "atmospheric" as they are the lot of the star.

During the filming of a New York street scene for Harry Pollard's production of "Two Blocks Away," at Universal, an extra, named Ployce Brown, was one of a sidewalk crowd being dispersed by Charlie Murray as a policeman.

Murray accidentally tore her dress and she gave him such a dirty look that Pollard decided that the scene merited a closeup after he had seen the rushes. Consequently the woman was called and given more extra work proving that a well-timed dirty look is worth something—in the movies.

and Miles Ahead of All
"Sporting Life" Filled With Beauty and Thrills

BEAUTIFUL girls—gorgeous gowns—galloping horses—racing automobiles—fighting men—what more do you want, anyway? They're all in "Sporting Life," the Universal-Jewel directed by Maurice Tourneur.

Woven together with a story crowded full of thrills and excitement, "Sporting Life" presents two hours of entertainment which keeps the audience sitting on the edge of its collective chair.

Opening with an elaborately staged musical revue a la Flo Ziegfeld, in which chorus girls, dancing stars and comedians are there as in reality, the picture works up to a semi-climax with an exciting ring battle, then goes on to a whirlwind finish in a horse race at Epsom Downs, with the fortune of the hero staked on the outcome.

The direction of Maurice Tourneur is the best that pioneer producer-director has ever done, and the picture, filled with a record-breaking cast, is celebrated for its absence of a poor performance.

Bert Lytell, who has been seen in some of the screen's finest roles, adds a new testimonial to his record as a performer and a personality in this role of the extravagant and adventurous English gentleman who almost wrecks his fortune by his pursuit of hectic gaiety.

Marian Nixon, a "Baby Star" of 1924, graduates into her biggest screen role opposite Lytell in this production. Starting her screen career in "westerns" and bits, Miss Nixon, by dint of great personal charms and beauty, and a natural ability as an actress, has had a bewilderingly rapid rise to film fame. Her work in this production follows two leading roles opposite the popular Universal star, Reginald Denny.

One of the screen's most polished and unscrupulous villains, Cyril Chadwick, plays a suave "heavy" role, and brings a striking personality, as well as years of experience on the stage in England and America, and wide experience in pictures, to his aid in the portrayal.

His accomplice in crime, George Seigmann, became famous for his role in Universal's "Merry-Go-Round," and has been committing cinema murders and outrages before the camera for years.

Paulette Duval was a dancing star in Paris, and popular all through Europe, before she was brought to America by Ziegfeld as a "Follies" star. She began her picture work in New York, and then came to Hollywood. Incidentally, she plays the role of a dancer in "Sporting Life."

Another New York stage importation is found in the cast in Charles Delaney, personable young Irish actor, who is seen as a young boxer and protege of Lytell's in the picture.

Eva Gregory and Kathleen Clifford add touches of feminine beauty supporting roles, and last but not least in the list of celebrities comes Ted "Kid" Lewis, who battles Bert Lytell for ten rounds in the picture.

Lewis won and lost the welterweight championship of the world for several years in a series of battles with Jack Britton, who alternated with him in holding the title. Lewis, now holder of the welterweight title of England, is rated as one of the greatest pugilists in history.
Track Stars Forsake
Tia Juana For Films

THREE very famous stars have been added to the ranks of the players at Universal City, where they made their first bow before the camera in "Sporting Life."

They are famous in their own right—and have scores of fans of their own; just as screen stars have, but they have never been known to the screen before.

They are three of the most famous race horses in the past two seasons at Tia Juana. Each has a long lineage of high-speed stars behind him; each has triumphs on the track to his credit, and they are the most valuable horses, with one exception, in the huge stables at the world's film capital.

The new arrivals include "Last Chip," a bay gelding, son of "First Chip" and one of the star mounts of last year's season at the Mexican track. He was reared at San Antonio, Texas, and was the property of Dan Howell, celebrated sportsman, until purchased by Harry Axe, ranch manager at Universal City, for the new Universal Racing Stable.

Another noted racer in the string is "Jack Lee," the famous son of Dick Atkin and Lady Galopin, daughter of the famous Imported Galopin. His racing record is notable. He was started eight times last season at Tia Juana, and was "in the money" seven times. In one race it cost $1550 to "claim him out." He was reared by Barney Schriever. His sire is one of the most famous horses in the whole racing world.

A third of the equine celebrities is "Short Change," a bay gelding who last year was sensation at the Tia Juana tracks.

The purchase of the race horses marked the beginning of a Universal racing string. A race track has been constructed at the studio, where races are held. Not, however, for crowds and betters—but for pictures, but the races are just as authentic as those at the recognized tracks. Two noted trainers were engaged to handle the horses; one, Dell Jack, old time trainer and jockey, being seven years with Hamlin Grey in Oklahoma, then riding the two-year-old Getalis for the record in 1913, setting the mark to this day for winners of that age, and later famous as a trainer and rider from Vancouver to Maryland in big meets.

The other, Billy Wilson, hails from Australia. He was jockey for Sir Rupert Clark, and won the Melbourne Cup, Caulfield Cup, and Columbia Derby, also raced in France and England. He is the trainer of Flying Fox, most valuable leaping horse in the world, now in the Universal stables. This horse claims a record of 27 feet and 24 feet on the triple bars, ridden by Wilson.

The track was constructed for the famous Derby scene in "Sporting Life," and although built at Universal City, Calif., is an exact duplication of Epsom Downs, England's smart race course.

BENTON ADAPTS TOURNEUR STORY

CURTIS BENTON, one of Hollywood's best known scenarists, is credited with the adaptation and continuity of "Sporting Life," the famous Duryu Lane melodrama which Maurice Tourneur directed.

"Will go over big in any theatre. Jam full of action and real excitement."
—Motion Pictures Today
“See America First” Studio Unit Stages New York Beauty Contest

More Than 30,000 Entrants In Universal-Daily Mirror Contest Already—Selected Girls Will Be Screened by C. E. Holah, Director of S. A. F. Unit.

Universal's mobile studio unit, the “See America First” tractor and trailer, which has been traveling across the continent during the last few months, arrived in New York City last week. It will film interesting scenes in and around New York for inclusion in Carl Laemmle's symposium of “See America First” pictures. It also is conducting a giant beauty contest in connection with the New York Daily Mirror, by which a young New York girl will be selected to go to Universal City, Calif., the big Universal studio plant, and learn to be a movie actress.

The tie-up with the Daily Mirror has developed into one of the greatest newspaper tie-ups ever recorded. More than 30,000 entrants already have been recorded. They come from all sections of the greater city and from all walks of life. C. E. Holah, farm is conducting the contest from Universal's end, says that enough talent is being unearthed in this one contest to supply all the studios for five years.

The Daily Mirror-Laemmle Beauty Contest is limited to girls between 16 and 25 living or working in New York City. The winner will be sent to Universal City with all expenses paid, and will receive a six-months’ contract in Universal pictures at $50 a week. At Universal City, she will go through a regular course of training by which to develop her screen talents and get ample opportunity to become an asset to the screen.

In a number of cities, the See America First unit already has conducted these contests. The winners have been sent to Universal City and now are making rapid strides. The first contest was held in San Francisco. The winner, Miss Vanna Carroll, was adjudged the most beautiful girl in San Francisco. She was selected in connection with the San Francisco Bulletin.

As soon as she reached Universal City she was immediately cast in “Sporting Life,” one of Universal's big Jewel pictures of the coming season. Later she took leading parts in two reel westerns starring Ben Corbett and Pets Wee Holmes, and also did work in “The Winking Idol,” an Adventure Picture, and in a big western feature Universal is making.

The next contest was held in Salt Lake City in connection with the Salt Lake Telegram. The winner was Dorothy Gulliver, who is hailed by Universal executives as one of the biggest finds of the year. She already has played in good parts in “The Still Alarm,” a new Universal Jewel, in “The Winking Idol,” in “Two Blocks Away,” another big Jewel, and in “Strings of Steel,” a new Adventure Picture.

A contest was held in Omaha, in connection with the Omaha Daily News. The winner in that contest was Miss Blanche Fisher. She has been at Universal City for more than a month now and has worked in various roles, among them, that of Charles Purnell, in “White Cargo.” a one-reel comedy, also parts in “Strings of Steel” and a big western feature.

Contests also were held in Chicago and Milwaukee in connection with the Chicago American and the Milwaukee Sentinel. The Chicago winner was Miss Florence Allen, who is now at Universal City playing a small part in “The Radio Detective,” a new Adventure Picture. In Milwaukee, the winner was Miss Emmaline Criswell, who has arrived at the Universal west coast studio and is cast for an important role in a new Western feature.

There also were contests in Detroit, Toledo and Cleveland.

land. The Detroit winner, Miss Grace Parent, already has established herself at Universal City by excellent work in “Two Blocks Away,” a new Jewel production. The Toledo and Cleveland winners, Miss Irene Franklin and Miss Mahelle Perry, respectively, have not yet completed their preliminary training, but will be put into parts in a few weeks.

Thus Universal is giving its student players real experience right from the start, in connection with their theoretical training, lessons in make-up and other studio customs. This method is said to be highly efficient and to bring out latent talent very quickly.

It is expected that the New York girl will be selected within two weeks. She will be sent to Universal City and put through a course of training after she appears in a special New York picture to be made against the background of New York's prominent sights and places. This picture will be for special release in New York theatres and will be of especial interest to New York picture fans. With the columns of publicity now running in the Daily Mirror, this picture promises to be one of the best exploited short pictures ever screened in New York.

The big Universal See America First unit is causing quite a stir on the streets of New York. It consists of a super-powerful Fageol truck motor mounted in an enlarged roadster type body, which pulls the trailer, an elaborately equipped pullman car, with bunks, a galley, upholstered seats, a full radio equipment, lighting system and other comforts and conveniences. The trailer was built for the Reginaul Denny picture “California Straight Ahead.”

Carl Laemmle Returns With International Plans

(Continued from Page 10)

“In every country that I have visited this summer the most flattering offers have been made to me to make pictures in these countries. For the first time in my life I have been tempted to do so. Many people wonder why Universal has gone to such tremendous expense in building the huge sets demanded by “Foolish Wives,” “The Hunchback of Notre Dame,” “The Phantom of the Opera” and other pictures, when it might be possible to utilize the original buildings by taking the company on a foreign location. But anyone who has totalled up the cost and the results of these foreign expeditions will bear me out that better pictures and less costly ones can be made by building the sets required in the studio than by transporting an entire company and unit to foreign countries.

“However, under the plan I now have in mind the pictures to be made in England will be truly English pictures. They will be made in an English studio by an English director and for the most part with English stars. I expect to arrange an exchange of British stars with stars from the Universal City studios which I trust will serve to further popularize both sets of stars. Furthermore, the stories which will be selected, while typically British, will above all things have every element of universality in them. That is, they will appeal to the people of all countries, as well as to the people of Great Britain.”
Scenes from 5 splendid Jewels

Scene from 'Arizona Sweepstakes'

Scene from 'The Googe Woman'

Scene from 'The Tease'

Scene from 'Siege'

Scene from 'The Homemaker'
Real Firemen Play In “The Still Alarm”

NOT even a fireman will be able to find a technical fault in the manner in which the actual fire scenes in “The Still Alarm,” were handled. They are perfect in every detail for with the exception of William Russell, John T. Murray and Edward Hearn, who impersonate firemen in the picture, every other fire fighter in the cast is a member of the Los Angeles Fire Department.

Forty firemen were used in those thrilling scenes, the men working under the direction of Lawrence B. Andrews, a Los Angeles battalion chief. In the scenes where the horse drawn apparatus figures, all the drivers were veterans of the old days and most of them are nearing retirement. They got a thrill out of once more driving the horses. Many of the horses used in the picture are also veterans of the department having come out of their retirement to work before the camera.

During the making of the picture the firemen forgot they were just acting and entered into the spirit of the thing with great gusto. They took practically the same chances that they take in their everyday work, for in the dash of the apparatus there was the same risk of being hurled to the ground, there was the same menace from flying nozzles as then clung to ladders high in the air. There also was the real smoke and the real fire of a big conflagration, belching from windows and roof. Floors crashed and roofs fell in.

“Still Alarm” Boasts Truly All-Star Cast

WITH five real film stars in it, the cast of “The Still Alarm,” is one which deserves the overworked term of “All-star,” for at least five members of its cast have been, or now are, stars in their own right.

Helene Chadwick, one of the most popular actresses of the screen, whose name has glittered in the lights of many Broadway theatres, plays the feminine lead.

William Russell formerly a Universal star of western and adventure pictures, and now identified with more pretentious productions, plays the heroic fireman around whom the story is written.

John T. Murray, who with his wife, Vivian Oakland, was a vaudeville headliner for many seasons, plays a comedy role. Edna Marian, star of Century comedies, makes her bow to feature pictures as the winsome ingenue.

Formerly one of the few really big stars of the screen, Richard Travers is seen in “The Still Alarm” as the dapper and inevitable villain. Travers, before entering the army during the war, was internationally popular. He recently returned to the screen after an absence of several years.

Dot Farley started her theatrical career as an opera star, and when she lost her voice, turned to pictures, where she has become popular as a comedienne.

Edward Hearn, a Universal “discovery” among leading men, plays the juvenile lead.
Red-Hot Audience Stuff!

THE roar and clanging of engines—the relentless fury of a big blaze—a gripping story of betrayed love—action, romance and thrills in tumultuous abundance. The great immortal stage play melodrama—a hundred times as big and spectacular in the picture. Your audience will eat it up—your box-office will revel in it!

Noted Author Writes Of "Still Alarm"

EDITOR'S NOTE: The famous writer, Jim Tully, paid a visit to Universal City during the filming of "The Still Alarm." He was so interested in the production that he wrote the following story about it.

By JIM TULLY, Author of "Beggars of Life"

HOW many women would care to rub axle grease beneath daintily manicured fingernails, every day for two weeks? Not many, yet that is what one famous motion picture actress did for the sake of realism. I saw it. If you don't believe it, just look at Helene Chadwick's fingernails as she acts out the part of Lucy Fay in the humble home of Fireman Dick Fay in "The Still Alarm," the romantic epic of the fire department.

The period is 1908 and Dick Fay, the character impersonated by William Russell, is only a fireman in the ranks and in those days of the horse-drawn apparatus fireman's wages were nothing to boast of. The electric washer, the vacuum sweeper and the electric iron had not yet been placed within the reach of the average family by way of the installment purchase plan. Consequently Lucy's life was one of drudgery. It was not one conducive to beautiful nails and soft hands. So Miss Chadwick, being a stickler for detail, "made up" her hands and nails as well as her face.

Thick axle grease applied to the end of an orange stick and then rubbed under the fingernails achieved the desired result so well that Miss Chadwick virtually hid herself from her friends and the public during the making of this part of the picture. Then came the transition. Lucy listened to the words of the charmer, Perry Dunn, a boarder in the Fay home, ward politician and on the road to wealth. This is the role played by Richard C. Travers. Lucy deserted her husband, ran off with Dunn and was installed by him as the proprietress of a fashionable dress-making establishment.

Then Miss Chadwick's troubles began, for as a maker of clothes for the smart set beautifully manicured nails were desirable. It is easy to make clean nails dirty but not so easy to make dirty nails clean especially when for days they have been treated to applications of axle grease. Any motor driver who delves into the mysteries of his engine or any mechanic can testify to this. Well, Miss Chadwick's manicurist and her maid had a good-sized job on their hands and when you see Miss Chadwick in the picture as Madame Celeste notice carefully the change in her nails and hands. The transformation is perfect.

This great picture has been given a splendid cast. In addition to Miss Chadwick, Russell and Travers the other players are John T. Murray, Edna Marion, Erin La Bissoniere, Edward Hearn, Dot Farley and Jacques d'Auray. "The Still Alarm" was directed by Edward Laemmle.
How's this for VARIETY! For a different box:

NORMAN
KERRY

Filmed during the 1925 Pendleton Roundup
With Kathleen Key, Ward Crane, George Fawcett and Anne Cornwall
An EDWARD SEDGWICK Production

Society! Beauty! Action! Thrills!
A dazzling kaleidoscope of Eastern society and Western drama, plus the tremendous thrills of the Pendleton Roundup — where cowboys match their wits and strength against turf-tearing, neck-breaking bronchos. Running over with powerful box-office punches!

UNDER WESTERN SKIES

George Broadhurst's Stage Success
With Marian Nixon, Nina Romano, Otis Harlan, Margaret Quimby and Emily Fitzroy
A WILLIAM A. SEITER Production

Reginald Denny
What Happened to Jones!
Heralded on the Coast as Denny's Best!
A racy, rapid comedy-drama with situations that will warm an iceberg into hilarious merriment. Denny as a fake bishop frolics through this with a zest that makes the Twentieth Century Limited look like a dying snail.
A heart-gladdening treat for any audience.
Our Great Pictures, each packing office wallop!

LAURA LA PLANTE

A Jingling La Plante Joy Tangle!
She merrily stole a country estate to week-end a mad party—then the guests gave her all she wanted. Book these La Plante jollifiers—"they satisfy."

"The BEAUTIFUL CHEAT"

with
ALEXANDER CARR, HARRY MYERS AND
a great cast.
From the Saturday Evening Post story
"Doubling for Cupid."
by NINA WILCOX
PUTNAM
An
Edward Sloman
Production

Hoot GIBSON
in The ARIZONA SWEEPSTAKES

The greatest Western star in the greatest cowboy cross-country race of the century. A swirl of thrills and spills that will sweep your crowds into wild excitement.
WHY THE COMPLETE SERVICE

Lou Metzger after five weeks' trip across the entire United States and Canada, has just returned from Europe and has received an enthusiastic welcome at home. The Complete Service Plan was introduced by Metzger in 1923, and it has been a great success ever since.

Mr. Metzger states that the Complete Service Plan is designed to help the exhibitor in every way possible. It includes a variety of services, such as booking, advertising, and ticket selling. The Complete Service Plan is offered to exhibitors in all parts of the United States and Canada.

Mr. Metzger believes that the Complete Service Plan will be a great help to the exhibitor, and he is looking forward to a successful year in the entertainment business.
JAN HAS SWEPT THE COUNTRY

Country makes report on the progress of the Plan to
A—Three basic elements that have made the
success of the year as a booking plan.

Good Pictures
Mr. Geo. F. Law,
Canadian Universal Film Co.,
Winnipeg, Can.

Dear Sir:
Your Complete Service con-
tact is sure a good line of pic-
tures, as the Glenboro audience
has surely taken a liking to
every one which has been shown so far.
Your Service Contract is, by
far, the best proposition ever of-
tered to the town of Glenboro.
I hope you will be able to put through many more contracts
with SUCCESS.

With kindest regards, I am,
Very truly yours,
Harvey Witherspoon,
Glenboro Theatre,
Glenboro, Man., Can.

Very Satisfactory
Universal Pictures Corp.,
New York City.

Gentlemen:
I have been using your Com-
plete Service programs now for
several weeks and want to use
this means of thanking you for
assisting the exhibitor who needs
assistance such as myself.

It is a very satisfactory way
of getting my service as I know
exactly what my programs will
cost and have a regular means
of keeping a budget and at the
same time of saving expressage
on any film.

Very truly yours,
Cameo Theatre,
Brewster, N. Y.

Best Contract Ever Signed

Mr. Carl Laemmle,
Universal Picture Corporation,
New York City.

Dear Sir:
I have been engaged in the moving picture theatre business ever since
the time when there were only two exchanges operating in San Francisco,
Miles Bros. and the Novelty, and have been using Universal pictures al-
most 100 per cent, since the first one was produced, and have found them
consistently good.

I have signed innumerable contracts for pictures during the years I
have been in the business, but can truthfully say that the most satisfac-
tory contract I ever signed is your Complete Service Contract, for the
reason that I am sure of a first-class program of features and short sub-
jects at a price which will allow me to take a little profit, which will cer-
tainly come in handy at this time as we have not made a dime for almost
a year, most of the time taking in just about enough to pay film rental.

I have always paid good prices and by so doing have established a
precedent that is hard to overcome but things have come to the point
where it is necessary for us to get film cheaper or close.

If other producers would follow your example there would be some
chance for us to get by during tough seasons and we would feel more
like paying better prices when conditions improve.

Wishing you success in your radical departure from the beaten path
and trusting that enough exhibitors will take advantage of your liberal
offer to give you the volume of business to make it profitable for you,
I remain
Yours respectfully,
L. SLISSMAN,
Gardella Theatre, Oroville, Calif.

plays which are being released is a
wonderful tribute not only to the plan
itself but to the way in which it is
being offered to exhibitors.

"One fact which is very much in
 evidence and which to my mind has
had a great deal to do with the suc-
cess of the Complete Service Plan is
the thorough confidence which every
Universal salesman and sales man-
ager has in the plan. I have been a
salesman a long time and I know per-
fectly well that I cannot sell anything
unless I know that it is right. I could
not sell a horse if he was lame; I
could not sell an automobile if it
wouldn't run; and I cannot sell a
moving picture unless I know that
that will run, too. I know there are
some salesmen who can sell anything,
salesmen without any conscience, but
with a great gift of selling ability.
But the great majority of them have
to be absolutely sold on the product
that they are themselves selling. The
most wonderful thing about the Com-
plete Service Contract is the way that
it has taken hold of our salesmen.
Everyone of them believes in it thor-
oughly and enjoys the experience of
seeing it in work, of talking about it
and of hearing exhibitors talk about
how well it is working out for them.
It is no wonder that salesmen per-
meated by this knowledge of its ef-
ectiveness are able to go out and sell
it to other exhibitors.

"Furthermore, the exhibitors who
have used it and who have voluntarily
written to Mr. Laemmle and told him
how much they appreciate the spirit
in which this Complete Service Con-
tract was conceived and given to them,
have done a great deal to convince
other exhibitors that the contract is
equally good for them. That is an ex-
remely important factor in this busi-
ness. Exhibitors are very likely to
wait until they find out what other ex-
hibitors think or what experience they
have had before they book a proposi-
tion.

"From time to time many letters
have been printed in the Weekly
showing what a lifesaver this proposi-
tion is and showing what profits it has
made for exhibitors who have used it.
Here are a few more testimonials
contributed by exhibitors which I
found on my desk when I re-
turned.

"To be reported to Mr. Laemmle, I may
say, was very pleasing to him. He
was particularly pleased at the many
expressions I carried to him of the
satisfaction that exhibitors are taking
in running the pictures under the
Complete Service Plan. Mr. Laemmle
in his turn has asked me to give as
wide distribution and as complete
publicity as possible to a little booklet
which he has just issued, embodying
the complete facts of the Complete
Service Plan. There is only one mis-
take in the book and that isn't the
fault of the advertising department
which devised it. At the time the book
went to press 2441 exhibitors had
signed the contract. As this Weekly
goes to press there are 3153. That
isn't exactly an error, but something
you should bear in mind. As a favor
to Mr. Laemmle I ask any exhibitor
who hasn't looked into this booklet
in time to do so and to read this book from cover to cover.
The Guardian of Your Theatre—
CARL LAEMMLE'S
COMPLETE
UNIVERSAL'S COMPLETE SERVICE CONTRACT
NOW BOOKED FOR
Doubles Patronage

"Had to discontinue mid-week shows. Now I run them and realize a profit. Double my patronage Saturday and Sunday."
—Legion Theatre, Blunt, S. D.

Pictures All Fine

"Have been using Complete Service Contract for 12 weeks. Service and pictures fine. Anyone not giving this a trial is making a mistake."
—Family Theatre, Machias, N. Y.

Satisfactory

"Have used your Complete Service since May 10th. Film in good condition and service satisfactory."
—Glennville Theatre, Glennville, Ga.

Reasonable

"So reasonable that I am putting your short subjects in. Any exhibitor who does not sign this needs a guardian."
—La Grande Theatre, Conneaut, O.

Best for the Price

"It is the best thing any exhibitor can buy for the price. Appreciate it."
—Eagle Theatre, Livingston, Ill.

Bolsters Up Program

"Just finished first Complete Service Contract. Good results. Have been able to bolster up weak programs and put them over."
—Grand Theatre, Ranier, Wash.

All It Is Recommended to Be

"Congratulations for Complete Service Contract. It has proven all it is recommended to be. It has been a great help to me."
—Index Theatre, Index, Wash.

A Live-and-Let-Live Contract

"We were a little bit afraid but on second thought hurried and signed. A real honest to goodness, live-and-let-live contract."
—Orpheum and Liberty Theatres, Kalispel, Wash.

More Than Satisfied

"More than satisfied. Pictures and service are above the average."
—Cosmo Theatre, New Carlisle, Ind.

Making Profits

"Was running at a loss until I closed on this. Now I am running and making a little."
—Ed Craffes, Seelyville, Ind.

3153 Theatres Throughout the United States and Canada
The News Ads Service That Backs Our Pictures

When you book Universal Pictures, we don't stop there. You get a complete non-stop service that goes a step beyond exploitation and publicity. The ads vary in size from a column slug to half page size, and each ad presents an individual appeal. The subjects treated are widely different, and Sound showmanship built advertising copy. Use these ads when you advertise your show Universal Pictures—they'll bring bigger crowds.
"YOU CAN FOOL SOME OF THE PEOPLE—"

It's an old wheeze, gentleman, and we have the word of some advertisers who have tried it that the public can be fooled some of the time. We can't vouch for that, as our national advertising doesn't play to one-night stands and here-I-am-there-I-go advertising. We steer clear of the old shell game—where the public is the genial sucker, and the advertiser folds his table and passes softly in the night.

We do business at the same old stands, advertising constantly in nationally known periodicals, hammering away at one thing—public confidence and liking for Universal Pictures. Such advertising builds prestige for your theatre when you play Universal Pictures, commands an unvarying audience, and makes your theatre an institution instead of just another "picture emporium" showing fly-by-night pictures.

Watch This Column

Roses for LOUISE DRESSER

This public tribute to LOUISE DRESSER is inspired by the remarkable work she has done in Universal's fine picture, "The Goose Woman," she has given me one of the most refreshing experiences of my moving-picture career, and added faith in the possibilities of the screen and its future.

All honor to Rex Beach for a great story—all honor to Clarence Brown for a masterly piece of directing, but I am not indulging in flattery when I express the belief that no other person could have elevated this picture to such heights as LOUISE DRESSER.

So, if you folks wish to enjoy one of the rare treats of the year, be sure to see "The Goose Woman," and in order to be sure, ask the Manager of your favorite theatre to get it.

"The Phantom of the Opera," that fantastic and gorgeous drama of the Paris Opera House, is enthusiastically endorsed by the critics. The praise is unusually high. DON CHANEY comes in again for such praise as gladdens the actor's heart. Inquire at your favorite theatre if this picture has been booked.

I suggest to you that you see these pictures of Universal's new White List: REGINALD DENNY in "California Straight Ahead"; VERA VALLI and EUGENE O'BRIEN in Samuel Hopkins Adams' "Siege"; LAURA LA PLANTE and PAT O'MALLEY in "The Teaser"; ARTHUR GIBSON in "Spook Ranch"; ELINE LOGAN and CULLEN in Temple Bailey's "Peacock"; DOROTHY CANFIELD'S "The K." These will give you rare entertainment.
Look What I've Done for These Exhibitors!

"The only comedy series I ever ran that draws money into the box-office."
—Harry E. Ulsh, Mt. Vernon, Wash.

"I advertised Gump Comedies with the feature. I had a packed house."
—Yale Theatre, Oklahoma City, Okla.

"A positive knockout. Sent the audience into hysterical laughter."
—Roanoke Theatre, Kansas City, Mo.

Book My Pictures and I'll do the Same for You!

From the famous newspaper cartoons by Sidney Smith

GUMP COMEDIES
Samuel Van Ronkel Productions
RELEASED BY UNIVERSAL ---!
Be Prepared! THE INDIANS ARE COMING!

Watch for Another Great UNIVERSAL PRODUCTION
"I marked down 98 strong roars!"

"At the preview of Denny's 'What Happened to Jones' I marked down ninety-eight strong roars, seventy of which were occasioned by situation and action. Twenty-eight were caused by clever titles. According to tradition, seventy-five laughs of any kind constitute a successful comedy. So this is sure fire with its thirty percent plurality."

Not content with the tremendous success of "California Straight Ahead" and "Where Was I?", Denny has gone and "done it again." Reports from production headquarters herald this latest as his greatest and jolliest by far. Which proves: You can't go wrong on a Denny picture!
uch A Smashing Of
cords As This

by the Philadelphia Sun:---" 'The Phantom of the Opera' is
a breath-taking, nerve-racking, super-thriller! 'Super spec-
tacle' has been used to describe previous photoplays, so it
is too pale for this Universal film. Take that adjective and
raise it to the Nth degree and throw in a bushel and a half
of superlatives for good measure, and it would be about
right."

Then turn the pages of the Philadelphia Inquirer to where
it says of this picture, "One of the greatest and most in-
triguing spectacles of the present season. Superb dramatic
technique of movie raises it to that enviable niche in modern
cinematic effort occupied by but few."

If you still have a doubt, let this phrase from the Phila-
delphia Daily News stick in your memory:---"What a kick
it possesses! The audience stood up during the final flickers
of the film and applauded."

The Record, The Evening Bulletin and the Evening Ledger
also say some wonderfully flattering things about it. And
before long you'll find the newspapers all over the world
following suit.

But, even more important is the fact that THE PICTURE
IS BATTING THE DAYLIGHTS OUT OF BOX OFFICE
RECORDS EVERYWHERE---and that, after all, is the thing
which interests you the most.

If you haven't booked "The Phantom of the Opera"----
well, it's simply too bad, that's all.
“All Milwaukee turned hundreds! Never record-break!

Broke Record Saturday! Sunday $1,000 Better!

"Biggest business in history of theatre. Turned away thousands. Running extra show after midnight. Business Sunday $1,000 better than Saturday. Record to shoot at for a long time."

—Broadway Strand Theatre, Detroit, Mich.
out! Forced to turn away before we had such crowds!” — says Alhambra Theatre, Milwaukee, Wis.

Packed Them And Stacked Them!
“Packed them in and stacked them in every performance. Police held back impatient crowds. Impossible for myself and two of my men to gain admittance. Crowds turned away.”
— Rialto Theatre, Washington, D. C.

Sold 1,000 Tickets In 25 Minutes
“Phantom going bigger every day. Third night sold 1,000 tickets in 25 minutes. 400 stood through entire performance and we turned away more than 1,500. Played Sunday to 4,652 admissions — record for house.”
— Stinnet and Charninsky, Capitol Theatre, Dallas, Tex.

Played to Half City Three Days!
Phantom in three days played to 15,884 admissions. Official population Charleston, 39,698. Imagine the power of a picture that will draw almost half the population of a city within three days.

THE above are only samples of the records it’s hanging up the country over. See next week’s Universal Weekly for a complete summary of other amazing, marvelous, unprecedented record-smashing performances accredited to this production!

OF THE OPERA EXPLOITATION TIE-UPS!

RADIO TIE-UP CANDY STORE TIE-UP HAT STORE TIE-UP
"The Calgary Stampede" (Universal). Heilig Theatre. Generally considered Gibson's best picture to date, with plenty of action and authenticity to mark it. Hoot is always popular at this house, and did a very pleasing business with this picture.


LET 'ER BUCK: Hoot Gibson: Extra good picture and the best drawing card I have run in the last six months. Also shows the Pendleton round-up. Without a doubt, Hoot's best. Seven reels.—A. F. Edwards, Edwards theatre, Reedsport, Ore.—Lumberjack patronage.

THE SPOOK RANCH: Hoot Gibson—This is pretty good Gibson that smashed our attendance record for Saturday. A lot of comedy in it, and I would say that it will give general satisfaction. Six reels.—Henry Reeve, Star theatre, Menard, Tex.—Small town patronage.

SPOOK RANCH: Hoot Gibson—Boy, are you Western picture! Nigger almost runs away with the honors. If any small town exhibitor finds some one who doesn't like this picture, put them in a cage and ship them to me collect. I want to see what they look like.—C. M. Hartman, New Liberty theatre, Carnegie, Okla.—Small town patronage.

Nothing but Praise for Gibson Pictures!

"S. R. O. all day long. Action thrilling. A picture like this can't help but get them."
—Grand Theatre, Kokomo, Ind.

"Your Gibson fans will eat this one up. Plenty of action and comedy."
—Lyric Theatre, Walnut, Ia.

"Should get money and place. One hundred per cent audience appeal."
—Rivoli Theatre, Pendleton, Ore.

"Record breaking business. One continuous lineup despite heavy downpour. Gibson best box-office medicine."
—Whitehouse Theatre, Milwaukee, Wis.

"Pleased all who saw it and drew more than average business."
—National Theatre, Graham, Tex.

"One of the best westerns I ever played. Will stand lots of boosting."
—Pythian Theatre, Marshall, Ill.

Universal's White List Miles
A BUSINESS GETTER SECOND TO NONE!

Hoot Gibson—rodeo winner—king of broncho busters—bubbling over with the joy of living—no wonder countless thousands love him and flock to see his every picture.

Box Office Reports from Exhibitors Herald and Motion Pictures Today.
George Lewis Grinned His Way Into Motion Picture Stardom!

HOW a juvenile actor, virtually unknown, smiled his way into a five years' contract in Hollywood, is the basis of one of those rare romances occasionally emanating from Studioland. The story of George Lewis's meteoric rise begins, as do many such narratives, in the office of the casting director at Universal City.

Edward Sloman, chosen to direct Rudolph Schildkraut in "His People," had spent weeks vainly seeking a juvenile lead, one combining personal appeal, athletic ability and - most elusive of screen characteristics - charm. But let Sloman tell the story, for to him goes the credit of having "discovered" the screen's newest and most promising find.

"I had interviewed more than two hundred applicants for the role, and I was beginning to lose hope of ever finding a boy suitable for the part. Hollywood, with its thousands of players listed at half-a-dozen casting agencies, seemed not to have a lad of pleasing appearance, physically above the average, blessed with a certain appeal. Either they had the proper athletic ability and lacked charm, or they had charm, but were unsuited to the part physically. For, Sammy (the juvenile leading role in 'His People') had to take a terrible licking in a championship prize fight, and I needed a boy who knew how to box, and box like a title contender."

"After several weeks of disheartening interviews, a lad came into my office. I had him sit down and tried to put him at ease in order to 'draw him out.' He was young, good-looking, well set-up; but his complexion wasn't all that might have been wished. Still, that was a minor defect, because I've known stars to look like a million dollars on the screen, whose complexions resembled a close up of the moon from the Lick Observatory."

"He told me he'd done a little work in stock in Southern California, and had appeared in a few pictures. He was a serious lad, and never smiled once. I began to grow apprehensive, thinking of the scores of other applicants I apparently would have to interview before I found what I was seeking. Finally, I told him bluntly that I was sorry he wouldn't suit. He picked up his hat, shook hands with me and, just as he was leaving, said: 'Well, thanks, anyhow, for sending for me.'"

"Hundreds of actors have said that to me, but no one ever accompanied their words with such a wonderful smile as George Lewis gave. It was a smile that went direct to my heart, and I knew it would make every woman and girl and man and boy who saw it on the screen love him, too."

"Come back here! I almost shouted to him. 'Sit down and let me see you smile again!' He did, and it was even more radiant and glowing than before. I called up my cameraman, and within half an hour George Lewis was having a screen test made."

"The test was more than satisfactory. His performance in 'His People' was a sensational success, and Universal, recognizing his ability and promise, put him under a contract for five years. That's the end of the story, as far as I'm concerned; but it's merely the beginning of George's."
Laura La Plante doesn't like the looks of things. Not that she is a suspicious soul, but when Reginald Denny and William Seiter talk right over her head like this, she suspects that foul deeds are under way. Laura and Reginald are going to make the fans rejoice by appearing together again in that uproarious comedy, "Skinner's Dress Suit" by Henry Irving Dodge. Seiter is directing.

Anne Cornwall is the name of the charming young person pictured above. She makes Hoot Gibson's heart beat faster than the attacking Redskins in "The Indians Are Coming."

Helene Chadwick and Edna Marian double as fire-fighters off-stage during the filming of "The Still Alarm" under the direction of Edward Larmelle. Edna is the Century Comedy star whom Universal borrowed for this production of the famous old melodrama. William Russell plays the male lead.

Bunk and Scout, the stars of "The White Outlaw," and the supporting player, Jack Hoxie, survey Jack's domain. Jack, in addition to being one of Universal's most popular players, is a rancher and owns one of the largest ranches in California near Burbank, a few miles from Universal City.
"WELL, ITS IN 22 reels now and nobody wants to cut an inch of it. What are we going to do? The Cohens and the Kellys are waiting!"
R. H. Cochrane Commissioned Major

Universal Vice-President Sworn-in by General Peter E. Traub, U. S. A., as Officer in the Signal Reserve—Impressive Ceremony
Followed by Luncheon.

R. H. COCHRANE, vice-president of the Universal Pictures Corporation, took the oath of office last Friday as a Major in the Signal Reserve of the United States Army. The oath was administered by Captain O. A. Hess, adjutant of the 77th Division, Organized Reserves, the reserve division located in and around New York City.

The ceremony was under the direction of General Peter E. Traub, a veteran fighter and noted as the commander of the 35th Division in France. General Traub, who as Colonel, now is Chief of staff of the 77th Division and its active head, personally journeyed with his adjutant from the United States Army Building, New York City, to the home office of the Universal Corporation. The ceremony took place in Major Cochrane's private office, and was witnessed by several Universal executives.

General Traub explained to Major Cochrane the valuable co-operation and assistance which can be given to the Army by leading citizens in industry and commerce, and stressed the important part moving pictures now play in war, at home, in the field, in neutral countries and even in the territory of the enemy. The willingness of high officials in the moving picture industry, such as R. H. Cochrane, to take an active interest in the Army's plans and preparedness programs, is regarded by the Army as a bright augury for whole-hearted co-operation in industry, commerce and the military in any future emergency.

Following the swearing-in of the Universal vice-chief, Major Cochrane was the host at a luncheon in the Hotel Gotham.

This is Major Cochrane's first commission in the military service, but during the World War he did much valuable work for the Government, being stationed in Washington from time to time and contributing his services in a branch of war work which had far-reaching effects, although little has been published regarding it.

The relation of the motion picture industry to the building up of America's war spirit is one of the most astounding phases of the war. The results were a revelation to the entire world.

Harry Pollard Thanks Carl Laemmle

SOME time ago Carl Laemmle wrote a "Straight from the Shoulder Talk" on the theme that Comedy was King and Harry Pollard, his Premier, which appeared in "Motion Pictures Today" as well as in the Weekly. Mr. Pollard, who directed "Oh, Doctor!" "I'll Show You the Town," "California Straight Ahead" and many others of this calibre, appreciating Mr. Laemmle's sincere tribute, wrote him as follows:

"Dear Mr. Laemmle: Now that you have returned from Europe, I should like to convey to you my heartfelt appreciation for the tribute so graciously paid me by you in the advertisement which recently appeared in Motion Pictures Today.

"Nothing has ever occurred in connection with my work which has touched me more deeply nor provided a greater incentive for renewed efforts to justify even more fully the confidence expressed by you in this advertisement. The pictures to which I have been assigned of late have been productions that have required the most arduous efforts to obtain the results that I strive to have all of my pictures reflect, but these efforts are more than compensated for when one receives such words of encouragement as you have so kindly tendered me. Such support and co-operation cannot but help to inspire one to try to make their best efforts even better.

"The Cohens and the Kellys" was completed some ten days ago and I am now engaged in assembling the picture. The story was one that was somewhat foreign to me and taxed my ingenuity to develop it satisfactorily, but Mr. Schrock and others at the studio are good enough to say that they feel that we have a production that embodies real entertainment value and that will prove pleasing generally. I hope that you will concur in their opinion.

"Trusting that you have been rested and refreshed by your trip, and reiterating my deep sense of gratitude for the thoughtfulness and encouragement evidenced by the "Straight from the Shoulder Talk" referred to, I am,

Yours sincerely,

HARRY A. POLLARD."
On the horizon! Another Super-Spectacle from UNIVERSAL!

Midnight Sun

with a brilliant cast of headline stars including
LAURA LA PLANTE
PAT O’MALLEY
RAYMOND KEAN
GEORGE SIEGELAN
THEODORE KOSLOFF
NINA ROMANO
CAESARE GRAVINA
and others

A DMITRI BUCHOWETZKI Production
UNIVERSAL SUPER JEWEL

WATCH FOR THIS ONE
as you value your reputation as a showman. The overwhelming splendor and brilliance of Russia’s Imperial Court brought to the screen with a new conception and understanding of its amazing possibilities as picture entertainment.
Pals, Partners and Parents

Being the story of Mr. and Mrs. George M. Krupa, of Lancaster, Pa., a husband-and-wife team, which, in the parlance of the two-a-day is a "double" that goes over big.

—by—
AL FEINMAN

Exploiter in the Philadelphia and Washington territories.

George M. Krupa

"Prince of Showman"—and the present writer augments the appellation with "Prince of good fellows," too. A pioneer in the ranks of exhibitors, Mr. Krupa first became associated with the movies when the nickelodeon flickered and flourished throughout the land. That was way back in 1907 when the films he received were supplied by the Pittsburgh Calcium & Light Company, and the theatre he was operating was the Hippodrome on the site of which Mr. Krupa's newest theatre, the Capitol, will open the latter part of this year.

Mr. Krupa, both as exhibitor and citizen, occupies a high niche in the public life of Lancaster. Besides holding the reins as official administrator of celluloid entertainment in this enterprising community, he is also identified prominently with the civic affairs of the city. In both instances he has been eminently successful, and has won for himself the respect and reverence of the citizens in the community.

Mrs. Krupa, who in Mr. Krupa's estimation, is his greatest asset, likewise enjoys a prominent place in the public and civic life of Lancaster. Though a mother of nine children, each of whom is a credit to the parents who have reared them, she finds time, when not busily occupied in the joint-management of the family's affairs, to preside at various women's clubs, and to address public gatherings. Recently she was the guest of honor at an important function, and spoke entertainingly and interestingly of the woman's place in the theatre.

New Gump Comedies to Be Released Bi-Monthly

The new Andy Gump Comedies, two-reelers based on the famous Andy Gump cartoons, and produced by Sam Von Ronkel for Universal release, are to be put out every other week, it is announced by Fred J. McConnel, short Subjects Manager for Universal.

The schedule of releases for the new series commenced October 26th. The first picture of the series "Andy's Lion Tale," in which the ludicrous screen character is seen in a hilarious story set in the jungle.

Number Two of the current series is "Chester's Donkey Party." It was released last week, on November 2nd. The third will be "Dynamited," to be released November 16th, and "Andy Takes A Flyer," will be released November 30.

New Hoxie Picture Has Newspaper Angle

The old frontier newspaper, born on a flat-bed press and reared under the protection of editorial guns, is revived again in "Grinning Guns," in which Universal is starring Jack Hoxie. It is a Western photoplay of a new type.

The newspaper office is a small town affair with the customary cases of hand-set type, an old hand-press and a small job-press. It is reminiscent of the days when a gun man on a rampage was likely to remove several prominent names from the circulation list. Hoxie is cast in the role of a newspaper man, but he is a newspaper man who is also expert in the saddle and with the revolver, as he is with the typewriter and pencil.
They Can't Say Enough in Praise!

"A REAL WINNER! SHOULD PLEASE every patron of the motion picture theatre. Went over with a bang here and I predict similar enthusiasm wherever it is shown."

—Florence Theatre, West Coast-Langley Circuit, Cal.

"ONE THRILL AFTER ANOTHER from beginning to end. Ought to satisfy the most exacting melodrama-loving picture-goer!"

—Harrison's Reports

"ACTIONFUL MELODRAMA OF prize ring, race track, and footlights that will cause the blood to tingle with excitement. Will always be popular."

—Exhibitors Trade Review

"THRILLS, ACTION, ROMANCE, SUSPENSE! Especially commendable. A likely box-office bet!"

—Film Daily

"VERY WELL DONE. REAL PUNCH. The prize fight and the race are effective."

—Moving Picture World

Another Universal Hit Miles
A WILD revel of thrills, gorgeousness, and suspense speeding swiftly to a cataclysmic climax. Beautiful women, breath-taking clothes—daring night life of the London elite—the kidnaping of a lovely woman—the mad auto pursuit and rescue—the supremely thrilling English Derby race—these and scores of other box-office elements will fire the blood of your audiences—and sell tickets at a mile-a-minute clip.
Chicago's Beautiful Capitol

The Capitol Theatre in Chicago is one of the most beautiful and novel houses in all America. In planning its gorgeous interior, the architect did not overlook the comfort of its patrons, however, and an extra-size lobby provides ample room for those waiting for the next performance.

The auditorium of the Capitol, shown below, resembles a Moroccan garden. At one side down front is an oasis and at the other a Moroccan balcony. Between the projection booth, which is on the main floor, and the last row of seats is a pond. Sweet smelling lilies and infinite varieties of fish live in this water.

The balcony promenade pictured below has walls of solid marble. Overhead is a blue sky effect, so cunningly illuminated by concealed lights that it is difficult to believe that one is not out in the open. The smoking room and ladies' rest room open off this opera lounge. The floor is tiled in a beautiful pattern.

New sets for the Capitol presentations are built each week, and there is no extent to which the management will not go to make this feature of the house's program an outstanding success. Frequently there are as many as sixty persons on the stage at one time.

The Cooney Brothers finest house opened its doors last January with House Peters in "The Tornado" and has been playing Carl Laemmle's Jewels ever since. The entire Second White List has been booked by the Capitol and already "California Straight Ahead," "Siege," "The Teaser" and "Where Was I?" have played to packed houses.
Seattle Packs Columbia To See "The Phantom"

THIS EXPLOITATION CAMPAIGN GOT 'EM STARTED

All showmen playing "The Phantom" should read this story. The typical of those being conducted in all large cities of the country.

ONE of the greatest exploitation campaigns ever attempted on a motion picture was put over with a bang on Universal's cinema masterpiece, "The Phantom of the Opera," in Seattle, Wash., recently by A. J. Kennedy, Universal exploitation man in that territory, in cooperation with Robert Rutler, manager of the Columbia Theatre.

The campaign started three weeks prior to the opening date of the picture at the Columbia Theatre, in connection with what was called "Radio Week." For this celebration two hundred Universal tie-up half-sheet cards featuring Mary Philbin with the Radio City ovals were spread all over the city, featuring the "Phantom" lines thereon. During the week three prominent opera stars were secured and the opera "Faust" was broadcast from KJR, covering the entire State. A letter was sent out to all exhibitors informing them that they could tune in and give a radio night from their stage. Many took advantage of this and over a dozen letters came into the office telling of the wonderful send-off it gave them in getting advance advertising. In Seattle it was a big success, as thousands listened in.

Seattle is one city that is almost entirely free of the bugbear of radio-"static," and so the reception was exceptionally clear.

The Seattle Post-Intelligencer, a Hearst publication, started "The Phantom of the Opera" serialization during the following week, also giving several big feature stories on the preview. All local papers took advantage of this pre-view to spread reams of stuff. Every day a story appeared in each paper. On Sunday one week prior to the opening, the papers came out with big layouts and stories.

Through a tie-up with a local candy firm a new box of chocolates called "The Phantom," packed in a beautiful red box, was put out. The company arranged 47 window displays throughout the city, using a special red cut-out figure of the "Phantom" as well as photographs of the picture. Three thousand sample packages of this candy were given away at the theatre.

Another tie-up that took nearly all of the remaining windows was effect ed with a beauty preparation. The manufacturing company put on a special drive on their product with living models in all of the big downtown stores. Windows were decorated with Philbin photos and cards reading "Beautiful Mary Philbin in 'The Phantom of the Opera' endorses the famous beauty accessory for women 18 to 60." Each lady visiting the theatre was presented with a fifty-cent package of the product. All of the Bartell Drug Stores, twenty in number, three big department stores and several beauty parlors, making a total of thirty windows, were lined-up in this tie-up.

Another tie-up with the Mayflower Dairy was used. Forty-seven milk wagons and trucks carried big cards; all grocery stores selling this milk displayed a half-sheet card reading, "We Sell Mayflower Milk. Perfectly Pasteurized for your health's sake. Indorsed and used by Mary Philbin, famous screen star, featured in Universal's Amazing Motion Picture 'The Phantom of the Opera,'" with Lon Chaney, Columbia Theatre, starting Saturday, Oct. 17th. Get the Spirit, See 'The Phantom,' Drink Mayflower Milk. You'll Be Surprised!" Three thousand milk bottles had hang ers placed on them for a Sunday morning delivery.

Special tie-up windows on "Phantom Red Lip Sticks," Harriet Hubbard Ayres products, Djer-Kiss Compacts and several others were secured. Altogether over one hundred windows were used on the stock tie-up photos prepared by Universal's exploitation department.

Cards on the spare tires of taxicabs, 5,000 napkins for lunch and soda fountains, four styles of special cut-out figures, special paper, little red-figure cut-outs, "Phantom Red" windows in millinery stores, 200 telephone hangers and 500 small cards for (Cont'd on Page 45)

A section of the crowd that stormed the Columbia Theatre, Seattle, on the opening night.
**HERE'S A GREAT BUSTER BROWN STUNT**

The diagram at the left explains itself. It is washday. Buster Brown has hung out his clothes, and so cannot be at your theatre, but you can tell your patrons just when he will be. Any old kid clothes will do, hung on any old piece of rope. Try it out and see how it pays!

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**Buster Brown Comedies Bought For Broadway**

The Buster Brown series of two-reel comedies, adapted by the Century Film Corporation from the famous R. F. Outcault cartoons, and released by Universal, will be seen on Broadway regularly for the rest of the season, as the result of arrangements just completed by G. H. Dumont, general manager of theatres for Warner Brothers, and W. C. Herrmann, general manager of Universal's New York Exchange. The series has been signed by Dumont for monthly appearance in Warner's Theatre, Broadway and Fifty-Second Street.

Similarly, the Buster Brown series also has been signed up for Warner's Pittsburgh Theatre. The arrangement was made by H. M. Herbel, the new sales manager of Universal's Pittsburgh office. The series will start in the New York and Pittsburgh houses within a week or so.

The deal with the Warner's Theatre, New York City, is a great feather in the cap of the Buster Brown Comedies. It is considered by Julius and Abe Stern, officials of the comedy company, as definite proof that the Buster Brown series is a big first-run bet. Marking as it does, a new departure in the production policy of the Century Film Corporation, it convinces them that they hit the ball on the nose when they decided to make a high class comedy series.

Unusual success is being reported from all sections of the country with the Buster Brown Comedies. They are taking their place in the best houses and are winning new friends for the Century Company and for Universal. The comedies, as they have come from the Coast, have been progressively vastly better and better. Gus Meins, who now is directing the series, is turning out excellent laugh-getters.

The series is being made with real actors and is not a cartoon comic. Little Arthur Trimble plays Buster, Doreen Turner plays Mary Jane and Pete the dog comedian is Tige. This dog is a wonder, all who have seen the comedies proclaim. He really seems to have a sense of humor, so cleverly is he handled by his trainer and by Meins, Pinto Colvig, one of the Coast's champion funny-faces, has an important role in the Buster series.

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**Entire Saenger Circuit To Show Century Comedies**

Word has just been received at the Universal Home Office that the Saenger Amusement Company, Inc., owners and operators of one of the biggest chains of theatres in the South, have completed a deal with W. M. Richardson, manager of Universal's New Orleans office, for showing the 1925-26 Century Company product over the entire circuit.

The Saenger circuit includes houses in forty-four cities and towns in Louisiana, Mississippi, Texas, Arkansas and Florida. The Louisiana towns are New Orleans, Alexandria, Monroe, Shreveport, Baton Rouge, Crowley, Donaldsville, Elizabeth, Franklin Fullerton, Houma, Jennings, Lafayette, Lake Charles, New Iberia, Oakdale, Plaquemine, Ruston, Thibodeaux, Vinton and Glenmora. The Mississippi towns are Biloxi Clarksdale, Greenville, Greenwood, Gulfport, Hattiesburg, Meridan, Hatches, Vicksburg, Columbus, Jackson, Laurel, McComb, Brookhaven, Tupelo and Crystal Springs. The Arkansas towns are Helena and Pine Bluff. The Texas towns are Houston, Texarkana, Port Arthur and Beaumont, and in Florida, the town is Pensacola.

This blanket booking includes, of course, the Buster Brown series of two-reelers, which are taking the country by storm as one of the outstanding screen novelties of the season. Reports from other sections of the South indicate that the Buster Brown Comedies are regarded as big first-run material. The Saenger booking also includes a series of twelve Wanda Wiley comedies and a series of twelve Edna Marian comedies.

The Buster Brown Comedies are being released one a month during the 1925-26 season. Two already have reached the screen, "Educating Buster" and "Buster Be Good." The third will be released November 28th. It is "Oh, Buster." Two other Buster comedies already have been completed and are expected in the East this week. Trade critics say that "Oh, Buster" is by far the best Century comedy ever made and that it is one of the outstanding comedy offerings of the current season.
If you have tears
prepare to shed them

If you have laughs
prepare to laugh them

When you see
All New York
Goes Wild Over It!

DAILY NEWS

"A HIST. GLORIOUS
play that truly
brings joy to
every heart." —

HIS PEOPLE

Now playing at the ASTOR Theatre—
Broadway, N.Y. at $1.50 Top — Universal
Jewel Scores One of the Greatest Picture
Triumphs Ever Achieved on Broadway!

WITH
Rudolph Schildkraut
George Lewis, Blanche Mehaffey,
Virginia Browne Faire,
Rose Rosanova, Kate Price

An EDWARD SLOMAN Production
Presented by CARL LAEMMLE, A UNIVERSAL Picture

All Critics Hail

HIS PEOPLE

says Harriette Underhill, famous critic of the New York Herald-Tribune. And
"Abie's Irish Rose" is now in its fourth year on Broadway.

"I'M REAL TIGHT.
My way is an odd
and original one of
the triumphs yet.

MGM

*—

OUGHT TO RUN AS
LONG AS ABIE'S IRISH
ROSE" — Edward Sizman
has directed the picture

"GOOD, ALL-AROUND
entertainment. Rise to
plenty of romance
and melodrama." —

New York Evening Post

"A CLEVERLY DIRECTED
play with few un
exciting speeches." —

The New York Times

"DESIRES NOTHING
just a lot. It has real
heart and thematic
power." —

New York Journal

"Flooming, ldeal of
most stylish and
excellent quality." —

The New York World

"DESIRES NOTHING
just a lot. It has real
heart and thematic
power." —

"COLUMBIA"
The most vitally human screen drama of the new season -- Should captivate any audience" says Motion Pictures Today

EXHIBITORS DAILY REVIEW
"A SPLENDID EXAMPLE of the sort of picture on which the industry can broaden its appeal and enlarge its public.")

MOTION PICTURE WORLD
"A movie that makes your heart sing. A story that touches the soul. A picture that is not just entertainment, but a revelation of the human spirit.")

MOTION PICTURES TODAY
"A picture that will make you think and feel. A story that will stay with you long after the lights come up.")

EDWARD SLOMAN
"The director already credited with some of the industry's foremost productions -- has far surpassed himself in this deeply appealing picture.")

Rialto Theatre
Broadway & 42nd St., New York City
Opening Nov. 29th
Local Grid Games Filmed By International For L & T

TREMENDOUS success has been achieved by the publicity department of Lubliner & Trinz in Chicago through a tie-up with the Board of Education of that city whereby privilege has been granted to film any of the high-school grid games of the season.

The first to be filmed was the game between Carl Schurz and Lane Tech on Saturday, October 24. Ten thousand students comprising the personnel of both schools jammed the Cubs Park attracted by advertisements that in addition to the filming of the game scenes would be taken of girl rooters and their parents. The Board of Education departing from a fixed rule announced the fact to the students in the schools and gave them co-operation. The picture, taken by International News, was shown the same day in the Windsor and Dearborn Theatres, and also at the new Harding, where thousands of students rushed the doors. These theatres are in the vicinity of the schools involved and the screening of the film was greeted with loud cheers and other displays of enthusiasm.

The lobbies were decorated with the colors of the teams, and the players were invited to attend in their football togs. Sporting pages of the daily newspapers carried the story very prominently, as well as the motion picture and news sections. The box office results were wonderful, being cumulative; the first few days were attended by the students, then the parents came to see their children in the programs close-ups of the audiences. The new State Theatre which Lubliner & Trinz opened Saturday, October 31, featured the Austin-Schurz game which were taken the same day.

Milwaukee Critic Pays Her Respects To Marian Nixon

MARIAN NIXON, the Wampas Baby Star who plays opposite Reginald Denny in "I'll Show You the Town," "Where Was I?" and "What Happened to Jones," has been rapidly winning a foremost place in the fans' affection. Now the critics are taking note of her importance. Read what Mary Mac, motion picture reviewer for the Milwaukee Journal, recently wrote about her:

"Fans have asked us time and again for a picture of brown-eyed Marian Nixon. When requests first began to come in Marian was a little Miss Nobody playing in westerns opposite some cowboy star or other. We didn't know enough about her to tell anybody anything. But now Marian is stepping out. Stepping out right and proper. We've just seen her in previews of two forthcoming Universal specials, 'Where Was I?' in which she plays opposite Reginald Denny and 'Sporting Life' in which she is costumed with Bert Lytell.

"Marian is as cute a little trick as ever you would wish to see. And if you don't believe it take a look for yourself."

International Man Gives Radio Talk On Newsreels

S. H. MacKEAN, News Editor of International Newsreel, gave a radio talk from WEBJ Station, New York City, Tuesday evening, at 8:10 o'clock, on "How a Newsreel is Made."

Mr. MacKean is one of the most prominent men in newsreel circles in the country and has been associated with the making of the newsreels since their inception. He directs the movements and actions of hundreds of International Newsreel cameramen throughout the world and in his address he told the story of how the world's important events are covered in thrilling motion pictures for millions of spectators.

"Perils of Wild" One of Best Serials

Universal Film Exchanges, Inc., 1933 Third Avenue, Seattle, Washington.

Dear Sirs:

I wish to inform you that I am now playing the seventh episode of "Perils of the Wild," which has proven to me beyond all doubt that it is one of the best serials that I have ever played in my house in the past three years.

(Signed) George D. Seigley, Cameo Theatre.
Exploitation In Pittsburgh

Main counter in May's Pittsburgh's leading drug store

Five Hundred boys advertising the "Phantom getting ready to go on parade"

McCallough's soda fountain displaying "Phantom Red Milk Shake displays"

"One of the three Ginger Mint Julep trucks parading the streets of Pittsburgh"

All day long crowds awaited a chance to use their tickets to see "The Phantom of the Opera"

Section of Rosenbaum's window, Pittsburgh's largest department store
“Phantom” Repeats Triumphs at Cameo, Pittsburgh

City Flames with “Phantom Red” and All Old and Many New Exploitation Tricks Are Used to Put It Over

Following up its spectacular success in metropolitan cities throughout the country, “The Phantom of the Opera” has added another big city to its record-breaking booty bag by stealing Pittsburgh. The campaign put on by Lon B. Ramsdell, Universal exploiter, and Ray Brown, manager of the Cameo Theatre, filled the theatre to overflowing on the opening night and sold enough advance tickets to pack the house for many days to come.

Greeting the patron as he entered the lobby was a figure of the Phantom crouched up under the arches. A skeleton head skillfully arranged beneath the folds of “Phantom Red” satin gave the effect desired. Red searchlights illuminated the front of the house.

Three weeks ahead of the opening of “The Phantom” a special card was made up carrying a circle of photographs of each of the players in the Pittsburgh baseball club and was distributed at Forbes Field during the World Series. Baseball fans can easily imagine the avidity with which these were snatched up by all who attended the Series and that the impetus given the campaign by the baseball enthusiasts started it off in great shape.

During the final game of the series, Manager Brown presented in front of the grandstand to Ki-Ki Culer, the star player with the local team, an engraved gold ball and bat. Newspapers pictured the presentation of the gift, and with statements from Ki-Ki, the Cameo was welcomed into the fold of baseballdom.

The May Drug Co. with twelve stores in the heart of the city turned their windows over to the “Phantom Red Lipstick” and used the center counter in each store for a lipstick display. A card announced that the “Phantom Red Lipstick” was on everyone’s lips and “The Phantom of the Opera” was on everyone’s mind.

The McCullough drug stores were presented with a trade stimulant in the form of a “Phantom Red Milk Shake” with Ginger Mint Julep. Additional help was forthcoming from the Emerson Drug Co., manufacturers of the Mint Julep, which advertised the “Phantom Red” drink on all their wagons and loaned their window trimmers to the cause.

The ice cream with which the special drink was made was purchased from the Herne Ice Cream Co. Thirty-two wagons of the Herne company were plastered with “Phantom” cards and circulated through every section of the city.

Rosenbaum’s and Bedell’s department stores, which are famous in Pittsburgh for their refusal to tie-up with any entertainment whatsoever, cooperated on the “Phantom” to an undreamed of extent. The Penn Ave. corner of Rosenbaum’s is considered the 42nd St. and Broadway of Pittsburgh. For more than two weeks the entire corner contained a “Phantom” display. “Phantom Red” dresses attracted all eyes and scenes stills from the picture explained how the dresses got their name. In Bedell’s center window on Fifth Ave. reposed an oil painting of Mary Philbin draped in beautiful satin and surrounded by “Phantom Red” dresses.

Five thousand wires were inserted in all of the Postal telegrams sent out by the Postal Telegraph Co. with this copy on them: “The reason you use Postal Telegrams is because you know their service is the best. Stop. The reason the Postal wants to tell you about The Phantom of the Opera now playing at the Cameo Theatre is because the Postal knows that it is the greatest, the thrillingest, the loveliest production ever thrown on any screen. Stop. The Postal and going to the Cameo and you will become healthy, wealthy and wise.”

Ten thousand special one-cent post cards were sent out made up from a special cut as though they had been written by a crook. They read: “You are going to be robbed. No matter what precautions you may take you will be robbed. You may select the place but we will positively rob you. We will steal away dull care and deprive you of worry.”

The card was signed “The Phantom” with the “of the Opera” trailing away into just a scribble. Excitable fans, by reading the first few lines and then called up the Police Station. They told their neighbors about it and it created talk in the neighborhoods. It brought unlimited publicity to the picture and to the Cameo Theatre.

Five hundred children ranging in age from six to sixteen attired in banners which reached over the back and front of each and which read “Get de Spirit, See The Phantom of the Opera at the Cameo,” paraded the streets of the city all of Halloween night and again on Saturday morning while the opening of the production was taking place. Each child wore a specially made mask which re Continue Using the Postal and going to the Cameo Theatre.”

Reymer and Brothers Co., who operate a chain of eight stores catering to the high class candy trade, devoted their entire windows to an enlargement of Mary Philbin’s letter to that concern, wherein she spoke of how delightfully appealing the Reymer stores were to her when she visited them on her trip through Pittsburgh some time ago.

Another department store tie-up was effected through Frank and Sedar representing the Radiola. Here Miss Philbin was pictured talking over the Radiola and placards advertising this fact were scattered throughout the store in all departments.

The Postal Telegraph, in addition to the telegram tie-up, also displayed in their window a huge one-sheet advertising the fact that Mary Philbin and Norman Kerry always use the Postal Telegraph.

Five hundred and forty-seven drug stores carried cards distributed by the Emerson Drug Co. that the “Ginger Mint Julep” was the favorite drink of the entire cast of “The Phantom of the Opera” during the making of the picture. Two leading book stores of the city had their windows dressed in the “Phantom” colors, and advertised the Gaston Leroix thriller was for sale.

On the opening night, the picture was hailed for ten minutes by the theatre management while KDKA broadcast from Los Angeles a talk from Mary Philbin on interesting happenings of “The Phantom of the Opera.”

Fifty thousand rotos were distributed on Sunday, the day after the opening, in all of the Sunday papers. This was done through the co-operation of the Newspaper Union.

The publicity campaign in the newspapers was carried on on the same stupendous scale as the exploitation and it is generally agreed in the film circles of this district that the advertising and exploitation campaign will result in the picture staying in Pittsburgh indefinitely.

On the picture’s own merits it can stay forever.
The Most Marvelous Fire Melodrama Ever Screened!

THRILLING? Why say! You can hear the shriek of sirens, clamour of fire bells—imploring cries of stricken people trapped in that caldron of fire and flame—the shouts of Fire Chiefs through smoke and flying debris. Action? Dozens of dare-devil fire-eaters perform miracles of heroism in the face of death. It pulses with romance and life. It's a rampaging, powerful profit maker that will line them up at your box-office long before you open your doors!

With
Helene Chadwick
and
William Russell

Richard Travers, John T. Murray, Edward Hearn,
Adapted by Harvey O. Higgins from the famous stage play by Joseph Arthur and A. C. Wheeler

An
EDWARD LAEMMLE
Production
Universal White Treatment
Appreciated by Exhibitor

THAT exhibitors appreciate the White Treatment that accompanies Universal's White Pictures and White Contracts is well shown in the following letter from Wm. H. Mack of the Endwell Theatre in Johnson City, N. Y., who is a 100 per cent user of Universal Pictures. This is what he wrote the Buffalo Exchange when a credit was offered him because of a mistake in the booking department whereby his opposition played "The Meddler" ahead of him:

"Dear Mr. Kramer: Replying to yours of date in which you state a mistake was made in your booking department whereby 'The Meddler' was played ahead of our play date I certainly appreciate your attitude in the matter. In fact, this is so mighty unusual for any exchange manager to come across with such a fair statement as you have that I cannot help but admire your most honest policy in this transaction. It is not a matter of dollars and cents to me; it was simply a matter of business and receiving just what I am entitled to as per our contract. You may, therefore, cancel the credit of $10.00 which you so kindly offered me as I feel very confident that you will take care of my account to the best of your ability in the future. All I want, and expect from you, as well as all of the other exchanges, is just a square deal.

"Thanking you very kindly for your early and considerate reply, I remain, "Very truly yours, "W. H. MACK, "Endwell Theatre, "Johnson City, N. Y."

Universal Grooms
Cowboy "Find"
For Western Star

UNIVERSAL PICTURES CORPORATION, the gateway to cinemaland for dozens of present day celebrities, has just signed up a cowboy fresh from the range with the object of making a star out of him in time, according to a Carl Laemmle announcement.

His name is Erwin ("Curley") Witzel from Sand Point, Idaho. He has just arrived in Los Angeles to report for work with Universal's famous ranch riders.

Witzel was discovered on a ranch near Omaha by R. H. Cochrane, vice president of the Universal Pictures Corporation, who deemed Witzel an extraordinarily good rider with handsome features that would screen well. He has been put under contract.

Carl Laemmle's guests at the Universal Theatre party at the Grand Theatre, Ironton, Ohio. One of the members of this group of exhibitors from Southern Ohio and Kentucky drove over 250 miles to see samples of Universal's new product.
A Golden Profit-Harve
For Your Theatre!

REGINALD DENNY
in California Straight Ahead

"A knockout picture. Audience screamed and howled. Complete sell out ... many turned away."
—New Grand Theatre, Worthington, Minn.

"Turned away hundreds despite hottest October in years and stiffest kind of opposition."
—Capitol Theatre, Dallas, Tex.

"Breaking all house records. Despite downpour of rain and stiff opposition."
—Liberty Theatre, Kansas City, Mo.

By Byron Morgan.
With an exceptionally fine cast. A Harry Pollard production. Directed by HARRY POLLARD.

The Little Giant
starring GLENN HUNTER

"The public over will enjoy it. Wonderful the way my public received it."
—Rialto Theatre, Whitestone, N.Y.

"Ought to please every type of audience. Unquestioned entertainment value."
—Moving Picture World

"Entertaining comedy drama which offers many laughs and a touch of pathos."
—Exhibitors Trade Review

Universal's White List Miles

with Edna Murphy, D. Higgins and a great story. From the Saturday Evening Post story by H. McNaughton. A W. NIGH production.
"A 100 per cent entertainment picture hard to beat. A cracker-jack."
—Opera House, Greenville, Ala.

"Business great at the State-Lake. Press says: Frothy film providing considerable fun."
—Morning Telegraph, Chicago Report

"One of the best in a long time. Should go over in any size town."
—Lyric Theatre, Glasco, Kan.

"Should do well anywhere. Holds the interest throughout."
—Florence Theatre, West Coast-Langley Circuit Cal.

"Holds the interest. Decidedly entertaining."
—Moving Picture World

"Should draw well in any locality. Interest from start to finish."
—Motion Picture News
Samuel Hopkins Adams' Siege

Norman KERRY LORRRAINE of the LIONS

Hoot GIBSON in Spook Ranch

"One of the most interesting of the season. Above the average."
—Opera House, Shelby, Ohio

"One of the greatest of the season."
—Chicago Press

"An outstanding success. Powerfully acted; unusual thrills."
—Detroit Free Press

"Went over big! Well liked."
—Central Theatre, Ephrata, Pa.

"Capacity business. They just ate it up. Lined-up hour and 40 minutes."
—Laughlin Theatre, Long Beach, Cal.

"We crammed them in until their feet stuck out the windows."
Osage Theatre, Osage, Okla.

"S. R. O. all day long. 100 per cent. better than any so far."
—Grand Theatre, Kokomo, Ind.

"Should do well at the box-office. Stacks up well to Hoot's best."
—Motion Pictures Today

"Reckless riding, thrilling chases. An entertaining novelty."
—N. Y. Morn. Telegraph

Starring VIRGINIA VALLI and EUGENE O'BRIEN, with Mary Alden, Marc McDermott and an excellent cast. A SVEND GADE production.

Universal's White List Miles


with PATSY RUTH MILLER, and a fine supporting cast. An EDWARD SEDGWICK production.
What They Write Carl Laemmle

About Universal Pictures in Answer to His Column in
The Saturday Evening Post

“California Straight Ahead”

"THE other evening I went to the Pantheon Theatre here in Chicago and saw ‘California Straight Ahead.’ It was as fine a picture as it was advertised to be. It had what I think are the three main functions of a moving picture: First, an interesting beginning; second, love and thrills throughout the picture; third, a very fine climax."

Seymour Lipper, Chicago, Ill.

** **

“CALIFORNIA STRAIGHT Ahead” is another Universal that is very good. It will make you smile, chuckle and laugh out loud, as the negro says. And when there isn’t a smile or a laugh, there is a big thrill. Reginald Denny, I think, is our best screen comedian. I anxiously await ‘Where Was I?’ I know it will be another success.”

William Boyd Sinclair, Wolfe City, Tex.

** **

"I SAW ‘California Straight Ahead,’ starring Mr. Denny the other night, and certainly derived what you may call a great ‘kick’ from this enjoyable comedy. It was great, and so was the cast.”

Irving H. Cooper, Chicago, Ill.

“Goose Woman”

"I THOUGHT I’d write and tell you how wonderful ‘The Goose Woman’ was. It is the most wonderful screen success ever laid before the eyes of the public. The audience just gobbled it up. Miss Louise Dresser deserves all high honors for her most wonderful work in this magnificent production.”

M. L. Stefani, Cleveland, O.

** **

"LAST week I saw ‘The Goose Woman’ and felt as if I must tell you what a splendid picture it was. Louise Dresser was wonderful. It must be very hard to take such a degenerate character, . . . I can’t tell you how much I enjoyed it; how much I have thought of it since seeing it.”

Mrs. Theresa G. Irwin, Williamstown, N. J.

** **

"A NOTHER good picture, which was the best I have seen for months, was ‘The Goose Woman,’ in which Louise Dresser did some very fine acting indeed.”

Francis Bate, Newark, N. J.

“The Phantom of the Opera”

"I have just seen Lon Chaney in ‘The Phantom of the Opera,’ and words cannot express the beauty, the splendor or the wonderful acting of Lon Chaney and the rest of the cast in this, the greatest picture that was ever produced.”

Frank P. Stanton, Hoboken, N. J.

** **

"SEVERAL weeks ago we saw ‘The Phantom of the Opera,’ and although the title role played by Lon Chaney was repellent, it was fascinating to such an extent, it held one spellbound. Miss Philbin approaches her splendid work in ‘Merry Go Round,’ and altogether it is a picture to be long remembered, both from point of direction and general atmosphere.”

E. Lynn, Pasadena, Calif.

** **

"I WANT to congratulate you on your great success, ‘The Phantom of the Opera.’ Yesterday I saw it and it certainly is wonderful. The Curran Theatre in San Francisco was just ‘jammed.’"

Miss Marianne Sinclair, Berkeley, Calif.

** **

"I WANT to congratulate you on your wonderful picture, ‘The Phantom of the Opera,’ which I saw at the Astor Monday night. It is the most beautiful and weirdest picture I have ever seen.”

Lewis Pearl, New York City.

“I’ll Show You The Town”

“REGINALD DENNY in ‘I’ll Show You The Town’ drew a large crowd here, and I have been busy ever since trying to decide which play I enjoyed most—‘Oh, Doctor,’ or ‘I’ll Show You the Town.’ I have discovered that in our part of the world Mr. Denny is as popular with the men as with the women; which can’t be said of all the gentlemen stars ‘by a whole lot!’"

Miss Josephine R. Forney, Pulaski, Va.

** **

"I’LL SHOW YOU THE TOWN is as lively a comedy as I’ve seen in a long, long while. Reginald Denny is coming right along with consistently good productions. When I left the theatre I was sore from laughing.”

Roland O. Clark, Bloomfield, N. J.

** **

"I have just seen Reginald Denny in ‘I’ll Show You The Town.’ It made people laugh more than any of Harold Lloyd’s well-known comedies. It was great, and I think Denny is capable of handling plays like that. We all want more of his pictures.”

Miss Dorothy Beard, Coalville, Utah

“Spook Ranch”

"I HAD the pleasure of seeing Hoot Gibson in ‘Spook Ranch’ recently, and enjoyed it very much. He is a very capable actor, and is greatly admired by the audiences at large.”

** **

"I THINK ‘Spook Ranch,’ with Hoot Gibson, a very clever picture.”

Francis Bate, Newark, N. J.
“This one stepped around them all! Absolutely broke my house record!”
—says A. R. Powell, Highland Theatre, of “The Red Rider”

“Knockout paper and ad mats! Will get you a lot of extra money!”
SEATTLE PACKS COLUMBIA TO SEE “PHANTOM”

(Continued from Page 19)

streetcars, hung by string so they would spin and printed on both sides, were used.

Special door knob hangers to the number of 3,000, radio windows, hat windows on Kerry, special window on make-up boxes with Chaney showing how he looked in various character make-ups, “The man with a thousand faces,” music store windows, and others too numerous to mention were part of this comprehensive campaign.

Perhaps the greatest stunt, and most original of all, was the lighted shirtfront on a singer. This effect was obtained by using a dickey, pulling off two-ply cloth and cutting in the letters, “The Phantom of the Opera, Columbia Now.” The two-ply was then sewed on the front, and so placed in such a way as not to show the lettering, and a small electric box placed behind the shirt, using three very small globes, and two hip-pocket batteries with cord running down to rear pockets. A lighted cord was placed in the upper pocket for the man to press. Thus when he stood on the street in full dress suit with long cape, one could see only the white shirtfront, as he presented the balloon in his pocket and his shirtfront lighted, and the lettered display. This man was used at night on prominent street corners and during the day in big cafeterias. One of these, the biggest in America, seats 800 people. He would sing his song, and then for a big finish flash his shirtfront. This was a “wow.” One of the most talked about stunts ever used in Seattle.

Another big stunt was the balloon feature, as “The Phantom” was taking. This stunt was difficult, but if handled properly will be the talk of any town. A special balloon was purchased from the Goodyear Company, which was filled with gas and had a lifting capacity of about seven pounds, painted a bright red with big silver letters on the “Phantom,” it flew during the day for a week. After the opening a 30-foot figure of the “Phantom” made of light wire with a skeleton head, big hat with red sweeping feather, and a China silk cape hanging from the shoulders, was hung between two fine wires and attached to the balloon. The figure was lighted with a red electric lamp inside. The balloon was sent out of sight, so that the figure appeared to be flying down from the sky to the theatre. Words cannot express the wonderful effect this figure gave to everyone in Seattle. As the city is built on the waterfront and all the homes are on the hill, no one could miss seeing it who started downtown.

Another special radio tie-up was used by remote control from the theatre stage the night before the opening. A special rehearsal was given on the picture by the orchestra, singers and a crowd of men and women from the theatre and Exchange. As the scenes of the picture were thrown on the screen, the orchestra tried the score. When Miss Philbin was supposed to sing, a young lady sang the song of “Marguerite” from “Faust.” Voices were heard throughout gasping at the thrilling scenes. When the big chandelier fell, women screamed, gas crash was used and all in it was most effective.

Another broadcasting stunt is to be used during the showing. Each night the Columbia Theatre orchestra will play some well-known operatic selection, and the person sending in the correct answer will receive a pair of tickets.

Ten cut-out figures from the special 24-sheet were mounted on beaver-board, and the stage floor. These were placed on top of ten one-story buildings in the city, and proved to be a real flash.

Possibly one of the most beautiful window displays was used by the Sherman and Clay Company. A miniature stage was made, with red velvet drapes on each side tied back with gold cord and the background of the stage being a small silver sheet. On this was thrown a slide by a tiny stereopticon machine. The floor space covered with Victor Red Seal records, and between each record was a small cut-out figure of a famous opera star. These are sent out to all dealers by Victor.

A newspaper stunt, “Find the Phantom” was used. The person touching a certain newspaper reporter on the shoulder with a paper and saying, “You are the Phantom,” who.pred $25. The reporter visited many stores and was finally caught by a woman. This stunt is old, but received much space.

Another paper tie-up was on the “Phantom” Girls. For this stunt, six chorus girls were engaged, and had masks placed over their faces. They sold the paper on the streets during the noon hour on Saturday. Each girl wore a special costume and a big ribbon across her chest with “Phantom of the Opera, Columbia, Now” printed in red. This also got several pictures and two columns of space.

The Post-Intelligencer, which ran the serial, handled the radio stunts over their station, and gave several columns of advance publicity, had one of their artists cover an advance showing, and used a 4-column drawing.

The Phantom Masked Ball was held on October 30th, and each night this was announced. The theatre connected with the ball through a special Carl Laemmle trophy cup for the best costume of the Phantom. Each of the newspaper heads presented with a special Phantom cigarette, packed five to a box, with each cigarette having a cut of the Phantom in red.

The lobby of the Columbia was made to resemble the Opera House coves with a hidden projector throwing a shadow of the Phantom on the wall. The musicians wore red capes and the usherettes were dressed in ballet costumes.

An impressive prologue, a variation of one of those suggested in the exploitation sheet for “The Phantom,” was arranged by Manager Bender. As the house was darkened the orchestra played a few bars of a dirge and green lights came up slowly in back of the drawn curtain, which is of light material. A blue flood was projected from the booth onto the curtain. Then slowly a figure with a cape and hat like the Phantom’s was silhouetted against the curtain. This was done by the figure standing on the stage back of the draw-curtain. A voice came from the organ grill reciting some lines about the Phantom and explaining briefly his struggles and hope for love. While the voice continued, the shadow moved slowly across the stage, growing larger as it went off. One hand trailed behind, the fingers now motioned as the figure slunk out of sight and the voice ceased. The orchestra which accompanied the voice throughout, paused a moment as the figure disappeared, and then crashed into a big opening as the title of the picture appeared on the curtain.

Pittsburgh Smoke

RETURNING to Pittsburgh to fill a position which he has held twice before, H. M. Herbel again takes up the managerial reins of the Pittsburgh exchange. Mr. Herbel succeeds N. H. Epstein, who was awaiting orders from the Home Office. Mr. Herbel needs no introduction to “Weekly” readers. He is one of the most popular managers with the Universal sales force. A constant line of exhibitors have called to welcome Manager Herbel back to the fold.

** * *

MANAGER MILTON FRANKS of the Liberty Theatre, New Castle, heard so much about the exploitation of “The Phantom of the Opera” in Pittsburgh, that he got in touch with Morris Epstein, Universal branch manager, and arranged to play the production the week of November 30th, laying off his tabloid musicals which has been the regular of the most beautiful theatre in New Castle.

—Lon B. Ransdell
Universal Scores Again

"The Storm Breaker"

By POLLY WOOD

H OUSE PETERS has, in "The Storm Breaker," at the Randolph, the best role and movie that has come his way for a long time. The role of a grandiose, conceited and powerful sailor man of Nova Scotia is the type of thing he does best. "The Storm Breaker" reveals an interesting and intelligent clash of character, custom and morals.

This John Strong lives by the sea, taking, as he says, what he wants from it. Continued success and local admiration go to his head. Still, he is a fine fellow who works hard and who takes good care of his old mother and young, poetical brother.

The location of the action is Lyzette, theifr, blonde, romantic clerk in a book store. Lyzette just dotes on sailor men, having read all about them in novels and poems. But when she goes to live with John she changes her mind. He is too robust, too redolent of fish and tobacco. It seems quite natural and logical that she turn to the young poet brother, and that he turn to her.

Thus you have the essential clash, with Judith, an orphan girl living with the Strongs and in love with John, to square the triangle. The various "admirations" eventually come to light, and a near catastrophe clears matters. I won't say just how, because you might get a surprise.

The character work in "The Storm Breakers" is splendid, and who ever adapted the story creates a sympathy and understanding for every one concerned. Movies without villains are novel indeed, and though there is plenty of excitement and trouble in the plot none arises from some wicked individual.

A "natural," interesting, tightly made melodrama, "The Storm Breaker," and I advise you to see it because I think you'll like it.—Chicago Herald-Examiner.

(Length: 6093 ft.)

"The White Outlaw"

U NUSUALLY full of thrills and beautiful Western scenery, was the verdict of spectators at the opening of "The White Outlaw," a Universal Blue Streak Western, now showing at the Rex Theatre.

This is the most impressive Western picture that citizens of Cleburne have been privileged to see for many months. That Cliff Smith, the director of the picture, found the marvelous locale is another feat as wonderful as the directing of the wild horses.

The action was placed in a sun-burnt plain enclosed by snow-capped mountains, one of the most beautiful contrasts ever filmed in a motion picture.

Jack Hoxie, as leading man, does some especially hazardous stunts to bring about the rescue of Marceline Day, his leading lady, from under the hoofs of a stampeding herd of a thousand wild horses. Miss Day is splendid in her role, imparting to the picture the vivacity and delicate fragrance of her youth, as a contrast to the rough, rugged he-men and the Rocky Mountain setting.

Scout, Hoxie's favorite mount, has an important part in the picture, playing the leader of the wild horse band. He is a natural actor.

This is a picture that no one should miss.—Cleburne, Texas, Review.

(Length: 4375 ft.)

"The Phantom"

C hanye Reaches New Hegemony

P ERHAPS the most striking thing in moving pictures today is the character work of Lon Chaney. Since he first leaped into fame in "The Miracle Man" years ago, he has become known as the greatest in his line in the screen world. And so it must be that the most striking thing in "The Phantom of the Opera" is the work of that great actor who, although secure in his place at the top of his profession, makes his greatest picture and greatest success of his career in this gigantic production.

Lon Chaney cannot be denied the credit he is due, and cannot be denied the greater fame that is to accrue from his presentation of Erik, the ghost of the Paris Opera house. For, as has been heralded in advance press by agents, his delineation of the Phantom cannot be approached by anything that he has done before. Even his work as Quasimodo in the film picturization of Victor Hugo's "Phantom of Notre Dame" fades into the background when one watches Chaney's acting and make-up that cannot be described with any less of a superlative than the most wonderful that has ever been seen on the screen.

Picture Grips Crowd

In that gigantic forerunner of the Phantom, a shiver ran through the house watching his characterization of Quasimodo when the lash was applied to his back, and that look of the most intense suffering distorted to diabolical proportions his face, already the most grotesque which had ever been seen on a moving-picture screen. But that shiver passes almost into insignificance at that which caused a miniature earthquake to shake the audience at the Kearse Theatre last night when Chaney's wonderfully made-up face burst on them for the first time from behind the mask. Words are futile. So is description.

But Chaney is not all of "The Phantom of the Opera." The story, portrayed on the screen, follows in close detail almost to the end, the book by Gaston Leroux, famous French author. It is one that grips the audience, and holds the attention, at times pulling one to the edge of the seat, and in itself proves a picture—makes for the greatest of entertainment. The picture would be a great one, even without the characterization and work of Chaney and with him is one that will stand for a long time, unrivalled.

"California Straight Ahead"

T HE vigorous, athletic and indomitable Reginald Denny is to be seen this week at the Colonial in "California Straight Ahead," a briskly strenuous chronicle, remarkable for its rapid action. The pictures of the transactions begin impetuously, accelerate feverishly, and finally whiz by breathlessly. The spectator, stimulated, inflamed, hurries on, under high pressure, side by side with the unfolding excitments. The speed with which the producer has sent his annals scurrying across the silver sheet is amazing.

Not only is there furious pace, but there is also furious
With The Movie Critics

Its In Character Work In "Proud Heart"
of the Opera"

BY LOUELLA O. PARSONS

I HAVE always suspected that I am an emotional person, but up to date I have concealed any such symptoms. But, I have to confess that I wept real tears at certain scenes in "Proud Heart," the Universal film dealing with Jewish life, which made its bow at the Astor Theatre last night. Especially did I use my handkerchief with surreptitious care when the old Jewish father finds that his son Morris, who has been the apple of his eye, is ashamed of him. I have to admit that I had to powder a shiny nose.

Isadore Bernstein, the author, takes the family of a Jewish peddler for the backbone of his story—an orthodox family, who keep Shabbas by lighting candles and saying prayers. The father—and what a gorgeous performance Rudolph Schildkraut gives as David Cominsky—is a noble, high-minded character, somewhat hampered by certain natures. The two sons, Morris and Samuel, afforded a highly dramatic comparison. The family sacrifices much to send Morris to school. He is ambitious, both socially and commercially, and when he becomes engaged to the daughter of his employer, he furthers his social pretensions by saying that he has no family, that he made his way alone and unpaid in the world.

On the other side, Samuel is a devoted son. I suspect Mr. Bernstein took the character of Sammy from the life story of Benny Leonard. Some of the scenes bear a similarity to the tales Bennie tells of his mother and father when he became a prize fighter.

Sammy is his mother's pet, she realizing that Morris is selfish and ungrateful. And mamma is right; Sammy is a good boy. Even when his father puts him out of the house and shows a partiality for Morris, Sammy fights to make money to send his parents to California.

Of course, some of the situations are obvious and sentimental, but the types are so well defined we forget the hokum and think only of the manner in which this tender family is presented. The mother, played by Rosa Rosanova, is given with such evident sincerity of purpose that we feel as if we were making the acquaintance of a real Jewish character.

Next door is the Irish family, who asked for the recipe of gefilte fish for Father O'Malley's Friday night dinner. Blanche Mehaffey, the daughter, is in love with Sammy. She is an attractive young ingenee, who fits through the picture without overdoing the few dramatic scenes vouchsafed her. As for Sammy—here is a young juvenile who bears unmistakable promise. I hastily scanned my program for his name and find that he is George Lewis. I do not remember ever having seen him before, but I feel sure that in the months to come I shall see him many times.

Charles Whittaker and Alfred Cohen have written a most excellent scenario, adding much, I have no doubt, to Mr. Bernstein's original story. "Proud Heart" is a most interesting drama, describing as it does the Ghetto and its people. Since the picture remains only two weeks my advice is to go to the Astor today to see Rudolph Schildkraut, whose performance will go down in film history as one of the finest contributions to the silent drama yet offered.—New York American. (Length: 8983 ft.)

humor. A developing comedian, Mr. Denny, possessed of a personality jubilant and inspiring, with masculine good looks, directs his indefatigable energies, his impulsive sense of fun into lively channels. His ready grin and his ingratiating geniality are factors quick to promote cheer in the onlookers. An adept in the gesticulatory conversation the screen requires, he communicates his breezy messages with fluent, striking pantomime and restless play of feature. He hurls one into laughter irresistibly. His jollity is buoyant and infectious. More, it is the kind of jollity filmdom needs, for it is sane, healthy and satisfying.

One begins chuckling at the beginning, and continues to chuckle through the "stag" party, through the journey across the desert through the wild episode of the tourist camp and right up through the race, which, in addition to its chuckles, has its agitations.—Indianapolis News. (Length: 7364 ft.)
STEP OUT FROM THE CROWD—PUT YOURSELF IN THE BIG MONEY CLASS

Thousands of exhibitors have already seen the light. They are men of vision—men with imagination to grasp this wonderful opportunity. A new day is here. And a new way. Yet there are other thousands still groping in the dark—still living from hand to mouth—still booking pictures by the old hit-and-miss methods.

IN WHICH CLASS DO YOU BELONG?
Do you have empty seats and small profits or packed houses and real money? Do you get the most out of every dollar you spend and are all your seats working to capacity? Do you want to work through the year with no assurance of profits or do you want sure and bigger profits every week in the year?

3570 Exhibitors have now booked this unparalleled contract with more profit than ever before.

TAKE THIS FIRST STEP TO BIGGER PROFITS NOW

and keep your seats working to capacity—build bigger and better programs without extra cost—take your theatre out of the "maybe" class. Put it in the big money class.

WE HAVE SHOWN THE WAY SANDS OF EXHIBITORS—READ

BACKBONE OF PROGRAM
"Since signing this contract I have decided to make it the backbone of my program."
—Holland Theatre, Holland, Mich.

BEST FOR INDEPENDENTS
"Best thing for independent exhibitors. You should be congratulated."
—Orpheum Theatre, Fayette, Ohio.

SURE PROFITS
"A splendid thing. Makes sure profits possible for small exhibitors."
—Damm Theatre, Cosgood, Ind.

NOW OWN MY THEATRE
"Complete Service Contract makes it possible for me to own my theatre."
—Garden Theatre, So. Charlestown, Ohio.

MORE THAN SATISFIED
"I am more than satisfied. Pictures and service are above the average."
—Cosmo Theatre, New Carlisle, Ind.

ALL IT IS RECOMMENDED
"Has proven all it is recommended to be. A great help to me."
—Index Theatre, Index, Wash.

BOLSTERS PROGRAM
"Just finished first Complete Service Contract. Bolsters up weak programs and puts them over."
—Grand Theatre, Ranier, Wash.

SATISFACTORY RESULTS
"Receiving very satisfactory results under Complete Service Contract. Commend arrangement to other exhibitors."
—H. A. Johnson, Tellico Plains, Tenn.

CLOSED WITHOUT IT
"I am very much pleased with my Complete Service Contract. I would have had to close without it."
—Crystal Theatre, Roosevelt, Ok.

A KNOCKOUT
"Am using your Complete Service Plan which I consider a knockout."
—Charles Bell Theatre, Rochester, Ind.

100% PLEASED
"Congratulations on Complete Service Contract. We're better than we'll be 100% pleased."
—Palace Theatre, Syracuse, N.

MONEY-GETTERS
"Most consistent group of office money-getters ever offered. Contracted Complete Service in for coming year."
—Liberty Theatre, Parsons, Kan.

HIGHLY PRIZED
"Any man who turns this down is not doing himself a good turn. I highly prize my contract."
—Palace Theatre, Washington, N.

"AM NOW MAKING...

Running at a loss until I closed on Con...

Don't Be Satisfied with the Profits You Are Making—
How Possible to Increase Your Revenue Every Week

O BIGGER PROFITS TO THOUS- WHAT THEY HAVE TO SAY

MADE A LOSS A PROFIT

Was running at a loss until I came upon this. Now I am running and making a little."
—Ed. Craffets, Seelyville, Ind.

COULD HAVE HAD TO CLOSE

I was compelled to close Tuesdays, our Complete Service Contract enabled me to reopen and operate with a profit."
—Star Theatre, Youngstown, Pa.

ENABLED TO REOPEN

I was wondering how I was to pull through the season. Complete service solved my problem."
—Opera House, Winber, Pa.

SOLVED HIS PROBLEM

Was closed entirely

“My theatre was closed down entirely. Only able to reopen through your Complete Service Contract.”

WHAT PATRONS SAY

“Certainly was designed to fulfill the request of patrons. Business is good due to this contract.”
—Geltnor Theatre, Silver Creek, N. Y.

A REAL BUSINESS BUILDER

“Complete Service Contract is a real business builder. Am sure anyone will profit by this plan.”

BEST SERVICE

“It is the best service to be had. All exhibitors should sign up.”
—Casper Theatre, Casper, Cal.

SHOWED A PROFIT

“Instead of running at a loss, the month actually showed a profit.”
—Opera House, Lenora, Kans.

KEPT HOUSE OPEN

“The Complete Service Contract alone has kept my house open.”
—Casper Theatre, Manber, W. Va.

SATISFACTORY

“Have used your Complete Service since May 10th. Film in good condition and service satisfactory.”
—Glenville Theatre, Glenville, Ga.

YOU HAVE THE BRAINS — YOU HAVE THE ABILITY YOU HAVE THE EXPERIENCE — YOU HAVE THE THEATRE

ALL YOU NEED NOW IS UNIVERSAL’S COMPLETE SERVICE CONTRACT

We are giving you that! Don’t stand idly by and see the other fellow pile up the big profits. Don’t stay out in the cold.

MAKE YOUR THEATRE A BIG MONEY-GETTER

Grasp this opportunity. Book the greatest profit-making contract that ever hit this industry. There’s no other contract like it! It marks a new era in film distribution—a new era in program building—a new era in “fan” enthusiasm—in profit-making. It is keeping theatres open all year round—filling empty seats—and making profits where there were no profits!

WRITE, WIRE OR PHONE YOUR UNIVERSAL EXCHANGE
A PAGE OF SYNOPSES

"THE CALGARY STAMPEDE"
A UNIVERSAL-JEWEL
Starring HOOT GIBSON
Directed by HERBERT BLACHE
Story by E. Richard Schayer and R. Hume Felix
CAST:
Dan Malloy.............Hoot Gibson
Marie LaFarge...........Virginia Brown Faire
Jean LaFarge............Clark Constock
Nenah.....................Ynez Scasury
Fred Burgess............Jim Corey
Harkness.................W. J. McCulley
Calahan..................Phil McCullough
Regan....................Charles Schlack
Trixie....................Ena Gregory
Cook.....................Tex Young
Morton...................Bill Gillis

DON MALLOY, an American cowboy noted as a Roman rider, is in Canada seeking adventure. He finds it in pretty Marie LaFarge who loves him and is agreeable to his proposal of marriage, but declines to become his wife because she fears it will break the heart of her father, Jean LaFarge, who has ordered the cowboy to keep away from his Marie, declaring that he, LaFarge, can't endure the thought of having grandchildren bearing the detested name of Malloy.

Out of patience with waiting, Malloy decides to take Marie with him, and goes to her house with two horses during the absence of LaFarge, who returns unexpectedly and storms with rage when he sees Malloy in his house. He orders Marie from the room and raises his whip to strike the cowboy.

At this moment Fred Burgess, just out of prison on a charge made by LaFarge, and seeking revenge for the unjust punishment, sneaks up to the window and fires a shot which kills LaFarge. Malloy jumps on his horse and pursues the murderer, who eludes him in the chase, and after Malloy has wasted a shot on him.

Marie's Indian maid, who loves and is betrothed to Burgess, shields him by telling Marie that nobody has been on the premises except Malloy. This is repeated to Bill Harness of the R. N. W. Mounted, who follows Malloy and amazes him by accusing him of the killing. The discharged cartridge in Malloy's gun is enough for the mounted, who places the cowboy under arrest. Burgess, seeing them from the plain of Wainright Reserve, the government sanctuary for a great herd of bison, frightens the animals into a stampede in an attempt to stamp out the life of the one man who can identify against him. Malloy and Harkness take to their horses and flee before the onrushing herd. Harkness is thrown and Malloy saves his life, returning to the LaFarge home with the injured mountie and then escaping.

Playing the part of a half-wit, he gets a job on a distant ranch as a chore boy. He is suspected by a mounted policeman who brings Marie to identify him. Although believing him guilty, she swears she has never seen him before.

His new boss, Andrew Regan, has been training a pair of Roman horses for the forthcoming Calgary Rodeo. At the meet, he is taunted by a neighboring rancher to wager his entire ranch and stock on his horses. Regan's rider breaks his leg in an earlier event and Regan orders Blackie, his foreman, who is drunk, to ride for him. Malloy, seeing Regan's doom, goes to the stable and knocks out Blackie. He gets to the starting line just in time to ride for Regan.

Bill Harkness sees Malloy and waits for the finish to arrest him. Burgess, who has found another sweetheart, infuriates the Indian girl with a slurring remark which causes her to bare his guilt. Burgess is pursued and is pursued by Malloy on horseback. Burgess is thrown over an embankment. Before he dies he confesses, clearing Malloy, whose Irish name is now certain to be borne by the grand-children of the late Jean LaFarge. (Length: 5924 ft.)

"THE RUSTLIN' KID"
Two-Reel Mustang Picture
Featuring FRED HUMES

TED HILTON, out of work and broke, goes to Mesaville to hear the reading of his uncle's will which provides him with a fortune on condition that he marry Jane Bond, daughter of an old friend. Picturing a12urious skinned spinster, Ted revolts and tells the lawyer to let the money go to charity. He strides outside where he sees a child from the hoofs of a runaway buckboard, driven by attractive Jane Bond. She thanks him for his heroic act and they drift into conversation. He confesses his dilemma and she agrees with him that Jane Bond is an awful girl, introducing herself as Jane's friend, Suzie Smith.

Ted is offered a slice of loot by an outlaw crew, headed by Jane's faithless foreman, Joe Sage, if he will steal from Jane Bond a large sum of money which she has on hand for a cattle deal. He knocks out Sage and escapes from them, riding to warn Jane Bond and meeting "her friend Suzie Smith" who has just hidden the money behind a picture. He is not sorry to have to wait for Jane in the agreeable company of the beautiful Suzie, but his bliss is ended when Sage comes in and accuses him of coming for the money. Jane looks behind the picture and the money is missing. Ted escapes but is overtaken by the gang, who find no money on him and assume that he has led them away on a ruse. A faithful deaf mute ranch hand reveals to Jane that he took the money when he saw the stranger coming. Sage returns and demands the money. The deaf mute is overcome. Ted breaks in and his flying fists turn the tables. The deaf mute shows detective credentials and speaks for the first time, arresting Sage and the gang.

"ABSENT MINDED"
One-Reel Blue-Bird Comedy
Featuring NEELY EDWARDS

PROF. FELIX EUCLID McSWAIN leaves his apartment perfectly dressed except that he has forgotten to put on his pants. He can't understand why the elevators won't stop for him or why the women all scream when they see him. His wife finally rescues him and makes him put on his pants. This time he forgets his underwear. She calls his attention to the error and he puts his B. V. D.'s on over his pants.

Leaving the house with a string around each finger, his wife tells him not to forget whose birthday it is. But he forgets who was born on that day and buys a present for each of his wife's relatives to make sure. Among the presents he totes home are a lawn mower and a pet duck. The duck gets away from him and he chases it under a park bench. It bites a woman's calf and he is attacked as a bold flirt. He arrives home late at the birthday party where all the relatives are assembled, dragging all the presents after him. It turns out to be his own birthday.

"ACE OF SPADES"
Ten-Episode Adventure Picture
Starring WILLIAM DESMOND
No. 3—"Whirling Waters"

DON HARVEY rescues OLIVE Heath from the old mine shaft by means of a ladder held by those above, and Jane Heath, her uncle, is freed from the cellar where he has been detained by the scoundrel, Trask. Mary returns the mineral survey papers to her father while one of Trask's spies peers through the open door.

Trask sends an ace of spades, the dreaded death message, to Dan Har-vey who promptly tears it up in scorn and leads the party south to seek the treasure. They are followed by Trask and his ruffians to an old Indian cave where a general fight ensues in which Trask's men are beaten, but in the fray, Olive falls from a high altitude into a whirlpool from which no man has ever emerged alive.
"The mischievous kid and his clever dog "Tige" will create a sensation. As a comedy dog "Tige" is hanging up a record hard for any other canine clown of the screen to touch."

-FILM DAILY

Buster Brown

COMEDIES
SERIES OF 12
2 REELS EACH

Included in

52 CENTURY
COMEDIES for 1925
Released by Universal.
Clearing the Way for Bigger Profits!

PERSISTENT and restless in its driving action as the giant snowplow that scatters immense drifts from the railroad tracks, Universal's National Advertising Campaign has broken its way to public recognition for Universal Pictures. For years it has been powerfully clearing the way for theatres playing Universal Productions, until fans in every cranny of the country have been acquainted with the genuine entertainment embodied in pictures mentioned in "Watch This Column." And now the public is "sold." You are saved the expense of selling patrons a "cold" picture, for they already know about them and want to see them. You have merely to advertise that the picture they have seen in their favorite publication is now at your house. This means surer profits and a larger margin for you, when you play Universal Pictures.

UNIVERSAL'S
Great National Advertising Campaign

(The advertisement above appears in The Saturday Evening Post of Nov. 7, 1925.)
Don't Play Blindman's Buff With Profits—
Book Gumps!

From the famous newspaper cartoons by Sidney Smith appearing in more than 300 newspapers daily.

SAMUEL VAN RONKEL PRODUCTIONS

12 NEW GUMP COMEDIES

RELEASED BY UNIVERSAL!
Mobs Your Box Office!

That’s a darned good way to start the New Year---with a LAUGH! It will help us in every way. It will keep us from taking ourselves too seriously. It will make your audience forget their troubles, even the unwashed supper dishes in the kitchen sink.

This Laugh Month is just as good a thing for you as anything you can devise, provided you realize its genuine worth and get back of it with all your might and main. Start your publicity right now and keep driving away at it every day and then all through the month of January itself.

Keep advertising and talking about Laugh Month in connection with your theatre until the people unconsciously grin in anticipation of the laughs you are going to supply for them on your screen.

Where can you get all these laughs? Well, for one thing hundreds of people are working their heads off injecting laughs into Century Comedies and Bluebird Comedies. Good comedies are hard to make. They cost good money. But they’re worth it, whatever they cost us and whatever they cost you!

Boost Laugh Month and you boost yourself!

Laugh and the world laughs with you. Mope and it gives you the air!
"Ought to run as long as 'Abie's Irish Rose'."
— Harriette Underhill, N.Y. Tribune.

"A picture that ought to bring in the shekels."

"Could scarcely fail of sound financial success."

THE YEAR'S GREAT
Rudolph Schildkraut, George Lewis, Blanche Mehaffy
An EDWARD SLOMAN Production

Universal's White List Miles
Simply Won't Go!

NOW PLAYING
its 2nd Broadway
Triumph
RIALTO
Broadway & 42nd St.
New York

"Can't miss. Its appeal is universal."
—Edba, Variety.

"Deserves nothing but praise."
—Palmer Smith,
N. Y. Eve. World.

"There is every reason why the picture should prove a box-office success."
—George T. Pardy,
Motion Picture News.

ALL-STAR CAST

Virginia Brown Faire, Rosa Rosanova, Kate Price

Story by Isadore Bernstein

and Miles Ahead of All
“Phantom” Advertising Campaign Is the Sensation of Pittsburgh

MacDowell Drug Store window display offers "Phantom" Poster. Miss McArthur.

Tremendous box office power plus advertising possibilities score another big clean-up.

“Phantom” Playing To S. R. O. Business

Universal's super-Jewel attraction, "The Phantom of the Opera" is playing to S. R. O. business this week in two local theatres, the Cameo and the Cameraphone.

Last Saturday, at the heavy rain, there was a lineup of patrons in front of the Cameo theatre all day long, until the beginning of the final showing at ten o'clock, when hundreds of prospective patrons were turned away. The house records were smashed by two hundred dollars. Indications are that a new record for a week's business will be hung up at the Cameo this week. The "Phantom" will continue to play at this house indefinitely.

At the Cameraphone in East Liberty, the crowds were the greatest in many weeks, and up to the time of going to press with this issue of the Bulletin, the "Cam" is playing to S. R. O. at all performances. It is entirely likely that this house will also hang up a new record.

—from Pittsburgh Moving Picture Bulletin.
Breaking All Records in Every City it Plays!

New York, N. Y.
Now playing its ninth capacity week at the Colony Theatre after an eight weeks run at the Astor Theatre at $1.30 top.

Los Angeles, Cal.
"Drawing more money into house than ever dreamed of. Big at $14.700 in the Rialto Theatre of 900 seats."—Variety.

Portland, Ore.
"Tremendous success and all records broken. Greatest box-office attraction we've ever handled."—Columbia Theatre.

Seattle, Wash.
"All records broken. Waiting line more than a block long. Positive proof 'Phantom' is unquestionably greatest box-office attraction."—Columbia Theatre.

Washington, D. C.
"Packed them in every performance. Police held back impatient crowds. Overjoyed the way the public received the picture."—Rialto Theatre.

Denver, Colo.
"The biggest day in the history of the theatre. Continual line from one till ten-thirty. Look for two weeks' smashing business."—America Theatre.

Now in its ninth week at the Aldine Theatre, playing to capacity at every performance.

Milwaukee, Wis.
"All Milwaukee turned out to witness this super spectacle. Forced to turn away hundreds. Never before such a record breaking attendance."—Alhambra Theatre.

Detroit, Mich.
"$6,803 in two days' business—which has never been done in the Broadway-Strand Theatre since it was built."—Exhibitors' Daily Review.

Hamilton, Ohio.
"Acclaimed by press and patrons. Will live up to all the advance praise it has received. Our box-office tells the entire story."—Palace Theatre.

Sioux City, Iowa.
"Packed them in despite terrible wind and rain and snow. Patrons loud in their praise."—Plaza Theatre.

Oklahoma City, Okla.
"Opened to biggest business in the history of the theatre. Audience extremely pleased. Comments very flattering."—Liberty Theatre.
"Put out your Ad

S.R.O.

Just Completed-The Two

"What Happened To Jones"

George Broadhurst's Greatest Stage Success
with Marian Nixon, Nina Romano, Otis Harlan, Margaret Quimby and Emily Fitzroy.

A WILLIAM SEITER Production

UNIVERSAL JEWEL

Universal's White List Miles
Advertising—and dust off the S.R.O. sign!" says Jay Gould of Montevideo, Minn., and he ought to know because he's one of those that did!

Reginald

ENNY

Greatest Laugh Hits Of the Century!

"Skinner’s Dress Suit"

with LAURA LA PLANTE, Ben Hendricks, Jr., Hedda Hopper, E. J. Ratcliff.
From the famous Saturday Evening Post Story by Henry Irving Dodge
A WILLIAM SEITER Production
Presented by CARL LAEMMLE

and Miles Ahead of All
Universal Moviegrams

Lois Weber, at various and sundry times one of Universal's most expert directors, has been signed again by Carl Laemmle to direct. It is the intention now to give her charge of Mary Philbin's next production when this is finally selected.

Frank H. Spearman has been engaged by Universal to write an original ten-episode photoplay under the title of "Whispering Smith Rides." He will also write the continuity.

Negotiations extending over several months will undoubtedly be closed this week whereby Universal secures for its comedy star, Reginald Denny, a famous Broadway play. Ever since "Too Many Cooks" established itself so definitely as a big Broadway hit, Denny has been anxious to use it for one of his Universal Jewels. After seeing "What Happened to Jones," Frank Craven, author and star of "Too Many Cooks," is of the opinion that his play would ideally suit Denny.

Plans for Laura La Plante's next production have been suddenly changed. It has been decided to put her into "Poker Faces," which Harry Pollard will start directing next week, with Edward Everett Horton and George Siegmann.

Being somewhat ahead of his schedule, Charles Puffy, the rotund Universal comedian, is taking a three weeks' flying trip to New York to tie-up a number of sketches, plays and stories for future use in his Universal comedies.

California Won for U. S. On Site of Universal City

Seventy-ninth Anniversary of Famous Treaty Will Be Celebrated with Carl Laemmle's Twentieth.

Lieut. - Col. John C. Fremont was the first of a long line of "stars" that have made Universal City famous. Away back in 1847 and on the spot where now stands the present Universal picture studio, Fremont staged, directed and played the leading role in an original historical drama. It was titled "The Winning of California." General Pio Pico, last Mexican governor of California, was the "heavy" of the play.

On January 12, 1847, Fremont, with Los Angeles as his objective, had fought his way down from Santa Barbara and arrived at what is now the intersection of Ventura and Lankershim Boulevards. Before him lay the dark Cahuenga Pass, what is now Hollywood, and beyond it the flourishing pueblo of Los Angeles. Somewhere back along Cahuenga Pass was the Mexican Army of General Pico.

Fremont moved part of his forces down the present Lankershim Boulevard and in the fields and wooded land that is now the Universal lot proceeded to dig himself in. A system of trenches were constructed by the Americans. Fremont established his headquarters in an old adobe house that stood directly opposite the studio gates and awaited the coming of Pico and his army.

Fremont antedated by many years the tricks of the motion picture directors who were to follow in his footsteps and add fame to the country. Fremont was the first man to use sets or props in the district where sets and props are now as common as leaves on the trees. Being a bit shy on artillery and not certain of Pico's strength, the ingenious American ordered trees cut down, had them stripped of their boughs and made to resemble cannon.

The trees were mounted to resemble a battery of artillery. When Pico and his army swept through the pass and over the hills on January 13, 1847, the Mexican general sighted the fake cannon. Believing them to be genuine, discretion became the better part of valor and Pico surrendered to Fremont. The Treaty of the Cahuenga, as it is known in history, was signed in the old log cabin and gave to the United States all of California. Thus is the history of California, and of the country, bound up with that of Universal. (Continued on Page 35)

Dorothy Gulliver, one of the ten national beauty winners learning the film business at Universal City, will have her first opportunity to play a regular part this week. She has been cast for the ingenue role opposite Arthur Lake in "A Lucky Chance," one of the Sweet Sixteen Comedies.

Carl Laemmle, president of Universal, arrived in New York this week on his way to Berlin to sign the final papers in the four million-dollar deal between the big American film company and Ufa, the most important film concern on the continent. He will sail in about a week's time.
Carl Laemmle At Universal City

Raymond Keane, Barbara Kent, Joen Warner, Charles Puffy, Mr. Laemmle, Prince Troubetzkoy, Arthur Lake, Fay Wray, George Lewis, and Olive Hasbrouck.

Carl Laemmle and his frail little comedian, Charlie Puffy.

Right: Edward Sloman, director of "His People," and William A. Seiter, who made "Skinner's Dress Suit" and other Denny comedies, with the chief.

Charlie Puffy, star of Blue Bird Comedies, and Reginald Denny, next to be seen in "Skinner's Dress Suit," with Mr. Laemmle during his recent visit to the Coast.

Jean Herisio, one of the screen's most noted villains, and Louise Dresser, the unforgettable "Goose Woman," snapped with the Universal's head.

The "Napoleon of the Movies" with three of his popular stars: Virginia Valli, now at work in "Wives for Rent"; Marian Nixon, who recently finished "What Happened to Jones" with Reginald Denny; and Laura La Plante, heroine of "The Midnight Sun."

Henry McRae, director general of Universal City, and Henry Henigson, general manager, with the chief beside the giant Christmas stocking for Los Angeles orphans.
Andy Enacts Universal Titles

His idea of "Combat"—possibly different from House Peters.

"Skinner's Dress Suit"—a variation of the Denny model designed for summer wear.

He called this "California Straight Ahead"—a long way ahead, and no bungalow on wheels to ease the journey.

Andy as "The Home Maker"—it looks like a harem to us with Min getting a harsh deal.

Below: "Sporting-Life" in deepest Africa—or Gump the Gladiator.

Pere Gump in a playful mood—acting "The Teaser" to one of Charlie Murphy's big, black bears.
Third Annual Joy Week To Stimulate Business

So successful were the previous Joy Weeks devised by Universal in stimulating interest in and attendance at the thousands of theatres participating in these drives, Carl Laemmle, Universal chief, requested December 18-26 be set aside as the 3rd Annual Universal Joy Week. As in the past, all the vast resources of Universal City have been placed at the exhibitors' disposal to enable them to offer their patrons the best short subjects available. Snappy one-reel comedies, peppy two-reel action dramas, hilarious two-reel mirthquakes and punchful chapter-plays—all have been produced with but one aim, to furnish exhibitors maximum drawing cards at minimum expense.

Universal is not content with merely selling its short product to the enterprise showman—it helps the exhibitor sell the picture to his patrons. The same advertising, exploitation and publicity brains responsible for the success of "The Hunchback" and "The Phantom" are behind the releases of Century and Bluebird Comedies, Mustang Westerns and Adventure Pictures.

Besides specially-designed slides for Universal Joy Week the exploitation department of that company has devised several extensive national tie-ups calculated to augment the money-making qualities of the many attractive Joy Week programs. These include a nation-wide hook-up with many of the 300 newspapers publishing "The Gumps"; in return for the display space the newspapers have agreed to mention the local daily running the comic strip, the newspaper publishes a gratis ad for the theatre.

Century's series of "Buster Brown Comedies" afford exhibitors unusual and unlimited tie-up possibilities. More than ten national tie-ups have been arranged for these million-dollar releases, including such well-known firms as Kellogg's Corn Flakes, Carnation Milk and the various commodities marketed under the Buster Brown trademark. Buster Brown shoes, hose, cartoon book, scooters, velocipedes, overalls, clothing, toys, food, etc. A patron-pulling herald on "Buster Brown Comedies" is available at slight cost.

Besides the building-building heralds devised for all Universal products, several of these Adventure Pictures offer great tie-up possibilities with national box-office. "Perils of the Wild," a screen version of the classic "Swiss Family Robinson," is a sure-fire school, church and bookstore tie-up; while "The Ace of Spades," written around the Oklahoma Land Rush, recommends itself to the cooperation of historical bodies, real estate agents, sporting goods and clothing stores.

In order to make its short product more easily advertiseable, Universal has made up a series of special tie-up stills on many of its short feature stars. One shows Charles Puffy using a Parker Fountain Pen; another has Marceline Day, leading lady in (Continued on Page 34)

Short Product Releases Ready For Laugh Month

"The Scarlet Streak" (Adventures Serial) 10 episodes—Wm. Desmond

MUSTANG WESTERNS (2 Reels)
- "The Call of Hazard," Fred Humes, Jan. 2
- "Montana of the Range," Josie Sedgwick, Jan. 9
- "Hearts of the West," Edmund Cobb, Jan. 16
- "The Man With a Scar," Fred Humes, Jan. 23
- "The Hero of Pipe Rock," Ben Corbett and Pee Wee Holmes, Jan. 30

CENTURY COMEDIES (2 Reels)
- "The Honey-Moon Squabbler," Edna Marian, Jan. 6
- "Buster's Bust-Up," Arthur Trimble, Jan. 13
- "Her Lucky Leap," Wanda Wiley, Jan. 20
- "Helpful Al," Al Alt, Jan. 27

GUMP COMEDIES (2 Reels)
- "Min's House on the Cliff," Joe Murphy, Jan. 3
- "Min Walks in Her Sleep," Joe Murphy, Jan. 17

BLUEBIRD COMEDIES (1 Reel)
- "The Horse Laugh," Charles Puffy, Jan. 4
- "The Honey-Moon Hotel," Neely Edwards, Jan. 11
- "Prep School," Arthur Lake, Jan. 18
- "Ups and Downs," Charles Puffy, Jan. 25

FEATURE AND JEWEL RELEASES

BLUE STREAK ACTION DRAMAS (5 Reels)
- "Western Pluck," Art Acord, Jan. 14
- "The Demon," Jack Hoxie, Jan. 31

UNIVERSAL-JEWEL PRODUCTIONS
- "Stella Maris," Mary Philbin, Jan. 3
- "The Little Giant," Glenn Hunter, Jan. 10
- "The Arizona Sweepstakes," Hoot Gibson, Jan. 17
- "What Happened at Jones," Reginald Denny, Jan. 31
Universal Buys French Version Of “Miserables”

CARL LAEMMLE has purchased the rights for the United States, Canada, Great Britain and other territories, of the negative of “Les Miserables,” recently produced in France. Probably the most famous of Victor Hugo’s thrilling romances, “Les Miserables” will be the third of this great master’s works being handled by Universal. Mr. Laemmle’s tremendous success with “The Hunchback of Notre Dame,” was followed first by his acquisition of the screen rights of “The Man Who Laughs,” and now, by the distribution rights of “Les Miserables.” Continental authorities have appraised the current film version of “Les Miserables” as “one of the most valuable, outstanding productions of modern times,” according to E. H. Goldstein, treasurer of Universal. The picture was produced by Les Films de France, a subsidiary of La Societe des Cinéromans, under the direction of Henri Fescourt.

Sandra Milovanoff, the noted Russian stage and screen star, enacts the role of Fantine, while Gabriel Gabrio, one of the most brilliant of Continental artists, is cast as Jean Valjean. The production is notable for its massive sets, gripping action and dynamic action.

It is of interest that Albert Capellani, one of the first European directors to be brought to the United States, obtained his first American contract on the strength of his direction of the original French production of “Les Miserables” many years ago.

Universal Films
Win Popularity
In British Fleet

ALTHOUGH it is not generally known throughout the trade, Universal films are amongst the most popular in the British Navy, according to the European Motion Picture Co., distributors of Universal Pictures in the United Kingdom. For a very considerable time European has been supplying Universal productions to the many different battleships and other craft of the Grand Fleet which run their own cinemas and have received many most eulogistic letters from the officers and men who have been fortunate enough to witness programs arranged by this company. The Rev. Chaplain J. Bernard Pim in charge of the cinema on H. M. S. Resolution, for instance, writes that Universal “is growing in popularity in the Fleet.”

All Irish Newspapers Praise “Phantom” In Dublin Premier

T HE premier opening of “The Phantom of the Opera” in the Irish Free State has met with the most astounding and amazing success. All the leading Dublin papers, which have a circulation all over the Free State, speak of this great Universal production as one of the best that has ever been shown on the screen.

The Irish Times, which has a circulation from Cork to Belfast, in connection with its premier opening, says:

“...At the Metropole Cinema, Dublin, remembering the success that had attended ‘The Hunchback of Notre Dame,’ Cinema patrons were eager to see for themselves, in what fashion Lon Chaney surpassed the characterization of the Dwarf, Quasimodo.”

After giving a general outline of the story, The Irish Times went on to say: “The character study, The Phantom of the Opera, must be regarded as one of the best pieces of film acting that Lon Chaney has done—he has an extraordinary—one might say weird—genius for the interpretation of parts which are intended to be repulsive and hideous. It is a personal triumph for Lon Chaney, but honors must also come to Mary Philbin who fills a very difficult part with great success.”

The Dublin Evening Herald, says: “The Phantom of the Opera” is unquestionably the most amazing film that has ever been produced up to the present time. It is an astounding spectacular achievement and masterpiece of characterization. Gaston Leroux story is very gripping and teams with incident, but the splendor of the scenes, the brilliancy of Lon Chaney’s acting and that of the supporting cast render it a superb spectacle. This surely must be Lon Chaney’s masterpiece. Mary Philbin plays the role of Christine Daae with vividness and tragedy. The Metropole orchestra accompanied the piece throughout with fidelity. From the earliest performance the cinema was thronged and every seat available taken.”

The Dublin Evening Mail, which has a large circulation amongst the conservative class in the Irish Free State, says, “that the much heralded superb spectacular film ‘The Phantom of the Opera,’ starring Lon Chaney, was screened to capacity houses at the Metropole Cinema, Dublin, last night. Lon Chaney is today one of the greatest, if not the greatest, of screen actors, and has essayed many roles and has been a success in them all. But his impersonation of the Opera Ghost in ‘The Phantom of the Opera’ is easily his crowning achievement of his remarkable screen career and places him in a niche all his own.”

The Irish Independent, says: “Almost terrifying in its realism and grandeur was the production at the Metropole Cinema of Gaston Leroux’s story of the side lights of Paris, “The Phantom of the Opera.” The acting throughout had an electrifying effect on the audience which was packed in every available space, and the orchestral accompaniment was such that one seldom has the opportunity of enjoying. As to the general setting of this truly wonderful production, there is but one term of description—wonderful.”

Mr. E. E. Elliman, the enterprising manager of the Metropole, Dublin, wired to Mr. Bryson of European Motion Picture Co., Ltd., distributors of Universal Pictures in the United Kingdom, as follows:

“Terrific Opening Phantom of the Opera. Highly Pleased.”

Universal Weekly December 12, 1925
Patrons Pulling Line Up of Accessories
Prepared for Laugh Month

The committee in charge of National Laugh Month for the distributors of Short Feature comedies has been extremely active in preparing accessories which will enable exhibitors to put over Laugh Month with a bang.

A broadside announcing the coming of January as Laugh Month has been mailed to every exhibitor in the United States and Canada. On the back of this broadside is a list of all accessories prepared and available at the present time. Additional accessories will be ready within a few days and will be included in the press sheet which will be mailed to exhibitors during the coming week.

The Sweeney Lithograph Company of Belleville, N. J., have made up banners, pennants, and posters. By grouping all of these kindred accessories in one concern, the exhibitor may obtain the principal items with a minimum of effort. Special sketches have been prepared by the committee and each contains one or more laughing heads and the wording—"Come in and laugh!—L.A.F.F. January is National Laugh Month." The accent on the third L.A.F.F. in crescendo.

The banners will be 3 feet by 10 feet, printed in blue and yellow on canvas and ready for hanging. These will be sold for $1.25 each. Pennants, 14 inches wide by 29 inches long will be printed in assorted colors, hemmed at the top with eyeflets for hanging up the lobby or under the marquee. These will cost 12 cents each. One- and three-sheet posters are being done in two colors, a combination of blue and orange. The one-sheet head is from a special sketch by Michelson prepared especially for this piece of paper. The posters will cost 15 cents each for the one-sheet and 27 cents each for the three sheets.

National Screen Service, Inc., with offices in New York, Chicago, Los Angeles and San Francisco, have agreed to make up a special trailer for the Laugh Month Committee. They have gone further and offered to supply these trailers absolutely free of charge to all of their regular customers. All the customer has to do is to notify the Screen Service Bookers that he wants the Laugh Month trailer, and the exhibitor will then receive it as part of the regular service.

For exhibitors who are not Screen Service customers, the price of the trailer is one dollar, which includes postage and packing. This price is the printing cost, as the trailer will be about 25 feet long.

Celluloid buttons about one inch in diameter are being made up by Bas- tian Brothers Company, Rochester, N. Y. Buttons will be shipped C. O. D. plus postage and express charges at the rate of 500 for $4.50, 1000 for $8.00, 2500 for $18.75 and $7.00 a thousand for 5000 or more.

The Excelsior Illustrating Company, 219 Sixth Avenue, New York, are making up the special Laugh Month slide from copy furnished by the committee. As slides are too small an item to permit bookkeeping, they have agreed to mail direct to the exhibitor on receipt of stamps, cash or money order at the rate of 15 cents per slide. This includes postage.

The window cards are being made up by Wintin Printing Company, of 405 Broome Street, New York City. These are printed in two colors on five ply post board and are being sold at 5 cents each. If exhibitors send cash with their orders for the window cards they will be sent to them prepaid. If the exhibitor wants them C.O.D. he will have to pay delivery and collection charges in addition to the cost of the cards.

Announcement has not yet been made regarding the handling of the cuts because the committee is daily adding to the number of cuts which will be available. Cuts will range in size from one inch square to four column sizes. Reproductions of the banners, posters and pennants will be available in cut form so that exhibitors may use them in advertising or throw-aways.

The press sheet will contain illustrations of all of the accessories, will have sample ads in sizes from one to four columns, endorsements from prominent people and publicity stories which exhibitors may use to send to local papers.

The committee in charge of National Laugh Month consists of Gordon S. White, Educational Film Exchanges, as chairman; P. A. Parsons, Pathe Exchange; Fred McConnell, Universal Pictures; Nat G. Rothstein, Film Booking Offices; Julian M. Solomon, Davis Distributing Division, secretary; Fred Quimby, Fox Film Corp.; W. E. Shallenberger, Arrow Pictures Corporation; and W. Ray Johnston, Rayart Pictures. The headquarters of the committee are located at 218 West 42nd Street, New York, and information or inquiries regarding the activities and the material available should be sent to the committee at that address.

"Indians Coming"
Has Been Titled
By Noted Writer

DON RYAN, well-known magazine writer and newspaper columnist, has joined the movies. He has been added to Universal City's staff of title writers, which includes Walter Anthony, Robert Hopkins and other well-known title experts.

Ryan's first work for Universal was on Edward Sedgwick's Universal-Jewel, "The Indians Are Coming," an historical production based on the last stand of the redmen against the white invasion.

Also starring Edna Marian, Eddie Gordon, Al Alt, and Charles King with the Century Follies girls.

Two reels each—one every week.

AT YOUR UNIVERSAL EXCHANGE
JOY WEEK AND LAUGH MONTH

Puffy In New York

Pity the poor fat man in the New York Subway—Charles Puffy, the famous fat comedian of Blue Bird Comedies, asked: "How much does the Sub-weigh?" He found out when he tried to ride in it. His answer is: "Two tons. Up-to'n and Down-to'n."

PITY THE POOR FAT MAN IN THE NEW YORK SUBWAY—CHARLES PUFFY, THE FAMOUS FAT COMEDIAN OF BLUE BIRD COMEDIES, ASKED: "HOW MUCH DOES THE SUB-WEIGH?" HE FOUND OUT WHEN HE TRIED TO RIDE IN IT. HIS ANSWER IS: "TWO TONS. UP-TO'N AND DOWN-TO'N."
From the day of his birth until the present time, Charles Puffy, Universal comedian, has fought a losing fight against avoirdupois. Weighing fifteen pounds when he was born, Puffy was taken in hand by his father but despite paternal efforts the lad continued to increase in weight. Now he is close to the three hundred mark and still going strong.

In Germany, the comedian was a stage star, having appeared in Shakespeare's "Troilus and Cressida," "Merry Wives of Windsor," as Falstaff and "Henry the Eighth," beside many of the other classics. Deciding to come to America and seek fresh laurels he forsook the boards and eventually arrived in Hollywood. His only friend there was Lubitsch and after a bit in Universal's "Rose of Paris," Puffy was offered the part of the bloodthirsty Russian general in "Forbidden Paradise."

For two weeks he haunted the costumers, being outfitted for his sanguine role. Finally the day arrived for him to make his appearance on the lot and he strutted past the gate with dignity and military bearing. Adolphe Menjou stopped, stared and hastily departed. Puffy puffed up proudly, Raymond Griffith looked, laughed and retreated. The rotund actor swelled even more, to think that he impressed these two actors. Then Pola Negri appeared. She gazed, gaped and guffawed and called for the director. Lubitsch came. Then he spoke: "Puffy," he said, "look in the mirror. See yourself. Are you a murderer? Can you kill a queen? Are you a poisonous revolutionist? If you can answer 'yes' you can have the part."

Puffy complied. He turned to the mirror. Sadly he studied his reflection. Then he turned his head away. "No," was the simple reply, and Puffy was out of a job.

Despondently, he walked the streets of Hollywood. Knowing no one, he received no encouragement. Even suicide entered his mind. In despair he turned to Lubitsch. The director tried to cheer him up.

"Perhaps that was the turning point in your career," he said. "Maybe you are destined to be a comedian."

And he arranged a dinner at which Carl Laemmle, President of Universal, was to be present. The Napoleon of filmdom remembered Puffy's one bit in "The Rose of Paris." His keen memory told him that here was a possibility. Puffy was signed up and now he is the busiest man on the lot.

"Yet," said the comedian, "I do not want to be a comedian. I want to train down. I want to be a dramatic star. What can I do? Two cups of coffee and some lettuce comprise my daily meals and still I gain. Maybe if I eat a couple of steaks a day, that might do it. It is so sad to play comedy when one's soul yearns for artistic drama."

So it has been and so it will continue. The circus clown wants to play Hamlet.
Follows the Great "Calgary Stampede" With an Even Better One!

"There is ten times the variety to the plot than is found in the regulation cowpuncher pictures. The yarn is chock-full of amusing complications."

—Motion Picture News

“A good Western melodrama. Aside from human interest, suspense, and thrills, there is considerable comedy.”

—Harrison’s Reports

“Endowed with entertainment of wider appeal than is usually associated with this type of film. Talking of action, by the way—wait until you see the horse race!”

—Exhibitors Trade Review

“One of the westerns worth seeing.”

—Motion Pictures Today
Andy Gump Is Interviewed

"THEY found out I was funny when they engaged me to play the part of the Assistant District Attorney in a picture," reminisced Andy Gump—I mean Joe Murphy—as he stretched his six feet seven in an all too small armchair. "It was a serious story, and the part was supposed to be a serious part, but I ruined the entire scene and they had to do it all over again."

"Most people think that my creation of the part of Andy Gump for Universal is the first characterization I have made. As a matter of fact I am the original Mutt, in Mutt in Jeff. You see I know Bud Fisher very well, and when we were both in San Francisco we used to stop late at night for a glass of beer in Larry Dolan's place. Whether it was the beer or what, Bud began to draw my chinless profile and long neck on the tablecloth. The next day Bud showed me, 'Gee, Murphy, what a character in a cartoon you would make if you had a little shrimp to set you off.' And that was the origin of the Mutt and Jeff cartoons.

"I did the Mutt and Jeff act in vaudeville with Bobby Vernon for a long time and it was through Bobby, who began to work for Mack Sennett, that I broke into pictures. My first job was as a comic jurymen of a jury with Weber and Fields. I worked one day and at the end of the week I received a check for $40. That looked pretty good to me—and though I thought it was a mistake I made up my mind to say nothing. The next week I was called for two days and given another check for $40. Then I discovered that I was on the regular salary list without knowing it. From 1914 to 1919 I worked with Sennett with Gloria Swanson, Marie Prevost, Phyllis Haver and other well known beauties. After that I free lanced."

Cowboy Comedians Capture Screen

"DIRTY SHIRT" and "Magpie," two of the most lovable characters in modern short story fiction, and being immortalized on the screen, Universal Pictures Corporation having recently purchased the picture rights to twelve stories by W. C. Tuttle in which these out-of-luck cowpunchers are the heroes.

In presenting "Dirty Shirt" and "Magpie" Universal is following a policy of complying with the wishes of the public and also of presenting clean pictures. For some time past the studio has been deluged with letters from Saturday Evening Post readers who have been following Carl Laemmle's Column, asking him to put "Dirty Shirt" and "Magpie" on the screen. On Laemmle's order, Isadore Bernstein, supervisor of Western productions for Universal, got in touch with Tuttle, a personal friend and arrangements were completed for the purchase.

It was the author's idea to put his two characters into one big production, but Bernstein convinced him that the better way to reach the great majority of people would be to film the stories in a series of two reelers. Tuttle assented, the result being that the stories are being made into a series of two reel plays.

"Dirty Shirt" and "Magpie" are two rolling stones, kindly, clean of heart and moral. They are always getting into mischief and trouble as a result of their desire to do good and help others. Though Western in character they are entirely different from the usual run of such pictures.

In selecting the players to impersonate "Dirty Shirt" and "Magpie" Universal also had to take into consideration in that it promoted star from its own ranks two men who have rendered valiant service. They are Ben Corbett, "Smiling Ben," and Gilbert Gillette, better known as "Pee-Wee" Holmes. Both are former cowpunchers and have often been seen in various Universal Western productions as members of Universal's band of Ranch Riders.
A Universal Picture

Production

Harry Pollard

A

Universe Corp., E. M. Ascher, Pres.

in association with Faultless Pic.

Presented by CARL LAMMELLE

"Choke"

Should

Better - Rat They

"KELLYS"

and

COHEN
The Laugh Champions of the World!

Laugh Revisited
Laugh the Great American
Coming: to start at his best!

Directed by
Harry Pollard

VERA GORDON
CHARLIE MURRAY
GEORGE SIDNEY

Aaron Holman with an all-star comedy cast featuring.
On the Screen at Last!

THE two greatest screen fires ever filmed—in one picture! Anybody that runs to a fire . . . everybody . . . will stand up and applaud this titanic fire melodrama! Hot Stuff For Your Box-Office!

The Daddy of all Fire Pictures

_The Still Alarm_

with WILLIAM RUSSELL and HELENE CHADWICK

and a brilliant cast, including Richard Travers, John T. Murray, Edward Hearn, Edna Marian and Dot Farley. Adapted by Harvey O. Higgins from the famous Broadway favorite by Joseph Arthur and A. C. Wheeler.

An EDWARD LAEMMLE Production
Century Releases Special Comedy

“Red Riding Hood,” Two-Reeler with Peter the Great and Baby Peggy, Reaches the Screen in Time for Holiday Bookings—Adapted from Famous Child’s Story.

A TWO-REEL Century Comedy Special was released this week as an addition to the regular Century schedule. It is “Red Riding Hood,” an amusing and interesting picture adapted from the famous children’s story.

Peter the Great, the popular dog star, is featured in this two-reeler in the role of the Wolf, and Baby Peggy in the role of Little Red Riding Hood. The picture is an ideal holiday subject and has been scheduled for release through Universal Exchanges in time to be set for presentation during Universal Joy Week, the holiday period of Short Subject and novelty programs.

The Century Film Corporation, producers of “Red Riding Hood” announce this picture as the only special in view during the current year’s output. It has been previewed and highly commended by committees of various organizations interested in films for children and for holiday presentation.

The story of Little Red Riding Hood has been closely adhered to, and a number of fill-in sequences have been built up that add greatly to the picture value of this offering. There is considerable humor in the picture as well as the dramatic action that marks the child’s story so vividly.

In support of Baby Peggy and Peter the Great are to be seen Louise Lorraine, as Red Riding Hood’s mother, Johnny Fox as one of the little girl’s sweethearts, and Arthur Trimble, now nationally famous as the Buster Brown of Century Comedies, as another youthful admirer.

The picture has been artistically made and a portion of it is hand-colored, especially certain scenes in which Baby Peggy appears in her red riding hood.

The Universal sales department reports that many calls have come for this picture from exhibitors who have read the pre-view reports on it. It is expected to be one of the holiday season’s best sellers.

Movie Monthly Editor Interviews Wanda Wiley

WHEN Wanda Wiley, the Century star, was in New York last summer on her first visit East, she met Walter Haviland of Movie Monthly, who wrote this little story about her:

“Wanda Wiley is a delicious little person who’s keeping the public thrilled right now to the tune of a two-reel comedy a month, and who seems likely to step up to the front of the parade before you realize what’s happened.

“She was telling me the other day about her stunts. When she broke into the game, barely a year and a half ago, she was given a boxing scene which required her to suffer a prompt and inglorious knock-out. Wanda took her tap on the chin, but in failing she added some funny business which set everybody to laughing.

“The director cast her for other and odder gymnastics. These developed in no time into the hair-raising risks for which she has a positive genius.

“She is never scared, and doesn’t know how she gets away with things that would destroy the nerve of a husky man. She balances her body correctly by instinct and that’s all there is to it, she says.

“An enormously long ladder, bobbing from the end of a truck, was supposed to scoop her up from the street in a comedy bit. She was then to stand erect and be ridden madly around a corner. Two boys, who attempted it one after the other as understudies, were badly injured. The director was worried. But Wanda just knew she could do it—and did.

“She’s been hurt only once. On a motor-cycle running wild, she slipped down to the small of her back and let go with both hands. The stunt was successful the first time, but the second she was hurled off. A derby hat she was wearing probably saved her from breaking her skull.”

Mr. Haviland’s interest in Miss Wiley was aroused by the exceptional traffic dodging demonstration which she put on at New York’s busiest street intersection as a boost for a big New York charity show.

Carl Laemmle “Find” Loaned To Century

MATTY KEMP, who has been playing bits at Universal for the last four months has suddenly found himself started along the road to screen fame. Kemp, who is only 19, has been loaned to Century Comedies for a series of pictures in which he will play the male lead. In his first picture Kemp will impersonate a newspaper reporter and will play opposite Wanda Wiley. In the second Kemp will play opposite Edna Marian.

Kemp is a protege of Carl Laemmle and is under a five year contract with Universal.
British Showman Win Prizes

The Friendly Hand

20 Years an Exhibitor

raded the town with a bell, which he rang as he went along.

Michael Pearson, of the Queens Cinema, Birkenhead, who has been awarded the third prize in the Universal Serial Exploitation Contest, went in for several very effective showcards which he displayed in all the big shop windows and in the railway carriages of the underground railways.

Special little picture-books with illustrations of most of the scenes in "Samson of the Circus" were handed to all the children in the audience on the Saturday previous to the Monday on which the picture opened.

Lobby dressings, posters and motor-
car displays made up the remainder of his campaign and Mr. Pearson reports enthusiastically that this serial is now playing to packed houses.

FURTHER prize winners in the Universal Serial Exploitation Contest included G. H. Booth of the Electra Picture Lounge, Jubilee Terrace, Leeds, who won the first prize of £10 one week for his exploitation work on "Samson of the Circus." Mr. Booth used local hoarding extensively with 12-sheets, 6-sheets, and quad. A striking display on the front helped considerably as it was designed specially for a children's school in the same street, and as a result received a considerable amount of word-of-mouth publicity from the children. Colored and written slides were shown at every performance weeks before the screening of the first episode.

"Samson of the Circus" proved a hit well with us," is Mr. Booth's comment.

G. Sutton, of the Imperial Playhouse, Bolton, was the winner of the second prize of £5. In addition to extensive poster and throwaway advertising, Mr. Sutton covered the entire front of his house with striking banners, the whole resulting in big business during the running of the opening episodes.

Third prize of £2.10.0d was awarded F. Price, manager of the Palladium, Price Street, Birkenhead. Amongst his schemes was a forceful throwaway running as follows:

Palladium, Price Street, Birkenhead.

Dear Friends: You have seen "The Iron Man" and you liked it, you have also seen "The Riddle Rider," and thought it was great, but you must come to your favourite Cinema and see me. I am "The Fighting Ranger." Universal's best serial. I am full of thrills and spills made purposely for you. Yours faithfully,

"The Fighting Ranger. Don't forget—I start this week.

THAT British exhibitors are showmen equal to any in the world was proved during the first Serial Exploitation Contest inaugurated by the European Motion Picture Co. The contest is serving to strengthen that fact more and more.

Four different weeks' winners are mentioned on these two pages, with the outstanding feature of any of them described. The men who have won these prizes have not only won cash prizes —
In Serial Exploitation Contest

which are never hard to take—but they have added new patrons to their houses and made better friends of their old ones. Exploitation pays—whether there is a prize attached or not.

G. H. Bolam, of the Empress Theatre, Gateshead, who played "Wolves of the North," stated that "this serial has been going very well, and greatly increased receipts, notwithstanding the very healthy weather. He has had, which has been against good business."

Mr. Bolam, in addition to distributing 10,000 handbills two weeks before showing the first episode, put out streamers around the veranda. On the panels of the front door he had two posters especially painted with a scene of the frozen north with a wolf, painted on each. Also for the children's matinées he gave away ten shillings in prizes to children writing the best story of each episode. This proved a huge success, many of the stories being quite amusing.

Mr. Bolam, who is a Welshman by birth, has had considerable experience in theatre management. In his earlier days he went to sea for eighteen months, and during the War served two and a half years in the army. He comes of a family well known in the theatrical enterprises, his late father having been owner of a number of theatres.

Another prize winner was Oliver T. Haines, of the Palace Cinema, Oxford, who exploited "The Fast Express." This exhibitor tied-up with the Oxford Motor Bus Co. and a window show of a model engine at the Great Western Railway office. In addition a comprehensive campaign included press advertising, handbills, boardmen, posters, and lobby dressing. The result was a record attendance to see the first episodes, which continued throughout succeeding episodes.

Mr. Haines entered the entertainment business at the age of sixteen with a road company, as an exhibition box. After touring Great Britain and the Continent, Haines went in for pictures in 1895, when in their infancy—rising until he became Control Manager of a circuit of eighteen cinemas.

The War intervened and he had to throw up his connection. On his return he became manager of the Carlton Cinema, Swansea, and after going to P. C. T., later being transferred to his present post. This record, Mr. Haines says, "gives me the right to call myself a picture man, as I have grown up with them, and amongst them for over twenty years, and during that time have watched and marvelled at the wonderful improvement."

PRIZEWINNERS in the tenth week of the Second Exploitation Contest on Universal Serials included E. Fletcher, of the Empress Cinema, Chapellen-le-Prith, who took the first prize with his work on "Samson of the Circus." Mr. Fletcher issued thousands of throwaways announcing a competition having to do with the weight, chest measurements, etc., of "Bonomo, the World's Strongest Man." The winner of this competition had his name published on the screen and the best seat in the house was reserved for him during the run of this great 15-episode Adventure Picture.

Mr. Fletcher reports great enthusiasm for this picture and bumper houses throughout its entire run.

F. Byrne of the Glynn Cinema, who won second prize in this week of the Contest, originated a contest which attracted much attention amongst the children who patronized his house. It started off "Samson of the Circus" in a big way.

The third prizewinner was George T. Baird, manager of the Crown Cinema, Wortley, Leeds. He showed a trailer of "Samson of the Circus" the week preceding the opening, and then made an announcement to the audience that this great serial would start the following Monday. When the program was finished, each child who attended was given a day-bill. Later posters and cut-outs were blazoned all over the outside of the house and in the vestibule. The latter aroused a great deal of attention amongst local patrons and also amongst the thousands of people who attended the Leeds United vs. Huddersfield football match.

More prize winners will be announced in future issues of the Weekly.


Prize Winners
Thank European For Contest Checks

THE following letters are merely a sample of the many similar ones received by the European Motion Picture Co., London, concerning the two Universal Serial Exploitation Contests which they have sponsored:

"J. V. Bryson, Esq.
"Dear Sir: I beg to thank you for your 29th ult. enclosing cheque value £10.0.0.
"I am pleased to know that my efforts in exploiting 'The Fighting Ranger' have merited your award, also I am glad to inform you that the time and labour spent on putting it over has been repaid by the eagerness of serial patrons on the Thursday nights, and the children on Saturday afternoons. Despite strong opposition my takings have kept very steady during the run of this serial. "Thanking you and your staff for many kindnesses, I beg to remain,

"Yours faithfully,
"(Signed) "R. H. Etchells,
"Select Kinema, Chelsomford, Eng."

"J. V. Bryson, Esq.
"Dear Sir: Many thanks for your cheque. Yours is a wonderful firm, for you provide me with a rattling good serial and pay me for advertising it.
"Yours faithfully,
"(Signed) "T. M. Pearson,
"The Bedford Cinemas, Ltd.,
"England."
International News First
With Football Pictures

INTERNATIONAL NEWSREEL, following its policy of covering all important football games, scored remarkable beats in Chicago and the New England territory on the Harvard-Yale game; in Columbus and Chicago on the Ohio-Illinois game at Columbus; and on the Pacific coast in the Stanford-California game.

In Boston, a special was issued immediately after the game on Saturday afternoon and extra length prints were delivered to the Metropolitan, Modern, Beacon, Strand and other theatres at 6 o'clock Saturday evening. Within the next half hour, the pictures of the game were on the screen at the Metropolitan, Modern, Beacon and Strand.

Manager Lazarus, of the Metropolitan, the largest theatre in New England, which uses International News-reel exclusively, showed the football game pictures at 6:30 o'clock and complimented International Newsreel in glowing terms on being the first in New England to show pictures of the game.

The management of the Modern, Beacon and Strand also telegraphed their congratulations.

The game was shown on the screens by International Newsreel in cities adjacent to Boston, on Saturday evening.

International Newsreel was also first on the screen at the first show on Sunday afternoon in New Haven and other cities in Connecticut, prints arriving for all of the theatres in New Haven at 1 o'clock on Sunday.

All of the prints for Boston and the New England territory were made in International Newsreel's laboratory in Boston, and remarkable speed was made in developing and printing the films.

A special staff of International Newsreel cameramen and laboratory-men was sent to Columbus to cover the Ohio-Illinois State game, in which 'Red' Grange made his last collegiate appearance. Prints of this important game were made in Columbus for the theatres in that city and in Cincinnati. These prints were shown in the Majestic and other theatres in Columbus at 7 o'clock on Saturday evening.

Duplicate negative was rushed to Chicago, where prints were made and delivered to all first-run theatres in Chicago for the first show on Sunday afternoon.

In San Francisco, pictures of the Stanford-California game were shown on Saturday night and in Los Angeles on Sunday afternoon. In each city International Newsreel was first on the screen with pictures of the football games.

Comedy Night, Increases Receipts 'Way Over Average

EXHIBITORS planning to celebrate Joy Week and National Laugh Month should read the following letter, and rejoice. Those who haven't yet made up their minds on the value of all-comedy programs, should also read it—and prepare to join the prosperity parade.

Universal Film Exchanges, Inc.,
Cincinnati, Ohio.

Gentlemen:

In reply to your request for a letter on Comedy Night, I want to tell you that we are running four 2-reel comedies—one a serial one a 2-reel Western and two cartoons which have built my business up on that night to three times the ordinary amount. Instead of an attendance of forty people, as is usual, on Comedy Nights I am showing to two and three hundred. On such nights I frequently overhear people saying how they enjoy the pictures at the Port William Theatre.

I advise any exhibitor to run nothing but comedies on one night in the week. This will bring life into the theatre.

Yours very truly,
PORT WILLIAM THEARTE,
Carrolton, Ky.

Newsreel Gives “Super” Service On Ship Disaster

THE International Newsreel executives are elated over the special service that they were able to give to exhibitors on the burning of the Clyde Liner Lenape, which was beached near Lewes, Del., while enroute New York to Florida, and from which 367 passengers and crew were rescued amid dramatic scenes.

When the first news of the fire reached New York, during the night of the 16th-17th, International chartered two aeroplanes, one a seaplane, and rushed cameramen to the scene. They arrived in time to take pictures of the burning steamer and of the rescue, as soon as the sun came up and shed enough light for picture taking. The planes then flew back to New York.

Still pictures of the disaster were first published in New York in the Evening Journal, which is served by International Newsreel. They appeared on the streets 3 P. M. Tuesday. Other stills were rushed to other points in the United States and certain selected stills were “telegraphed” to Chicago and other big cities.

The motion pictures were ready for Wednesday showing on Broadway and prints were being rushed to all sections of the country at the same time.

Beg Your Pardon

OCCASIONALLY even the Weekly makes mistakes. However, we are sorry for them and we say so. In a recent issue, through inadvertence, it was stated among other product included in the Complete Service Plan that "The Gumps" were included. They are not. "The Gumps" are made by Samuel Van Ronkel in association with Mr. Laemmle and at some future time they may be included in the Complete Service Plan, but they are not at present.
"The Lucky Six"

Packed with thrills—
Action—pep—
Ride 'em, cowboy.
Watch your step.
Showmanship and
Stirring scenes—
Love and laughter—
Every means
To shock the nerves
And please the eye—
Jungle fights
And death's defy—
Airplanes—shipwrecks—
Breathless leaps—
Submarines down
In the deeps.
Belching guns
And clanking swords—
Cow stampedes—
Careening Fords—
Dastard villains—
Heroes brave,
Grizzly bears
That need a shave,
Lovely women
Naughty boys
LUCKY SIX
Have all these joys.
Punch and action
Zip and zest
ADVENTURE SERIALS
Are the best. —Milton Silver.

January is Laugh Month if you book Universal Comedies
Make it a howling success—with Century, Gump. Buster Brown and Bluebird Comedies!
See Your Universal Exchange

Andy Gump Worked Harder On His Vacation Than On Lot

JOE MURPHY, the Andy Gump of motion pictures, has learned that fame is sometimes a nuisance.
Murphy and his wife planned a short vacation between pictures. They wanted to get where Andy Gump had never been heard of. They selected a motor trip to the Grand Canyon. Crossing the Arizona Desert, Murphy had a blowout. A passing motorist stopped and offered assistance. Then it happened.
"Why you must be Andy Gump of the movies," said he of the helping hand.
Murphy was forced to admit the charge. Out came the inevitable camera and Murphy, the vacationist, was forced to pose.
Walking along the rim of the Canyon, Murphy was again recognized. He protested that he was no one of importance. The tourist with the camera was not to be denied.
"You're Andy Gump," she said, and again Murphy posed. Murphy and his wife visited one of the Hopi Indian villages. No, Andy was not made a chief, but the young bucks recognized him and he was forced to pose with a chief.
Murphy is now back at Universal. "They can commence shooting whenever they wish," he said, "My vacation was all shot."

Oil Well Location Cures Comedian Of Stock Buying

NEELY EDWARDS, Universal comedy star, was thinking recently of buying a large assortment of oil stock, printed on fine looking paper, and worth owning according to market reports. He felt quite confident about it.
Then his "location luck" took him to an oil well for a day's hard work before the camera. Slipping in the black ooze and banging shins against timbers and tools, Edwards learned a lot of facts about the oil game that were guiltless of gilt. The reaction was vigorous.
He went out the next day and bought a Hollywood bungalow site to add to his real estate collection, and the oil stock salesman had to make a "can't sell" notation in his note book.
Neely Edwards has contributed one comedy to Laugh Month, "The Honey-Moon Hotel," and another to Universal Joy Week, "Happy Go Lucky." The latter is the hilarious attempt of an aggressive traveling salesman to meet a flirt-proof vamp and win a wager.
MADE FOR THE FINEST THEATRES EVERYWHERE!

THEY didn’t want to see it—that hard-boiled Jewel Department. But they finally came in and sat through a solid hour of “The Scarlet Streak.” Then the roof shivered. They all shouted at once: ‘Marvelous! Wonderful! Great! A double wow-wow! Give it to us! Make it a Jewel” they begged. “Nothing doing,” was the answer, “it’s scheduled as a serial, and as a serial it stays.” They begged, they pleaded, threatened. They said we were losing a fortune to sell it at serial prices. It hurt to refuse them. But we stick to our word. It has everything you pray for—everything audiences dream about. Suspense, romance, novelty, action, and thrills upon thrills in wild profusion. It’s a gold mine, a mint, a Bonanza, treasure chest, all rolled up into one and multiplied by ten—really the first great first-run serial.
MARKING A PEAK IN SERIAL PRODUCTION!

"Looks Like a Big Thing—An Exceedingly Fine Serial"
—Exhibitors' Trade Review.

"Should Prove a Ten-Strike—One of the Best Universal Ever Made"
—Moving Picture World.

"Live Wire Serial—Should Please Any Audience"
—Motion Pictures Today.

Starring
JACK DAUGHERTY

and including Lola Todd, Al Smith and Virginia Ainsworth.
Directed by HENRY McRAE

Six"Adventure Serials!
WATCH for December

EXHIBITORS 1

On Universal’s Great

The SCARLE

MONEY-MAKING IDEAS FOR PUTTING IT OVER... TIE-UPS GALORE, BALLYHOOS APLENTY... SMASHING... UNUSUAL!

What a Whale of a Camp

NOW BOOKING AT YOUR
The Big 16 Page Exploitation Tie-up Section In the 12 issue of

TRADE REVIEW

but First Run Serial

STREAK

ALL THIS IN ADDITION TO UNIVERSAL'S OWN GREAT PRESS SHEET INCLUDING POWERFUL AD CUTS and PRESS STORIES.

Run to Put a Picture Over!

UNIVERSAL EXCHANGE
Hosiery Company Puts Out
Buster Brown Tie-Up Cards

Ten Thousand Hosiery Dealers Supplied with Displays and Urged to Co-operate with Local Exhibitors.

A NATIONAL tie-up of excellent value has been arranged for the Buster Brown Centuty Comedies in connection with Buster Brown Hosiery, a popular brand of stockings for men, women and children. As a result of the arrangement, which was made by Joe Weil, Director of Exploitation for Universal, which released the Buster Brown Comedies, Amory Brown Co., of Boston, the Buster Brown hosiery company, is putting out attractive window-display material for its 10,000 merchant distributors, throughout the country.

The display includes an attractive counter-stand or window stand, seven by thirteen inches, printed in attractive colors, with raised cut-out fig-urelets of Arthur Trimble as Buster Brown, Doreen Turner as Mary Jane, and Pete the dog comedian as Tige. The stand calls attention to the fact that the Buster Brown comedies are to be seen at the local moving picture theatres.

There also is a window paster four-teen by nineteen inches, which bears three pictures of Arthur Trimble as Buster Brown and the other leading characters in the Buster Brown com-
edies. The pictures are a demonstration of the strength of the hosiery.

This tie-up is of especial note as it is the first tie-up ever made by the hosiery company, a staid firm, which has at last come around to see the value of motion picture cooperation. This company, in distributing its window material, is urging its merchant distributors to cooperate with local exhibitors showing the Buster Brown Comedies.

Abe Stern of the Century Film Corporation, producers of the Buster Brown comedies, has made arrange-ments with all Universal Exchanges so that exhibitors may supplement the hosiery company's window displays with other stills of Buster Brown, as well as with additional accessory ma-
terial. The Universal exploiters have received instructions to coopera-te to the fullest extent in aiding exhibitors with Buster Brown exploita-
tion.

"U" Exploiter Lines Up Schools For Chapterplays

A. J. SHARICK, who exploits Universal pictures in the Cleveland territory, believes in lining up the schools on serials. When laying out the campaign for "The Fighting Ranger" for the Capitol Theatre in Delphos, Ohio, he sent letters to all the schools outlining the educational policy of Universal Pic-tures generally and putting emphasis on the special children's entertain-
ment as manifested in Universal seri-als, and arranged for a "Fighting Ranger" matinee on Monday after-
noon immediately after school.

The formation of an Adventure Club, the stunt which he has found so successful in campaigns in other towns, was also carried out. The theatre put on a special school mat-
tinee before the serial was scheduled to start which packed the house with children. Sharick talked to the kids, explaining the Adventure Club plan, and then had them sign slips with their names, addresses and ages. These were left at the box office, and each boy as he handed in his slip was presented with one of the "Fighting Ranger" booklets put out by Universal. This gave the theatre an excellent mailing list. A slide about the club and an ad in the paper with a place for the boys to sign was also used.

"Ace of Spades" Window Trim Proves Effective

A WINDOW display in a vacant store adjacent to the Olympia Theatre in Cleveland, Ohio, at-tracted much attention to the opening of the "Ace of Spades," a new Uni-versal chapter-play, at this house. It was trimmed by A. J. Sharick, the exploiter in Universal's Cleveland Exchange, and cost very little.

Sharick covered the floor of the window with bright green crepe paper and made a drape of the same for the top. He also covered the light bulbs with green paper shades. Then he purchased a pack of playing cards and made a big horseshoe of the cards on the window glass. In the centre of the horseshoe was the ace of spades; at the right he laid out a full hand at the left a royal flush.

From the back of each card a bright orange baby ribbon streamer was dropped to a large ace of spade which served as Sharick's centrepiece. Mounted blacks and whites and sev-
eral 11x14's finished the trim.
Iowan Improves House During Business Slump

Buster Brown Exploited By Broadway Theatre

Some exhibitors when business is poor are like the New England druggist, who cut out his electric lights and his telephone when hard times hit the town, with the result that he never survived. A great many exhibitors believe that when things tighten up in their town their best medium is to cut expenses by putting in cheap pictures and cutting down on every expense, mostly on advertising, but W. P. Grossman of the Palace Theatre, Nevada, Ia., looks at this in an entirely different light.

When things sort of tightened up a short period ago in Nevada, Mr. Grossman who is known as one of the real boosters of the town, immediately grasped the opportunity to enlarge, improve, re-decorate and make other worthwhile alterations for the betterment of his theatre which would mean more business in the future. The result is that Grossman has increased his seating capacity a little better than 150 seats, has re-decorated and re-wired the theatre so that it will compare favorably with many of the larger theatres in some of the larger cities, and to top it all he installed a $10,000 organ that will make many friends for the Palace Theatre.

The next thing that Mr. Grossman did was to look around to get the best pictures that he could possibly secure, and after several days applied to screening, decided that "The Phantom of the Opera," was the real picture to open his new theatre. Therefore the Universal masterpiece will be shown to the people of Nevada for four days starting December 10th, and that pipe organ will be paid for in no time.

Warner's Theatre, Broadway, New York, realizing that they had a powerful drawing card in the Buster Brown series, exploited the first of these comedies like a feature, using a tie-up with a candy company.

Buster Brown is tasting Broadway fame. Not only have all his comedies been booked for Warner's Theatre, the beautiful first-run house at 52nd Street and the Great White Way, but he is being exploited just like a feature attraction.

A tie-up was effected between the Chase Candy Company, makers of Domino Mints, and the popular Century comedies. The candy company's calliope with the signs reading, "Eat Domino Mints—See Buster Brown, Mary Jane, and Tige at Warner's Theatre—You'll Enjoy Both—A Century Comedy" on the back and both sides rolled along Manhattan's busy streets for three days, dispensing music and occasionally mints. The mints were handed out by an attractive Miss dressed in a clown suit decorated with enlarged dominoes.

On either side of the ticket office 2- and 3-sheet cut-outs of Buster and Tige were set up to turn passers-by into passers-in. In the lobby another one of these was used, and the week previous to the showing, the strip Buster Brown herald prepared by Universal was distributed with the house organ announcing the coming attraction.

Andy Sharick made an arrangement with the superintendent of schools of Findlay, Ohio, whereby the showing of the "Ace of Spades" at the Marvin Theatre was announced in all schoolrooms and passages were given to the best pupils in each grade. Another tie-up he put through for George Dupuis was a school children's matinee sponsored by the Republican Gazette. The children were the guests of the Republican newsies.
Texas Steers

NED Pedigo and J. L. Carr are now partners in the Pollard Theatre at Guthrie, Okla. Each owns 50 per cent. interest in the house.

ED BRADY, exhibitor at San Benito for many years, and Paco Betancourt are going to build a new theatre at Brownsville, Texas. Construction will start right away, and the house will be modern in every respect. It is reported that they expect to spend about $15,000 on the building alone, exclusive of equipment.

MRS. C. H. GILLIAM, of Tishomingo, Okla., sold her Empress Theatre to T. Miller Davidge and Fred T. Gresham, of Durant, Okla., recently. Messrs. Gresham and Davidge are experienced exhibitors, and Tishomingo is looking forward to some good entertainment.

M. LUNA, manager of the Luna Theatre, Wagoner, Okla., announces the installation of a new pipe organ in his house.

WORD has been received that Hiram Dukin has started work on his $75,000 theatre at Cushing, Okla. Mr. Dukin expects to make his new house one of the most attractive in the Southwest.

M. LUKACHIE, manager of the Hauber Theatre, Camden, Ark., has made extensive alterations on his house. Besides the improved exterior, he has made the interior very attractive with tasteful decorations.

ARMISTICE Day was a big day in Enid, Okla., for more than one reason. Jack Johnson opened his new Melba Theatre, and there was quite a day of celebration, and if the opening day is indicative of Mr. Johnson's future success, everything is "Jake" for him. All children were admitted free, and they came from the hedges and highways. Those who looked on were reminded of "The Pied Piper." By 8 o'clock that evening 1,380 adults had paid their admission and entered. Everywhere there was an air of celebration, from the baskets of flowers lining the lobby, which were presented to the theatre, to the visiting film executives who came from Oklahoma City. Among those present were: Wallace Walthall, brother of Henry B. Walthall, the actor; Roy Avery, manager of the Progress Film Corporation; Sam Benjamin, manager of F. B. O.; W. P. Moran, manager of Universal Film Exchanges; Max Brock of the Producers Distributing Company, and many others. Mr. Johnson, filmed a Western feature, starring Hoot Gibson, a Universal production for his opening.

THE Dorbandt Bros., well-known exhibitors in Texas will open their new house at Athens, Texas, within a very short time. They have recently purchased a Complete Service Contract for the new house.

HELEN'S Playhouse, the new theatre at Clarksville, Texas, was opened on Thanksgiving. The owner, W. R. Hurst, was a former film salesman.

J. O. FORD, a local film salesman, announces the arrival of a dainty girl at his home last week. Texas Steers congratulates Mr. and Mrs. Ford, and wishes the little one much happiness.

—Jack Meredith.

These Buffalo-Albany People

THE debonair Reginald Denny went straight to the hearts of Syracuse, N. Y., flappers and the few other people there. His "California Straight Ahead" is doing a little S. R. O. business of its own at Keith's Theatre-Palace.

NATE ROBBINS, venerated head of the Robbins Enterprises, was heard to mutter a low, joyous "WOW" in the ears of U. Albany Manager Bissell, as he watched the "Phantom"—seeking throngs besiege his De Luxe Theatre, Utica, N. Y. Lon Chaney and company played capacity until it became pleasantly monotonous.

SPEAKING of the Utica "Phantom" run, this business of slinging exploitation would be the proverbial velvet carpets and regal splendor if all were as easy to work with as Fred Hathaway, Robbins advertising director, and knows his business from A to Z in all languages, besides being as accommodating as is humanly possible.

"SCHINE PEP" recently made its appearance as a product of the fertile mind of "Hal" Coy, the upstate New York Schine Circuit's publicity chieftain. The clever little periodical carried an interesting announcement in its initial issue that Myer Schine, official of the wheel, has just taken unto himself a wife. "Selah," as All Hartman would say (meaning in this case "congratulations").

—"Het" Manheim.

THIRD ANNUAL JOY WEEK TO STIMULATE BUSINESS

(Continued from Page 13)

Bluebird Comedies, and Edna Marian, Century star, munching Loose-Wiles Co.'s Sunshine Fig bars. Josie Sedgwick, Mustang Western star, is portrayed by Venida Hair Nets, and also eating a Cake-Eater Candy Bar. Arthur Lake, Sweet Sixteen Comedies star, with Olive Hasbrouck and Eddie Clayton, has posed for a series of Nash automobile stills, now in the hands of motor dealers.

So successful has Universal found these tie-up stills, it is constantly adding to the list, and new cooperative projects are being effected weekly. If the exhibitor will but take advantage of the A-1 accessories, he can lengthen Joy Week into Laugh Month and Laugh Month into Prosperity Year.

Every Month is LAUGH MONTH TO ME BUT WATCH MY SPEED IN JANUARY!

CHARLEY PUFFY by Bluebird Comedies.

Also starring Arthur Lake. One reel each—fifty-two a year. More fun packed into one reel than you ordinarily find in three.

-AT YOUR UNIVERSAL EXCHANGE -
A trumpet call of another triumph of "The Phantom of the Opera" was announced this day. At a great gathering of dancing maidens, their followers and the public at an Arabian Night's Dancing Festival at the Roseland, the most popular dance palace on that street known as Broadway, the impersonator of "The Phantom" was awarded a $200 prize for the most original costume. The judges of this contest were well-known personalities in their fields; Mr. Ernest Siedle, illustrator of McFadden Publications; Randall Rogers, of Paramount Motion Picture School; Betty Richmond, of Captain Jinks Company; Miss Fay Lamphier, Miss America of Atlantic City, and Vincent Lopez, the noted band leader. (We get there everyday.) Selah!

Cadie Pete Woodhul, of the Temple known as the Baker Theatre, Dover, N. J., invaded our gates with the glad announcement that he and his followers have created a Universal Picture, "The Phantom of the Opera." Pete is making great preparations to show it in all its glory, so that his faithful followers may enjoy this great spectacle and that Pete's family will spread through all the land of Jersey. (Pete knows how to get them.) Selah!

Cadie Julius Jolson, the Keeper of the Golden Keys of the Temples Parthenon and Glenwood in Brooklyn, is highly pleased that the Universal 2nd White List pictures are being shown there. Julius says they are getting better and better in every way with each showing, and that his followers are so pleased with them that they rejoice when the signs are shown of another Universal coming. On those days he has to get the armored car to take away the mazuma. (Rap says I told you so.) Selah!

A GREAT Festival was proclaimed in the village of Newark, where it is found that great temple of pleasure called the Mosque Theatre, of which the Fabian interest are the keepers when they presented to their followers a great Universal Picture, "The Phantom of the Opera," in such magnificent manner with singers and a large number of dancing girls and dervishes that it required a large number of servants to keep the multitude from the danger of overcrowding, therefore the festival was extended for a longer period, so that all may attend. (There was a hot time in town.) Selah!

CALIFORNIA WON FOR U. S. ON SITE OF "U" CITY.
(Continued from Page 10)

With the victory of Cahuenga, Fremont's old trenchs did not pass into oblivion, for with the passing of the years they again sheltered the bodies of men. Carl Laemmle, man of vision and with faith in a new industry, in looking about for a site on which to erect his great studio, selected the scene of Fremont's triumph. This was ten years ago and Fremont's trenches have proved useful in many ways than one.

In those early days of the motion picture industry, Civil War plays were much in vogue. In their turn the trenches sheltered Union armies and Confederate armies who acted out "Secret Service" and other great war pictures of the period. Later, when it came time to construct water mains and a sewage system, these same trenches were used as the burying ground for the great pipes. In the march of the years, and of progress, most of these early momentoes of Fremont's days on Universal lot have disappeared. There still remains part of the old bake oven that was used by Fremont when he made the log cabin his headquarters. It is one of the cherished relics at Universal.

Last year a fitting ceremony marked the date of January 12th. This year there will be incorporated with whatever celebration is planned the celebration of Carl Laemmle's twentieth anniversary as a motion picture exhibitor. For it was ten years after his entry into the business that he established on this historic ground the great studio now known as Universal City. Elaborate plans are being made by Universal to celebrate Mr. Laemmle's twenty years in the motion picture business, and it is certain that the role which Lieut-Col. John G. Fremont played will not be forgotten either by Carl Laemmle or by the state of California.
If the following ones are as good, we don't have to worry about westerns!" declares G.H. Jenkinson, Minocqua, Wis.

Here are 24 Blue Streak Westerns

that will knock 'em out of their chairs

With these ridin', fightin' cowboy stars:

**JACK HOXIE**
with Raven, his horse, and Rex, his dog.

**ART ACORD**
with his horse, Scout, and Bunk, his dog.

**PETE MORRISON**
in Lariat Productions, with Lightnin', his horse.

"**HOXIE AT HIS BEST**"

"Whatever your taste may be in motion pictures, you will like 'Bustin' Through' on the Garden screen this week. Jack Hoxie is at his best in this thriller."

—Baltimore News

Produced and released by Universal
Universal Comedies Will Put Laughs In Laugh Month, Exhibitors Testify

"BUSTER BE GOOD" RAISES ROOF IN MILWAUKEE

"BUSTER BE GOOD" is raising roof at Alhambra this week with itsirth provoking situations. Audiences in one continuous uproar. Actors form wonderful combination. Comedies themselves have no equal insofar as wholesome entertainment box-office value is concerned. Have played only two of series so far. Already patrons greatly enthusiastic inquiring as to showing next release. Personally consider Buster Browns finest two-reelers on market.

Howard Waugh,
Manager, Alhambra Theatre,
"Milwaukee, Wis."

CHARLIE PUFFY COMEDY RATED HIGH

"WESTWARD WHOA": Puffy—Very good comedy of the Western type. One reel.


BUSTER BROWN SERIES REAL MONEY-MAKERS

I HAVE contracted for your Century Comedies including the Buster Brown series for my three theatres, namely, the Madison Circle, Lawn and Blaine and feel that congratulations are in order especially on your Buster Brown series.

"They are in my estimation a real comedy chuck full of funny situations and are real money-makers according to my receipts on the days I run them.

"At least twenty adults wanted to know when we were going to run another Buster Brown, showing that they appeal not only to the children but have 100 per cent appeal.

"Yours very truly,

"Sol Best, Chicago, Ill."

"WAY UP NORTH" VERY GOOD

"WAY UP NORTH": Very good one-reel comedy.

W. J. Shoup, De Luxe Theatre, Spearville, Kan. in Exhibitors Herald.

BULL'S EYE COMEDIES ARE 99 PER CENT GOOD

These one-reelers are properly named. They hit the spot. Would call them 99 per cent good.


BUSTER BROWN BIG HIT IN WESTERN THEATRE

The Buster Brown Comedies without a doubt are as good as any subject on the market today. A big hit here. Our patrons particularly mention them to us.

"With kind personal regards, I am "Yours very truly,

"Adam Demnbach, "Grand Theatre, "Wheaton, Ill."

CENTURY TWO-REELER HAS LOTS OF ACTION


"C. E. Dellinger, "Doric Theatre, "Wordsville, W. Va. in Moving Picture World.

BUSTER BROWN COMEDIES GOOD BOX-OFFICE BET

"I WISH to comment on the series of "Buster Brown Comedies."

"I am running this series at the Lexington, Garfield, Lincoln, Palais Royal and Olympia Theatres and certainly find them very good drawing cards. I think they are the best comedies on the market today, in fact, they are in a class by themselves. After running the first few we find them to be a good box-office bet.

"Hope that the balance of the series will be good as the ones I have shown, and I am sure that the exhibitors throughout the country will not hesitate in commending these comedies the same as I have done.

"With best wishes for your continued success, I am "Yours very truly,

"Aaron Saperstein, Chicago, Ill."

NEELY EDWARDS COMEDY HAS BUNCH OF LAUGHS

"TENTING OUT"; Neely Edwards—A good one-reeler that carries a bunch of laughs in it.

Paul B. Hoffman, Legion Theatre, Holyrood, Kan. in Exhibitors Herald.

BUSTER BROWNS ARE REAL KNOCKOUTS

WANT to go on record stating that your Buster Browns are real knockouts. I have run two of these comedies which have both met with wonderful approval from my patrons.

"They are now asking: "When am I going to run the next one?"

"I appreciate this calibre of product and want you to continue making same.

"Yours very truly, "H. Kemp, "Mgr., Owl Theatre, "Chicago, Ill."

CENTURY COMEDY VERY GOOD

"WON BY LAW": Very good comedy.

Bert Silver, Silver Family Theatre, Greenville, Mich. in Exhibitors Herald.
"Universal Service has built up on almost 5

A Bread-Winner For All Exhibitors!

"Just considering closing my house when I bought Complete Service Contract. A God-send!"
—Opera House, Kalida, Ohio

"It is the biggest boon that ever came to the small exhibitor. You are giving as good and consistent pictures as anybody."
—Rex and Elk Theatre, Rexburg, Idaho

"Complete Service Contract will enable many small town exhibitors to keep open."
—Olympic Theatre, Forks, Wash.

"Complete Service Contract makes it possible for me to own my theatre."
—Garden Theatre, So. Charleston, O.

"Complete Service Contract a real business-builder. Anyone will profit by this plan."
—I. O. O. F. Theatre, Greenfield, Mo.

"Most consistent group of box-office money-getters ever offered. Contracted Complete Service Contract for coming year."
—Liberty Theatre, Parsons, Kans.

'Small exhibitor can't afford to run without Universal service. This plan will surely be a great benefit.'
—Mystic Theatre, Clovis, Cal.

SIGN UP AT YOUR UNIVERS
A proven fact in the case of the Galvez Theatre of New Orleans, La., of which Mr. A. A. Knox is the manager. He also states in his letter that he would have been compelled to close if it had not been for the “Complete Service Plan.”

IT IS THE GREATEST BOX-OFFICE TONIC EVER COMPOUNDED!

AL EXCHANGE...RIGHT NOW!
A PAGE OF SYNOPSIS

"THE BOUNDARY LINE"
Two-Reel Mustang Line
Featuring FRED HUMES

COLONEL JASPER, rebel war veteran, and Colonel Jones, an old soldier of the Union, neighboring ranchers, have a boundary line dispute due to the shifting of the stream that runs between. The awakened spleen of North and South rises almost to the point of bloodshed, when Jack Barton Jasper, grandson of the southern colonel, steps between and fixes up a temporary peace.

Nellie Jones, granddaughter of the northern colonel, returning from college is saved from a buckboard runaway by Jack, who is smitten with the girl and introduces himself as Jack Barton. Later he saves her from the unwelcome advances of Monte Boyle, foreman of her grandfather's outfit, whom he knocks out. Colonel Jones orders Jack off the property and forbids Nellie to associate with a Jasper, but he discharges Boyle for insulting the girl.

Boyle seeking revenge, sneaks into the Jones ranch house and steals $4,000.00. Escapades he attempts Nellie in a clouse and tries to force her to accompany him. They struggle. Jack seeing from a knoll, comes to her rescue again and fights Boyle. Nellie fires a shot that causes the two grandfathers to stop their scrapping long enough to investigate. They get there in time to arrest a thief and hear of an engagement.

"NURSERY TROUBLES"
Two-Reel Century Comedy
Starring EDNA MARIAN

EDNA steps out of her "lower" berth, underneath a passenger train, bumps into a cop and has the time of her young tramp life to escape him. She slips through a scant opening in a shed. The cop follows. He becomes wedged. She takes his shoe off and fills it with oats. Also, she strews oats on the sidewalk.

A nursemaid believing her to be a boy because of the clothes she wears, flirts with her. Seeing the cop approach, Edna hides in the baby carriage. She bites the cop's finger. Thinking it the baby, he takes it out of the carriage. The cop has his finger bitten again, and when Edna realizes her mistake, she beats him.

Hiding in a clump of bushes, Edna takes her masculine attire off, and starts out to get a job as maid which she sees advertised in a newspaper. A large lineup of girls fails to scare her off. She starts a penny fire and when they discover it to be a fake, they throw her out.

She climbs the fireescape. The boss enters and hires her. Then she has the time of her life, caring for the babies which shopping mothers leave in the department store's nursery. She gets two babies mixed, but finally restores the right children to their true parents.

"BACK TO NATURE"
One-Reel Bluebird Comedy
Featuring CHARLES PUFFY

PUFFY and his pal, camping at the top of a bluff, flirt with Elsie, camping at the bottom. Puffy reaches her by sliding down a rope and makes a hit with the beauty. His jealous companion attempting to do likewise, falls down and lands on a bed spring at the bottom, bouncing back to the top. Puffy demonstrates to the admiring girl how he used to juggle, wheekeats when he was a doughboy throwing them sky high and catching them in the frying pan behind his back. The pal at the top of the bluff catches one which he fills with gunpowder and drops it back. When Puffy puts it on the stove there is an explosion which breaks up the camp. They move their camps, pitching their tents on a railroad track. The morning express tears through the tents carrying away on the tender all the members of the outfit except Elsie and Puffy who discover themselves waking up from the wreck in fond embrace.

"A FREE RIDE"
One-Reel Bluebird Comedy
Featuring ARTHUR LAKE

ARTHUR and Eddie make a bluff at buying a car and get the auto salesman to take their girls for a ride, pretending to the girls that he is a hired chauffeur. He resents being treated as a hired hand and takes them for a bumpy ride terminating far in the country where he runs out of gas and asks them to wait. They take a walk in the mountains and he goes away without them. They walk to the house of the country judge who is on the lookout for suspected elopers and has agreed to hold them for identification. They ask to use the phone and he locks them all in the room with barred windows. The salesman is arrested for speeding and is thrown into the same room. During the night the salesman wakes them every few minutes to make them a new and better proposition. In the morning the judge says, "You were all arrested by mistake. The laugh's on me."

"ACE OF SPADES"
Ten Episode Adventure Picture
Starring WILLIAM DESMOND

No. 6—"Plung from the Sky"

THROWN from her horse in the land rush, Olive is saved by Dan Harvey, and they proceed with Francois to locate the mineral claim. Hideon Trask and his Black Spot gang have gone ahead but have been foiled by a misleading map cleverly counterfeited by Francois.

The Black Spotters, watch from a distance while Francois stakes out the gold-bearing land, and while Harvey rides toward Oklahoma City with Olive to file the claim, the gang bears down on the Frenchman; they beat and tie him; then half the gang are sent to head off Harvey and file the claim. The Trasks take Harvey and the girl, who elude them by ascending in an observation balloon, the wind carrying them toward the city.

Believing himself bested, Trask sends one of his men to serve the death dealng Ace of Spades on Olive's father to intimidate her.

A defective bag causes the balloon to ignite, the gas flows from the bag, the stay ropes break, turning the basket almost upside down, and the balloon falls.

"THE RUSTLERS OF BOULDER CANYON"
Two-Reel Mustang Western
Featuring EDMUND COBB

RUTH NOBLE and little Bobbie occupy a cabin on the Maltby ranch, having been given the little house by the late owner. Dan Hodges, the foreman who is secretly the leader of the rustlers who are stealing the cattle wants to marry the girl and tries to intimidate her by serving her with an order for dispossession. Ned Carter, a speedy and gallant stranger, with fists and guns, compels Dan's men to put the furniture back in the house.

Little Bobbie concealed behind bushes, overhears a plot to rustle the balance of the herd and run them through a secret pass. Ned follows them to the pass while Ruth brings the ranchmen.

Ned is discovered by a sentinel, who closes in with Ned. The other rustlers come to his aid and Ned battles them all until the girl and Slim Hutchins arrives with the men. Then Dan Hodges turns on Ned and accuses him of running the cattle through the pass. Slim says, "Nobody has a better right. He's the new owner."
Selected as the
JOY WEEK COMEDY
for The Capital, Detroit!

JUST BOOKED!
Stanley Theatres, Philadelphia
Kunsky Theatres, Detroit

Breaking all
Smileage
Records
Everywhere

12
Part of the
Buster Brown
Comedies

52 CENTURY
Comedies
Consistently Good
Universal.
Now You Need Universal's National Advertising More Than Ever!

When you have something to sell the public you have to shout about it. The doctrine of “building the best mouse trap and the world making a beaten path to your doorway” has been superceded in this bustling age. By the time the world gets within a hundred miles of your doorstep, somebody who has shouted about their product has sold them another mouse trap. Let Universal do your shouting for you through their National Advertising. Millions of readers follow Carl Laemmle’s “Watch This Column” and pick their entertainment from that column. Whether it’s motion pictures or mouse traps, the Nationally Advertised product wins the crowd, so line up with Universal and let them mob YOUR box-office.

Every Week in the Year

Hoot Gibson in “The Calgary Stampede”

I believe “The Calgary Stampede” with Hoot Gibson in the hero’s role will prove one of the best Westerns Universal has ever made. It has a historical interest in that the picture was worked out in Calgary with the great Canadian Rodeo, and 50th Anniversary of the Northwest Mounted Police as a background. The plot of the story is a fine one and interspersed in its scenes are exciting events performed by the great riders from everywhere.

Hoot Gibson and his entire company, likewise his favorite broncho, went to Calgary in a body and were received by the thousands of Canadians most enthusiastically. The picture for many reasons will appeal to real Americans and has a sweet love story which every one will enjoy to the utmost.

Frederick James Smith, in the Motion Picture Classic for this month writes: “I am glad to award first prize of the month to Clarence Brown’s interesting filming of Rex Beach’s ‘The Goose Woman’.” It is in this picture that Louise Dresser rises to the highest point in her screen career. And again I advise you to ask the theatre manager to get this picture.

While I am talking, I would like to include those fine Universal jewels, “Sporting Life,” the big stirring melodrama of which I will tell you more next week; House Peters in “The Storm Breaker,” a magnificent story of the sea; Dorothy Canfield’s “The Home Maker” with Alice Joyce and Clive Brook; “California Straight Ahead” starring Reginald Denny.

Every day the news columns at the right appear in the Saturday Evening Post issues of November 28th and December 5th 1925.)
Laura LaPlante

The Dancing Toy in

The Midnight Sun
Carl Laemmle
takes great pride in presenting
Dimitri Buchowetzki's production

The
Midnight
Sun
A Gorgeous Glittering Romantic Spectacle

A Universal Production
LOVE, LIFE

No. 467. --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

WHO said nothing but gloom and tragedy ever comes out of Russian fiction?

WAIT, just wait, till you see "The Midnight Sun"!

IT sparkles! It scintillates! It fairly bubbles! And, over all, it is magnificent and inspiring.

HERE is a master-job from the hand of the master director, Dimitri Buchowetski.

IT is a combination of Americanisms and Continentalisms ---that rare combination which gives the American movie fan all the elements he demands in a picture, plus all the little foreign touches which give him little pleasurable gasps of surprise.

IT IS BOX OFFICE IN AND OUT AND UP AND DOWN AND FORE AND AFT!

LAURA LAPLANTE will take you off your feet. "The Midnight Sun" gives her the greatest opportunity she has ever had, and she lives up to it with all her heart and soul.

PAT O'MALLEY is there, too! And, believe me, he is
there. I know of no one who could have been cast in the role he plays and who could have made it such a perfect gem.

RAYMOND KEANE is Universal's latest discovery. He plays opposite Miss LaPlante, and if the young flappers of the world don't adopt him as their newest movie favorite, I miss my guess.

BACK of it all is a simple but gripping story. Its theme is based on the fascination thrown around mighty men by a dazzling, bewitching, gorgeous girl, and the girl's fine, true love for a much humbler young man. Not new? No, not with ordinary treatment---but brand new, delightfully new as dealt with by Mr. Buchowetski.

"THE Midnight Sun" will brighten the whole world. It will appeal to young and old in the nations of the world because it is based on the one, mighty-sure-fire idea ------ a cracking good love story.

THE settings are novel and beautiful. The costuming is gay, modern and fresh. I've already told you about the story and direction---but I want to emphasize above all things the fact that------

IT'S A BOX OFFICE SIZZLER!
"The Dancing Toy" in
Glorious Laura La Plante, more glorious than ever at the emotional heights of this scintillating role. As the premiere danseuse of the Russian Imperial Ballet glorious Laura is magnificent, a poem of grace and movement, an idyll of exquisite delight and charm. Exotic, naughty, triumphant, her delineation of this many-sided part is a jewel of lustrous magnificence in the diadem of her achievements.
Pat O'Malley

Pat O'Malley does far more than wear the glittering, majestic uniforms of a Grand Duke of all the Russias—he lives his part in this picture as if he were born to it. In all his past successes you will find none that compares with that of the Grand Duke who was in love with love and took his love where he found it. Handsome and gallant, his role demanded a nonchalant puissance such as only Pat O'Malley could give it, and which accomplished assures him of undying admiration.

The Grand Duke Sergius
RAYMOND KEANE—his appearance, his personality, and his innate ability immediately conjure up in one's mind a comparison with the greatest of screen lovers. His is a new name making its own claim to screen fame in his first picture—a Universal "find." A dashing, debonair Lieutenant of Guards whom women the world over will love unrestrainedly, whom men the world over will applaud for his youthful daring and vigor. This one part alone will immediately place him among the screen's elect.

Alexei, Lieutenant of Guards
DIMITRI BUCHOWETZKI

The Director

DIMITRI BUCHOWETZKI, maker of masterpieces, is the director of "The Midnight Sun." Hailed for such great lavish productions as "Lily of the Dust," "Mad Love," "Peter the Great" and "Graustark," it is under the Universal banner that he has produced his most outstanding achievement. "The Midnight Sun" is his finest, most gorgeous picture.
THERE in a single thought you have the essence of one of the outstanding characterizations in a picture that will be noted for its characterizations. George Siegman is famous for previous diabolical roles, but none of them ever allowed him the breadth of expression of his superb artistry that is required for the role of Ivan Kusmin.
Next Year It Will Be “Midnight Sun”
Trade And Lay Critics All Pay Tribute To Universal For 1925 Product

LAEMMLE’S prophecy that Universal’s product would lead the field for 1925 has been borne out by the consensus of opinion vouchsafed by leading trade paper critics in their annual tabulation of “The Year’s Best Pictures.” Encouraged by its success in gauging the public taste in screen fare, Universal predicts “The Midnight Sun” will prove one of the greatest money-makers for 1926-27.

More than a year ago, the Universal chief expressed his confidence in the quality of his company’s 1925 product. That his faith has been more than justified, has been evidenced by the tribute paid Universal by editors of the trade press in tabulating the outstanding patron-pullers of the past year.

Although competing with pictures released earlier, thus losing votes of many newspaper editors not yet fortunate enough to have seen Laemmle’s masterpiece, “The Phantom of the Opera” appears well to the fore in virtually every newspaper and trade paper list of 1925’s Best Pictures. In addition, other Universal productions are invariably included among the select list of the Year’s Outstanding Productions.

“Artistry and entertainment value stamp ‘The Phantom’ the year’s outstanding picture,” says Greater Amusements in awarding the Chaney thriller first place. “An outstanding success from every angle... a masterpiece of artistry and box-office appeal... ranks with the greatest... one of the greatest potential money-

Laemmle Photoplay University Established At Universal City

UNIVERSAL CITY in addition to its other usual and unusual features is now the seat of a university. Its civic enterprises have been supplemented by the establishment of Laemmle Photoplay University. It is housed at present in the Administration Building, but if the courses increase as rapidly as they threaten to it is planned to extend the curriculum to other arts in addition to acting, and a separate building will be required.

Laemmle Photoplay University is run on a strictly business basis and one which is equitable to all concerned, somewhat like the popular extension universities. The players are paid the regular stock salary and are used in pictures as frequently as possible, receiving their practical training this way. There are entrance exams and a set course of training with examinations and promotions on the basis of merit and achievement. At present there are about thirty-five in the various courses. If the students make good in the lower courses they receive five-year contracts at a good salary. If they fail, one of two things happens: they are either let out, or they are put back to their old standing in case the promotion was premature.

Paul Kohner, casting supervisor, acts as entrance board and the various directors as professors of motion picture art. The chairs are occupied by George Summerville, Dick Smith, Cliff Smith, Al Rogell, William Selter, Harry Pollard, Herbert Blache, King Baggot, Lynn Reynolds, Edward Sedgwick, Svend Gade and Edward Laemmle.

Raymond Keane, George Lewis, Blanche Mehaffey, Barbara Kent, Fay Wray and Clarence Thompson are the ones who have been advancing the fastest, though all Universal’s beauty winners are in the classes.

Keane, the 19-year-old Denver boy, who is skyrocketing to fame in “The Midnight Sun,” is being heralded as the year’s greatest discovery.

George Lewis is another who has attained sudden success. Edward Scloman signed him from the ranks of the extras to play the juvenile lead in “His People.” The boy, who is 21, played his part with such sincerity that he has been put under a five-year contract. Blanche Mehaffey, 19-year-old comedy star, was also discovered dramatically by “His People.” So tremendous was her hit that she also has been tendered a five-year contract.

Barbara Kent, is Mr. Kohner’s own discovery. She has just been signed under a contract, but as yet has appeared in no pictures. In her tests and studies she has shown great promise. Fay Wray, chosen a Wampas star this year, has been at Universal several months. Clarence Thompson, a young Harvard graduate, has been at the studio six months and is being trained at the University in Westerns. He was recently given a prominent role in an Art Acord picture, “A Fool for Luck.”

With all these embryo stars under contract, Universal hopes to train them, advance them, star them and keep them in the Universal fold.
LAURA LA PLANTE SAYS THINGS SHE SHOULDN'T

Glittering Young Thing Twitters A Few Family Secrets In Her Own Chatty Way

By Laura La Plante

that feeds the flame in my heart of hearts, for my early life was such that the fetching aroma of ham and eggs wafted from the lee side of my father's desert-crossing flivver was nearer heaven than the music of the spheres.

Time has not effaced my appreciation of the comforts of life nor dimmed my longing for more luxuries—always more. It is true that I have an insensate love for music which has gradually eclipsed the glorious reactions I once experienced at real W. O. spaces, and I have worked diligently at the violin in my spare time until I have become what some people call good.

HER BIOGRAPHER HAS HIS INNINGS!

Another of my greedy traits is that of reading. This, too, can be attributed to my early life, for the wanderings of my family made it impossible for me to get more than enough schooling to be able to write testimonials for cold cream, and my determination not to let this handicap stand in the way of my education has resulted in my becoming a veritable fiend for learning.

In order that all this may be understood it might be well to dig up the dusty past for one fleeting glimpse. Make way for my biographer.

* * *

That's Laura La Plante. When you ask her what is her greatest ambition, she retorts: "To be financially independent." She doesn't experience any overwhelming desire to play Shakespearian tragedy roles—perhaps because she doesn't think there's much money in enacting that type of part—or does she think her mission in life is to elevate the screen drama? She wants to make money . . . and she's frank enough to admit it.

Here is a wholesome candor, devoid of all pretense.

One can hardly blame Laura for recognizing the value of money and the comfort it endows. Her early life was none too "soft." When still a youngster, her family met with financial reverses and moved from St. Louis to San Diego in an endeavor to recover or, rather, remake their fortune. Her father's health was shattered and Laura took upon her frail shoulders the task of being the family bread-winner.

Before finishing her course at the San Diego High School, Laura set out to win fame and, preferably, fortune. In California, the two principal conversational topics are the climate and movies. The weather being admitted-ly perfect and impossible of improvement, Laura (Concluded on page 50)
JUST AS SUNSHINE and shadows go hand in hand so does beautiful romance intermingle with tense thrills in this glorious, glamorous picture.
The Sun
Romance that

Irresistible

Exotic

Tender

The Midnight
Lives and Lures

Magnetic

Impassioned

Tempting

Daring

Sun
Young Girl Designs Costume

Realizing the vast possibilities awaiting her in motion pictures, Miss O'Neill journeyed to California and met with instant recognition, her services being in almost constant demand. In its endeavor to obtain the most artistic and beautiful costumes available for "The Midnight Sun," Universal engaged her to costume the Ballet of Jewels, one of the most brilliant spectacles ever screened.

Miss O'Neill's costumes have been likened by New York critics to the best work of Leon Bakst, of whose work she was an ardent admirer; but are characterized by a virility and daring not always found in the exotic designs of the late Continental celebrity. Having studied the technical aspects of motion picture photography, Miss O'Neill has designed "The Midnight Sun" costumes to bring forth their maximum color values as interpreted by the camera's lens.

The introductory dancers represent gold in its purest form, the costumes being simple and original in design—gold cloth glued to insure tight fit, the exposed parts covered with gold paint. The effect of the dancers, in conjunction with the scenic lighting, is startling. This dance is followed by show girls wearing daring costumes to simulate flashing jewels in bizarre

Laura La Plante, Star of "The Midnight Sun."

O flowing veils to stand in the way of the ballet dancers, no costumes that wrinkle and twist, to spoil the effect of the figure beautiful, will adorn the Ballet of Jewels in Universal's spectacular production, "The Midnight Sun," directed by Dimitri Buchowetzki.

Ten gallons of gold paint and cloth-of-gold pasted to the body was prescribed as the uniform of the day by Alice Veronica O'Neill, the diminutive designer of costumes for the ballet staged by Fanchon, of the famous dancing team of Fanchon and Marco. The ensemble of the Ballet of Jewels is a brilliant and colorful spectacle, due to the talented designs of Miss O'Neill.

Alice Veronica O'Neill, better known to New York theatre-goers as A. V. O. N., is a graduate of the Art Students League, New York City, where her costume designs were the outstanding features of their annual Fakir Week revels. While still studying, she costumed several musical shows staged by the Shuberts.
settings. Rubies, pearls, diamonds, sapphires, amethysts and emeralds, mounted in rings, bars, bracelets and pendants, parade before the spectator in gorgeous array.

These scenes are difficult to photograph. It was only possible to use the dancers for a short time each day, because the gold paint was apt to close the pores of the painted skin. It was also impossible for the young models to rest without removing their costumes, an operation requiring several hours. Specially designed lenses were employed to register the maximum beauty of the brilliantly colored costumes, without sacrificing any of the attractiveness of the designs themselves; the latest lighting methods were impressed into service to prevent the dazzling reflections from the huge jewels causing halations on the supersensitive negative.

Besides designing the costumes, Miss O'Neill collaborated with the director and cameraman, thus obtaining effects in composition and movement never before achieved. Various novel lighting effects of Miss O'Neill's invention were instrumental in showing the brilliant costumes and settings of the Ballet of Jewels to best advantage.

This ballet is a striking introduction to the spectacular production of "The Midnight Sun." The scenes were photographed in an authentic reproduction of the Imperial Opera House in pre-war St. Petersburg. All the splendor and ceremony accompanying the attendance of Royalty at the opera make these sequences extremely picturesque.

An admirably chosen cast enacts this romance of Imperial Russia during the Czarist regime. In designing costumes for both principal players and ballet girls, Miss O'Neill was careful to garb each actress in a costume not only suitable to her particular type, but also to carry out the symbolism contained in each individual jewel. In many instances the particular player acted as a model for Miss O'Neill.

Foremost among these in "The Midnight Sun" is Laura La Plante in her first dramatic role as prima ballerina.
Sun
A SCORE OF SPLENDID EXPLOITATION TIE-UPS

PICTURED on this page are a few of the many special photos illustrating Laura La Plante national tie-ups created by the Universal Exploitation Department. To the left is a reproduction of the Goodrich Rubber Co's. "Zipper Boot" window card, an example of how these tie-ups are utilized nationally.

ON page 28 you will find sample tie-up photos with Raymond Keane. These also cover a multitude of commodities and are offered in addition to the many beautiful costume tie-up stills from the production.

A COMPLETE set of these "Midnight Sun" tie-up stills will be available at all Universal Exchanges.
A NEW COLOR STYLE

Another Universal Exploitation Scoop—
“Midnight Sun” a Successor to “Phantom Red”—Powerful Exhibitor Aids

MIDNIGHT SUN,” following “Phantom Red,” will set a new color fashion for the world. “Phantom Red,” the brilliant shade inspired by the Phantom of the Opera, swept before it all known records of national exploitation tie-ups between a retail product and a motion picture. The greatest depart-

ment stores in the country gave from one to three and four windows to “Phantom Red,” and large retail houses that had never previously tied-up with a picture campaign came in on it.

The official dictators of new color styles, perceiving the impetus given to a color vogue by the cooperation afforded through the Exploitation Department of Universal Pictures, has indicated its willingness to name one of its important new forthcoming shades “Midnight Sun” in conjunction with the release of this super-Jewel.

“Midnight Sun” will be a very attractive shade of pinkish-yellow. The same procedure followed on “Phantom Red” will be taken to acquaint manufacturers and retailers everywhere of the new color style. Official announcement of the color tie-up will be made later. Window displays of dresses, silks, velvets, ribbons, shoes, stockings, sweaters, etc., will be promoted with special cards tying-up the official color with the picture.

A NEWSPAPER SERIALIZATION

A SPLENDID, entertaining serialization of “The Midnight Sun” has been prepared for newspaper use. A thirty thousand word serialization of this great screen spectacle will be available to the press as a free service and following close upon the heels of a similar opportunity gobbled up by editors on “The Phantom of the Opera” serialization. Two hundred leading American newspapers to date have availed themselves of the opportunity to run the story of “The Phantom.” This number will be doubled before the picture has run many more months in the new year.

The thirty thousand word serialization on “The Midnight Sun” will be available in two-column mat or galley form and in fifteen installments with appropriate advance ads. As arranged in connection with the “Phantom” one editor in each city or town will be given exclusive rights to the story. Striking scenes from the “The Midnight Sun” will add to the attractiveness of this circulation booster for newspapers.

NEXT YEAR IT WILL BE
“THE MIDNIGHT SUN”
(Concluded from Page 12)

votes cast by exhibitors. Among the other Universal productions recommended by showmen as among the outstanding money-makers of 1925, are: “Siege,” “The Goose Woman,” “Smouldering Fires,” “His People,” “The Home Maker,” “K—The Unknown” and “The Signal Tower.”

In the Motion Picture News’ careful compilation of lay critics’ opinions, Universal wins hands down. Louise Dresser of “The Goose Woman” gives the best individual performance by an actress; Lon Chaney, star of “The Phantom of the Opera,” is credited with the best individual performance by an actor; Pauline Frederick of “Smouldering Fires” receives honorable mention for her work in that Universal-Jewel, while Rupert Julian is considered by some of the lay critics to be the outstanding director. Laurence Reid, one of the most discerning critics, credits Universal players with nine of the ten best performances. The same paper puts “The Phantom of the Opera” among the four best pictures of the year, and includes “California Straight Ahead” and “K—

The Unknown” among the fifty best. “The Phantom” is unique among pictures of its class and size,” says Motion Picture News. “California Straight Ahead” has tremendous appeal... all the elements of sure-fire appeal,” while “K—The Unknown” is one of the most interesting love stories of the year.

The Biggest Money-Makers of 1925, according to the Exhibitors Herald, include “The Hunchback of Notre Dame,” “Let ‘Er Buck!” “The Ridin’ Kid from Powder River,” “California Straight Ahead,” “Oh, Doctor!” “I’ll Show You the Town,” “Sporting Youth” and no less than fifty-four other Universal productions, among which, needless to say, “The Phantom of the Opera” is well to the fore. The Exhibitors Herald list is compiled from votes cast by exhibitors throughout the country, and is of especial interest as it shows the superlative popularity enjoyed by Reginald Denny.

Several Universal players are credited with the best individual performances of the year, according to Exhibitors Trade Review; to Universal directors are attributed many of the best directorial efforts of 1925, and high praise is paid “The Phantom of the Opera” for its magnificence of setting.
Brilliant with the uniforms and splendor of the Russian Imperial Court
Meet Patski O'Malleyvitch

Pat O'Malley as Grand Duke Sergius in "The Midnight Sun"

STEPPES TO STRAIN
OF RUSSIAN MOUJIK

AT O'MALLEY, "the only Irish Grand Duke in captivity," has successfully proven his right to the title by tracing his royal screen lineage back to the earliest of celluloid dynasties.

As Grand Duke Sergius in the Dimitri Buchovetzki production, "The Midnight Sun" for Universal, O'Malley is playing the greatest role of his career. It is a crowning climax to his noteworthy characterizations in "Fools Highway" and "My Old Dutch," which won him a Universal contract.

Pat traces his lineage back to the house of Kalem, one of the first film dynasties. For many years he was a favored scion of that house and his elevation to the role of a Grand Duke is peculiar only that it did not come sooner, at least that is the opinion of O'Malley fans.

While with Kalem, O'Malley was not only the juvenile with the company, but also played characters of all kinds and even acted as property man on certain occasions. It was in the early days of motion pictures and sets were not nearly so expensive nor were actors' salaries quite so munificent as they are today, so that the young actor with the Irish name was glad to make a few extra dollars as property man.

LAURA LA PLANTE SAYS THINGS SHE SHOULDN'T

(Continued from Page 13)

turned her attention to the motion pictures.

Like George Ade's character who, having been kicked in the head by a mule when a youth, believed anything he read in the Sunday papers, Laura was convinced all motion picture actresses did nothing but ride in Rolls-Royces and refuse to entertain visiting diplomats. She knew how to ride in an automobile. This, coupled with a talent for dancing and sports, assured her success on the screen, she reasoned. The only thing she didn't have was a Russian wolfhound; but she would be able to buy a good one out of her first week's salary, she figured.

Jolt number one arrived when she found that none of the studios seemed to be in the market for new stars. The second was that none of the studios seemed to be in the market for new talent of any sort. Weeks lengthened into months before Laura even got a job as a lowly "extra" in a Century Comedy. She was patient and eventually won out. A Century director put her in leading roles, she then played a "heavy" opposite a Fox star, acted as leading woman for Tom Mix and Charles Ray and then enlisted under the Universal banner.

From leading woman in Westerns, Laura worked her way up until she appeared opposite Hoot Gibson in "The Ramblin' Kid" and was made Reginald Denny's leading lady in "Sporting Youth." Carl Laemmle liked her work so well he gave her a starring contract, and she appeared in "Excitement," "The Dangerous Blonde," "Young Ideas" and "Butterfly." Then came "Dangerous Innocence" and "The Beautiful Cheat," both rollicking hits.

Miss La Plante's is a distinct personality and appearance. She suggests no one else. Her dramatic technique is unique and inimitable, which accounts for her present popularity, as it accounts for her selection for the stellar role in "The Midnight Sun," a super-picture now in readiness for release. When Carl Laemmle offered the dimpled actress the leading part in the spectacular picture she cooly replied, "This is a Russian picture with a Russian prince in the leading male role. I don't think I shall be able to play the part unless I get a Russian wolfhound."

So she got the hound, and her long deferred hope was fulfilled.

While O'Malley is as Irish as a name could possibly be, Pat's only visit to the Russian motion picture actor. With Sidney Olcott he played in a series of Irish stories which were filmed on the "auld sod."

O'Malley was born in Forest City, Pa., and as it is an Irish community he speaks with a genuine brogue.
It will hold the world enthralled!

The Midnight Sun
Selling "The Midnight Sun" to Your Public!

Columns and columns of advertising will blanket the country! Everyone, everywhere will know about this great production! The columns reproduced on this page are from The Saturday Evening Post and Photoplay Magazine... only two of the mediums which will be used to publicize and advertise this magnificent picture. Behind "The Midnight Sun" will be one of the biggest National Advertising Campaigns Universal has ever planned.

That means your audience will be created for you. It means people will be waiting and primed to see it. It means the theatres playing "The Midnight Sun" are catering to the millions and millions who read the National Advertising. "The Midnight Sun," backed by Universal's National Advertising, insures its reception among the greatest of box-office successes.

Universal's National Advertising Campaign

Every Week

Universal Pictures

333 Fifth Ave.
"The Flaming Frontier" Universal's Super-Western
an Edward Sedgwick Production
NOW! The Greatest of All
The Outstanding Spectacle of

A UNIVERSAL PRODUCTION
Thrilling Western Dramas!

the Glorious American West!

Presented by CARL LAEMMLE
BOB LANGDON, a West Point cadet who sacrificed his career for love and who as the intrepid Indian scout under Colonel Custer gained undying glory and the fulfillment of his romance—Portrayed by Hoot Gibson.

BETTY STANWOOD, the beautiful and charming daughter of Senator Stanwood who aided Grant against the graft ring, and who inspired Bob Langdon to his feats of heroism—Portrayed by Anne Cornwall.
SITTING BULL, the wily and treacherous medicine man of the Sioux who incited the Indians to an uprising and prevailed upon Chief John Gall to lead them. — Portrayed by NOBLE JOHNSON.

COLONEL CUSTER, the fearless and heroic commander of the immortal 7th Cavalry, and the last man of his command to fall in the historic Indian massacre on The Little Big Horn. — Portrayed by JUSTIN FARNUM.
Big Box-Office Cast Brings to Life Ageless
This Spectacular Epic of

SENATOR STANWOOD. Fighting for the good of his country. A staunch supporter of General Custer and trying with all his strength to root out the graft ring from Washington and clean up the West. A man of high principles and firm resolve. Portrayed by George Fawcett.

SAM BELDEN. Out to “get” Custer because he was interfering in the illicit liquor traffic with the Indians. One of the grifters capitalizing on the lawlessness and license of the early days. Portrayed by Ward Crane.

LAWRENCE STANWOOD. Son of the Senator and a companion of Bob Langdon at West Point. Likeable, but of weak will, he was easily misled by Lucretia Belden and nearly dismissed from the Academy. Portrayed by Harold Goodwin.

"JONESY." One of the country’s first bootleggers, sold fire water to Indians, for Uncle Sam forbade his red men to look on the wine when it was red. Portrayed by Eddie Gribbon.
in Famous Historical Characters in the Great American West

LUCRETIA BELDEN,
Hand in glove with her unscrupulous brother, and willing to go all lengths in his interest. To dishonor Senator Stanwood, she tries to disgrace his son Lawrence at West Point and fails. Portrayed by Kathleen Key.

“CALIFORNIA JOE”
A lover of whisky and a hater of “Injuns.” A hearty old fellow well known in dance halls as on the trails. Portrayed by Harry Todd.

PRESIDENT GRANT
Beset by two warring factions, surrounded by grafters, not knowing whom to trust, he tried to do right as he saw it. The heroic figure of the great Civil War General is made to live again—Portrayed by Walter Rodgers.

RAIN-IN-THE-FACE,
A wise counselor and a brave fighter. A Sioux chief he responded to the call sent out by Sitting Bull for the battle of The Little Big Horn—Portrayed by Joe Bonomo.
Now Comes the Daddy

No. 468, --- Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

T'S coming soon now!

The great big western epic picture which has caused a scramble among producers --- the western super-picture which has been imitated even before it is actually released --- "The Flaming Frontier" --- will soon be ready for you to see.

And what a history it has had! Over two and one-half years ago we started the preparatory work on this smashing super-spectacle of the glorious West. At that time we called it "The Pony Express," but we dropped the title as a matter of courtesy.

During this time it became known in other studios that the Universal was out to out-western any western ever made, and the market had a quick flood of would-be imitations. But the daddy of all westerns is coming now --- and you will be well repaid for the long wait.

"The Flaming Frontier" is partly historical, but not enough to hurt. It deals with the exciting times of General Custer and is built partly around incidents in his life. The story has its locale in Washington and in West Point and in the great big open West.

Its cast is going to give you not only a great show, but a wonderful lot of advertising ammunition. Just for example:

Dustin Farnum as Custer; Hoot Gibson as the hero;
of All Big Westerns

Anne Cornwall as the heroine; assisted by Ward Crane, Kathleen Key, Eddie Gribbon, Harry Todd, Harold Goodwin, George Fawcett, Noble Johnson, Charles K. French, William Steele, Walter Rogers, Ed Wilson, Joe Bonomo and a whole lot of others. Corking good actors all --- and enough of them in this one picture to furnish casts for half a dozen all-star productions!

Edward Sedgwick is the director. You know what he did for you in "Let 'Er Buck" and "Broadway or Bust" and you can imagine what he has been able to do with the above cast and a great story which, by the way, he wrote himself.

You haven't seen such bigness in a picture in a long time. You have NEVER seen such horsemanship, nor so many horsemen in daredevil riding. We've stopped at nothing to give you the biggest smash ever attempted in this type of production and you're going to agree that we've delivered the goods!

It has a wonderful love theme running throughout; it has the thrill and pomp of military stuff; it has the wilderness and recklessness of the old West of the seventies --- it has everything!

Man or boy --- woman or girl --- they'll all eat it up, for it's box-office business from stem to stern.

Get set for "The Flaming Frontier" and circus it as you never did before!
Who's Who And What's What
In "The Flaming Frontier"

THE STORY — A romance of the West of 1876 coming to a climax with the Battle of the Little Big Horn at which General George A. Custer and his entire command were wiped out. Through the colorful pattern of political intrigue, Indian warfare, and life at a frontier post runs the love story of a young Custer scout and the daughter of a United States Senator. They first met at West Point, before his dismissal for assuming another's guilt, and Fate brought them together again on "The Flaming Frontier."

AUTHOR — Edward Sedgwick wrote the story and Edward J. Montagne and Charles Kenyon adapted it.

DIRECTOR — Edward Sedgwick, who directed "Let 'Er Buck," "Broadway or Bust," "Under Western Skies," and many others.

CAST:

Bob Langdon........................................Hoot Gibson

Betty Stanwood......................................Anne Cornwall
("Under Western Skies," and with Tom Mix and George O'Brien.)

Gen. George A. Custer......................Dustin Farnum
("The Virginian," "The Squaw Man," "The Littlest Rebel," etc.)

Sam Belden...................................Ward Crane

Lucretia Belden.................................Kathleen Key
("Ben Hur," "Under Western Skies," etc.)

Senator Stanwood............................George Fawcett

Sitting Bull.................................Noble Johnson
("Red Clay," "The Ten Commandments," etc.)

Jonesy............................................Eddie Gibbon

California Joe..................................Harry Todd

Lawrence Stanwood.........................Harold Goodwin

Senator Hargess..............................Charles K. French

Cyrus Penfield.................................William Steele

President U. S. Grant......................Walter Rodgers

Grant's Secretary............................Ed. Wilson

Rain-in-the-Face..............................Joe Bonomo
ON "THE FLAMING FRONTIER"

In Crane City, a nest of bootleggers, gamblers, firearms smugglers and their women is the barroom and dance hall of Sam Belden, western leader of the corrupt Indian ring. Hoot Gibson, as one of Custer’s scouts learns of Belden’s activities and leads an attack on this breeding place of the Indian trouble. He puts up a fight which will long be remembered by screen fans.

Into the country of the Sioux daily ride the Seventh Cavalry with the gallant Indian fighter, General George A. Custer at their head. Into the hills watched over by redskin scouts, into the Battle of the Little Big Horn, where 212 officers and men put up a valiant but doomed fight against 1,000 Indians, they go singing their marching song “Garry Owen.”

Sam Belden upbraids his henchwoman, Lucretia, whose conscience has begun to trouble her over their despicable dealings with the Indians.

Refusal to defend himself from false accusations sends Bob Langdon (Hoot Gibson) back to the West dishonorably discharged from West Point, but it also thwarts the Indian ring’s plot to ruin Senator Stanwood.

“I can’t tell you now, Betty . . . but promise to trust me,” Hoot Gibson, who has assumed another’s guilt, pleads with tiny Anne Cornwall playing his sweetheart.
The greatest Western ever screened. That has been Edward Sedgwick's dream for many years. A Western not built of manufactured incidents, but of the real drama of American frontier days.

More than two years ago he began working on a story for such a picture. He chose as one of his leading characters, General George A. Custer, famed as the leader of the ill-fated band of cavalrmen massacred by the united Indian nations under Sitting Bull at the Little Big Horn. This battle, one of the most tragic in all American history, he realized would make a never-to-be-forgotten climax for his drama.

As its central character, the leading male role, he planned to use a pony express rider and to call his photoplay, "The Pony Express." While he was still working over his idea, another company decided to film a story of the pony express rider and wished to use this title. Although Sedgwick had started his picture before the other of this name, Universal courteously stepped aside and relinquished all interest in the name.

Sedgwick, not satisfied with mere surface adherence to history, delved into every conceivable authority on Custer and his period. He read every work he could find upon the subject; he secured the services of Colonel Bryam of the class of '85 of West Point; he talked with old Indian scouts and with survivors of the Indian wars. Not one foot of film was shot until every detail of this vast epic of the West had been carefully worked out.

Fort Hays, the Custer outpost, he built in the hills not far from Universal City, but Crane City, the refuge of gamblers, smugglers and the parasites who followed frontiersmen into the new country, he constructed near Pendleton, Ore., where he and his players spent several weeks. Some idea of the lengths to which he went to achieve the greatest possible accuracy in this picture, is illustrated in the building of this town.

Site after site was prospected and rejected, for the town had to be surrounded by hills with a river running through it. Finally Switzer's Island, in the Columbia River, some fifty miles north of Pendleton was settled upon as the most likely place.

Players, building material and laborers were transported in motor trucks. The first twenty-five miles or so was over good macadam roads. After that there was plenty of trouble. The road degenerated into marshes and progress was halted. A quarter of mile of corduroy road was laid, the motion picture convoy going over this until the end was reached. Then the heavy planks were taken up and the road built for another quarter of a mile. This road-building continued for several days. Finally, when a point on the river opposite the island was reached, the technical advisor to Director Sedgwick swam out to the island, explored it, swam back and reported it suitable.

Custer's last stand on "The Flaming Frontier," the Battle of the Little Big Horn, where he and his valiant band put up a fight, which, though lost, has thrilled men of all races.

How It All Came About

The Story Behind the Most Super-Western, "The Flaming Frontier"

Edward Sedgwick, the American battle, as its central character, the leading male role, he planned to use a pony express rider and to call his photoplay, "The Pony Express." While he was still working over his idea, another company decided to film a story of the pony express rider and wished to use this title. Although Sedgwick had started his picture before the other of this name, Universal courteously stepped aside and relinquished all interest in the name.

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Barges were then built and the entire party transported across the river. Bunk houses were first put up and afterward the buildings of the town begun. Shacks, barroom, and dance hall were built only to be burned to the ground a short time later when Custer and his men destroyed the town as a breeding place of the trouble with the Indians.

Of all the spectacular scenes in this spectacular picture, the greatest is the Custer Massacre. Records of the United States Army, stories of surviving settlers and of Indians who heard the tale from their fathers, were carefully gone over to make the battle an exact duplicate of the famous event in history.

Vanna Carroll, one of the S. A. F. beauty contest winners, describes the battle as follows in the San Francisco Bulletin:

"To begin with, over a thousand Indians were carefully rehearsed in their coming encounter with the two hundred and twelve officers and men.
From their terepes by
the river, the redmen
watched the advancing
line of Pale Faces com-
ing to claim the land
for civilization, and
they rallied to Sitting
Bull for one last des-
perate stand.

All Started

Adventures of Universal's Great
Frontier,” on which
author and Director Spent
were Tired of Ever Shooting a Foot.

under Custer’s command. (The actu-
al number in the battle according to
history.) Fifteen hundred horses and
pack animals to carry ammunition and
supplies were used.

“The whole thing was organized
with military precision and the ser-
tices of Colonel Byram, a West Point
officer of the class of 1888, se-
cured.

“Sixteen cameras were placed in
every conceivable spot. Over a hun-
dred grips and prop men were en-
gaged to hold reflectors and to attend
to the dozens of chores and tasks.
Finally all was in readiness. Director
Sedgwick gave the signal, and one of
his assistants turned the handle of
the huge siren that screamed its an-
nouncement for the action to start.

“Slowly and solemnly the soldiers
with Custer in the lead filed into the
basin of land. Cautiously they looked
about, for the very air was ominous.
Then, without any warning, the earth
seemed to vomit Indians. From rav-
ines and gullies, over hill tops and
table land, they literally swarmed into
view.

“With battle yells and shouts,
brandishing hatchets, rifles and medi-
cine sticks, they raced furiously to-
ward the ambushed troops. Poor
Custer had no chance, but quickly a
battle formation was made and they
set bravely to defend themselves.

“But the superior numbers of the
copper-colored adversaries were too
much for the handful of beleaguered
men. The Indians, naked but for a
breach clout, leaned far forward in
their saddles and attacked with rifle
and bow and arrow. Starting with a
wide circle, they raced wildly around
the dazed troops. Gradually and al-
most imperceptibly, the circle nar-
rrowed. The wily Indians knew the
value of a constantly moving target.
And soon, the pitiful few soldiers
were no more. All had been wiped
out.

“Instead of stopping when their
script action was completed they car-
ried on. With exultant yells they
danced about the bodies of the “dead”
and “dying.” They stripped the sol-
diers of uniforms and equipment.
Boots were tugged off feet. Hats and
articles of apparel were thrown high
into the air and the wild and fer-
cious shrieks of the Indians were the
most blood-curdling sounds I have
ever heard.

“Whether the Indians showed re-
markable intelligence in making their
performance a most realistic one, or
whether they reverted to type and in
the heat of simulated battle forgot
that they were playing, I don’t know
—at any event Custer’s last fight will
be seen on the screen with a realism
never before paralleled.”

In addition to Colonel Byram, who
handled the military details of this
tremendous battle, “Buck” Conner, an
old time Indian scout, was engaged to
take charge of the scouts, and Chief
Standing Bear, the son of one of Sit-
ing Bull’s war chiefs, was secured to
play the part of his own father in the
massacre scene and to supervise the
Indians.

To play the role of General Custer,
Dustin Farnum was sought by Uni-
versal. When he realized the great-
ness of the part offered him, Farnum
agreed to give up his voluntary re-
tirement long enough to play in this
remarkable film.

Hoot Gibson, the “ace” of Western
actors, is cast as the daredevil pony
express rider who later becomes a
scout for General Custer, and diminu-
tive Anne Cornwall is the dainty
piece of femininity for whom he glad-
ly risks his life. Kathleen Key plays a
vamp of the vintage of ’76 and cuts
circles all around the 1926 variety,
while Ward Crane as the sinister
western leader of the Indian ring per-
foms the best villainy of his career.

Edward Sedgwick set out to pro-
duce a great Western in “The Flamin-
g Frontier.” He has done more
than that. He has filmed a produc-
tion which will make every American
proud of his race and will thrill men
and women of every other race by
the sheer power of its story.
The TRUE STORY of SIT

By Paul E. Perez

JUST as Father Time's fingers gradually trace wrinkles on the faces of the living, so does the old gentleman with the scythe try to make amends, by casting a roseate glamour over the memory of the dead. He is usually aided and abetted in his more or less commendable enterprise by well-meaning chroniclers whose purpose is to create an inspiring and moral-bearing legend rather than passing to posterity historical accuracies.

Sitting Bull, invested with a totally undeserved glamour, is a shining example, having been endowed by historians with certain characteristics to which he was not entitled. According to recent researches into the actual facts taken by this redskin, and his right to the credit for the Custer massacre, his first name aptly describes his activities during the actual warfare, while his last simply embraces his reputation as a warrior and strategist.

In its endeavor to obtain authentic atmosphere for its forthcoming production, "The Flaming Frontier," the Universal Pictures Corporation made exhaustive research into countless volumes of the period. Surprise may seem, school history books are unanimous in ignoring the truth, crediting "Chief" (?) Sitting Bull with the campaign of battle and death of Custer. These erroneous statements may be partly excused by the fact that the Government itself is responsible for this misrepresentation.

In justice to Sitting Bull, let it be said he never actually claimed credit for effecting the massacre; in fact, he heatedly denied having killed "Yellow Hair," as Custer was called by the Indians. "They tell you I murdered Custer. It is a lie," Johnson's Life of Sitting Bull quotes the Indian as saying. "I am not a war chief. I was not in the battle that day. His eyes were blinded . . . he could not see. He was a fool, and he rode to his death. He made the fight, not I. Whoever tells you I killed the Yellow Hair is a liar."

And there the matter would have rested, had not the long arm of coincidence stretched from Universal City, California, to New York, and then halfway back across the continent to Chicago. A request for accurate information on the Custer Massacre, about which "The Flaming Frontier" was written, was sent from the studio executives on the Coast to the home office in New York. R. H. Cochrane, vice-president of the picture concern, recalled having heard his brother, Wilt K. Cochrane, telling of an interview he had had with Sitting Bull when he was a reporter on the St. Paul Pioneer Press. The request for authentic data was sent to Chicago, where Mr. Cochrane is now president of the advertising agency bearing his name. As it would have been almost impossible to get from the newspaper files a copy of his interview with Sitting Bull—the date of publication, some time after the Custer Massacre, when Sitting Bull and his mates were confined to a reservation, having been forgotten—Cochrane searched his memory and brought forth many telling recollections.

"It has been a habit of years on the part of authors to dignify Sitting Bull, and put him in the forefront of courageous redskins," Wilt Cochrane declares. "This merely proved they were writing stories and didn't give a damn for facts. I don't know whether you have ever seen a Sioux medicine man work, but at any rate, he holds aloof from the tribe, or the actual battlers, and tries to weave a spell of good luck around them while they are at work."

"There never was a tribe without a medicine man. He was always supposed to have something in common with mysterious and powerful spirits. But he never took part in the actual fighting because of the risk both he and his tribe would run. Sometimes the soldiers, and the ranchers, would do their best to kill off the medicine man.

"Outwits Medicine Man"

"General Miles knew these things, of course, and during the battle with Standing Elk, Crazy Horse and others at Battle Butte, in Montana, Miles and his soldiers deliberately scoffed at the medicine man—yelled at him—told him he was yellow and didn't dare show his face." Cochrane continues. "Five hundred yards away from Miles the Indians were planted behind huge rocks; but they heard the yells of derision. knew just what they meant, and in spite of all caution, Crazy Horse, unable to stand it any longer, ran out on a little plateau, or mesa, in plain view and ran around in circles—a sort of Indian dance—brandishing his medicine stick and hollering for all he was worth. Then Miles' sharpshooters concentrated their fire on him and made him look like a sieve.

"The instant the medicine man fell, the tide of battle changed and within a few moments the Indians retired. All this time, Sitting Bull, who had come in voluntarily from the Black Hills to aid the Cheyennes,
TING BULL

Witt K. Cochrane, then a newspaper reporter, makes Sitting Bull deny the great fiction which had grown up in the popular mind about him.

was making medicine, and again he was hidden some distance from the battlefield. He broke his plate (first caste) with the Cheyenne, and they told him to hike back to his own backyard. So you see, many writers have put this yellow dog in the role of a fighting Sioux, turning history around.

Sitting Bull lived in constant fear of assassination from the members of his own tribe. And the belief in a policeman who killed him, when he jumped a pony and tried to escape, was delighted with his job. When I took Sitting Bull around St. Paul, the other Indians would not go. Gall refused bluntly—the others side-stepped. Later I took them around in a bunch; that is, with the exception of Sitting Bull. On the trip with Bull, every time we passed an alley, he edged out to the end of the sidewalk, and he was constantly peering around and behind him—looking for assassins.

Chief John Gall Plans Custer Massacre

"Sitting Bull (Tanka Yotanka) was erroneously given credit for planning and executing the Custer Massacre. As a matter of cold fact, it was planned and carried out by Chief John Gall, the brainiest and bravest of all the great Sioux chiefs, assisted by Red Cloud and a lot of lesser lights," according to Cochrane. "Sitting Bull was a most cowardly and all the while the battle was going on, he sat in his tepee, located on a high knoll, five hundred yards from the scene, and made medicine. After the battle was over, Sitting Bull came among the soldiers, killed the wounded and mutilated the dead, by criss-crossing his fingers with his knife, and gouging out their eyes.

"Chief Gall gave him credit for making good medicine, because the victory was complete, but at the same time reviled him for his cowardice, and cut loose from the skulking old villain for all time thereafter.

"There was such a difference of opinion as to which warrior was the brains of the Custer Massacre, and there were many army officers and others involved in the controversy, my paper sent me to see Sitting Bull to get a definite answer from him as to what part he played in the destruction of Custer and his command. I found him sitting under a tree on the reservation, gazing into space with his little rat-like eyes, planning, as I learned afterwards, escape from his guards, the Indian police. He was under arrest, and the authorities at Washington had ordered him held on the reservation. Probably fifteen feet away sat Chief Gall, smoking a pipe and conversing with Hairy Chin and Thunder Hawk.

"I put the question to Sitting Bull, but he didn't move or indicate that he had heard me. I repeated it in a dozen ways, with no result. I tried to anger him by telling him the white soldiers had said he was a rank coward. He paid no attention to that. Then I told him I had heard the Sioux were all cowards, and that he himself was only a medicine man, and not a chief. That aroused him. He jumped to his feet, struck his breast with his fist and exclaimed: 'Ugh, Sitting Bull heap Chief!' I heard a grunt from Gall, and when I looked at him there was a glare of hate in his eyes. Sitting Bull actually slunk away; he did not even return the glare. He feared Gall greatly, and one reason he wanted to escape was to get away from Gall. He feared Gall would kill him sooner or later.

"I walked over to Gall, who could talk more English than Sitting Bull, and told him what I said to Tanka Yotanka. It made him sore as a boil. 'Heap many lies,' he almost yelled. 'Sitting Bull damn coward. Him no warrior. Him never see Yellow Hair 'til he was dead!' I stayed around there for a few days. I followed Sitting Bull around till he hated to see me coming. And I was warned by the agent to keep within the circle of the camp fire at night, or I'd get a knife in my ribs. But I persisted with the questioning until Sitting Bull finally screamed: 'Sitting Bull great warrior—Sitting Bull kill all palefaces'!

"'Did you kill Yellow Hair?' I asked him. He nodded his head and hunched away. But every warrior on the ground knew just what Gall knew—Sitting Bull had never been a chief; he had always been a medicine man and nothing else.

Sitting Bull Afraid of Telephone

"A year or so after my interview with Sitting Bull, the old chap, with Chief Gall, Hairy Chin, Thunder Hawk, Bear's Claw and a few others, came through St. Paul on their way to see the Great White Father (Grover Cleveland, first term) at Washington, to have some of the Sioux wrongs repaired. I met them and took them around the city. I initiated Gall into the mysteries of the telephone, and the magnificent old warrior showed the keenest interest in 'the talking pipe'. When Sitting Bull heard the voice in the receiver, he dropped it as if he had been stung, and ran around the room like a pigeon trying to find a way out.

"Last October I visited McLaughlin, South Dakota, almost the heart of the Sioux reservation, and throughout my hunting trip met and talked with many Sioux, old men, some of whom had been all through those Indian wars. When I mentioned Sitting Bull, they never batted an eye, or even answered me. When I spoke of Gall and Red Cloud, they swelled up, their eyes grew bright, and one and all declared: 'Heap big warrior!'

"The Sioux are on the wane. Yet, up in Sitting Bull's country, they are industrious," concludes Cochrane. "They raise wheat, corn and flax. Yet they retain all their old customs, dress as they used to dress, and follow the ceremonies they participated in before Sitting Bull was shot by the Indian police, and buried in the ground we hunted over. Sitting Bull went to his grave unhonored and unsung. He was the dirtiest old villain who ever lived."

From which one may deduce that the Indian who pulled the strings, and did actually kill Custer, was Chief John Gall. Red Cloud did take a prominent part; but Sitting Bull wasn't within arrow-shot until the whole affair was over. Not only Gall, but the whole tribe knew it.
One of the great 24-sheets

Every red blooded American—man, woman, boy, Californian—will rush to see this great Western classic after he has prepared for this production. Paper that will delight the
that'll set the town talking!

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Glimpsed the Opposing Array of Magnificently Executed Posters Pre-
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Be sure to get your copy!

Prepared for the Showman by Practical Showmen!
The Great Educational Institutions Will Boost This Picture To the Limit

The historical angle of this glorious, western epic assures splendid cooperation from schools throughout the country.

WHEN you show "The Flaming Frontier," you can be assured of whole-hearted cooperation from all the schools in your locality. This great Western is the type of picture that appeals to educators and is bound to have the backing of all societies and organizations interested in Americanization and visual education. You can arrange special school showings and can be assured of sell-out business if you run special Saturday morning shows at reduced prices for schools that attend in a body. Special school shows will not only bring the children to your theatre, but will assure you of getting the grown-up business as well. The children will go home talking about the thrills and romance of this splendid screen production and enthuse their elders to see it. Wherever there are red-blooded Americans, there will be S. R. O. business on "The Flaming Frontier."

Arrange A Prologue On Frontier Days

YOU can arrange a special prologue for this picture based on Frontier Days. The Indian atmosphere and the quaint clothes of the period of the story will make a very attractive stage presentation. The women will be specially interested in the costumes of the period compared to present day dress.

INDIAN ART

The Indian has handed down to us a great art of his own. The simple yet unusually beautiful designs in beadwork and blankets will permit you to adopt the remarkably attractive Indian motifs for border designs in your advertising and lobby decoration.

The Newspapers Will Tie-Up With You

A SERIALIZATION of the story "The Flaming Frontier," is now in preparation and will be available for newspaper use when the picture is released. Cuts and mats showing thrilling scenes from the production will be an integral part of each episode, assuring you of fine daily publicity in the paper that runs the story.

DRAWING CONTESTS

The famous historical characters appearing in "The Flaming Frontier" can be worked in with drawing contests in newspapers and in the schools. Grant, Custer, Sitting Bull and other well-known characters will make patrons eager for prizes.

Essay Contests Will Help

IT will be an easy matter to tie-up your newspapers on essay contests which can be run in conjunction with school cooperation. Prizes and passes can be awarded for the best essays submitted on Custer's Last Stand, one of the big punches in the picture, and kindred subjects. A controversy can be started among the readers as to who was responsible for Custer's Massacre.

Boy Scouts Will Aid You

THE Boy Scout Organizations can be enlisted to aid you in the publicizing of this picture if you will back the project by donating a percentage of the receipts of a special showing of the picture for some special fund of one of these organizations. The scouts themselves will find many object lessons in the production. The Camp Fire Girls will also aid you and will help you with your prologue.

EXPLOIT the Outstanding Spectacle of the Glorious American West!
EVERY red-blooded man, woman and child loves the story of the winning of the great American West and Custer's Last Fight. And in letters of blood is included in that great story the deeds of Bob Langdon, the intrepid Indian scout, who, being trapped with Custer and his command by the Indians on the Little Big Horn, faced death a hundred times in that glorious ride through the heart of the Indian lines to reach the garrison with the news of Custer's peril.
AUDIENCES throughout the whole world will thrill, and applaud this and scores of other heroic deeds of adventure and daring in this picture. Never before have they witnessed such marvelous, soul-stirring, heart-throbbing, thrilling entertainment. Never before have exhibitors played a picture that strikes and maintains such a high note of popular profit-making appeal. Truly; it is "the last word in great Westerns—the ultimate in great thrillers!"
THE RED MAN RETURNS

If there is any proof needed that stories and characters run in cycles just like the seasons, one has only to turn to the present crop of pictures which are popularizing the Indian. Time was in the early days of the nickelodeon when our copper-colored friend took up most of the action—and all of the atmosphere. Those were the days when "Broncho Billy" Anderson had things pretty much his own way in the expression of Western melodramas.

The red man in that era was far from becoming extinct. He appeared so regularly on the screen that the early producers must have believed the West to be a wild and wooly land. Week after week the Indians appeared in hectic battle scenes and they always bit the dust when the hero pursued them into the setting sun. Then, as we became more educated in screen-craft, the Indians began to look ridiculous. We suddenly discovered that most of them were pale faces representing themselves as the vanishing race.

By Lawrence Reid in "Movie Monthly"

The public became disinterested after a while because the plots never varied. In a word, we became "fed up" with the red man. As a result, the producers made an about face and the rustler rode into the set as the disciple of evil—not forgetting the Mexican. The cattle thief is still with us, but the dark-complexioned chap from below the Rio Grande was suddenly given virtuous qualities. The high moguls of Mexico had complained about the mis-representation of their constituents.

Which brings us back to the cycle. There are pictures being offered every day and the future has several in store which are bringing the Indian back into the limelight. With the advance of screen technique, he is much more typical of the race. No pale-face would dare encroach on his preserves with a make-up box of red copper tints. He would be laughed off the screen. Producers have become richer, which enables them to take their cameras right onto the reservations. And the Indian is making money too—not only in oil and real estate but also as a movie extra.

We have had any number of Westerns featuring the red men the past few seasons. "The Covered Wagon" set the fashion, though long before this canvas made screen history, Bill Hart presented us with long shots and closeups of poor Lo. It appears to be the fashion to visualize the West of the days of Custer, Kit Carson, Buffalo Bill and all the other picturesque pioneers, scouts and Indian fighters. Broncho Bill merely showed the popular conception of the West. The present-day screen stars has struck deeper. They are humanizing the West as it flourished in its most romantic era.

So the Indian has come back in popular favor.

"Only Missed Our Sculls"

Says Farnum of Warriors

"The only thing they missed was our scalps," said Dustin Farnum, after Edward Sedgwick had finished shooting the Custer massacre scenes in "The Flaming Frontier" the all-star Western picture he has made for Universal.

Farnum was referring to the work of the several hundred Indians who took part in the scene. Farnum impersonates Custer and is the last of his command to go down before the attacking Indians. Fighting valiantly with sword and revolver the screen Custer was making his final stand a most realistic one.

His last trooper was gone, Harold Goodwin was down. So was Harry Todd. Then four husky braves reached Farnum. He was "shot" in the body and "shot" in the head. Finally the four leaped on him and bore him to the ground. The Custer fight was over.

Then the hundreds of Indians seemed to revert to type. Without orders from Sedgwick they proceeded to strip the troopers of their clothing. Boots were wrenched from the feet of the "dead." Tunics were torn from their backs, while about Custer and his men the Indians danced their dance of victory.

Sedgwick, taking in the situation, smiled contentedly and ordered the cameramen to continue cranking. He had caught a great scene.

Indian Player Impersonates His Own Father

It seldom falls to the lot of a motion picture player to impersonate his father, and by the same token is it more rare for an "extra" to be assigned to such a role. Yet both happen in "The Flaming Frontier," the all-star super-Western Edward Sedgwick has just completed.

The "extra" in question is Chief Standing Bear, of the Sioux tribe. At the time of the Custer massacre scene is one of the big punch lines of the picture. Standing Bear was a poapoo of three years. His father, also Chief Standing Bear, was one of Sitting Bull's lieutenants and as such played a prominent part in the Little Big Horn battle.

In the picture, Standing Bear impersonates his father, but Standing Bear, the present, has another claim to fame. He was one of the first Indians to be sent by the Government to the once famous Carlisle Indian School in Pennsylvania.

The all-star Western includes such well-known players as Hoot Gibson, Dustin Farnum, Anne Cornwall, Ward Crane, Kathleen Key, Eddie Gribbon, Harry Todd and George Fawcett.

Movie Redskins Must Be Cast According to Rank

When it comes to casting Indians in Western pictures, the Indian "Who's Who," must be carefully considered as Director Edward Sedgwick has learned. Sedgwick made "The Flaming Frontier" for Universal and used several hundred Indians.

The Indian is a stickler, as far as his social position is concerned. In outfitting the red men for the picture, certain chiefs raised some objection when they found themselves cast as simple braves or beheld braves wearing the head-dress of a chieftain. The result is that the chiefs in "The Flaming Frontier" are either real chiefs or the sons of chiefs.

Experts Make Up "Frontier" Indians

Making up six hundred or more Indians was the task set for Al Jennings, as the head make-up man for Edward Sedgwick, who directed "The Flaming Frontier.

The Indians had to be done up in full war paint, and every stroke of red, yellow, blue or black on the faces of the red men has its own peculiar significance. In order that these might be correct, Jennings had the assistance of several Indian chiefs and Princess Neola, of the Tuscarora tribe.
YOUR patrons will live the story of this memorable western epic. They will feel the powerful drama of the last desperate death-struggle of the mighty Sioux Indians, the titanic battle between President Grant and the scheming graft ring, the heroic stand of Colonel Custer’s regiment betrayed to and ambushed by the blood-thirsty Indians, the stirring sacrifice of a West Point cadet for the worthless brother of his fiancée.
Drama that is big ... drama that is tremendous! The drama of a glorious nation stretching westward. The wild revelry and deep pathos—the dangers—of outpost life. The treachery and trickery that life in the raw brings with it. Living like fresh, gushing red blood, countless thousands will be swept off their feet by its powerful depiction of the hopes and loves of the conquerors of the West.
Miss Key Plays 1876 Vamp
In "The Flaming Frontier"

VAMPING in 1876 was just as successful and just as easy as in these days of 1926, for the prey was the same. If anything, the '76 model was a bit more artful than that of '26.

Such is the belief of Kathleen Key, motion picture actress, based not upon actual experience in either of the two periods mentioned, but rather upon history and a close study of the methods employed half a century ago, and from observation of those in use today. Miss Key is the black-haired, flashing, black-eyed vamp in "The Flaming Frontier." The picture story is set in 1876, which gave rise to the actress's thoughts on the subject of vamping.

"Skirts might have been a little longer in 1876, but I think that the more-suggestive they gave of a nicely turned ankle was perhaps a trifle more effective than all that the short skirt of today reveal,″ says Miss Key. "The skirts of 1876 kept one guessing, those of today leave nothing to the imagination. In this respect, I think that the 1876 was a bit wiser than her present day sister. It's harder to vamp successfully when one has placed all her cards on the table and that is what the modern vamp does.

"And consider that little curl that draped itself in such a bewitching manner over the shoulder or shoulders. Don't you think it was one of the most successful of weapons to use on the helpless male about to walk into the net? It suggested simplicity, demureness and innocence, yet it concealed dynamite. The bob may be rugged and practical but I think the 1876 vamp with her little curls had something on us. The roadster is comfy, but I don't think it a bit more dangerous than the old buggy, buckboard or Concord wagon. Many an old-time vamp got in her best work to the music of the creaking wheels as they slowly rolled over dirt road or prairie. Yes, the modern girl might have reason for alarm should a real, good 1876 vamp set up in opposition to her. She'd make them step some."

And Miss Key proves all this in her handling of the character of Lucretia Belden in "The Flaming Frontier." This picture, which has been given an all-star cast, is a thrilling story of the early days of the West filled with romance, tragedy and comedy.

Bonomo Plays Indian Chieftain

JOE BONOMO, who has gained fame as the world's strongest man and added to it by his work as a serial star for Universal, is to play a role new for him in "The Flaming Frontier." Director Sedgwick had some difficulty in finding a man whose physique would fit the character of Chief Rain-in-the-Face, one of the Sioux chieftains who supported Sitting Bull in the massacre of General Custer and his Command on the Little Big Horn. Bonomo was finally persuaded to take the part.

Historic Outpost Faithfully Copied

FORT HAYS, one of the historic old Western outposts of the early 70's, was reproduced in all its picturesqueness for "The Flaming Frontier." The old log houses of frontier days reappear again. The pony express rider and the romantic old stage coach dash in and out of the scene. A hundred or more army tents of the period are arranged in strict military formation. The flag that flies from the top of the crude staff boasts only 26 stars—the number of states in the Union at that time.

One can almost hear the bugle calls and the cavalry horses champing at their bits. An old muzzle-loading cannon stands ready for action and on the hills in the background, Indian tepees add to the picturesque of the scene.

Anne Cornwall At Home In Film

ANNE CORNWALL, the dainty little heroine of "The Flaming Frontier," feels right at home in her role in this picture, for she was born at Fort Hamilton, N. Y., in the midst of things military. The action of "The Flaming Frontier" centres in Fort Hays.

To Al Jennings, Edward Sedgwick's head make-up man, fell the lot of decorating a thousand redskin braves for their battle with General Custer, in "The Flaming Frontier." He had the assistance of Princess Neola of the Tuscarora tribe, who knows the meaning of each yellow, red, blue or black stroke on a warrior's face.
Gribbon and Todd Provide Comedy In Tense Drama

SOME of the finest bits of comedy that have ever provoked the laughter of motion picture audiences is provided by Eddie Gribbon and Harry Todd in "The Flaming Frontier," the thrilling story of the early West climaxing in Custer's last stand which Edward Sedgwick has directed for Universal.

Gribbon, who has come to be known as the screen's greatest burlesque because of the many times he has enacted the nocturnal visitor in a comedy vein, as "Jonesy" is the forerunner of the present day bootlegger although "Jonesy" is not looked upon with as much complicity as he might have been had he lived today. "Jonesy" patrons were the Indians, for Uncle Sam forbade his red wards looking upon the wine when it was red. But "Jonesy" was not a bad fellow and eventually made good with a vengeance.

Todd, whose work as a comedian in Western pictures has tickled the risibilities of millions, impersonates the character of "California Joe," the old scout, hater of Indians and lover of whiskey, good or bad. Todd's characterization of "California Joe" is a marvel of wit and make-up. When these two old pals, "Jonesy" and "California Joe," come together, in a Western dance hall for the first time in years the result is a riot of fun and merriment.

Two pale-faces, known to the world as Edward Sedgwick and Hoot Gibson, explain to a red man one of his ancestors' most famous battles, the Battle of the Little Big Horn.

"Flaming Frontier" Director Has Had Spectacular Career

Edward Sedgwick, the man who directed "The Flaming Frontier," has had a career as interesting as any of the characters he has written about, for in addition to being a director of successful motion pictures Sedgwick is also a successful writer about red-blooded men. Sedgwick is the man who first directed Hoot Gibson and in "The Flaming Frontier" these two old friends are again re-united, for Hoot plays the leading role in this great picture, that of a pony express rider.

Sedgwick began his career on the stage at the tender age of nine years as a member of his father's stock company in Galveston, Texas. As he grew older he became a boy tenor with a minstrel troupe. Then he left the stage to acquire education, attending first St. Mary's College in Galveston and later the University of Texas. Then the call of adventure lured him and he enlisted in the army, serving for some time in the Philippines and along the Mexican border. When the desire to write first took hold of him he became a reporter on a Texas newspaper and when the Mexican trouble began in 1911, Sedgwick was selected by the Associated Press to go into Mexico to cover the revolution.

Following the Mexican trouble, Sedgwick went back to the stage. While playing in Los Angeles with his sisters, Eileen and Josie, the three received an offer to go into pictures. It was accepted. Sedgwick was first actor, then scenario writer and later director. His sisters are now starring for Universal. Sedgwick has been with Universal for almost ten years and has directed many successful productions. He wrote "The Flaming Frontier," which is said to be the best thing he has ever done. It is an exciting story of the West of 1876, coming to a stirring conclusion with the massacre of Custer and the men of the Seventh Cavalry. In writing "The Flaming Frontier" Sedgwick had in mind the commemoration of Custer's last stand, the historic event having taken place just fifty years ago—June 25, 1876.

"Keeper of Wigs" Jenning's Title

"Keeper of the Wigs" was the title bestowed on Al Jenning's by Hoot Gibson during the filming of "The Flaming Frontier" in which Hoot plays the leading male role. At that, wigs were among the least of Jenning's worries for the period in which the action of the picture takes place calls for most of the male characters of the cast to have their faces enameled in flowing whiskers and goatees.

Jennings had 250 mustaches and beards on his hands every evening when work ceased, to say nothing of several hundred wigs for white and Indian actors.

To keep all this head and facial adornment in place, he used up two dozen bottles of spirit gum before the picture was half finished. Jennings said he was the fastest barber in the business, removing hair, mustaches and beards in a few seconds.
People will walk miles to see a great picture — but you've got to tell them in advance!

THESE ARE BUT A FEW of the dozens of smashing newspaper ads prepared for this spectacular production.

PACKED WITH ACTION, alive with thrills, vibrant with the spirit of the picture, they'll sell "The Flaming Frontier" to every newspaper reader. Do your box-office justice and use newspaper space as never before on this one!
A Great Thrilling American Epic for Every Theatre in America

This is a picture that every red-blooded American will want to see. In it the great plainsman and hero-scout, Colonel George Custer, lives over again, as well as his gallant comrades and the scenes in which he won his greatest glory and met his untimely end, are re-enacted with startling vividness. The magnificent courage with which every American picture patron is familiar is shown in a great series of thrilling scenes.

What a line-up of box-office factors you get in this great picture—a story of un eclipsed national appeal and interest—a marvelous cast of famous stars in immortal roles—produced on a titanic scale with many tribes of real Indians, six troops of United States cavalry and thousands of others—and, lastly

—IT IS THE FINAL ACHIEVEMENT IN MOTION PICTURE THEATRE ENTERTAINMENT. Your box-office will give you the answer as the thrills, the pathos, the magnificent, overwhelming sweep of this story across the Western plains bring from your audiences round after round of applause, heart-throbs and a final, exultant satisfaction at having seen this stirring drama.

That's what we mean when we say it is a picture for every theatre in America—pleased patrons and a new meaning to the expression of box-office profits for exhibitors.

“The Flaming Frontier”

—another Super-Production that will rank with “The Hunchback,” “The Phantom of the Opera” and “The Midnight Sun.”
Watch This Column

If you want to be on our mailing list send in your name and address.

"The Flaming Frontier"
A Historical American Epic

This is a picture that every red-blooded American will want to see. In it the great plainsman and hero-scout, Gen. George Custer, lives over again, as well as his gallant comrades, and the scenes in which he won his greatest glory and met his untimely end, are re-enacted with startling vividness.

It is the story of of the Little Big

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WHEN YOU ANNOUNCE "The Flaming Frontier" for your theatre, it will be already "sold" to your public. Behind this great American epic of the West, Universal is putting one of its largest National Advertising Campaigns. Columns and columns will flood the country through the pages of these representative magazines. Millions of magazine readers will be reached. Millions of picture fans for the theatre box-office. A campaign that means a guarantee for your box office.

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June Marlowe, one of the younger set at Universal City appearing in "The Old Soak" on the Greater Movie List
“From a box-office standpoint Universal pictures hold their own with the best. Especially fit for exploitation. Picture for picture-title for title, star for star the things that showmen have to sell to the public, Universal can hold its own with the best.”

—Hostetler Amusement Co.
Vogel Gettier, Mgr.
Majestic Theatre,
Grand Island, Nebr.

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~ of the year's biggest box office surprise~

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E. C. Beatty, Butterfield Cir't...Detroit, Mich.
Jules Mastbaum, Stanley Cir't...Philadelphia, Pa.
Fred J. Sarr, Rialto..............Washington, D.C.
L. Lanning, The America.........Denver, Colo.
J. J. Farren, Victoria............Rochester, N.Y.
Nate Robin, The Avon.............Utica, N.Y.
J. A. Carrier, B'way-Strand......Detroit, Mich.
J. K. Strachan, Cameo............Pittsburgh, Pa.
R. W. Bender, Columbia..........Seattle, Wash.
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Fred Miller, Figueroa............Los Angeles, Cal.
Edward Baron, California.........Frisco, Cal.
Alhambra Theatre................Milwaukee, Wis.
Sam Carver, Liberty..............Kansas City, Mo.

Universal
Jewel

An EDWARD SLOMAN Production, with, RUDOLPH SCHILDKRAUT, George Lewis, Blanche Mehaffey and others. Story by Isadore Bernstein
AT LAST A SERIAL

A
t last a perfect Boy Scout serial!

At last a serial which will cause your heart to swell with pride and your box office with profits!

At last a serial suitable for every kind of theatre in the world, from the great big first run houses to the very smallest!

That’s “The Radio Detective”---and you can book it with your eyes shut, confident that it is all I have said.

Starting with a corking good story---and good serial stories are mighty hard to get---“The Radio Detective” is built up with action, action and then great gobs of action. I dont care how hardened a reviewer you may be, this is going to get you! It is going to shoot a few thrills up and down that case-hardened old spine of yours and make you anxious to see each succeeding chapter.

If it will do that to you---and it will---then what will it do to the Boy Scouts of the whole world and to the millions of boys who expect to become Scouts? And what will it do to all the old boys up to 100 years of age---the boys who were boys from 20 to 80 years ago and never got over it?
FOR ALL THEATRES!

No. 476.—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

Jack Daugherty plays the lead in this new type of serial. He plays the role of a young scout-master who has invented a precious substance by means of which radio can be sent anywhere without the aid of electricity. Many years ago the Universal made a semi-scientific serial which predicted the present radio. Did you know that? Who knows but that the very same precious element which forms the basis of "The Radio Detective" may prove to be the common, everyday thing of tomorrow, just as the radio was a dream a short time ago and has become a common affair today?

Throughout the action of the triple-plated, fast-moving, pseudo-scientific serial, you will see a troop of Boy Scouts. They are a mighty important part of the plot. You will be proud of them. You will love them. Every detail of their scout work, which is a part of the story, was supervised by a scout master and therefore correct down to the finest point.

Tie down your roof when you show "The Radio Detective" or the cheers and applause of your crowds will simply lift it off. Notify every boy in your community that you have a picture full of boy scout heroes—and then get ready for a knockout!

"The Radio Detective" is a serial for YOU—no matter who you are and no matter what type of theatre you run. Get it—and get it this very day.
ATTRACTIVE SELLING POSTERS
People Love to Look at Are Sure to Sell Tickets for a Picture People Will Look at and Love!
The title is all you need to remember of—
this great epic

AN EDWARD SEDGWICK PRODUCTION
with
HOOT GIBSON, DUSTIN FARNUM,
and a great cast of thousands
Presented by CARL LAEMMLE

A Universal
of the west
The picture will never let you forget what it did for you!

The World Premier of the Supreme Epic of the Last Frontier

OPENS for an extended run APRIL 3

At B. S. MOSS’ COLONY Twice Daily
Broadway New York Prices up to $1.50

An EDWARD SEDGWICK Production
“Many drawn to box-office solely by them!”

says Arthur Schoenstadt of Boulevard, Hatfield, Archer, and Brighton Theatres, Chicago.

“FINE RECORD OF LAUGHS.”
says M.R.WORLD

“SPLENDID. GOOD COMMENTS from everybody.”
—Columbia Theatre, Victoria, B. C.

“AN ASSET TO OUR THEATRE. full of good laughs.”
—Pantages Vancouver Theatre Co., Ltd.
Vancouver, B. C.

“THE LAST WORD IN GOOD, CLEAN. original comedies and we want first run on all that follow.”
—Idlehour Theatre, West Chester, Pa.

“THESE COMEDIES ARE A GOOD drawing card and please our patrons.”
—Si-Non Theatre, Demopolis, Ala.

Presented by Stern Brothers

Released thru UNIVERSAL

12 Buster Brown COMEDIES
Laura La Plante Visits New York For First Time

St. Patrick's Day brought a surprise for the Universal staff in the East when their star Laura La Plante breezed into town unexpectedly. Accompanied by her friend Hedda Hopper, who played with her in "Skinny's Dress Suit," she stepped off the Twentieth Century limited from Chicago without the fanfare of trumpets that would have accompanied her first visit to New York—had it been known. "You see," she explained to the amazed officials of the company, from her hotel, "Hedda Hopper and I have been planning a trip East for the past year. Every time we were ready to go, there was another picture to start and costumes to be prepared—until it really looked as though we would never have the opportunity again. So—the day following the completion of my last picture 'Her Big Night,' without saying anything to a soul, we jumped on the train.

"I was really frightened. They might have located me and wired to Chicago for me to return on the next train. So we didn't dare to say a word until we arrived in New York.

"I wouldn't have missed it for anything. The theaters, the crowds, the shops, the hustle and bustle—it's the most exciting thing I have ever done," concluded Miss La Plante, her eyes sparkling and her dimples coming and going in a fascinating manner.

Miss La Plante will spend ten days here before her return to Universal City to begin work on "Butterflies in the Rain."

The search for a name still goes on, but Lido Monetti, the Italian actor whom Mr. Laemmle recently engaged, has been assigned to a role in "The Love Thief," the adaptation of Margaret Mayo's story, which is already under production at Universal City with Norman Kerry, Greta Nissen, Clarence Thompson, Cissy Fitzgerald, Nigel Barrie, Charles Puffy and Marc McDermott. John McDermott is directing.

As an instance of the fore-handedness of Universal, it is interesting to note that they are now making a five-reel picture for release in 1928. That picture is a western entitled "Prowlers of the Night," in which Fred Humes will be starred under the direction of Ernst Laemmle, and the leading lady is Barbara Kent. Both Humes and Miss Kent have had an amazing rise in the film scale within the last year.

Hayden Stevenson, one of the best character artists Universal has ever had and still widely remembered as the Manager in the "Leather Pushers" series with Reginald Denny, is back with the Universal stock company. His first work is in the "The Whole Town's Talking" under the direction of Edward Laemmle.

Harvey Thew is busy writing the continuity for "Take It From Me," Reginald Denny's first production for next year.

Lynd Reynolds, the director and great apostle of the outdoors, has virtually completed work on "Prisoners of the Storm" starring House Peters. "Prisoners of the Storm" is an adaptation of "The Quest of Joan" by James Oliver Curwood.

The world's premier of "The Flaming Frontier" will take place at the Colony Theatre, New York, on April 3rd, and will be signalized by a special midnight $5.00 performance which many theatrical, military and historical personages have already signified their intention of attending.

Among the big productions which Universal plans for 1927 is an epic film of the South to be called "Dixie" now being written by Frederick Arnold Kummer, himself a Southerner and the author of a number of southern stories. Carl Laemmle expects to do for the South in "Dixie" what he has done for the West in "The Flaming Frontier."

Laura La Plante

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NEW SHOTS FROM UNIVERSAL CITY

Fred Gilman is one of the three Universal ranch riders who were recently raised to stardom in Mustang Westerns, released by Universal. Before coming to Universal City he was a cowpuncher and knows his stuff. Here he is with his wonderful mount, Don.

E. M. Ascher greets Carl Laemmle and his party on their arrival in Los Angeles. Left to right: E. M. Ascher; E. A. Dupont, former Ufa director, now with Universal; Mr. Laemmle; Mrs. Dupont; Carl Laemmle, Jr., and Andre Mattoni, continental star under contract to Mr. Laemmle.

Laura La Plante makes her stage debut on the screen in "Her Big Night" which Mel Brown directed.

"The Old Soul" and his friends. Back row: George Lewis, Louise Fazenda, William F. Mong, Lucy Beaumont, Adda Gleason and Walter Rodgers. Front row: June Marlowe, Jean Hersholt, the star, Edward Sloman, the director, and Gertrude Astor.

Haim Obadiah (right), American representative of the Egyptian "Cinema," is photographed with Henry Fistor, Billie Dove and Director Lois Weber between scenes of "The Star Maker" in which Francis X. Bushman has the leading male role.
Sedgwick Finishes
Camera Work
On Railroad Drama

THRILLS, action and comedy are promised in appropriate mixtures in "The Runaway Express," the railroad melodrama directed by Edward Sedgwick on which camerawork has just been completed.

The entire picture was made on location in Caliente, Nevada, a railroad town in the mountainous district of the state where anything is more than likely to happen to trains anyway. The story builds up to a series of exciting scenes to the climax when a galloping fast express takes the bit in its teeth and travels at a 70-mile clip for a ravine where the bridge has been inconsiderately removed.

A breath-taking scene, wherein a tremendous dam bursts its concrete sides and floods an entire valley, will draw gasps of amazement from film experts as well as laymen, and attests the ingenuity of Director Sedgwick and his technical assistants.

Jack Daugherty, the handsome hero of many serials, steps into a feature production in the lead of "The Runaway Express," with Blanche Mehaffey in the feminine lead opposite him. Harry Todd, Charles K. French, Les Sailor, Madge Hunt, Tom O'Brien and others are in the cast.

Series of Re-Unions
Now Taking Place
At Universal City

A SERIES of re-unions took place at Universal City this week. When Hal Moore, who is photographing Lois Weber's production of "The Star Maker," was called to San Francisco owing to the illness of his mother, Jackson Rose jumped into the picture pending Moore's return. Rose photographed the first picture in which Francis X. Bushman appeared in 1910, and neither had seen each other since that time.

Now they are together again in "The Star Maker," in which Bushman plays the leading role with Billie Love opposite him. Warner Oland, of the same company, ran into George Seitz, who is directing "Ice Flood," and a cordial greeting ensued. Seitz directed his first serial many years ago, with Oland in the leading role.

Laemmle will return abroad together.

The arrival of Siegfried Laemmle in Los Angeles marked the first time that the four Laemmle brothers have been together in forty years.

Carl Laemmle's Brother Here
For Anniversary Celebration

SIEGFRIED LAEMMLE, brother of Carl Laemmle, president of the Universal Pictures Corporation, arrived in New York recently with his wife, to partake in Carl Laemmle's twentieth anniversary celebration of his entrance into the motion picture business. After a two day stay in New York they left for Los Angeles and Universal City.

Siegfried Laemmle is a dealer in antiques in Munich, Germany, and is widely known in art circles abroad. This is his first visit to America. He brought with him many rare and consequently valuable objects of art and antiques. He plans to remain in America until June when he and Carl

The San Francisco Chronicle thought Laura La Plante made such a charming Betsy Ross that they devoted the first page of the Rotogravure Section to her camera study. Mayor Kendrick of Philadelphia, whose city is holding the Sesqui-Centennial Exposition next June, authorized Miss La Plante to pose with the replica of the Liberty Bell brought to Los Angeles by the Shriners.

The AMERICAN FLAG
by
JOSEPH KOSMAN DRAKE

April 3, 1926
“Greater Movie List” Launched At Universal Sales Conventions

The Universal Pictures Corporation formally launched its new season’s product—The Greater Movie List—last week-end at a big sales convention held in the Astor Hotel, New York City, and attended by Universal branch managers, salesmen, exploitation men and accessory managers from nine Universal exchanges along the Atlantic seaboard. The convention lasted for three days, March 19, 20 and 21.

In addition to the announcement of the new super-pictures, Jewels, Denny productions and other product for the coming year, the home office executives of Universal created a sensation on the convention floor by announcing the institution of a profit sharing plan for the entire Universal sales force, including all exchange employees. The new plan, inaugurated by Carl Laemmle, contemplates the payment of a 5 per cent bonus or commission to each exchange on the increased net revenue for the coming year. It will be based on a comparison of the increased net revenue of each exchange for the twelve month period May 9, 1926, to May 7, 1927, over the period May 6, 1925, to May 8, 1926.

This is the most comprehensive profit sharing proposition ever introduced in the film industry, Universal executive state, and is a new departure in encouraging maximum efforts on the part of the sales force. In effect, it puts the entire Universal sales personnel, including all exchange workers, in the status of co-partners with Mr. Laemmle in the business of the Universal exchanges. Five per cent of the probable increased net revenue is forecasted as a very handsome sum for most of the branches. It is expected that the total commissions may run into several hundred thousand dollars next year.

The New York convention was conducted by Earl Kramer, sales director for the East. The attending salesmen were from New York, Philadelphia, Washington, Albany, New Haven, Toronto, Montreal and St. John, and the Boston office of the American Feature Film Company (Asher Brothers), Universal’s New England distributors. Lou B. Metzger, and Ralph Williams, sales directors for the West and South, respectively, helped to conduct the New York conference. Other talks on the opening day were made by R. H. Cochrane, vice-president of Universal, who welcomed the visiting salesmen; E. H. Goldstein, treasurer of Universal; Julius Singer, short product sales manager; Joseph Friedman, sales manager for Denny productions; Abe Stern of Stern Brothers Comedies, and Dave Bader, accessories manager.

On the second day of the convention talks were made by Paul Gulick, director of publicity; Joe Well, director of exploitation; George Brown, director of advertising; Nat Rothstein, who addressed the salesmen on showmanship, and E. D. Leishman, auditor general of exchanges, who worked out the bonus plan in connection with Lou Metzger, its chief advocate under Mr. Laemmle. The afternoons of the first two days were devoted to screenings, the salesmen seeing such pictures as “The Flaming Frontier,” “The Midnight Sun,” “Poker Faces,” and representative short product, such as the new Buster Brown Comedies, one of “The Excuse Maker” series and the new serials. Saturday night, the visitors were the guests of Mr. Laemmle at the Earl Carroll Theatre. Sunday, the final day of the convention, was taken up with individual and group conferences.

The second convention opened last Monday in the Book-Cadillac Hotel, Detroit, being attended by men from the Buffalo, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Charleston and Detroit officers. The speakers included the three sales directors, Julius Singer, Joseph Friedman, Abe Stern, and Dave Bader, all from the home office. The Detroit sales pow-wow was followed by the opening of the Chicago convention, alternating sales talks with screenings.

Laemmle International Day

April 10th has been set aside as Carl Laemmle International Day. On that date every theatre manager in the world who believes in Carl Laemmle and the ideals for which he stands will show a Universal Picture. It will be the world’s tribute to the Little Giant of the Industry who is celebrating his twentieth anniversary as a motion picture exhibitor this year.
“Consistently Good Business”
With Universal Pictures,
Says Stanley Co. Head

Dear Mr. Laemmle:

The Stanley Company of America has been most successful in exhibiting Universal Pictures. They are of good quality and they are generally well run. The only pictures on the market, and is now filling smaller theatres in Philadelphia, and is now filling smaller theatres in every presentation. Other Universal Pictures have been similarly successful in our various theatre chains in Philadelphia, Washington, New York, and other cities.

Mr. Carl Laemmle, President
Universal Pictures Corporation
750 Fifth Avenue, New York City.

Sincerely yours,

February 17th, 1926

A letter to Mr. Laemmle from Jules Mastbaum telling of the success Universal pictures have had in Stanley houses.

“The Only Pictures”

Gentlemen: I want to take this time to tell you that I am glad Universal Pictures are playing my house. The only thing that is wrong is that I am not playing enough of them. Every salesman that came in had something to say about your product as being no good but I want to tell you that Universal Pictures are the only pictures on the market. Any one running a Picture Show and not using Universal Pictures is making a big mistake. I am only sorry that I cannot give you more dates for them, but in the near future I am going to give you about three of four dates a week. Mr. Finney and wife were here the other day and he is

Mr. Finney and wife were here the other day and he is

P. S. Contracted for News and Serials. Will do more next time.

Yours truly,
Tom Watson,
Strand Theatre,
Paris, Ark.

On the market”

the only salesman who is anything like a gentleman and the only man who believes in live and let live. More pictures like you have been giving and you will be on top.
Production Is Well Under Way
On Greater Movie List

INE feature pictures are now in production at Universal City, with three more units preparing to start work within the next two weeks. Six features, on which actual camera work was finished within the last two weeks, are in the cutting-rooms.

John McDermott has started work on "The Love Thief," the production of European court life in which Norman Kerr is starring. Greta Nissen is playing the feminine lead, with a supporting cast which includes Nigel Barrie, Oscar Beregi, Charles Puffy, Cissy Fitzgerald, Carrie Daumery, A. Borgata, Clarence Thompson, Barbara Worth and others. John Stumar is photographing the picture.

Lois Weber is in the midst of her first production under her new Universal contract. She is filming "The Star Maker," from her own adaptation of Dana Burnett's story, "Technic." Billie Dove and Francis X. Bushman are in the leading roles, with Gaudy Darmend, Warner Oland, Henri Victor, Roy Bloomer, Caroline Snowden and others in support. Lee Mohr is the cameraman.

Jean Hersholt is hard at work on his first starring production. It is "The Old Soak," Don Marquis' stage play, and Edward Sloman is directing. The cast includes June Marlowe, George Lewis, Louise Fazenda, George Seigmann, William V. Mong, Adda Gleason and others.

House Peters started work on his latest starring role by heading for location in McCall, Idaho. The story is "Prisoners of the Storm," adapted by Charles Logue from James Oliver Curwood's novel, "The Quest of Joan." Lynn Reynolds is directing, with Peggy Montgomery, Walter McGrail, Harry Todd, Fred de Silver, Clarke Cushman and others in the cast.

"Her Big Night," Laura La Plante's first picture since Universal made her a star, has just been finished. Melville Brown directed it from his own adaptation of the Saturday Evening Post story, "Doubling for Lora." Einar Hansen, the Swedish film star, plays opposite Miss La Plante, with Tully Marshall, Zasu Pitts, Mack Swain, Lee Moran, Cissy Fitzgerald, Walter McGrail and others.

Edward Laemmle is on his final week of production of "The Whole Town's Talking," the stage play by John Emerson and Anita Loos. Edward Everett Horton promises a remarkable performance in the featured role with an unusual cast, including Virginia Lee Corbin, Trixie Friganza, Dolores Del Rio, Robert Ober, Otis Harlan, and others in support. Adaptation of the play was done by Roy and Cannon.

Hoot Gibson, and his company headed by director Cliff Smith, have returned to the studio from a short location trip, and are finishing interior scenes for "The Phantom Bullet." Eileen Percy, Allan Forrest, Pat Harmon, William H. Turner, Nelson McDowell, John T. Prince, "Pee Wee" Holmes and Rosemary Cooper are in the cast. Benton adapted the story.

The Universal troupe filming "The Ice Flood" is enroute to the studio after a month on location in Klamath Falls, Ore. Kenneth Harlan and Viola Dana are in the picture. Charles Reisner is directing. "The Ice Flood" is an adaptation of a novel by Don Marquis. The cast includes Zasu Pitts, Smith McGowan, John T. Prince, Trixie Friganza, and others.

"Knockout" Starts Off Greater Movie List

PREVIEWED Wednesday night Edward Everett Horton and Laura La Plante in 'Poker Faces.' It is another Harry Pollard box-office knockout. I believe it's one of the best pictures you have ever made. Mr. Laemmle present at preview. Both picture and Mr. Laemmle received ovation. Audience wild with enthusiasm. Exhibitors will welcome this gold mine picture.

—Jed Buell, Manager, Deluxe Theatre, West Coast-Langley Theatre Circuit, Los Angeles, Calif.

National Theatre Corp., Chicago, Signs For Universal Product For Three Years

LROY ALEXANDER, assistant sales director under Lou B. Metzger, sales director for Universal's Western Division, arrived in New York this week with the report of the greatest single contract ever put over by the Universal sales force.

It is a contract with the National Theatre Corporation of Chicago for the entire Universal product for a period of three years. The deal involves more than a million dollars and insures Universal product in scores of houses in the Chicago territory, including some of the biggest first run theatres in that city.

Among the larger houses in the National Theatre group are the Capitol, a big new house opened last year, the Stratford, the Avalon, the Paradise, the Chatham and the Hamilton. In addition there are many other National houses in and around Chicago.

The deal was closed by Alexander and W. W. Brumberg, general manager in Chicago, for Universal, and by Jack and Ben Cooney for the National Theatre Corporation. The Cooney Brothers are the owners and operators of the National group and long have been consistent exhibitors of Universal product. Jewels, Western features, Stern Brothers comedies, serials, Bluebird comedies, 2-reel westerns, the International (Continued on Page 35)
"Another knockout! Another sure-fire box-office hit!"
—Film Daily

Posters! Paper! It's Alive With Profits!
SMART, EYE-CATCHING, seat-selling paper! Alive with interest, alive with story, alive with humor—laughs, romance, and action! Wonderful Denny posters fit for a wonderful Denny picture—the funniest Denny ever made! Book the picture—get this paper—plaster your town with it. It'll pay for itself a thousand times over in packed houses and profits. You'll clean-up!

Universal: Miles and M
"One of the years' best comedies. Should pull them in any house."
—Motion Picture News
"The Midnight Sun"

Devised by
JACK SAVAGE

Directions
(Right and left are from audience)
(Music—optional)
Costumes (Note Designs)

Specialty Dancer: (A) Regular ballet costume.

Royal Robes: (B) Jeweled head piece. Red cloak of heavy material so that it will hang straight and cut to resemble the pillars and dome of the castle when silhouetted. Trimmed with gold braid and imitation ermine or some suitable substitute such as strips of cotton with black tails painted on. Regulation Russian boots, loose black trousers, long white blouse to hang over the trousers, and a colored sash.

Four Girls: (C) The four aids which form the outer pillars in the silhouette are represented by girls. Black headdress dotted with jewels and white frontispiece which assumes the "onion" shape. Caftan or cape of white material trimmed with black as indicated. White blouse, black sash, black transparent trousers made of netting or other suitable material, and black boots.

The Sun: Half circle box about three feet deep and about four feet high. Or, the same depth and about six feet high. The latter will permit the dancer to stand inside. The interior painted or lined in light yellow. Use strong yellow lights to create as much brightness as possible. Transparent curtain in front. The pointed sun rays are cut out in various lengths, painted with yellow gold with a touch of red at the points. Gold flitter if sprinkled on wet paint will stick. This adds a sparkling finish. Luminous paint can also be used to good advantage.

SETTING

The sun can be used against a black drop by itself, or against a painted beaverboard cut-out of the castle, or against a transparent drop back of which the costumed figures representing the castle are silhouetted. Two platforms and steps.

ACTION

Open with the sun highly illuminated. A girl in the sun is visible to the audience. The transparent curtain is parted and the girl steps out to do a dance specialty. Towards the finish of her dance (Continued on Page 35)
Exhibitors Problems Solved

by

Old Dr. Publicity

The chief province of the Universal Weekly is to be of as much use as possible to exhibitors. Every week it is full of suggestions both from exhibitors, from exploitation people, and from advertising people and publicity people, which will enable exhibitors not only to put over Universal pictures, but to put over other pictures that they may have booked. The reason why the same stunts, advertising ideas, publicity suggestions or poster cut-out schemes which have been successfully worked with one picture wouldn't be available with a change for others. The entire facilities of the Universal advertising, exploitation and publicity staffs are at the disposal of every reader of the Universal Weekly. We want to know your problem, we want to help you to solve it. If there is a tough situation in your town, which you have tried in vain to solve, let us know about it and let us have the opportunity to see what we can do. We don't promise to be able to solve it, but we do promise this. We will try. We will try just as hard as we possibly can. We won't let go of it until we are absolutely certain that there is no way to solve it. This offer has been made a number of times in one form or another but we wish to reiterate here and now that Universal service doesn't mean simply selling you a picture. Universal service means that we stand back of that picture in order for you to get the very best out of it from every standpoint which means money in your box-office.

Universal has a corps of exploitation men situated throughout the country. They are yours more than they are ours. They don't do us half as much good as they do you. We trust you are taking advantage of this corps of exploitation men. If you are not, it is possible that you don't know they are there for your use. If you have a tough problem to solve, it is the Universal exploitation man's job to solve it for you.

There are some problems, however, that are general and which are shared by a great many other exhibitors. These we are very glad to consider and discuss through the columns of the Universal Weekly, for by this discussion we can reach a great many exhibitors whose difficulties we might otherwise not know about.

One of these problems was suggested by Andrew Sharick, Universal exploiter in Cleveland. This problem is the problem of getting publicity stories printed in certain newspapers who have drawn a hard and fast line against running any publicity material which didn't have the price tag, as it were, the words "Adv." signed to it. And there are a great many of the smaller papers throughout the country who are still under this hard and fast rule. Most of these rules against theaartenical or motion picture publicity were clamped upon them by an organization in New York whose business it is to place advertising in these smaller papers and their main stock in trade was warning the newspapers that it was foolhardy to give away what they could charge money for. This organization, itself, if it were honest, would have to admit that it hadn't resulted in any more advertising for the papers it harangued, although it had resulted in more business for the organization itself. For that reason, their entire effort can be discounted as far as the motion picture people are concerned, and if the papers only knew it, from their own standpoint as well.

However, we asked Mr. Sharick to write us a story about the situation as he saw it and to suggest any solution or solutions which might occur to him. In the article on this page he has done as we requested and we take great pleasure in presenting this first article, entitled "One Way to Break Into a Publicity Closed Town."

One Way To Break Into A Publicity Closed Town

By A. J. Sharick, Cleveland Universal Exploiter.

"Our newspapers positively do not give us anything!"

This statement from exhibitors seems to be getting more and more common in the smaller cities. By that I mean cities of between 15,000 and 25,000. And it is a fact. Not a line of free publicity. And what publicity is used and paid for has the abbreviation of "ADV." after it which spoils the whole effect.

The reason set forth for the condition is that advertising rates are so low the papers cannot afford to give publicity. In other words, in most of these towns the entertainment rate is the same as the commercial rate. The paper, then, argues that inasmuch as the theatre gets the same rate they are not entitled to any extra publicity. In some cases the exhibitors are said to be to blame for failing to get local publicity. In the cases I have in mind in the Cleveland territory this is not so. The exhibitors stand very well with the papers, but the latter have a hard, fixed rule and will not break it. It might be interesting to get the ideas of exhibitors in other parts of the country as to how to break into a situation of this kind.

Sometimes the co-operative page will do this. For instance, here is a case. The Marion Star has a pretty rigid rule about free publicity. For that matter this paper had put on only one co-operative page in its existence: (that is a movie page). The way in which we broke in there with a special page on "The Phantom" might be of some interest.

Before going near the paper I approached an insurance man and got him to put on the rain insurance stunt, promising to give me an 18-inch ad in the paper if I wanted it. I next went to the bank and set the bank vault stunt, getting the bank to give me a ten-inch ad. Then I went to a music store and arranged for a loan of a special phonograph Victrola to be used for a special "Faust" prologue at the theatre, getting the store to promise me a 12-inch ad. Then I arranged a Harriet Hubbard Ayres window with the drug store and got another 8-inch ad. This gave me a total of almost 50 inches on the page.

Then I went to the newspaper and located the advertising manager. He was not in favor of a page saying that the merchants didn't care for it and he did not like to have them bothered. I then showed him that I had 50 inches already and knew where I could get quite a little more. He then said he would let me try it just for once. I got a tie-up with the local light and power company and got another 20 inch ad there and a good ad from a dry cleaning company. This with a small ad from the theatre practically (Continued on Page 34)
Your Magazine Novelty: 32 Pages

Thrilling Mystery Story of the Radio

The RADIO DETECTIVE

starring
JACK DAUGHERTY
and MARGARET QUIMBY
and a great cast of serial stars

ARTHUR B. REEVES
master of mystery fiction

Say, Boy Scout! Come on in!!
ANOTHER UNIVERSAL SERIAL SENSATION BACKED BY NATIONAL ADVERTISING, GREAT TIE-UPS AND ACCESSORIES.

Great! “THE RADIO DETECTIVE” IS BEING SOLD TO MILLIONS THRU A great national advertising campaign in "Boy's Life and "American Boy" that will bring millions of new blood—new ticket buyers—additional customers lining up in front of your box-office.

Oh Boys! THE FIRST AND ONLY SERIAL EVER ENDORSED BY THE BOY Scouts of America. This tie-up alone means an enthusiastic, impatient audience of 500,000 Boy Scouts plus their families and friends.

A Peach! A BEAUTIFUL, ATTRACTIVE 32-PAGE MAGAZINE WITH COLORED cover containing Arthur B. Reeves's story sure to keep them on edge and coming to each succeeding chapter. Get them at your U exchange.

A Wow! AND A KNOCKOUT THREE SHEET CUT-OUT THAT EVERY MER- chant in your town will welcome with open arms as a window display tie-up and that is sure to get the youngsters buying tickets when used on front of your house.

SURE FIRE ANYWHERE!

There's no use talking. Universal has sold this one for you before you show it. All you need to do to cash in is to announce your play dates for The Radio Detective—get some extra help to keep them in line at the box-office and collect—BIG

Universal has come thru with the surest, ready-for-plucking box-office smash over. Get your bookings in early. Cash in on the tremendous wave of enthusiasm already stirred up for this wonderful serial. Get your dates set NOW

One of UNIVERSAL’S Lucky Six Serials
Among the many window tie-ups arranged by Jack Edwards, house manager, and C. T. Charack, Universal exploiter, for the “Peacock Feathers” engagement at the Rivoli Theatre, St. Louis, were those with the Peacock Shop and the Arcade Book Shop.

“Peacock Feathers” Put Over
By Big Campaign In St. Louis

WITH seven book stores and a shoe store tied up, a street ballyhoo, 3,000 heralds and a special front, there was little chance for St. Louis to overlook the fact that “Peacock Feathers” was playing the Rivoli Theatre. Realizing the tremendous local appeal this Universal jewel would have, since Temple Bailey, the author, resides in St. Louis, Jack Edwards, manager of the house, booked the picture for his “Gala Anniversary Week—Commemorating the 20th Year of Mr. Carl Laemmle as an Exhibitor” and called in C. T. Charack, a Universal exploitation man, to help him with the campaign.

Each of the cooperating book stores gave window displays on “Peacock Feathers,” using cut-outs, photographs and special cards, and another display inside. The theatre presented a free ticket to each purchaser of the book. These tie-ups were made with three downtown department stores, the Arcade Book Shop and three stores in residential sections of the city.

One of the most exclusive of the local shoe shops is called the Peacock Shop. This shop dressed a special window for the engagement of “Peacock Feathers,” as shown above.

A “walking book,” propelled by a man inside, patrolled the principal business streets. A news dealer inserted 1000 circus heralds in daily newspapers for two days preceding the opening of the engagement, and 2000 other heralds were distributed on the street, in stores and offices.

The Reserve Building and Loan Association printed 15,000 pamphlets calling attention to the financial problems of the characters in “Peacock Feathers” and urging that a Savings Account be started. Five thousand of these were passed out to patrons of the Kings and Rivoli Theatres in advance of the picture and 10,000 more were mailed out by the association.

Edwards arranged with Miss Bailey to give a special interview to the Star and Post-Dispatch to break just before the picture’s play date. Miss Bailey with a party of friends also attended the Monday night performance of “Peacock Feathers” and her coming was announced outside by a large colored portrait. The theatre front was decorated with cut-outs, flags and bunting.

Develops New Angle For Co-op Pages

ROSS word puzzles may seem a bit passe, but there is still a great portion of the human race doing them every morning on the way to the office. That’s the reason why a small puzzle in the middle of a co-op page in the Ottawa (Canada) Evening Journal made the page worth just about double what it would have been without it.

The key to the puzzle was found scattered through the different advertisements on the page. When it was completed, this message greeted the puzzler: “Coming—Regional Danny in his latest comedy, “Where Was I?”—B. F. Keith’s Theatre, Next Week.” Free tickets to the theatre were the reward for the labor.

George H. Granat, the exploiter in Universal’s Toronto Exchange, is responsible for this new contribution to the art of co-op pages.
Fire Chief Loans Old Style Engine
To Exploit "The Still Alarm"

"The greatest 'fire' picture I have ever seen." That is the manner in which Chief Daniel E. Johnson of the Bridgeport, Conn., Fire Department, expressed himself after viewing "The Still Alarm."

"I enjoyed the biggest business since we changed the policy of this theatre, with the showing of "The Still Alarm,"" says J. J. De Wald, manager of Poll's Lyric, Bridgeport. "It is a wonderful box-office picture and if a house manager will exert the least bit of effort to tie the presentation of the picture up with his local fire department he will have the greatest box-office picture that is possible to get."

One week prior to the opening, Manager De Wald and Bob Wood, exploitation man for Universal, called on Chief Johnson at his office. The picture was explained to him in detail and arrangements were then made to have a No. 2 size horse drawn fire engine parade the principal streets of the city for three hours a day, beginning four days before the opening. The engine called for three horses. The City Department was solicited for the loan of three match horses, but there were none available suitable for this work.

The winter quarters of the Ringling Brothers, Barnum and Bailey Circus were then visited. Thomas Lynch, chief hostler of the organization, very willingly loaned three beautiful matched dapple grey horses for as long a time as the theatre saw fit to use them.

So that no harm would be done to the engine which is cherished by the fire department, or to the circus horses by improper handling by an inexperienced driver Mr. Lynch detailed a man at no expense to the theatre to drive the outfit around the streets. This driver was placed under the instructions of Chief Johnson who personally supervised the daily route of the engine.

Banners were placed on each of the outside horses, which read: "See, the greatest fire picture of the age, 'The Still Alarm' at the Lyric Theatre. SEE—the old and new apparatus—YOU are protected by the very latest and most efficient equipment obtainable for the Bridgeport Fire Department."

The engine paraded through the streets in the centre of town each day and then visited an outing locality. It is safe to assume that at least 75 per cent. of the people of Bridgeport saw this outfit at some time.

Opening night, March 7th, was the biggest Sunday, this theatre has enjoyed. The house was filled thirty minutes after the doors were opened.

Monday, which is always a poor day, saw a very big business and Tuesday passed everything.

In return for the courtesy shown by Chief Johnson, Manager De Wald invited, through the Chief's office, every fireman who presented himself at the theatre in uniform to witness the showing of the picture as his (De Wald's) guest, on Monday or Tuesday.

This information was telephoned to each fire house from the Chief's office. In this way, hundreds were informed of the picture by word-of-mouth advertising.

All in all, this is the biggest program picture which has ever been presented in this city.

Cohens and Kellys
Especially Invited
To Colony Showing

A unique exploitation stunt was employed by the exploitation department of Universal Pictures to bring "The Cohens and Kellys" to the attention of over seventy-five thousand Cohens and Kellys in and around Greater New York, during the run of this comedy drama at the Colony Theatre, New York City.

U. S. Government cards with a message to the Cohens, the Cohns, the Cohans, the Kellys and the Kelleys were sent to exactly 76,288 Cohens and Kellys listed in the directories of Manhattan, Bronx, Brooklyn, Queens, Richmond, Yonkers, Staten Island, Jersey City and Hoboken. It is estimated that the number of Cohens and Kellys in and around New York would make a well populated town.

That the Cohens and Kellys responded to this message from Universal is evidenced by the fact that the production was held over for six weeks at the Colony Theatre, an absolutely unprecedented record.
A UNIVERSAL-GIBSON PRODUCTION
Directed by LYNN REYNOLDS
Dress Up Your Lobby!
Swell Your Receipts!

Here's real "stop 'em in their tracks" lobby paper — 11x14's and 22 x28's crammed with action — color — snap — sure-fire stuff that sells the picture.
Long Lines at the Box Office Demands that it Stay!

GEORGE SIDNEY, CHARLES MURRAY, VERA GORDON

in

A HARRY POLLARD Production
from the play "Two Blocks Away" by Aaron Hoffman

Presented by CARL LAEMMLE

in association with Faultless Pictures Corp.,
E. M. Ascher, Pres.

UNIVERSAL: — MILES AN
The Laughing Hit of the Year

America's Greatest Showmen Book It!

2 weeks at Adams Theatre, Detroit, Mich.;
3 weeks at Imperial Theatre, ’Frisco; the Kings Theatre, St. Louis; Liberty Theatre, Kansas City; Metropolitan Theatre, Los Angeles, Cal; the Chicago Theatre, Chicago; The Stanley Company, Philadelphia; the Lyric Theatre, Cincinnati; the Capitol Theatre, Dallas.
A. Smith, lessee of the Imperial Theatre, Bangalore, India, made this lobby display from last year's colored announcement edition of the Universal Weekly. The same idea might be used with last week's Weekly.
And Still the Messages Come

Laemmle's Career One of Generous Treatment

DEAR Mr. Laemmle,—Congratulations to yourself and Universal Pictures on your Twentieth Anniversary in the Motion Picture business. Yours has indeed been a career of inspiration, help, good will and generous treatment and consideration for all exhibitors, both, great and small.

Please allow me to congratulate you on the Universal Attractions. They keep growing better right along and are not only artistically fine, but are excellent box office attraction as well. I have been showing Universal Pictures for a good many years and in fact I am the first exhibitor in the State having signed for Universal Service before your office in Detroit was completed. They have always proved highly satisfactory from an entertainment angle as well as the boxoffice, and I consider you have done more for the Independent exhibitor than anyone in the United States.

You will perhaps recall that I had the first Motion Picture Theatre in Oshkosh, Wisconsin, known as The Superba, and I am also celebrating my twentieth anniversary in the Motion Picture business, and am now operating the Superba Theatre in Grand Rapids, Mich.

Once more, I assure you that it gives me genuine pleasure to congratulate you and wish you many, more years of activity.

Sincerely,
GEO. C. NICHOLS,
Superba Theatre,
Grand Rapids, Mich.

Got His Business Start Through Laemmle

DEAR MR. LAEMMLE:—We congratulate you on your “Twentieth Anniversary”, and extend our every good wish for the continued success and advancement of Universal. The writer takes a certain amount of personal pride in this twenty-year Universal celebration, since it was almost, and consider myself one of the old timers. That helped me to kill the General Film, by sticking with the Independents when they cancelled the license of the last Exchange in Cleveland. I have used your product ever since you have been in the producing field, and expect to keep on using it as long as I am in the exhibition end of it. You have made it possible for a lot of exhibitors to stay in the game, and I think we all appreciate you, I know I do at least. I wish I could take you by the hand and tell you just what I think of you, and possibly if you are in New York when I am there sometime I will pluck up courage to do so. Well I wish you many a prosperous year in the production of pictures and may you ever keep on the up grade until you are sitting on top of the world. With best wishes,

J. C. FLACK
La Grande Theatre, Conneaut, Ohio.

Universal Customer for Fifteen Years

DEAR Sir:—The writer is rather late with his congratulations but I have been out of the city. I am sorry I did not have the pleasure of seeing you when you visited Chicago.

It is a nice feeling to be counted as one of your friends and admirers. I have run Universal product for the past fifteen years steadily and consecutively. Five years from now I will be using Universal pictures, at which time I will have a twentieth anniversary of my own. I have got some mighty good pictures from you and some not quite so good but the average made me money and adding to that the pleasure of doing business with a regular fellow was worth a great deal also.

Wishing you the joy of a success both well deserved and merited, I am yours friendly,

HARRY H. LASKER.
Parkside Theatre, Chicago.

You, and through you, that I first had my start and learned what little I may know about this more or less uncertain business of ours.

As representative of Universal years ago, I subscribed in theory as in fact to the then famous slogan “use the brains God gave you—use Universal.” In the past six years, as an exhibitor, I have practiced what I formerly preached.

Thanks to the wonderful service we are getting from your Cincinnati office, we consider it nothing short of a pleasure to do business with Universal.

Our congratulations to you upon this glorious occasion would not be complete without a word of commendation of Fred Strief, your Cincinnati manager.

Continued good luck, long life and happiness.

FRED S. MUELLER.
Palace Theatre, Hamilton, Ohio.

The Palace Theatre in Hamilton, Ohio, of which (left to right, upper right hand corner) Fred S. Meyer is managing director; Harry Silver, resident director; and Harry Thurberg, treasurer.
"Above the average. All the breeziness of a feature western combined with a good mystery element so necessary to carry a serial through to the final chapter. A lot of fast riding, stirring fights and a variety of thrills that keep the interest at a high pitch throughout. A real thrill serial with plenty of punch."

Directed by Francis Ford
“Mr. and Mrs. Newlywed” Signed For New Stern Brothers Series

ETHYLNE CLAIR, noted Southern beauty and artist, who deserted the ball-room and the atelier about a year ago to try her fortune in the motion picture world, and Jed Dooley, popular vaudeville comedian, have been selected by the Stern Brothers to play the roles of Mr. and Mrs. Newlywed in the two-reeler series of comedies, “The Newlyweds and Their Baby” adapted from the George McManus cartoon comics being made for Universal release next year.

Miss Clair left New York for the Hollywood studio of the Stern Brothers, following a farewell luncheon attended by Universal executives, trade paper representatives and New York newspaper screen editors. Her departure was pre-announced by a radio interview in which she broadcast during EMO’s movie hour Thursday afternoon over WGBS, New York.

Jed Dooley, who is a brother of Billy Dooley who plays the tall sailor in the Christie Comedies, is now playing Keith houses in the middle west in an act with his wife, Audree Evans, former Follies beauty. At the end of this week’s run he will sever his vaudeville relations and leave for Hollywood.

The choice of a girl to take the role of Mrs. Newlywed has been the subject of much discussion. Miss Clair has been foremost in the minds of the Stern Brothers for more than a month. Miss Clair was exhausted for a player who closely resembled the attractive young matron of the McManus strips. Finally, Miss Clair was located through several of the pictures in which she has appeared.

Julius Stern, president of the Stern Brothers producing organization, and George McManus conferred on the subject and both decided that Miss Clair was an almost perfect type for the role. She was immediately put under a year’s contract.

Miss Clair has been in moving pictures about 18 months. She was born in Talladega, Ala., and was raised in Atlanta. After attending Brenan College in Georgia, and Woodbury Hall, a girl’s seminary in Atlanta, she entered the National Academy of Fine and Applied Arts in Washington, D. C., where she studied drawing and painting. After a year or so in this school, she came to New York and started in pictures, her first venture being in a minor role in “Sandra,” starring the late Barbara La Marr.

Miss Clair appeared in roles of varying importance in a number of First National, Paramount and Robert Kane pictures, among them being “Chickie,” “Men of Steel,” “Bluebeard’s Seven Wives,” with Ben Lyons, “The One Way Street,” “Mad Dancers,” “The Dancer of Paris,” “The Necessary Evil” “The Making of O’Malley” and “A Social Celebrity.” She has supported such stars as Milton Sills, Doris Kenyon, Dorothy Mackaill, Ben Lyons and Barbara La Marr.

The new Mrs. Newlywed is 18 years old, and has brown hair and eyes. She has quite a name as a Southern beauty, gained both by her popularity and social activities in Atlanta and Washington. During the filming of “The Necessary Evil,” George Archainbaud, the director, selected Miss Clair as the “perfect movie type.” He claimed for her a combination of the beauty of Corinne Griffith, Norma Talmadge and Doris Kenyon.

“She has every photographic quality, in abundance,” he announced.

The new Mr. Newlywed has had a long career before the public. His work is known all over the world. He ran away from his home in Chicago when still in his teens and joined a carnival as a trick bicycle rider. Following this came many seasons in the United States, in England, in South America and elsewhere, doing trick bicycle riding, juggling, lariat spinning and other things with the circus, vaudeville and musical shows. His repertory includes monologues, singing, dancing and playing instruments.

As a vaudeville star, Dooley’s specialties have been monologues, lariat spinning, and musical instruments with patter comedy. He was teamed up with his brother Billy Dooley for a while, but recently his act has consisted of himself and Miss Evans. She is accompanying him to California, where she probably will enter pictures, too.

“Jed Dooley is a born comedian and is destined to be a big hit on the screen,” says Abe Stern of the Stern Brothers, concerning that company’s new star. “He has the agility of a Fairbanks and the whimsicality of a Chaplin. His tests show that he has a perfect movie face and an unusual mobility of expression. We are sure we have a find in this young man.”

Work on “The Newlyweds and Their Baby” is expected to begin soon. Thirteen two-reelers are projected for the coming season, to be marketed as a part of Universal’s Greater Movie List. This series forms one of the high class comedy series to be put out by the Stern Brothers for 1926-1927. The others are: Buster Brown Comedies, the “You Know Me Al” series, and What Happened to Jane” series, the “Let George Do It” series and “The Excuse Maker” series.
Leon Callot Flight Film Held By Ship Captain

EDGAR B. HATRICK, general manager of the International Newsreel, has issued the following statement on the holding up of the negative of the flight through an arch of Eiffel Tower by Leon Callot, which resulted in the death of the aviator:

"The motion pictures of Lt. Callot's flight through the Eiffel Tower were shipped to us by our French agents via the purser of the S.S. La France. When the France was at sea the newspapers published reports that the film was to be seized by the Captain on orders of, presumably, the French Government.

"When the France docked the International Newsreel Corporation made formal demand for the film. This was met with a denial by French Line officials that the film was aboard the ship. A representative of the International Newsreel, however, had already examined the ship's manifest and confirmed thereon the fact that the film was aboard the France.

"The writ of replevin resulted. The International Newsreel Corporation does not know that the French Government wishes to suppress the film for sentimental or any other reasons. The International Newsreel Corporation has received no request from the French Government to suppress the film. It only knows that the captain of a French steamship has seized motion picture film which is the property of the International Newsreel. It proposes to recover its property.

"If the film, on being recovered by the International, should prove to be objectionable, and therefore unfit to show to the American public, it will not be released. If the French Government wishes the film suppressed for sentimental reasons, the International Newsreel will give the utmost consideration to any such request, but up to the present time the International Newsreel has not heard from the French Government.

"The International Newsreel is in the position of objecting to the high-handed methods of the French Steamship captain—the unwarranted seizure of private property. It has asked the United States Court for aid in the recovery of its own property."

Just what is included in the film is a mystery. It is expected, however, that complete pictures of the aviator taking off, circling around the tower and making his death dash through the arches are shown in gripping detail.

International To Rush U. S.-China Crisis Pictures

FIVE minutes after word had flashed from Washington that the United States had served an ultimatum on China in the present Chinese war zone crisis, Edgar B. Hatrick, general manager of the International Newsreel Corporation, cabled to Capt. Ariel Varges, International Newsreel Corporation cameraman now in China, to go to every extreme to get pictures of American activities around Tientsin and to speed them to New York. This means that International Newsreel intends to supply its customers with early and complete screen views of the present turmoil to which four U. S. destroyers are now steaming under forced draught from Manila.

The ultimatum to China, signed by the United States and other leading nations, is the latest move in the international drama which has centered about Peking and Tientsin during the last several months. It is fraught with significance and may be the match which sets off the vast powder magazine—China—with its unmistakable Moscow liaison. In this maelstrom of oriental intrigue and bloodshed, Captain Varges has been on the job for several months. From his camera have come startling pictures of conditions in the Chinese war zone.

In February, a remarkable series of scenes reached New York from Varges, taken during the investment and fall of Tientsin, late in December. These pictures were included in various issues of the International Newsreel, in 200 foot subjects. They showed the battle in many of its startling phases, from the time General Feng and his National troops, began their drive against the forces of General Li, the leader of the Chili forces. Feng who finally captured the city, has since found his position there a bit warm. The action of his troops in denying the Pei river to foreign vessels is the cause of the present ultimatum. The pictures forwarded by Varges showed scenes taken with the Feng troops and the Chili troops. He may be counted upon to send excellent pictures of future developments.

Accompanying Varges is another International Newsreel cameraman, known as Newsreel Wong. He is the only Chinese newsreel correspondent extant. He is known throughout the whole of China and is not only an expert cameraman, but also acts as interpreter for Varges. He is a born correspondent, taking his life in his hands without a thought and always in the thick of the fighting.
"One hundred percent appeal!"
—Cozy Theatre, Merom, Ind.

The Market's BEST 5-Reel Westerns

with these stars:

PETE MORRISON
in Lariat Productions with Lightnin', his horse

JACK HOXIE
with Scout, his horse and Bunk, his dog

ART ACORD
with his horse, Raven and his dog, Rex

Released by UNIVERSAL
**Pittsburgh Smoke**

By LOU B. RAMSDELL

MANAGER Burke of the Capitol Theatre, New Castle, has signed for the Gump comedies. This entitles him as it does all theatres playing these sterling comedies a direct publicity tie-up with local newspapers running the Gump cartoons.

J. Knox Strachan, pulled a corker when he broadcast the laughter from the Cameo Theatre, on "The Cohens and Kellys." It sent them to the box-office, and it sent them laughing, for after all, the old saying "Laugh and the world laughs with you" worked to good advantage in this case. There is no part in the Cohens and Kellys where there is a constant howl of laughter for over an hour, never stopping for a minute. It was this laughter that rang up and down Fifth Avenue and set all the passersby to laughing also.

THE Marine Corps offered to the first Cohen or Kelly who enlisted during the picture's engagement, a theatre party at the Cameo to see this hilariously funny eight reels of laughter.

WHEN Harry Pollard, director of "The Cohens and Kellys" told us that "Poker Faces" was funnier than the former, we immediately rushed over to the insurance company to arrange laughing insurance for "Poker Faces" to save Universal Pictures from lawsuits when the mirror does show them. We faint with laughter at "The Cohens and Kellys," can you imagine the outcome from looking at a picture reputed to be still funnier?

ONE WAY TO BREAK INTO A PUBLICITY CLOSED TOWN

(Continued from Page 19)

put the page over. The auto editor gave me an auto ad and this closed the page. We used the coloring and dressing contest and with this material all set called on the city editor and got him to give us four special stories including a good story on the bank vault and insurance stunt.

Thus by getting the ad sale started before going to the paper we were successful in getting the page and, also, getting plenty of free publicity. This, not only that, but the Marion Star page helped me to get a dozen more special pages from papers that hold the Star as a model to follow.

In Steubenville it was easy to get a page, although that paper had never had one before. The Herald there is owned by the same man as the Star, and does not give the theatres a line of free publicity. We got five good stories all in splendid locations with big headings.

I am sending this in to show that no newspaper situation is impossible. And I know that many others have good ideas about breaking into the tough situations. I'd like to hear from these who would help us all. Couldn't the Universal Weekly start a symposium on this great problem of the exhibitor?

"GREATER MOVIE LIST" LAUNCHED AT UNIVERSAL SALES CONVENTIONS

(Continued from page 13)

will open in New Orleans next Monday, March 29th, at the Roosevelt Hotel, and will embrace the sales forces from the following exchanges: Atlanta, Baltimore, Dallas, Jackson- ville, Memphis, New Orleans, El Paso and Oklahoma City. The final convention will be held in the Biltmore Hotel, Los Angeles, for three days beginning April 5th. Los Angeles, Denver, Butte Portland, Seattle, Salt Lake City and San Francisco will be represented. The Universal Assistant Sales Directors assisted at the convention as follows, New York, Clair Hague of Canada; Chicago, Leroy Alexander and W. C. Truog; New Orleans, Dan Michalove, and Los Angeles, L. J. Schlaifer.


**Convention Sidelines**

By ALI HARTMAN

SAM Liggott bought a new suit for the convention, in honor of the great Short Subject List he will handle next season, so there should be no excuse for error.

BILL Herrmann says after two days' session, "Boys put on your 'Poker Faces,' get up with 'The Midnight Sun,' present a 'Flaming Frenzy' and get the money and keep away from 'Too Many Women,' and 'Oh, Baby' we'll get there and we will be 'Rolling Home' with the 'Taxi Taxi' and be the 'Big Gun.'"

FATE dealt a peculiar streak. Three left handed men sitting together at one table—Jack Denton, Phil Winnick and "Pop" Hartman. Imagine the trouble to carve the chicken.


The convention includes the following sales representatives:

National Theatre Corp., Signs For Three Years

(Continued from Page 19)

Newseel and Universal's special releases will find their way to the screens of the National houses.

The contract takes effect next September, when Universal begins the release of the Greater Movie List, the 1926-1927 output of that producing organization. As the National Theatre Corporation is constantly increasing its scope and adding more theatres, the importance of the Universal-Cooney arrangement will be greater from year to year during the term of the contract.

"This, I believe, is the greatest single deal ever arranged for Universal product," said Alexander, in reporting the contract. "This strong group of theatres are lined up as 100 percent Universal exhibitors for a long term. This means an exceptional showing for our pictures in the Chicago territory and, at the same time, their appearance on the screens of many of the best houses in that city. It shows great confidence on the part of the Cooney Brothers in Universal's future product, a confidence based on the great strides this product has made in the past few years, and indicated by the remarkable line-up of pictures for the "Greater Movie List."

The Cooneys, discussing their extraordinary deal with Universal, said:

"We have been running the Universal product in the new Capitol Theatre and in other houses and it has consistently made money for us. We opened the Capitol with a Universal picture—"The Tornado"—and were highly gratified with the results. We have found the Universal pictures to be consistently good."

"The Midnight Sun"

(Continued from Page 18)

bring out the silhouette of the castle, picking up the transparent drop in time to reveal the characters on the platform when the dance is finished. The dancer bows to her royal guests while they shift their positions to lose all traces of the castle outline. The dancer honors them with another specialty. During the dance the transparent drop is lowered, the characters on the platform assume their original positions, repeating the silhouette effect and gradually fading out. The girl finishes her dance and steps into the sun. Close in.

Any other information desired regarding this set can be secured by mail from this department.

April 10th

Carl Laemmle International Day

Get this thrilling one sheet poster for one-reel special book for B. S. Moss' Colony<br>Released through Universal Broadway New York
NOTHING CAN TOUCH IT!

NORTH—EAST—SOUTH—WEST—IN LARGE COMMUNITIES, small communities, cities, towns, villages and farm communities—in theatres big or little—Complete Service Contract is making money for exhibitors everywhere. It can and will make money for you. Ask your Universal salesman—you'll book it sure!

UNIVERSAL'S COMPLETE SERVICE CONTRACT

44444 EXHIBITORS HAVE SIGNED IT!
The Patron Tells What He Likes

The Comments on This Page Are Taken from Letters to Carl Laemmle
from Readers of His Column in The Saturday Evening Post

WANTS MORE PICTURES LIKE "CALIF. AHEAD"

"I HAD occasion to call up a certain lady last evening and asked her if she would care to go to a certain show. She turned the show down, her reason being that she was so sick of So-and-so's pictures (namning a prominent star) as to see one to see them all. She finished by saying 'Why can't they show more pictures like Denny in "California Straight Ahead"? I sat up and took notice all through that one. I couldn't give a satisfactory answer so am passing the buck to you.'

—John T. Bell, Niagara Falls, N. Y.

REMARKABLE ACTING FOUND IN "STELLA MARIS"

"TONIGHT I saw a great picture, beautiful Mary Philbin in 'Stella Maris.' Miss Philbin's characterization of Stella Maris and Unity Blake was the most remarkable piece of acting ever attempted upon the screen and stamps her as one of our truly great artists. The beauty of Unity's soul shone through the ugliness of her face. It all seemed so real."

—Frank P. Stanton, Hoboken, N. J.

MAKES POINT TO SEE ALL DENNY PICTURES

"WHERE WAS I?" was certainly a gloom chaser of the first order. To my mind Reginald Denny is a class by himself, and I make it a point to see all his pictures if I possibly can."

—Miss Harriette Churchill, Spokane, Wash.

"THE HOME MAKER" IS WONDERFUL PICTURE

"THE HOME MAKER" is a wonderful picture. You have a genius for casts and fine actors with ability to do stirring things down deep in one that are hard to express."

—Mrs. R. L. Morse, Stockton, Calif.

"SPORTING LIFE" RATED ENTERTAINING PICTURE

"I SAW 'Sporting Life' some weeks ago, and found it to be a very entertaining melodrama."

—George O. Hackett, Detroit, Mich.

“Reginald Denny”
By GENEVA V. WOLCOTT
New York City

A screen star named Reginald Denny
Whose ardent admirers are many,
Plays roles sentimental,
Ferocious or gentle,
And can fight like the cats of Kilkenny.
At love making better than Nero;
In danger an undaunted hero;
If cast for a race,
This peril-proof ace
Turns the score of his rivals to zero.
In the ring his arms reach like antennae;
Superiors he hasn't any.
He's a prominent factor,
This versatile actor;
The public likes Reginald Denny.

SEES "PHANTOM OF OPERA" NO LESS THAN FOUR TIMES

"PERMIT me to tell you how much I enjoyed your company's production of 'The Phantom of the Opera.'

"I saw this picture no less than four times, and I was thrilled as much the fourth times as the first.

"I think an oil painting should be made of the scene where Mary Philbin as 'Marguerite' stands listening to the Music Master's instructions—such a beautiful and rapt expression as I have never seen before.

"I consider it a privilege to have seen this picture."

—James Gibboney, Jr., Pensacola, Fla.

CALLS "HIS PEOPLE" BIG PICTURE OF YEAR

"'HIS PEOPLE' is the big picture of the year; in fact, it is one of the most intensely human and interesting pictures of all time. I have heard several conservative fans remark 'His People' is one of the few pictures that I would like to see the second time, and I share their opinions. I wish it were possible to thank each member of the exceptional cast (especially Sammy, for whom I cannot help but have an extra big chunk of sympathy) for their contribution to what must become a screen classic. The picture rings true which is only possible when the eyes and hearts of the players really see and feel.

—T. Hoffinan, Washington, D. C.

WHAT HAPPENED TO JONES GREAT CURE FOR BLUES

"ONE more Universal to my credit 'What Happened to Jones.' Did I laugh? I'll say I did, and, if it would not be stretching it too far, would say the theatre rocked with laughter when Mr. Denny came out of the steam cabinet. It would have been a great cure for the blues, but this time I didn't have them."

—Mrs. T. G. Irwin, Williamsport, N. J.

"UNIVERSAL" MEANS BEST ENTERTAINMENT

"NOT long ago I saw 'Lorraine of the Lions' and 'The Phantom of the Opera.' I may now be sure that when UNIVERSAL is inscribed on a picture, it is the best entertainment of the cinema world and also the cleanest."

—A. S. Downer, Syracuse, N. Y.

MEN FOLKS APPRECIATE "THE CALGARY STAMPEDE"

"'THE CALGARY STAMPEDE' was another interesting picture that our men folks appreciated. We could not leave our seats until we saw the wind-up of the stampeede."

—Mrs. R. H. Chadeayne, New York, N. Y.

"THE STORM BREAKER" WAS MARVELOUS

"I MUST tell you how well my friends and I enjoyed House Peters in 'The Storm Breaker.' It was marvelous."

—Miss Martha Kovala, Lansing, Mich.
A MONUMENTAL
THE
PHANTOM OF THE

A UNIVERSAL
Super-Production

An Iron-Bound Smash
Its Way Into the

"PITTSBURGH PHANTOM CRAZY. BROKE HOUSE record of four years standing."
—Cameo Theatre, Pittsburgh, Pa.

"THE PHANTOM IS THE GREATEST PICTURE EVER made for universal appeal and box-office draw and I have been looking at them and running them for twenty years."
—Strand Theatre, Iowa City, Ia.

"PHANTOM OPENED TO ALL WE COULD TAKE. UNqualified success. Longest run ever given film in this city."
—Majestic Theatre, Hornell, N. Y.
LASTING SUCCESS

TOURING
ERAS

Success Riveting Hearts of Millions!

“CLOSED FULL WEEK TO LARGEST GROSS IN THEATRE'S HISTORY. Biggest real money-getter of season.”
—Starland Theatre, Winnipeg, Man.

“PLAYED TO LARGEST PICTURE BUSINESS TERRE HAUTE HAS SEEN IN NUMBER OF PEOPLE. BROKE ALL RECORDS FOR GROSS RECEIPTS.”
—Grand Theatre, Terre Haute, Ind.

“PHANTOM PLAYING TO CAPACITY BUSINESS. STOOD THEM UP AT ADVANCED PRICES. ADVISE ALL EXHIBITORS TO PLAY IT. IS A TREAT TO THE PUBLIC.”
—Majestic Theatre, St. Louis, Mo.

MILES AHEAD OF ALL

Presented by
CARL LAEMMLE
A PAGE OF SYNOPSES

"THE HONEYMOON SQUABBLE"
Two-Reel Stern Brothers Comedy
Featuring EDNA MARIAN

BERTY and her dashing groom are showered by well meaning friends, but when a shoe is bounced off of Bet'sy's bean, she tells her newly acquired hubby that they will not live together.

Arriving at the hotel, she makes him scratch the "and wife" off of the register and takes a separate room. From then on their troubles begin. Another couple also seems to have domestic troubles and the other hubby gets a room on the same side of the corridor as the newly married fellow.

The house detective, the best in the world since Sherlock Holmes, by his own admission, camps in the hallway behind a palm tree to see that there is no monkey business. He then has the time of his young life chasing the respective husbands and their respective wives back into their originally ordered rooms.

Tiring of the pastime, the detective orders the husbands to leave, one at a time. They get back into the hotel, secretly, landing in the wrong rooms. Wives and husbands then accuse each other until the detective enters.

After a long chase, they lay the detective low and prove that they are married by their marriage licenses. Wives and husbands then decide to live with their respective mates.

"HEARTS OF THE WEST"
Two-Reel Mustang Picture
Featuring EDMUND COBB

OM MURRAY, whose deceased father has left him with a heavily mortgaged and depleted property, tries to keep from his half-blind mother the distressing state of near ruin and looks forward to the slim chance of winning a cross-country race to restore his fortune.

He saves the life of Joel Clegg, holder of the mortgage, who wants to sell the Murray ranch to Sylvia Hunter, a pretty girl from the East, and her Aunt Adele. Sylvia admires his courage, but he wins small thanks from Joel, who plots to have him thrown in the race.

Tom takes the lead in the race, but is roped from ambush by Joel's henchmen. He overcomes them after the other riders have passed him and rides his horse for a win.

Taking the prize money, he goes to settle with Joel, who reluctantly hands him the mortgage. The paper turns out to be a forgery and Joel is arrested. Tom then brings his mother the glad news that they own the ranch free and clear and that he has won two prizes, namely a rich purse and Sylvia Hunter.

"THE HONEYMOON HOTEL"
One-Reel Blue-Bird Comedy
Featuring NEELY EDWARDS

EELEY and his bride come out of the church amid a shower of old shoes which have been carefully filled with concrete by the bitter rival. The young couple escape to Honey moon Hotel, followed by the relentless rival. The bride walks in her sleep across perilous palings, pursued by the frantic groom, who finally returns to the room and finds her safe in bed. They go back to sleep and she walks again. Neely has a bathing dream and dives from his bed through the floor to the hotel lobby. He rushes back to bed. The bride, still walking in her sleep, carrying the hotel cash box, which the crooked rival takes from her lifeless hands and then kisses her while she is still unconscious. This wakes her. She knocks him out and goes back to bed. The house detective throws a pair of handcuffs to the sleep walking couple. With these they fasten themselves together for a peaceful sleep, while the crooked rival is led away to jail.

"THE SCARLET STREAK"
Ten-episode Adventure Picture
Featuring JACK DAUGHERTY

No. 7—"The Race of Terror"

AFTER hurtling over the embankment in pursuit of the Monk, who has stolen the Scarlet Ray machine, Bob Evans and Mary Crawford make their way back to the Crawford mansion, where Leontine, henchwoman of the Monk, enamedor of Count K, finds the latter bending over the unrecognized inert form that wears the clothes of Crawford. Count K, however, knows that the dead man is not Crawford.

Mary, returning with Bob, is prostrated by the news of her father's violent death. In her grief she accepts the friendship of the stealthy Leontine and the rascally Count K, both of whom have broken with the Monk after accusing him of bungling in failing to obtain the secret of the death dealing machine.

Mary finds in the wall safe a cross word puzzle code, left to her by her father, which is supposed to hold the secret of the hiding-place of the blue prints. With it is the clue word, "Catalina." The count offers her the use of his motor boat and they start in it for Catalina, pursued by the Monk, who has overheard, in a speed boat.

Two of the Monk's henchmen attack and are thrown overboard by Bob Evans; then the count's motor boat takes fire and sinks with Mary and her party.

"THE LITTLE GIANT"
Universal Jewel
Starring GLENN HUNTER
Directed by WILL NIGH

Story adapted from "Once a Peddler," by Hugh McNair Kahler, in the Saturday Evening Post

CAST

Elmer Clinton........... Glenn Hunter
Myra Clinton........... Edna Murphy
Uncle Clem.................. David Higgins
Brad (necktie)............. Jim Bradbury, Jr.
Olgas........................... Jean Jarvis
Royce.......................... Leward Mcker
Mrs. Dansey.................. Louise Mackintosh
Mr. Dansey.................. Thomas McGuire
Mr. Enfield.................. Dodson Mitchell

ELMER CLINTON has been raised from childhood by his uncle, Clem Bixby, an itinerant peddler, and is given the advantage of education in scientific selling. His theories win him the sales manager's post with Enfield and Company who have a large quantity of washing machines which they can't sell.

Royce, Enfield's wayward son, who has been offered a large piece of graft if he can induce his father to sell out his business to a syndicate, proceeds to ruin Elmer's plans by flattering the youthful manager into thinking himself a "little giant" of a business man and a generous host to rum loving spongers. Royce also inveigles him into renting a country house beyond his means for the sake of "appearances," and succeeds in turning him into a snob and an egoist. But his vaunted sales system is falling down, much to the satisfaction of Royce.

Uncle Clem, only half welcome, comes to live with Elmer and his wife. Seeing Elmer's failure, he goes out on the sly and carries out many orders which are sent in without his name, to the credit of Elmer. Royce intercepts the orders and Elmer is discharged after an all night party. Royce's contemptuous grin bares his duplicity and Elmer fights him, knocking him out.

Elmer goes from house to house with the washing machine catalog to prove that he isn't a failure, and his human touch succeeds where his theoretical system failed. Old man Enfield finds the orders his son has stolen and restores Elmer to his position, engaging old Clem as sales adviser.

"Catalina." The count offers her the use of his motor boat and they start in it for Catalina, pursued by the Monk, who has overheard, in a speed boat.
The Midnight Sun

Presented by Carl Laemmle

Starring Laura La Plante

A Dimitri Buchowitzki Production

From story of the same title
by Laurids Bruun
A Welcome Guest in Millions of Homes!

All doors are open to Universal's national advertising with its message of happiness and good cheer. Carl Laemmle's column in The Saturday Evening Post, Photoplay Magazine and other national magazines is read with eager interest by the whole family. Stacks and stacks of mail received by him every week are proof of this statement. "When will it be here?"—"Which theatre will play it?"—These are the questions they ask about Universal pictures. This is the result of our national advertising. Now then— if they are so eager for this information think what your announcement that you are showing Universal pictures will mean to your box-office in ready-made audiences—enthusiastic patrons—regular customers—greater profits. Grab this opportunity. Tie your theatre up with this great money-making campaign. Book Universal pictures—but book them NOW.

The column at the right is from The Saturday Evening Post of April 3rd, 1926.

Watch This Column

If you want to be on our mailing list send in your name and address

Scene from "The Flaming Frontier"

Some of the Sioux Indians were eager to eat Gen. Custer's heart, thinking that it would make them as fearless a warrior as he was, but so great was the respect in which he was held by the Sioux Chiefs that they would not permit his body to be touched.

In Universal's fine historical drama, "The Flaming Frontier," Custer's great courage at the battle of the Little Big Horn in Montana, is wonderfully well shown and the historical incident is reproduced as close to fact as eye-witnesses related it.

While this great picture abounds in thrills, is full of wild riding, almost unbelievable deeds, a beautiful romance runs through it in which HOOT GIBSON and ANNE CORNWALL are the lovers. DUSTIN FARNUM, whose name and fame are known everywhere, plays the part of Gen. Custer, and that popular old screen hero, GEORGE FAWCETT, is U. S. Senator Steedman. The direction is by Edward Sedgwick, whose Western pictures have been among the delights of the movies.

REGINALD DENNY has certainly succeeded admirably with "What Happened to Jones?" and I am positive he will repeat a similar triumph with "Skinny's Dress Suit," two of the cleanest and most hilarious comedies the screen has ever produced. I am anxious for your opinion of REGINALD DENNY. Please write me a letter and tell me what you think of him.

Be on the lookout for Universal's latest pictures. There are many good ones, such as "The Guild and Kelby," with GEORGE SIDNEY, CHARLIE MURRAY, and VERA GORDON; "His People," "The Still Alarm," and "Chop of the Flying U." And don't forget "The Phantom of the Opera" with LON CHANEY, MARY PHILBIN and NORMAN KERRY.
Blanche Mehaffey, budding little starlet who played so well in "His People" that she was assigned to support Jack Daugherty in "The Runaway Express" on the Greater Movie List.
"MORE PLEASED WITH UNIVERSAL THAN ANY OTHER!"

"I am more pleased with my Universal contract this year than I have ever been before. I am more pleased with the product Universal is supplying now than with any other group of pictures which I have played."

—L. Breuninger,
Lawrence Amusement Co.
Topeka, Kansas.

"UNIVERSAL IS MAKING THE BEST PICTURES IN THE BUSINESS"
UNIVERSAL IS SIGNING 5 YEAR CONTRACTS WITH LEADING EXHIBITORS

If you are interested, get in touch at once with

Universal Pictures Corp.
CARL LAEMMLE, President
730 Fifth Avenue, New York City
A SENSATION IN ST. LOUIS at Kings and Rivoli Theatres

THRONGS FLOCKED TO BOTH theatres during the ten-day engagement due to publicity and exploitation campaigns. Trailers, joke contests and other novel ideas from the Universal Press Book were used in conjunction with lobbies and marquees decorated weeks in advance with banners, 24-sheets, 6-sheets, 3-sheets and cut-outs in a great campaign that brought in the crowds despite the inclement weather and Lenten season.

UNIVERSAL: MILES AND
Hit of the Year!

6th Sensational Week

at

B.S. Moss' Colony

Box-Office Reports from "Variety"
Show New Box-Office Records
Everywhere!

"A Hold-Over at The Liberty, Kansas City. Sure-fire for this town. Drawing $9,100."

"The Cohens and Kellys' $11,000 Highest in Baltimore."

"The Cohens and Kellys: A Box-Office natural at Metropolitan, Los Angeles. Closed very strong at $31,000."

"More than doubled average mid-week business. Established record at regular prices. Patrons requested we rebook which we are doing."

—Schine Theatrical Co., Inc.
Gloversville, N.Y.

"One of the best of year for entertainment. Audiences went wild over it. Many said it was best they had ever seen."

—Antlers Theatre,
Helena, Mont.

"First picture to play 'SRO' for seven consecutive days. Most natural money-maker in our six years. Mouth-to-mouth advertising caused this."

—Alexander Frank,
Waterloo, Iowa.

with George Sidney, Charles Murray, Vera Gordon
A Harry Pollard Production
Presented by Carl Laemmle in association with Faultless Pictures Corp.
E. M. Ascher, Pres.
From the play "Two Blocks Away" by Aaron Hoffman

Miles Ahead of All!
Another Corker Added
No. 477—Straight from the Sh President of the Univer

Of course you remember House Peters in "The Storm."

Will you ever forget that picture? Will you ever forget what a gripping story it was, how it held your people spellbound, and what compliments were showered upon you for showing it?

I think "The Storm" still holds the record for having had more bookings than any picture in the history of the business with the possible exception of "The Birth of a Nation."

Well, we have made some great pictures starring House Peters since "The Storm," but I never felt that any of them quite satisfied me as much as the newest one which has just arrived from the studio.

This one is called "Combat."

You'll love it!

I think it is the best thing Peters ever played in and I think he does the very best work of his excellent career.

As I sat in the projection room and watched this story unfold on the screen, I envied Peters. I found myself wishing that I were a strapping, great big six-footer, with muscles of iron.
To Universal’s Big List

Boulder Talk by Carl Laemmle, Universal Pictures Corporation.

and with absolute physical fearlessness. I found myself wishing that I could toss the villains around as he does and do deeds of heroism as though it were part of the day’s work.

A picture which can arouse such feelings in any man’s breast — especially that of a somewhat hard-boiled picture maker—is a good picture. It is a great picture. It is great because it accomplishes its object. It creates a wonderful illusion. It transports the spectator out of himself and into the land of make-believe. That’s what we are all looking for when we go to see a show or a picture, whether we realize it or not.

Lynn Reynolds directed this Peters picture and has demonstrated that he is a master in putting strong, virile “punch stuff” into his work.

In “Combat” you will get the things you like best in any picture—a living, breathing naturalness; a stirring, fiery thing which will yank you out of yourself.

You’ll get all the things you got in “The Storm”—and more. Every man, woman and child will enjoy “Combat” and you can advise them to see it without any ifs, ands or buts!

My friends, Universal has the pictures and don’t you forget it!
I thank you, John Bull!

The FLAMING

"NOTHING F
HAS EVER B

All England Pays Tribute to

"CERTAIN TO ACHIEVE POPULARITY. REMARKABLE BATTLE SCENES. MAGNIFICENT REALISM. UNDYING INTEREST TO OLD AND YOUNG."

—Bioscope—England

"HIGH BOX-OFFICE VALUE. SUCCESS UNQUESTIONABLE. IMMENSE ENTERTAINMENT VALUE. SHOULD HAVE WIDE SUCCESS."

—The Film Renter—London

PRESENTED BY

A UNIVERSAL

NOW A BLAZING AT B. & H.

COLONY THEATRE
B'WAY, N.Y.

PRICES: $1

Presented by
YOU'RE very welcome, Uncle Sam!

FRONTIER

NER OF ITS KIND
EN DONE BEFORE!"

All Films Review—London

a Great American Picture!

“A CLEAN-UP. NOTHING SO PICTURESQUE, realistic, vividly thrilling yet seen on the screen.”
—Cinema—London

“A BIG PICTURE.”
—Impartial Film Report—England

“ONE OF FINEST PICTURES EVER SCREENED. Every foot palpitates with thrills.”
—Empire News—England

SUCCEED OSS’
 Twice Daily

nts to $1.50

ARL LAEMMLE

Super Production+
This is a brief message to Exhibitors, which, in my estimation will prove highly profitable if heeded. Amongst the many pictures scheduled this season, quite a few of Universal's White List pictures stand out in bold relief and the leading theatres everywhere are booking them.

I refer especially to "The Goose Woman" with Jack Pickford, Louise Dresser and Constance Bennett; "California Straight Ahead" with Reginald Denny; "The Treacher" with Laura La Plante and Pat O'Malley; Reginald Denny in "Where Was I?"; "My Old Dutch" with Pat O'Malley and May McAvoy; MARY PHILBIN in "Stella Maris." and Dorothy Canfield's "The Home Maker" with Alice Joyce and Clive Brook; and "Siege," that fine story by Samuel Hopkins Adams, with Virginia Valli and Eugene O'Brien.

Naturally "The Phantom of the Opera" is going like wild-fire, not only because it is magnificently done, but also because it has been a long time since a fantastic drama of such pretensions has been offered to the public. In this great picture Lon Chaney has his masterpiece. House Peters in "The Storm Breaker" has just such a play as he loves, and Hoot Gibson in "Spook Ranch" is proving, as usual, a "box-office attraction."

I sincerely believe, and evidently the big exhibitors agree with me, that the White List deserves your most earnest analytical attention. If you want to make money, show the kind of pictures that the great majority of the people want. Universal has them in this new White List, and from now on Universal takes the center of the stage.

REGINALD DENNY is Here! Cash in on His Great Popularity!
Denny audiences growing with every picture—Denny pictures getting better and better—Denny popularity growing bigger and bigger because every Denny picture is marvelous entertainment for old and young—"SPORTING YOUTH"—"WHERE WAS I?"—"WHAT HAPPENED TO JONES"—"CALIFORNIA STRAIGHT AHEAD"—"SKINNER'S DRESS SUIT"—all howling successes—all great laugh-makers—all wonderful box-office hits and all backed by this great national advertising reaching millions every week—making an absolute whirlwind of profit of every Denny picture. Man alive!—its the chance of a lifetime—book Denny pictures—book them SOLID—and clean up on America's greatest box-office Star!
Famous Foreign Stage Play Brought to U. S. by Laemmle

Huge Universal City Stage Will See American Premiere of George Buechner's Stupendous Play—Experiment Watched With Interest.

An interesting experiment is being tried at Universal City, Calif. It is the presentation of a stage spectacle by moving picture people. With the advancement of art as his primary purpose, Carl Laemmle, president of Universal Pictures Corporation, has arranged for the American showing of "Danton's Death," by George Buechner, at Universal City with motion picture players on May 31, June 1st and 2nd.

"Danton's Death" was a tremendous success abroad, having been staged by Max Reinhardt in Berlin and Vienna and virtually made Emil Jannings' stage reputation. On account of its size and the number of people required it has never been shown in this country.

The play is being translated from the German by Benjamin Glasser, co-author of the screen version of "The Merry Widow" and translator of "Lilom," and will be presented under the auspices of the Pot Boilers Art Theatre. The play includes the same historical characters that appeared in one of Sabatini's novels and deals with the life of Danton, the great liberator of the French revolution.

"Danton's Death" was written by Buechner on the tables of the dissecting room of the medical college he attended and was created entirely during the night. It was completed in 1892 but was first produced by Reinhardt at the Grossen Schauspielschau, Berlin, in 1919.

It was Emil Jannings' greatest stage success and is a tremendous production calling for 32 scenes. The Vienna production was staged at the Deutches Volkstheatre with Alexander Moissi and Oscar Beregi, who is now under contract to Carl Laemmle and appearing in Norman Kerry's "The Love Thief."

George Siegmund will play Danton while others who have accepted parts are Francis X. Bushman, Joseph Schildkraut, Rudolph Schildkraut, Oscar Beregi, Billie Dove, Otto Matieson, Warner Oland, and other screen

(Continued on Page 34)
The Girl on the Cover

By MARY BARTOL

Well Known English Journalist

BLANCHE MEHAFFEY with her blue eyes and auburn hair is a very natural, entirely wholesome young American girl. Nothing bizarre or (the other extreme) inanely unsophisticated about her.

Briefly her history is as follows: Born in Cleveland, Ohio, Blanche was taken East at a very early age and placed in boarding-school in New York. Later she was sent to another in Boston.

At fifteen years of age, she had developed into a remarkably good aesthetic dancer and wanted to go on the stage. After much effort she finally got an audience with Flo Ziegfeld and was immediately employed and assigned a part in "The Midnight Follies."

After a year in "The Midnight Follies" Blanche had fully decided to make dancing her career, but Fate, in the form of Hal Roach, changed her destiny.

As Blanche relates it, the girls in "The Midnight Follies" were one day notified that Hal Roach was in town and that he was to be in the theatre that evening to select one girl for motion picture work. "Of course we were all terribly excited," Blanche said, "and primped more than usual; but after the show started I forgot all about Hal Roach."

Having "forgotten all about him" one can readily imagine the young girl's surprise and delight when she was called to Mr. Ziegfeld's office after the performance, to meet Hal Roach and be told that she was the "one" girl he wanted for his pictures.

It may have been Scotch caution—although Blanche says she simply could not make up her mind all at once to give up her dancing—but at any rate she did not come to California until six months after the contract was offered her by Hal Roach. Since her arrival, however, she has worked for a year and a half in Hal Roach comedies and is now under contract with Universal where she has already played leading roles in two important productions.

Blanche's ideal and idol of all womanly perfection is her mother, and the greatest disappointment of her life is that she has not inherited her parent's beautiful voice. For Mrs. Mehaffey was a celebrated concert singer. Since she hasn't the voice, Blanche has developed her musical talent by learning to play many instruments. She is an accomplished violinist and pianist besides playing the banjo and ukulele. Having heard the best musicians of her day, she is an excellent critic.

The girl is also well versed in literature and art; she is an all-round athlete and her hobby is pets. In this last she has been indulged by both parents. Her father's business takes him to South America, so in addition to the usual child's assortment of dogs, cats, canary birds, rabbits and gold-fish, Blanche has had two alligators (who in spite of being milk-raised, developed into vicious little brutes) a monkey, a parrot and a marmoset.

She has the usual female love of pretty clothes, albeit at present she is passing through that peculiar phase of the very young when she longs for "matron gowns" of black, clinging material.

Of course Blanche wants to become a star. She is working hard in that direction and she is eager and enthusiastic about arriving. Also she has a little plan for work and the psychoanalysts would enjoy trying to find out what it is. But in spite of her name Blanche is more than half Scotch and she has a pretty reserve which is interesting.

No, in spite of her artlessness, Blanche Mehaffey is not obvious and there is a depth of feeling and character that looks out of her beautiful eyes which, if her roles ever call for it, will do much to bring her to stardom.

"U" Player's Novel Published

THE HOUSE OF LOVE, a novel by Clarence Thompson, now under contract to Universal as a leading man, and Elizabeth R. Thomas is to be published in the summer by Boni and Liveright, according to a message from the publishers.

Thompson, who is now playing a supporting role in "The Love Thief" at Universal City, is a graduate of Harvard University, and while there was associate art editor of the famous Harvard Lampoon. He has sold a number of sketches and short stories to magazines.
Testimonial Banquet To Carl Laemmle Held In Ambassador Hotel, Los Angeles

A n elaborate banquet in honor of Carl Laemmle’s twentieth anniversary in the motion picture industry, was held recently in the Ambassador Hotel, Los Angeles, and attended by four hundred motion picture, civic and social leaders of the West Coast. The affair was marked by unusual entertainment and witty speeches. This banquet originally was set for February 28, the actual anniversary date, but the Universal president suffered an attack of grippe, which necessitated a postponement of the anniversary festivities.

Henry MacRae, director general of production at Universal City, was toastmaster. Among the speakers were Joseph Jackson, J. Stuart Blackton, Donald Ogden Stewart, Ernst Lubitsch, Fred Beets, Edwin Carewe, Charles Chauvel to laugh, Blumgarten, Hyman Myer, Bert Lytell, Hobart Bosworth, Otis Harlan, and E. B. Butler, who was Mr. Laemmle’s employer just before he entered the film business.

The entertainment was varied and of exceptional quality. Several one-reel sketches, written by Curtis Benton and Joseph Jackson, satirizing in a genial manner, Mr. Laemmle’s eventful twenty years as a picture producer, were staged by Jackson and Paul Kohner with Charles Crockett, John Peters, Arthur Lake, Fay Wray, Robert Milash and others in the cast.

Acts also were staged by Nat Carr, Georgie Grandee, Hyman Myer, and Lynn Cowan. Rebekah Laemmle, niece of the Universal chief, and Harvey Karales, staged an artistic dance number. Then there was a one-reel film starring Mary Pickford, one of the first made with Mary by the young Laemmle organization, back in 1912. Also, a one-reel film was shown entitled the “Universal Newsreel,” written and directed by Scott Darling. This was a satire on Hollywood and various angles of the industry.

On behalf of the employees of Universal, a handsome set of book-ends was presented to Mr. Laemmle.

Among those present at the banquet were: (Speakers’ Table) Irving Thalberg, Police Commissioner I. W. Birnbaum, Sheriff W. A. Traeger, Rabbi Magnin, King Baggot, and Boyle Workman.

Universal Chief’s Twentieth Anniversary Celebrated by Principal Personages in the Motion Picture Industry


1926 WILL BE “LAUGH YEAR”

By CARL LAEMMLE

T his year started off with “Laugh Month,” but that isn’t all. I believe that 1926 is to be “Laugh Year.”

The trend is toward comedy, and every picture has always had its “comedy relief,” but this is to be increased and accentuated, so that a more even balance will be struck between the two forms. We are going to put comedy even in “Romeo and Juliet,” and “Uncle Tom’s Cabin” will be full of laughs.

This trend toward comedy, is of course, in response to a public demand, and I believe that this demand grows out of the ever increasing tenseness of modern life. Competition in business and the professions grows keener; we live each day, it seems, at a higher pitch and more rapid pace. When we seek amusement we want to relax, to forget the cares and responsibilities of the day. In other words, we want to laugh.

When a tendency gets under way, someone always goes too far, and it may be that some will go too far in this direction. Serious drama and slapstick comedy do not, as a rule, mix very well. That is a thing we must guard against, because as there are different kinds of comedy, so are there different places where each is appropriate. Reginald Denny is a comedian, but he is a “seven reel” comedian,” and the laugh tricks of the two-reels are not for him. In “Gulliver’s Travels,” which we will make on a large scale, as a fantasy, the comedy element will be prominent, but it will be a fantastic comedy, of course. These differences are subtle, but they must be constantly in mind by our writers, directors and actors.

The out-and-out comedies are in more demand, also, that is, the shorter comedies which have no purpose outside of getting laughs. Some very fine and expensive talent is engaged in the making of these. Which raises the question again, whether there is any higher vocation than that of making people laugh. When people laugh, they are, as a rule, happy; they have put aside their cares and inhibitions. So the comedian is one of the truest friends of humanity, and the fact that 1926 is to be full of laughter is a very fine augury for all of us.

That I am a firm believer in (Continued on Page 35)
Siegfried Laemmle, noted dealer in antiques of Munich, Germany, and brother of Carl Laemmle, recently arrived in the United States to join in the celebration of the twentieth anniversary of the Universal president's entrance into the motion picture industry. The photograph above shows his arrival in Los Angeles. In the group are: Siegfried Laemmle, Ernst Laemmle, his son and a Universal director, Mrs. Laemmle, Carl Laemmle and Carl Laemmle, Jr.

One of the most interesting feats of journalism in recent years was the Carl Laemmle Number of the Film Daily, a special 204-page edition in honor of Laemmle's twentieth anniversary. The first copy was rushed to Universal City by aeroplane where it was dropped from the sky to a distinguished gathering below. At the left is Harvey Gausman, Hollywood representative of Film Daily, who made the presentation, Carl Laemmle, and Henry MacRae, director general of production at Universal City.
EXTRA! NOTHING SINCE WAR WAS DECLARED EXTRA!
HAS BROUGHT THEM YELLING, SHOUTING, LAUGHING—CRYING—TO THEIR FEET, AS—

THE FLAMING FRONTIER

"THE FLAMING FRONTIER"
EUROPEAN. AMERICAN. 8,769 FEET. CERT. "U." RELEASE: OCTOBER 1, 1926.

Stark realism in vivid picturisation of Red Indian warfare. Gripping and sustained action merges into smashing climax of savagery and massacre. A clean-up for the "popular" showman.

It is probable that European have presented no more vivid splash of spectacular realism than "The Flaming Frontier." It is a page from the tragic history of the American Red Indian, than whom there is no more pathetic figure in the annals of American progress. Betrayed by the land profiteer, the bootlegger, and the politician, the Indian is depicted here as gradually submerged by the sweeping tide of Western civilization until, gouged back into his native savagery by the continuous toil of his land and his people, he exacts a terrible revenge in the wholesale massacre of an entire American regiment.

Ten thousand Berserk Indians against four hundred white men! This is the terrific climax of a picture crackling with the atmosphere of ever-mounting drama—red men pouring in from the four quarters of the country to concentrate on a massed ambush. And then the fight, the clubbing, the shooting, and the scalping, hordes of demented red men in the dreadful illusion they were righting the wrongs of a lifetime. It is certain that nothing so starkly realistic, so grimly picturesque, or so vividly thrilling in Red Indian drama has yet been seen on any screen.

The production has dignity and the assurance of accredited history, for the chief characters were household names half a century ago in America. For this reason one does not refer to the strength of the acting so much as the faithful presentation of familiar types—President Grant and his leading senators, Chief Sitting Bull, express rider Bob Langdon, to take some instances. The latter role is played by Hoot Gibson, who has the support of such players as Dustin Farnum, George Fawcett, Ward Crane, Harry Todd, Eddie Gibbon, Charles French, and Anne Cornwall, an all-star cast if ever there was one.

A word should go to the photoplay, which is magnificent in the thrilling action of the battle scenes. The titling, too, most cleverly stresses the suspense and gathering drama of these scenes which remain the most vivid memory of a notable picture. There is a slender story of romance and a regemental scandal interwoven with the dominating historical aspect, but it is the revenge of the red man which is the picture's achievement.

C. A. W.

This is a reproduction of the cover of the March 4th issue of The Cinema, one of the most important of the English trade papers, with space cut out for a reprint of the review on "The Flaming Frontier," recently shown to the trade in London, which appeared on one of the inside pages.
“One of the Finest” Say London Critics After “Flaming Frontier” Trade Show

A TRADE show, recently given “The Flaming Frontier” in London at the Palace Theatre, caused a furor among exhibitors and the trade press of Great Britain. Although the Palace is one of the largest theatres in London, it could not hold the crowds and so an overflow show had to be held at the Rialto.

An atmospheric prologue of Indian dances and music preceded the showing and an Indian camp was reproduced in the lobby of the theatre.

The press was unanimously enthusiastic. The Star—the circulation of which is tremendous—said of the battle between the white men and the Redskins: “The most exciting stand-up fight ever screened. Universal have cause to be proud of this western; shows just how a bit of history should be filmed.”

Bowler Reed wrote in All Films Review:

“The story of Custer’s Last Stand is an American classic. The brilliant author and scenarist have deftly woven the threads of their plot into a splendid story, defining the causes that led to the disaffection of the Reservation Indians. The staging of the big panoramic sets, of the many hundreds of Indians gathering to Sitting Bull’s call, their war dances and advance, is wonderful direction. So are the military manoeuvres and their riding into action. Nothing finer of its kind has ever been done, and the long shot photography is marvellous. The West Point scenes—the drill of the white-trousered embryo soldiers especially—are beautiful indeed. Hoot Gibson is the star right enough—his performance all through is very fine, but then everybody acts well.”

“It is a big picture,” reported the Impartial Film Report, “with thousands of Indians and American soldiers in spectacular array. * * * A picture of good entertainment value.”

“One of the finest pictures screened for some time is ‘The Flaming Frontier,’” said the Empire News. “It has thrilling, dramatic action, a gripping story and wonderfully photographed. Thousands of Indians figure in the cast, together with squadrons of United States cavalry. Every foot of the film palpitates with thrills, whilst through the whole runs an absorbing and romantic love story.”

“Great story of the Redskins; literally packed with exciting incidents, produced on a lavish scale possessing immense entertainment value,” declared the Film Renter. “A great historical drama—undoubtedly a picture of high box-office value.”

“Hoot Gibson, as Bob Langdon, has probably the finest role of his career in this photoplay which provides a fine vehicle for the display of his horsemanship. Harold Goodwin, as Stanwood’s son, is very sound, as is George Pavett as the father. Dustin Farnum lends conviction as General Custer, the commandant of the Fort, and the rest of a big cast of players are all well cast.

“This is one of the finest examples of American historical photoplays. The picture possesses immense entertainment value by virtue of the grand scale upon which the gathering of the Indians and their subsequent annihilation of the Federal forces are shown on the screen. The story ends with a gigantic climax. This picture’s success when it reaches the theatre will be unquestionable—it is just the sort of popular fare most picturegoers delight to see and as such should have a very wide measure of success.”

“Thrilling struggle between U. S. troops and North American Indians,” reported Bioscope. “Remarkable battle scenes. Love story and historical events cleverly interwoven. First-class popular booking. Fact and fiction are splendidly interwoven in this picture, and the struggles with Indians are of undying interest to young and old. Therefore the film is certain to achieve considerable popularity. Its magnificent realism and the skillful manner in which the human story and the political issues have been welded together, places the production on a high level, and the costumes of the period are extremely interesting.

“It would be difficult to speak too highly of the production. Fine pictorial effects are obtained by vast panoramic views with crowds of excited Indians and bodies of troops, the interest culminating with a tremendous conflict in which the heroic Custer and his men lay down their lives.”

APRIL 10th—CARL LAEMMLE INTERNATIONAL DAY
"OPENED TO GREATEST business in the history of the Rubidoux. Turned people away five shows straight. The finest picture he has ever made."

—R. C. Hunt Rubidoux Theatre, Riverside, Cal.

made from B. M. Bowers' popular novel of the same name.

A LYNN REYNOLDS Production

UNIVERSAL JEWEL

Presented by CARL LAEMMLE
Exposure During "Uncle Tom's Cabin" Scenes Places Harry Pollard in New York Hospital

HARRY POLLARD, noted director of Universal Jewel pictures and who has been in Plattsburg, N. Y., several weeks making scenes for Universal's next super-picture, "Uncle Tom's Cabin," was rushed to New York, last week and taken to the Lenox Hill Hospital, where he underwent an operation on his throat. He was stricken in Plattsburg, early last week as the result of influenza brought on by exposure during the taking of scenes showing "Eliza crossing the ice."

The direction of the scenes necessitated Pollard's presence on location during severe weather conditions, including snow, ice and wind. After being laid up with influenza for a few days, he was taken to the Champlain Valley Hospital. An ulcerated tooth caused complications and although he had the tooth removed, while propped up on pillows in the hospital ward, his condition became such that he decided to come to New York. He was accompanied by Margarita Fischer, his wife who is playing Eliza in the picture, and by a nurse.

The others in the Pollard unit remained in Plattsburg where various atmosphere and other scenes are being shot under the direction of Assistant Director Messenger. Pollard is worried lest the ice on the Saranac River should break up before he recovers and is able to complete his schedule of work in Plattsburg. His condition is rapidly improving and may warrant his return in a few days.

Among the popular favorites who have travelled across the continent from Universal City, Calif., to Plattsburg, N. Y., to appear in the scenes showing Eliza's perilous flight, are Miss Margarita Fischer, Arthur Edmund Carewe, Lucien Littlefield, J. Gordon Russell, Seymour Zellif and Andrew Millar.

Two of Universal's cameramen, reputed to be the best on either coast, head a crew of eight photographic experts. Charles Stumar, in charge, is considered of superlative artistic merit, while Virgil E. Miller, a Universal veteran of many years, has achieved a notable reputation for his panchromatic effects.

Frank Messenger, Mr. Pollard's assistant, has been fortunate in obtaining a crew of expert studio craftsmen worthy of so prodigious an undertaking as is "Uncle Tom's Cabin." Lee Lawson, technical director, together with a staff of trained assistants, has been especially selected as ideally suited to the task of devising and executing effects of a most realistic and spectacular nature.

To avoid delay, Pollard has taken every precaution to expedite production in the event of unseemly weather conditions, transporting wind-machines, blowers, artificial snow and frost to Plattsburg, in order to be prepared for any emergency. As a further evidence of his desire to have the picture authentic and convincing in every detail, he has brought from Universal City a pack of six pedigreed bloodhounds, experienced man-trackers that have proved their ability on several police hunts for murderers and escaped convicts.

To avoid offending any particular section of the country, Pollard has revised the Stowe epoch-making narrative in such a way that it will exert a direct and powerful appeal upon those who considered the book in its original form savoring of propaganda. Regarding the changes he and A. P. Younger, Universal scenarist, have made in the Harriet Beecher Stowe narrative, Pollard says:

"In my years of picture experience, I have never offended one single person, and it is neither Mr. Laemmle's nor my intention that I do so. That I was born and bred of Southern parents—my father was a Virginian, my mother a Kentuckian—is proof that I shall make a production telling the truth about the true South, the chivalrous, oppressed, agonized but ever glorious South which they and I love so dearly."

"Uncle Tom's Cabin," as a book, was propaganda conceived at a time when passions flamed high, in that it picked on one or two exceptional instances and made it appear that these were common, everyday occurrences. Propaganda has no place on the motion picture screen, and I consider it a fortunate privilege to be able to tear away the mantle of falsehood that has, since the publication of that one book, ever hidden the true beauty and glory of the Old South.

"In our picture of 'Uncle Tom's Cabin' there will be no vindictiveness, no spite. Yet I shall stress one fact: that men like Simon Legree—against whom Mrs. Stowe's diatribe was justly directed—were not Southerners, but actually were speculators in human chattels who came from an entirely different section of the country. It was men like Legree, Haley, Marks and Loker who caused the Negro his most cruel suffering—not the Southern plantation owners. The true Southerner was and is—and the Negro will be the first to bear me out in this—kindly, considerate and, in short, the Negro's best friend. It was not until men like Legree came below the Mason-Dixon line to exploit the slaves, that the term 'massa,' changed from an affectionate word to one denoting a cruel, tyrannical oppressor.

"As to the entertainment value of 'Uncle Tom's Cabin,' no book ever written, save the Bible, has been so widely read, or offers such tremendous pathos, drama, thrill, suspense and horror. Mr. Laemmle has placed confidence in me, and I intend to merit not only his faith but the trust of those millions of picture-goers whose trust in Cari Laemmle has placed him where he is today. This (Continued on Page 34)
Universal Tops The Week

as Variety might say and these $2 pages, which are reproduced from the s n a p p i l y written, country-cover amusing weekly, show. There are no "tots" and more favorable reports about "The Cohens and Kellys" and "His People" on these two pages than about other pictures of the week. No one reads Variety week after week, and the sands of showman do, could accuse Silverman of being soft-hearted toward Universal. What he says on these $2 pages must be taken as the absolute truth. If you can't read the fine print look on the next page in the mort or where we have reproduced the commiss on Universal in larger type.
“BAT” DOES $37,500 AT STRAND; $120,300 “WIDOWS” CAPITOL RUN

**PICTURES**

**COHENS & KELLY'S** $31,000 IN L. A.

**COHENS-KELLY'S** $11,000 HIGHEST IN BALTO

**VARIETY**

**COHENS-KELLY'S** $11,000 HIGHEST IN BALTO

**VARIETY**

**COHENS-KELLY'S** $31,000 IN L. A.

**BEAST AND PARADE STILL BIG**

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**COHENS-KELLY'S** $31,000 IN L. A.
"'CALIFORNIA STRAIGHT AHEAD' has one hundred per cent. appeal. They eat it up!"
—Liberty Theatre, Saltsburg, Pa.

"THERE ISN'T A BOX-OFFICE THAT won't rock with laughter and profits when they see 'THE COHENS AND KELLYS'!"
—Rialto Theatre, Whitestone, N. Y.

"'THE COHENS AND KELLYS' broke all records for me and was conceded by everyone who saw it to be best picture they ever saw."
—Osage Theatre, Osage, Okla.

"'LAUG�ED THEIR HEADS off at Reginald Denny in 'WHAT HAPPENED TO JONES,' Universal sure has the pictures.'"
—Egyptian Theatre, Ogden, Utah.

"'HIS PEOPLE' IS FINEST FEATURE I have looked at this year!"
—Jules Berinstein, Berinstein Theatres, Elmira, N. Y.

"SKINNERS DRESS SUIT' WILL MAKE any audience scream!"
—Florence Theatre, Pasadena, Cal.

"Denny pulls them in for me and 'CALIFORNIA STRAIGHT AHEAD' sure pleased."
Blue Mouse Theatre, Davenport, Wash.

"'CHIP OF THE FLYING U' opened to greatest business in history of this theatre. Turned people away five shows straight.'"
—Rubidoux Theatre, Riverside, Cal.
when you play Universal's

WHITE LIST HITS!

"THE CALGARY STAM-pede' broke all house records against a new show with free admissions."
—Princess Theatre, Olney, Texas.

"House packed. Long lines waiting for seats. It will make box office records hard to surpass."
New Figueroa Theatre, Los Angeles, Cal.

"HAVE NEVER SEEN a more perfect picture than THE GOOSE WOMAN."
—Lyric Theatre, Simcoe, Ont.

"'HIS PEOPLE' played to all we possibly could handle at our admission prices."
Strand Theatre, Detroit, Mich.
Words Wanted!
to describe the miraculous success - the extraordinary hit

His People

What headline would you use for this one?

HIS PEOPLE. Star, Rudolph Schildkraut. Uncle Carl has sure been putting out real pictures this year, but here is one that is all and even more than the critics claim it is; in fact it is just about the best one that I ever saw. It is called a jewel and it is one. After looking over what I have written above I see that it falls away short of describing this wonderful picture; in fact even a high-powered press agent cannot do this picture justice. All I can say is, Van, go see it yourself. I had patrons who sat through two shows and would have stayed and seen it again, but I ran them out. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre 200 seats), Osage, Oklahoma.

Universal is making the best pictures in the business!

UNIVERSAL: Miles and Miles Ahead of All
Congratulations and the Reason

LONET THEATRE
W. J. POWELL, Mgr.

Wellington, Ohio.
March 20, 1926.

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Avenue.
New York, N. Y.

My dear Sir:

Permit me to join the host of well-wishers in congratulations upon your Twentieth Anniversary in the motion picture business. I am now on my eighth year in the "movies" and I say without fear of contradiction that no official in the industry during that time has enjoyed the confidence and esteem of exhibitors that you have.

As evidence of this trust we repose in you, I am going to go on record with the statement of fact that two of your stars, namely, Gibson and Denny, are today practically my best box-office attractions. If I were to make this admission to any other concern, I have reason to believe that my rentals would promptly be jumped to a figure where I could no longer look forward to their appearance on my program.

I have not one of your "service" contracts, but despite this fact, with one exception, every feature picture played in this theatre during the month of February (last month) was a Universal picture. And I don't mind admitting that it was the best February from a profit standpoint that the theatre has ever known. I have had Februaries that I paid less for my service, but none that made me as much clear profit.

I could not, with fairness, close this letter without a word of commendation with respect to your present management of the Cleveland exchange. I don't even know the manager personally, so anything I may say is entirely impersonal. The service rendered me through that exchange within the past three months could not be improved upon. Prints are in A-1 condition, requests are promptly and courteously taken care of and all communications are answered immediately.

Here's hoping, Mr. Laemmle, that you may enjoy another twenty years of success and prosperity in our industry. It gives me great pleasure to affix my signature as

Your friend,

W. J. Powell,
Lonet Theatre, Wellington, Ohio.
REGARDLESS OF WHAT WE CLAIM!

BUSTER BROWN COMEDIES

ARE THE GREATEST YOU CAN SHOW

"IN MY OPINION NO TWO REELER can approach the high standard of Buster Brown comedies. As invigorating tonic to the box-office they are second to none."
—WHITEHOUSE THEATRE, MILWAUKEE, WISC.

"BIG LAUGH GETTERS. VERY clever. These comedies are what the business needs. Something different."
—A. F. Shallberg, Moline, Ill.

"A KNOCKOUT FROM EVERY STAND- point. Yours for more like them."
—Park & Ritz Theatre, Mansfield, Ohio.

"A BIG HIT. OUR PATRONS PARTICULARLY mention them."
—Grand Theatre, Wheaton, Ill.

Presented by Stern Brothers
Distributed by
UNIVERSAL

THE WORLD'S BEST COMEDIES
Sid Saylor To Play In Stern Comedies; Contrary Announcements Are Refuted

Comedy Producers Warn Other Producers Against Announcing New Saylor Pictures—Screen Comedian Signed On Long Term Contract—To Play George in “Let George Do It” Series.

Sid Saylor, popular screen comedian, has been signed up on a long term contract by the Stern Brothers, makers of series comedies for Universal release. The Sterns are aroused by announcements which have appeared in print from other comedy producers announcing forthcoming comedies to be made with Saylor, and strenuously deny that any comedies are to be made with this comedian except the ones he makes at the Stern Brothers studio, for Universal release. Should premature announcements concerning Saylor be repeated, the Sterns promise energetic action to put a stop to misinformation of this character.

“For other companies to announce that Saylor has been engaged to make comedies for them, after he has been definitely signed up with us for several years, is not only misinformation of the most flagrant type, but is distinctly harmful to us,” said Abe Stern, vice-president of the Stern Brothers company, and eastern representative of that producing concern, in a statement issued this week.

“The nature of this business is such that great care, effort and expense are involved in definitely establishing a star’s connection with a certain brand of product. For this reason, even one story or source of information tending to tear down such a professional connection is of untold harm.

“Julius Stern, president of our corporation, signed Saylor almost as soon as he arrived at the Coast several weeks ago to supervise the production of our new program of releases. It was a week or more after this definite contract, that the stories I refer to began to appear. I will not mention the names of the offending parties who stood sponsor for the stories, but most people who follow the events of the day in this business saw them and remember them. The exhibitors saw them and remember them, and it is the misinformation which they built up that we are faced with obliterating.

“Saylor’s reputation as a screen comedian, gained by a long series of successful comedies which have caused him to become a great favorite both with exhibitors and the public, is unimpaired by these stories, of course. It is only the Stern Film Corporation which is placed at a disadvantage. The stories appeared just at the time we were ready to announce Saylor to the trade as a new Stern Brothers star. The clouding of the situation forced us to withhold the announcement until now. Naturally we have suffered through the delay.

“In the name of my brother and myself, for the company, I want to issue a warning right now that any further misrepresentations as to Sid Saylor’s present contract and future plans will be energetically acted upon by us, in order to protect our rights to the use of his name.

“I also want to announce now, so that there will be no further misunderstanding on the subject:

“Sid Saylor is to play the role of George in our ‘Let George Do It’ series of two-reeler comedies for Universal release. This series is a high class series to be made from the famous newspaper cartoons by George McManus, and is a companion series to ‘The Newlyweds and Their Baby’ series which we also are adapting from McManus cartoons. The ‘Let George Do It’ series will be released about one a month during the 1926-1927 season as a part of the Greater Movie List.

Universal’s new product, ‘The Let George Do It’ comedies are being directed by Scott Pembroke. The supporting casts will be of the highest quality. Arrangements are being completed for the services of some of the prettiest young girls on the screen to play opposite Saylor. Production on this series will be under way in a few days, and it is expected that the first comedy of the series will be completed and in the various Universal exchanges early enough this spring to be pre-viewed by all first-run exhibitors in time for early season booking.”

Phyllis Kaufman, daughter of A. J. Kaufman, one of the executives of the Lubliner and Trinco-Balaban and Katz Circuits, is playing a part in ‘The Excuse Maker’ which is now in production at the Stern Brothers’ studio, and is here seen with Charles King and Constance Darling. Miss Kaufman, who came to Los Angeles on a visit with her mother, has received several offers to work in pictures. At first she refused, but the movies finally fascinated her to such an extent that she decided to accept the offers and try her luck.

April 10th—Carl Laemmle International Day
Universal Film Reissued

“Outside the Law” to be Released Again As a Result of Successful Showing in Pittsburgh

[Reprinted from The Film Daily]

Universal will reissue “Outside the Law,” now five years old, with a new and complete line of accessories. The negative is now en route from Europe. It was decided to reissue the old Dean picture as a result of a recent showing in Pittsburgh.

When Pittsburgh was experiencing a slump because of weather conditions, J. Knox Strachan, manager of the Cameo there, was hard hit for a business stimulant. It was suggested that he show “Outside the Law.” This he arranged, as the Universal office in Pittsburgh had a “cold” print in the exchange, and Strachan immediately set to work on a campaign, which he herewith explains:

“Remembering the hit the picture had made on its initial release and realizing that it would be hard to find two bigger names in one production than Lon Chaney and Priscilla Dean, both now at the height of their careers, the picture was booked, only four days before the opening.

“What to do, no paper, no press sheets, no photos or stills but sufficient nerve to carry on. A hurriedly set up ad for the Sunday papers was rushed through; a ten-single, containing two small thumb-nail star cuts and copy to the effect that this was the premier revival showing in the country. Time being short, there remained only one way to put the picture over to the public—the house front—which must be exceptionally flashy in this instance. Star stills and cut-out paper were secured on recent productions, and a front display built up, consisting of two three-sheet and two six-sheet case compo inserts containing litho cut-out star heads with the title and stars played up boldly in white, outlined lettering against a background of brilliant turquoise blue; two one-sheet lobby frames with star stills and a huge cut-out over the box-office, hand-drawn, consisting of pastel cut-out heads of Chaney and Dean set off from a backing descriptive of dull gray prison walls and barred windows with a flasher connected strip of 60 watts between the two sections periodically lighting up the prison background and one foot cut-out title letters surmounting it. This campaign was put before the public at 12 o’clock for a Saturday opening. The result—opening day’s receipts were within $150 of the house record. That the picture did more than hold up is gleaned from the fact that in six days, 16,112 paid admissions were received.

“It was found later that the print used lacked the greater part of the last reel containing the fight scene where Chaney in his dual character role, through double exposure, actually confronts himself. No complaints, however, were received concerning this depletion.”

K. C. Times Critic Rates Denny High

The motion picture critic of the Kansas City Times recently viewed “What Happened to Jones” at the Liberty Theatre and found it very much to his liking. This is what he wrote in his paper the next day:

“Reginald Denny, in ‘What Happened to Jones’, showing at the Liberty this week, was greeted with gales of merriment from crowded houses over the week-end. This picture indicates why Universal Pictures Corporation is holding the comedy star against the attractive offers of Paramount and other rival producers. Denny has created an unusual following, and each succeeding picture seems to be an improvement over its predecessor.

Wait!

Coming Soon

Universal’s Greater Movie List
THE BIG MELODRAMATIC BOX-OFFICE
Clean-up that set the fashion in chills, thrills and profits in its original release.

OUTSIDE the LAW

Starring
PRISCILLA
DEAN
Supported by
LON CHANEY
Directed by Tod Browning

It Was A Sensation Then—It Will Be!
A Two Time Box Office Wonder Now•

New prints, new accessories, new titles, new paper, new exploitation angles and a brand new audience that has heard about it but never seen it. There's a thrill in every foot—action in every reel, dramatic appeal from beginning to end. Why the cast alone will stand them in line at your box office hours before the show begins. A sure-fire seat-seller and no mistake. It's ripe for profit plucking. Do your harvesting early!

UNIVERSAL
JEWEL

Presented by
CARL LAEMMLE
“His People” Campaign in Chicago
Model of Dignified Exploitation

AFTER refusing for ten years to take cognizance of motion pictures, the Drama League of America, as represented by the Chicago center, singled out “His People,” when it was playing the Randolph Theatre in Chicago, to honor with official recognition. This stroke of exploitation was the work of Mrs. Susan Stubbs Glover, who arranged for a Drama League matinee at which some of Chicago’s biggest “names” were present. Among these were the wives of Julius Rosenwald, Edward Foreman, A. Starr Best, Charles F. Crane, Alfred Hamburger, Howard Willet and McClellan Barclay.

Mrs. Glover’s campaign on the whole might be taken as a model for a big-time house wishing to employ only dignified exploitation. In the first place she hung an exhibit of Rudolph Weisenborn’s paintings and drawings in the foyer of the theatre. This artist was chosen because of his news value as president of the Chicago No-Jury Artists Assn. and because he had a number of portraits of prominent Jewish people in his collection. The exhibition won long stories in newspapers and Herald Examiner as something entirely new in motion picture houses.

Stressing the remarkable art of Rudolph Schildkraut, Mrs. Glover secured many notables for her opening performance. Among these were Alexander Dean, of the School of Speech of Northwestern University and director of the North Shore Theatre Guild which has 3500 members among the “smart set” of Chicago’s North Shore; Mrs. A. Starr Best, founder of the Drama League of America and the Evanston Drama Club; Frank O’Hara, dramatic art instructor at the University of Chicago; Elizabeth Faulkner of a fashionable finishing school; Grace Hickok, Anna Morgan, Irene Skinner and Letitia Barnum, all of whom have studios in the Fine Arts Building on Michigan Avenue and are recognized exponents of dramatic art; Bertha Iles, head of the Children’s Theatre on the Municipal Pier; and the Dean of Women at Lake Forest Academy and Colonel Abels from the Morgan Park Academy with groups from their schools. Classroom discussion of the picture took place in all the schools represented during the following week.

As the Chicago Rabbinical Association was in conference on the Monday of the opening week of “His People,” Mrs. Glover spoke to the members and asked them to mention the picture to their congregations.

Peacock’s, the exclusive jewelry store at State and Jackson Blvd., and Barnet’s on Michigan Avenue used motion picture stills in their windows for the first time in history. These photographs were mounted in silver frames and were flanked by identifying cards.

Mrs. Glover found a number of new places to distribute herals. She believes she is the first person in Chicago to give them away at the Saturday morning classes of the Art Institute which some 600 students attend. She was also able to place them in the Allerton, University, Cordon, Pallete and Chisel, College and Chicago Woman’s Clubs.

Striking newspaper ad used by the Randolph Theatre, Chicago.

Lost and Found Ads Precede Denny Film
At Fuller Theatre

WHAT Happened to Jones was preceded at the Fuller Theatre, Kalamazoo, Mich., by a series of teaser ads in the Lost and Found advertising sections of the local newspapers running during the week before the play date. These were on this order:

“What Happened to Jones? Last seen in a ladies turkish bath and later in a taxi with a bride and a bishop. Six feet high, good looking. Answers to name of Denny. Communicate with Palace Theatre.”

Chief among a number of window displays on this picture was one in a candy store. It consisted of heart-shaped boxes of candy and a large card on which were mounted scenes from the picture and the following copy: “Give your sweetheart a box of our Valentine Candy—Then take her to see Reginald Denny in WHAT HAPPENED TO JONES — Fuller Theatre (dates).”

Thirty of the “Screen Fashion Hints,” a burlesque on the daily news sheets used in store windows, prepared by the Universal Exploitation Department, were pasted in windows about town. Cut-outs in the lobby and the usual billing completed this campaign which was under the direction of William Prass, exploiter in Universal’s Detroit Exchange.

G. R. Norman, resident manager of the Strand, Empress and Palm Theatres in Hastings, Nebr., designed this striking marquee cut-out using a panel from the stock 24-sheet. He reports: “Under Western Skies’ opened to capacity and will stand a HOLD OVER which very few pictures are doing right now.”
PRACTICALLY everyone in St. Louis, and that means nearly one million persons, was talking about "The Cohens and Kellys" for weeks before this Universal Jewel put in its appearance at the Kings and Rivoli Theatres. The throngs which flocked to both theatres during this most successful ten-day engagement were ample proof of the effectiveness of the widespread publicity, exploitation and advertising campaigns put on in connection with the showing.

For more than four weeks in advance lobbies and trailers, especially made up, told of the coming of this greatest of laugh-producers. Then, three weeks in advance, through the efforts of Tommy Charack, Universal exploiter attached to the St. Louis Exchange, and Jack Edwards, resident manager of the Rivoli Theatre, the St. Louis Times launched a "Cohen and Kelly" joke contest, as suggested in the Universal press book, in which more than 7000 entries were received. This contest resulted in column after column of publicity about the picture with many front page and illustrated stories.

Manager Edwards of the Rivoli took another idea from the press book in staging a Cohen and a Kelly day. On these days every Cohen and Kelly who presented himself at the theatre was admitted at a special discount. An announcement was mailed to everyone of these names listed in the city directory, telling them of these special days, and the Kings and Rivoli, jointly, sent out letters to every Cohen and Kelly calling attention to the engagement. The Cohen letters were signed by a Kelly and the Kelly ones, by a Cohen.

The Jewish and Irish neighborhoods were heavily "posted," and especially prepared Jewish heralds were widely distributed. Each theatre put on a street ballyhoo. Twenty-four sheet cut-outs, 6-sheets and 3-sheets were used to decorate the marquees of the theatres, and a riot of color was in evidence. The newspaper critics were lavish in their praise of the feature and the word-of-mouth advertising helped to drive in the crowds, despite the fact that for the first five days of the engagement the most inclement weather prevailed.

With cut-outs on top of the marquee and banners and discs with shamrocks on one side and dollar signs on the other beneath, the Rivoli, St. Louis, had a great flash.

This is the way the "Cohens and Kellys" joke contest went over in St. Louis.

"Cohens and Kellys" Joke Contest Goes Big
"HAS BEEN THE MEANS OF keeping me on top. You have done a great service to exhibitors of the country."
—Young Theatre, Monticello, Utah.

"MY THEATRE WAS CLOSED down entirely. Only able to open thru your Complete Service Contract."

"THE ONLY SAVIOUR FOR the small fellow. Congratulations for helping me to keep in business."
—Charles Gable, Sharon, Pa.

[Image of a life preserver labeled "COMPLETE SERVICE CONTRACT UNIVERSAL"

"Came to our rescue!"

says Schneider & Massard
Isis Theatre—
Oray, Colo.

GRAB THIS WONDERFUL LIFE SAVING CONTRACT

Anchor Your Box Office to Full Houses and Bigger Profits

Every mail brings us scores of letters from exhibitors all over the country who have signed it. They tell us what a saviour it has been for them—what a Godsend—what a boon. How it is keeping their theatres open—building up audiences and bank accounts—making profits where there were no profits. Book this wonderful contract—it will do the same for you—but BOOK it NOW!
"Rolling Home"
Devised by
JACK SAVAGE
(Tie-up with haberdashery for sport clothes.)

SETTING
SIZE of circles optional. Two revolving wheels made of beaver board, painted in gay colors. Diagram (A.) First make the circular outline, then draw vertical and horizontal lines through the center point. Draw a square about one-twelfth the width of the diameter and place the corners on vertical and horizontal lines as indicated by dotted lines. Start at any one of the corners of the square and continue in one direction, using them as center points for the diminishing circles. (B) Centerpiece is stationery circle about one and one-half times larger than A. Draw the large circle first with a vertical line through the center. Drop the center point along this line for each of the smaller circles. The smallest one is cut out, over which thin yellow paper is mounted. Paint the first band around the yellow circle in light blue and graduate in even tone to dark blue on outer edge of the piece, as indicated in sketch. The whole piece is raised about two feet off the floor. Black hanging piece to conceal any structural work that may be visible from the front. (C) Profile auto painted in any suitable color. Practical door and steps. In back of auto place platform or seats and electric fan. Profile dust clouds painted in various tones of blue, are placed on the floor in front of revolving wheels. Secure cloud effect with light machine.

ACTION
THE routine of this number will be left to the discretion of the ballet master, depending entirely on the talent employed. Almost any speciality act can be used. The following suggestion will give a general idea of the action in this sketch. Lighting treatment is optional. Open with the outer wheels A, revolving about 30 R.P.M. For changing color effect increase speed. Clouds to move slowly in opposite direction of the wheels. Center piece is stationary. Smallest circle covered with paper is illuminated from the back. Subdue all other lights, girl breaks through, revealing part of an automobile in which the girl and one or more characters are seated. Turn on electric fan to denote speed, letting parts of clothing blow in the breeze. (Continued on page 34)
Cash in on the National Ads!
Use The Big Tie-Ups!
Splurge on the Accessories!
and you'll sweep them in at every performance for standing room only. It's sure fire. All you need do is book the picture and collect!
Every man and boy in the country is interested in radio. Our national ads in "Boys Life" and "Sat. Eve. Post" are selling this picture to them strong. Every Boy Scout Troop is a great natural tie-up—a regiment of ticket-buyers and sellers sure to bring their families and friends. And what accessories! An inexpensive but beautiful 32 page magazine with colored cover. Buy them at your exchange. Buy plenty. Give them to your prospects. They contain the story of The Radio Detective and are sure to keep your patrons on edge and coming to each episode. And there's a knockout colored cutout reproduced to the left that every merchant in town will welcome with open arms. Its a sure fire box office winner that will get the dough. Book it now and beat the profit stampede.
FAMOUS FOREIGN STAGE PLAY BROUGHT TO U. S. BY LAEMMLE

(Continued from Page 10)

celebrities who have had stage experience.

The play will be produced under the supervision of Tom Reed and Sigurd Russell, manager of the Pot Boilers. Stage direction will be by Charles D. Hall, Edgar Ulmer and Ole Ness, while the sets and costumes are being designed by Mr. Hall and Mr. Ulmer, art director and assistant art director of Universal Studios.

Invitations will be sent out for the first night and the representatives of all the big New York stage producers are being invited.

The Phantom Theatre at Universal was chosen for the presentation of this great play because it has the largest stage space in the West. It was built for "The Phantom of the Opera," and will be able to accommodate the mob of 300 which will be used. This is the largest group ever used on a stage with the exception of the mob in "The Miracle."

“ROLLING HOME”

(Continued from Page 31)

If a song is to be used keep everything in motion. For a dance specialty, stop action of wheels, clouds and fan. Character opens door in auto and steps down to the stage through the circular opening.

MUSIC

SUGGESTED by Dr. Edward Kilenyi, conductor of the Colony Theatre, New York, orchestra.

If individually selected songs and dances are not used, orchestra should play "Oh, Mister!" by H. Frey, a melodious, lively one-step.

Any other information desired regarding this set can be secured by mail from this department.

Watch for Universal’s Greater Movie List

Texas Steers

By JACK MEREDITH

A TCH THE M. P. T. O. directors of Texas met February 4th, principally to discuss a membership drive. After discussions on this matter, drawing up a bill regarding tent shows to be presented at the next meeting of the legislature, and discussing the rates charged to theatres for power and lights, it was decided to send Col. H. A. Cole, the president, to New York to the Allied States Conference. Mr. Cole left Friday. As the fiscal year had terminated, new directors were appointed to succeed the old ones. They are: Jack Lilly, Greenville; C. J. Musselman, Dallas; and H. B. Robb, Dallas. Alternates; J. M. Reynolds, Arlington; S. G. Howell, Dallas; and M. J. Gynn, Terrell.

E. P. Selz, of the Queen Theatre, Pilot Point, Texas, moved into his new theatre about February 16th.

EXPOSURE DURING “UNCLE TOM’S CABIN” SCENES

PLACE HARRY POL-LARD IN N. Y. HOS-PITAL

(Continued from Page 17)

trust, I may add, never has or never will be betrayed either by Mr. Laemmle or the thousands of us concerned with the making of Universal Pictures."

Just before his illness, Pollard viewed the first flashes, or “daily rushes,” of scenes photographed at Plattsburg. These are highly encouraging, he says, and indicate the picture will surpass anything ever before attempted in beauty, dramatic value, spectacular thrill and suspense.

Paul E. Perez, of Universal’s Home Office Publicity Department, has been assigned to do special publicity work with the “Uncle Tom’s Cabin” company.

Perez joined the unit in Plattsburg, N. Y., where ice and snow scenes are being taken. Although temporarily in New York, while Pollard is confined to a hospital, Perez will accompany the director on his return to Plattsburg. From there Perez will go with the company to Universal City and to parts of the South, where various scenes of the picture will be made.
Credit Holroyd; He Did It.

EVER since we printed in the issue of February 15, the very novel stunt of materializing “The Phantom” Ghost for the good people of Edmonton,—to make them want to see “The Phantom of the Opera” at the Capitol Theatre, we have been receiving inquiries about it as to its cost, the difficulty of doing it, etc. There is no doubt in the world that it is one of the best novelty ideas evolved for “The Phantom” exploitation in some time.

The publication of this stunt also brought another letter in the mail. It was not so good. It said that we had given credit to F. W. Crosbie, our exploitation man in that section, for the entire idea whereas the fact of the matter was that the stunt was entirely evolved by Frank Holroyd, of Holroyd and Landymore, composing the Capitol Theatre Studio of Edmonton. Inasmuch as the question of credit has been raised and inasmuch as we are always anxious that credit shall be given where credit is due, we are very glad to authenticate this and take all of the blame for the misstatement.

In his letter announcing this stunt, Mr. Crosbie did not give any space to the creation of the idea, but devoted all of his attention to the idea itself, and while he did not say or even intimate that he had done it, we assumed from the meager report that he had. We are glad indeed to make this correction.

1926 WILL BE “LAUGH YEAR”

(Continued from Page 12)

the popularity of comedies, particularly the feature comedies, is evidenced by Universal’s program this year. “The Cohens and Kellys”—“Poker Faces”—“The Whole Town’s Talking”—“Her Big Night”—“Skinner’s Dress Suit”—“Rolling Home” are all expensive farce productions. Such other pictures as “The Star Maker,” “The Old Sock,” “The Runaway Express,” “The Love Thief” and “Perch of the Devil,” though they are essentially dramatic, are liberally supplied with comedy, of a less exaggerated variety of course.

Comedy is demanded today even in “westerns” which consisted, a few years ago of little besides riding and fighting. Hoot Gibson has become so popular as a cow-puncher comedian that he has been elevated from westerns to feature productions.

April 10th

CARL LAEMMLE

International Day
starring WILLIAM DESMOND and EILEEN SEDGWICK
Directed by Francis Ford

“ONE IS HELD SPELL-bound with excitement.”
—M. P. News

“PULSES WITH ACTION.”
—M. P. Today

ONE OF UNIVERSAL'S LUCKY 6'ADVENTURE SERIALS
International Shows Striking Enterprise In Obtaining Coolidge Funeral Pictures

HOW International Newsreel received pictures in New York at 2:30 o'clock Friday afternoon, of the arrival of President Coolidge at Plymouth, Vt., and other scenes connected with the death and funeral of Col. John Coolidge, is a remarkably interesting story.

Early Thursday morning when it became apparent that Colonel Coolidge was rapidly sinking, International Newsreel engaged a Curtis Oriole airplane to make the trip to Vermont. It was no ordinary flying trip. The Curtis people realized that the deep snow in the vicinity of Plymouth would prevent an airplane mounted upon the usual airplane wheels from effecting a landing even though a suitable landing place could be found. The only thing to be done was to start the trip from Curtis Field with the airplane mounted on wheels and, at some point further up state where there was an abundance of snow, change from wheels to airplane skis. Even this plan presented transportation difficulties for the skis are eight feet long and weigh 150 pounds. But the problem was finally solved by strapping the skis to each side of the airplane wings.

Thus equipped, the plane left Curtis Field later on Thursday morning with Otto Enderton as aviator and Jerry De Cecca as mechanician.

Just outside Albany a field was found which was sufficiently windswept to permit the airplane to land on wheels. Safely down, it then taxied to another part of the field covered with snow where the wheels were removed and the skis substituted. The airplane skimmed over the snow and was soon on its way again. It reached Plymouth four hours after its departure from New York.

Meantime, Dick Sears and George Woodruff, of International Newsreel's Boston office, had gone by train to Plymouth, where they made arrangements for the landing of the airplane on Lake Amherst. In order to provide every possible safety, a great area of the Lake had been covered with tar paper which assisted the plane in landing. It came to a standstill without accident at 4 o'clock on Thursday afternoon, being the first airplane to reach there.

In addition to Sears and Woodruff, sent from International Newsreel's Boston office, J. C. Brown and Clarence Albers, International Newsreel cameramen, made the trip from Washington on President Coolidge's special train, while Joseph Marsland, a "still" cameraman was sent from International's New York office.

Pictures were made early Thursday morning by the men already on the ground and many others after the arrival of the presidential special at 10:10 Friday morning.

With the story completely covered, the airplane started back for New York at noon Friday. It got away on its skis, landing again at Albany where Enderton and De Cecca changed back to wheels. Although it required seventeen minutes to make the change, the airplane arrived back at Curtis Field, Garden City, at 2:50 o'clock Friday afternoon.

The airplane was sent back to Plymouth and repeated the same routine, arriving back to New York Saturday afternoon with pictures of the funeral.
THE PHANTOM OF THE OPERA
"OPENED WITH CAPACITY HOUSES MATINEE AND NIGHT. Crowds stood in line entire afternoon. Line-up block long."
—Loew's Palace Theatre, Memphis, Tenn.

"JUST CLOSED TWO DAYS RUN ON THE PHANTOM. MONDAY and Tuesday breaking all records for these nights."
—Lynwood Theatre, Lynwood, Cal.

"OPENED TO HOLD-OUT BUSINESS FROM ONE-O'CLOCK IN afternoon to closing notwithstanding rain from morning to night."
—Lyric Theatre, Cincinnati, Ohio.

"OPENED TO BIGGEST BUSINESS THEATRE EVER WITNESSED. Crowds stood in line a block long waiting to buy tickets."
—Rialto Theatre, Houston, Texas.

"PHANTOM OPENED BIGGEST BUSINESS HISTORY OF ROYAL Theatre."
—Royal Theatre, Kansas City, Mo.

UNIVERSAL Super Production
Presented by CARL LAEMMLE
A PAGE OF SYNOPSIS

ARIZONA SWEEPSTAKES
Universal Gibson Production
Starring Hoot Gibson
Directed by Clifford Smith
Story by Charles Logue

CAST
"Coot" Caddigan ............... Hoot Gibson
Claire Savery ......... Helen Lynch
Jonathan Carey .......... Philo McCullough
"Stuffy" McGee .......... George Ovey
Col. Tom Savery ......... Emmett King
Detective Dennelly ...... Tod Brown
Mrs. McGee .......... Kate Price
The McGee Kids ...... Billy Schaeffer,
Jackie Morgan and Turner Savage.
(Engl. 215 ft.)

"Coot" Caddigan, a cowpuncher, visiting Frisco's Chinatown on a sightseeing bus, jumps to the rescue of a little fellow who is being hammered by a big bully in a gang fight which afterwards turns out to have been staged by the bus company for the benefit of the tourists. They engage "Coot" at seven dollars a week to keep on doing his heroic cowboy stunt. A rival gang, coveting the bus company's draft and seeing no chance of breaking into the profitable lime-light as long as the cowboy drawing card does his stuff, starts a real gun fight to get rid of him. "Coot," thinking it another faked affair, playfully fires his gun in the air. A gangster is killed. They all believe that "Coot" killed him. He eludes the detectives who bring his hat into the saloon and pool room to identify the wearer and takes refuge in the flat of "Stuffy" McGee and the three little McGee boys, where he hides until he hears that "Stuffy" is in the "jug" for thirty days. All this time "Coot" has been thinking of the forthcoming Arizona Sweepstakes, now only ten days away, in which he hopes to ride to victory and retrieve the fortune of Colonel Savery, from whom the colonel's ranch, as well as his daughter, Claire, from falling into the hands of a despicable neighbor, Jonathan Carey, who is now flushed with the certainty of winning if "Coot" fails to return.

"Coot" takes the McGee kids to the Carey Ranch, leaving a note for "Stuffy." The police trace "Coot" through the note and communicate with Carey, who has already fired "Coot," the latter having accepted the offer of the colonel to work for him. "Stuffy" follows "Coot" to the Carey ranch and is taken for the detective from the city. He allows Carey to believe that he is out to arrest "Coot," but after arranging the latter's declaration that he is not the man who is wanted. "Stuffy" makes love to the plump Irish cook of the ranch house while "Coot" trains the prize horse for the race. The day before the race a real detective from the city, identified by the accommodating Carey, identifies "Coot" and attempts to arrest him, but "Coot" escapes with the race horse, turning up on the following day at the starting point just as the gun is about to be fired. Carey tries to have him barred from the run, but the county sheriff is without a warrant. The shakedown to San Francisco about "Coot" and receives his instructions just before "Coot" wins.

THE RANCH is saved and Claire, "Coot's" future wife, is nesting comfortably in his arms. Then the sheriff hands him a paper while Carey looks on with ominous grin. It is a telegram stating that a dying gangster has confessed to the killing of which "Coot" has been accused. Everybody but Carey is happy again.

"THE SCARLET STREAK"
Ten-episode Adventure Picture
Featuring Jack Daugherty
No. 8 "The Cable of Courage"

The Monk picks up Mary in his speed boat and takes her to the cabin of Pug Logan on Catalina Island where he keeps his prisoner, sending a note to Bob Evans to come along with the blueprints of the Scarlet Ray machine as the girl's ransom. Bob goes alone to the cabin and explains to The Monk that he does not know where the blueprints are, but offers him the cross word puzzle code which The Monk flings back at him in scorn. He is then told that he will be kept a prisoner until he gives up the blueprints. Mary's father, believed dead by everybody but Count K, fantasizes a note to the cave entrance of the Pug's cabin. Livingston Scott and his party, who have trailed Bob, follow the directions in the note and force an entrance to the cabin where they battle The Monk's henchmen. Bob gets free with the girl. They both enter a cable car and start to cross a canyon at the bottom of which is a swirling current. The Monk shouts to them that the cable is weak but they disregard his warning and go on. In the middle the car breaks loose and both drop into the vortex below.

"MIN WALKS IN HER SLEEP"
Two-Reel Gump Comedy
Featuring Joe Murphy

On a flivver trip in the west, the Gumps are encamped. Andy demonstrates how Min can reduce by following his instructions in daily calisthenics. Some ants get down her back and she does the hula, a bad example to set for little Chester, says Andy. He is shocked when the ants get at Chester, who goes through the same contortions.

"BUSTER'S BUST-UP"
Two-Reel Buster Brown Production
Featuring Arthur Trimble

BUSTER and Tige tear through the streets in his toy fire truck, knocking over apple stands and pedestrians and finally bumping into Mary Jane, the school girl. She becomes indignant and declares herself through with Buster. In trying to draw her back to Buster, Tige tears her dress off and she stands chastened before the "man" she despises. Buster gives her the key and makes for the "fire." He bumps into a painter's ladder, wrecking the outfit and getting his face spattered with paint.

Mrs. Brown is worried when she reads of a small pox epidemic. When Buster enters the house, his face spotted with brown paint, she becomes frightened and sends for the doctor. Buster escapes from the bedroom and with Tige makes his way to a big steel frame construction, where they both sit on a steel beam to rest. The beam is lifted to the top of the structure before they discover that they are off the ground. They crawl along the top girder and manage to get to a lower one. The girder turns and throws Buster off, but he catches on by his hands and hangs there until Tige throws him a rope and saves his life. Tige steals a bouquet from a florist and gives it to Buster who offers it to Mary Jane as a make-up token. She spurns him and accepts the invitation of a scholarly and gentle child to ride with him in his toy sedan, and resolves that all women are alike except some of them.

While he is moralizing the insects reach him and he does it too.

Chester gets into a flight with a big boy and begins to get the best of him. Andy draws up and enthuses over the fighting Gump, just like his father. The strong boy, for a giant, announces that if Chester whips his boy, he will fight Andy. Andy calls for Min, who makes Chester stop.

The Gumps are thrown off the land, which belongs to the bully. They go back home and go to bed. Min walks in her sleep, out the window to a steel beam, thence to a building in construction, where she walks confidently over dizzy heights. Andy, afraid to walk alone, crawling along the perilous beams. Chester calls out the fire department. A stew gum holds of the fire hose and throws a stream in the air upon which Gump falls. He is lifted on the water jet to the top of the frame, where Min is in danger. He grabs Min and they are both lowered to safety on the receding water jet.
The Midnight Sun

PRESENTED BY CARL LAEMMLE

Starring
Laura La Plante

A Dimitri Buchowitzki Production

From story of the same title
by Laurids Bruun
Carl Laemmle’s column, appearing in every issue of The Saturday Evening Post and Photoplay Magazine—in American Boy, in Boy’s Life, is a welcome messenger of good cheer bringing the glad tidings of Universal’s clean wholesome pictures to millions of homes. The messenger of happiness sits in at the family gatherings—helping select their evening’s entertainment—getting their viewpoints on Universal pictures to come—bringing conviction to them that Universal pictures are good, honest pictures with the highest entertainment values. This is how Universal’s national advertising is bringing your public to your theatre to make profits for you. And all you need do to cash in on the greatest and best audience making tie-up the industry ever saw is to see your Universal Exchange and book Universal pictures NOW.
Andre Mattson
exponent of youth and beauty who has been cast for Romeo in Universal's forthcoming Super Production of Shakespeare's Masterpiece.
“A SHOWMAN’S PICTURE! GENUINE BOX-OFFICE ATTRACTION!”
says All Films Review

England Bows Before “The Midnight Sun”

“FASCINATING. FAULTLESS. A PICTURE FOR MEN AS WELL AS WOMEN.”
says Film Review

“BRILLIANT PERFORMANCE. EXCELLENT ALL ROUND ENTERTAINMENT.”
says Kinematograph

“SOUND ENTERTAINMENT. SWIFT ACTION. MAGNIFICENT SETTINGS.”
says Bioscope

“TAKES THE PUBLIC BY STORM. BIZARRE. ROMANTIC. DRAMATIC.”
says The Cinema

Based on the story of the same title by Laurids Brunn.

With a marvelous all star cast including LAURA LA PLANTE, PAT O’MALLEY, George Siegman and Raymond Keane.

A UNIVERSAL SUPER PRODUCTION
BROADWAY ABLAZE!
NOTE! THE WORLD'S LARGEST THEATRE SIGN (pictured above) measuring 53 feet high by 43 feet wide is selling this marvelous picture to millions in New York, in letters 12 feet high!
Y ABLAZE!

with the COLONY Theatre's Sensational Success!

FLAMING FRONTIER

ABLAZE WITH THE FLAMING MESSAGE OF SUCCESS. HUGE electric signs everywhere along Broadway are selling this glorious picture to millions.

ABLAZE WITH EXCITEMENT, LONG LINES OF PEOPLE STORM THE box-office of the Colony Theatre matinee and evening to see this stupendous epic of the West which has been called:

"A GIGANTIC PRODUCTION"

by N.Y. Evening Journal

"A THUNDEROUS MOVIE"

by N.Y. Morning World

"A GREAT SPECTACLE FULL OF THRILLS"

by N.Y. Daily News

A UNIVERSAL SUPER PRODUCTION

An Edward Sedgwick Production
LONG LINES OF Sands of Eager Daily Storming in Wild Enthusi Mightiest West Ti

MOBS THOUSANDS PUSHED JAMMED

CRO

ENGLAND ABLAZE WITH ENTHU

A CLEAN-UP FOR THE POPULAR SHOW-
man! Nothing so realistic, picturesque and
vividly thrilling yet seen on the screen"  
—London Cinema.

NOW PLAYING TO CAPACITY  
at B. S. Moss'  
COLONY  
Theatre, Broadway  
New York City  
TWICE DAILY:  
50 cents to $1.50

C A U N I V E R S A L S U P E R P R O D U C T

to see

The

FLAMING
PEOPLE — THOUSANDS ARE TWICE THE BOX OFFICE ASM TO SEE THIS ERN EPIC OF ALL ME.

W LINES

THRONGS

FOUGHT

SHOVED

INTERN

SIASM FOR THIS GREAT PICTURE!

"CERTAIN TO ACHIEVE POPULARITY. Remarkable battle scenes. Undying interest to young and old."

—Bioscope, London.

With Hoot Gibson, Dustin Farnum and a great cast of thousands in "An Edward Sedgwick Directed" Production.
"WILL BE A BOX-OFFICE MAGNIFICENT! COME IT. HAS TREMEND OUS! EVERYONE WILL WANT TO SEE IT."

NEW YORK CREATES!

"SCURRY TO THE COLONY AND SEE IT!"
—N. Y. Times Mid-Week Pictorial

"THRILLING! SCENES MAGNIFICENT! SETTING IMPRESSIVE!"
—N. Y. Herald Tribune

A UNIVERSAL SUPER STUNNER!
EXHIBITORS WILL WELCOME EXPLOITATION VALUE.
SEE THIS PICTURE.” says Mac in Exhibitors Daily Review

'ICS SALUTE IT!

“YOU’LL ENJOY IT AND GET A REAL THRILL OUT OF IT!”
—N. Y. Daily Mirror

“WONDERFULLY STAGED. MARVELOUSLY PHOTOGRAPHED!”
—N. Y. Evening World

PRODUCTION
RIGHT OUT of the FILM!

JUST ONE OF THE MANY THRILLING SCENES THAT ARE MAKING THEM GASp AND CHEER THIS MIGHTy EPIC OF THE GOLDEN WEST — THE YEAR’S BIG SMASH!

The FLAMING FRONTIER

NOW PLAYING AT B. S. MOSS’ COLONY THEATRE. TWICE DAILY TO SENSATIONAL BUSINESS.

"An Edward Sedgwick Directed" Production
WHAT COULD BE SWEETER THAN A 5 YEAR CONTRACT WITH UNIVERSAL?

FIVE YEARS OF EASE—FIVE YEARS OF BOOKING worries lifted from your busy brain—five satisfied years of assurance that you are receiving the surest, finest line-up of box office pictures offered by any one company (see records of Universal White List hits)—five years of dealings with an organization of sound, Gibraltar-like stability—five years of agreement with a producing and distributing company known the world over for its "live and help live" policy, its white and square business methods—its outstanding and ever increasing success in the production of 100-cents-on-the-dollar, honest-to-goodness picture values.

WHAT COULD BE SWEETER?

Communicate Immediately With

Universal Pictures Corp.

CARL LAEMMLE, President

730 Fifth Avenue, New York City
I DEFY YOU TO

No. 478—Straight from the ShPresident of the Uni

EVERY now and then your business, no matter how steady it may be, needs a tonic to keep its circulation spurting on for another period of time.

And that’s what it will get when you show “The Still Alarm.” Here is a booster, a tonic, a real “kick” or whatever you want to call it — the kind that gets right down to the rock bottom of human nature and pleases your audience from head to foot.

“The Still Alarm” will hit you right where you live and it will do exactly the same thing to your audiences. It will bring them up from their chairs with excitement and it will send them home to tell their friends about it. That’s the kind of stuff that builds and builds and builds your business and mine.

No man ever gets so old that he loses the thrill he got from boyhood when the fire engines went scooting off to fight a fire. As for myself, I don’t care how hard I am working or how hard I am playing—if I hear the fire engines coming down the street, I’ll drop everything to see them and hear them.

Director Edward Laemmle deliberately played on that universal human emotion in making “The Still Alarm.” He worked in every kind of fire hokum the public loves — and he stuck in some new stunts you never saw in your whole life.
O FORGET IT!

oulde Talk by Carl Laemmle, sal Pictures Corporation.

For instance, there is one scene where the fire chief and some of his men are trapped like rats in the sixth floor of a burning building. You see the whole building, not just a close-up of it, with fire and smoke shooting from every floor. Their only possible chance for escape lies across a narrow ledge built along the face of the building from one window to another. It is too narrow to crawl on and only wide enough to permit the men to cross by flattening themselves against the wall with their stocking-footed toes clinging precariously to a few inches of brick.

Boy, what a scene!

It's only one of many corking good new fire scenes, but this one alone will give you and your people something to store away in your memories. In fact I defy you to forget it!

It is a mighty satisfying thing to offer you pictures like this—pictures deliberately built to suit your needs—pictures based on a thorough knowledge of showmanship and what the people are sure to love.

It is a great thing to be able to tell you that every promise we made in advance is coming true in even greater degree than we promised.

Universal has the pictures—Universal is miles and miles ahead of all and DON'T YOU FORGET IT!
UNIVERSAL MOVIEGRAMS

BEFORE making “Romeo and Juliet,” Mary Philbin will be starred with Norman Kerry in a super production entitled “Love Me and the World is Mine.” Carl Laemmle is planning a production along the lines of “Merry-Go-Round,” which first introduced these two interesting Universal people to the public attention. The story to be released under this title is the popular German novel, “Hammeri and Her Lovers” by Hans Bartsch. It will be directed by E. A. Dupont.

THIS week sees the start at Universal City of two important serial companies. The first is “The Fire Fighters” adapted from John Moros’s “Cap Fallon” fire stories. Jack Daugherty and Helen Ferguson will be starred under the direction of Jacques Jaccard. The cast includes Florence Allen, Al Hart, Lafayette McKe, and Wilbur MacGaug.

The second serial will be made from the Wm. F. Cody stories “The Great West That Was.” Universal will endeavor by a great national contest, to arrive at a more suitable releasing title than this, however. The new serial will start under the direction of Kay Taylor, with Wallace McDonald, Elsa Benhams, Robert Hamons, Grace Cunard, Howard Truesdell, Edmund Cobb, Cuyler Supplee, and Harry Blake.

EN route to the Coast is another aspiring foreign actor to whom Mr. Laemmle has extended an opportunity in American pictures, which is the goal of every European star. This budding genius is Edward Kucharski, who has been starred for six years in Polish pictures, none of which came to this country. For his American debut, he has taken the name of his mother’s family and will be known on the screen as Edward Regino.

LAURA LaPLANTE wins up this week a whirlwind vacation in New York, which has been full to the brim with interviews, matinees, theatres, evening clubs, shopping and photographers. To cap the climax, she had a pressing invitation to star on the stage in “Gentleman Prefer Blondes” which both she and Mr. Laemmle had to decline on account of the demands of pictures promised on her schedule. On April 12th, she starts work at Universal City in “Butterflies in the Rain” by Andrew Soutar, under the direction of Edward Slioman.

FOR the first time in the history of radio, a picture star has been interviewed in America by the press in England with success. The experiment which was arranged by Joe Weil, director of exploitation for Universal, was conducted from the amateur radio station U-2 AHN in Brooklyn, New York, and conducted by J. Malcolm Kraft, member of the Amateur Radio Relay League, on the short wave length of 43 meters. Laura LaPlante, Universal star, was the subject. Many foreign stations were heard indistinctly due to local interference but the Great Britain stations, G2KS, G2DK, and G20d were in communication.

Newspaper men stationed in the amateur radio stations abroad in Great Britain, Paris, Milan, Brussels, Capetown, Sidney, Madrid and Tokio listened for fifteen minutes, before the closing of the test, to the broad-casting of Miss LaPlante’s message. Confirmation that this message was received in London was made through the foreign representatives of the local press. Stations in other cities are still to be heard from.

Before beginning the international test communication was established with local amateur broadcasting stations in Kansas City and Glendale, Long Island. Greetings from the operators of these stations came to Miss La Plante through the loud speaker.

Miss La Plante’s message expressed the hope that her next Universal picture “The Midnight Sun” would meet with world-wide approval. She spoke briefly of the honor of being the first to be selected for an international interview, hoped that the test would be successful and thanked the men who devoted so much of their time to the experiment.

HARRY A. POLLARD, Universal director, is rapidly recovering from his illness contracted at Plattsburg, N. Y., while shooting scenes for “Uncle Tom’s Cabin,” and will soon be able to resume his work. During his convalescence at the Lenox Hill Hospital, New York City, he has been greatly cheered by the many letters sent him by his countless admirers who get news of him from radio stations of the East.
Midnight Premiere of "Flaming Frontier" Most Brilliant Picture Opening of Season


A CCLAIMED by an unusually distinguished and enthusiastic first night audience as the most brilliant picture premiere New York has yet seen, "The Flaming Frontier," Universal's great epic of the West, made its debut at the Colony Theatre on Saturday evening, April 3rd, at midnight, in a blaze of glory.

The doors of the Colony did not open until 11:30 p.m., but as early as 11 o'clock Broadway from 52nd to 53rd Street was lined with curious onlookers, and the invited audience, including prominent government and military officials, stage and screen stars, directors, producers, etc., found it almost impossible to get through the mobs that thronged the entrance to the theatre. At midnight every chair in the 1800-seat Colony Theatre was occupied with standees three feet deep in the back of the orchestra.

Bugsler from the 71st Regiment Armory, together with Chief Red Eagle and several Indian braves made the lobby their headquarters, and added considerable local color to the event.

One of the high lights and surprises of the evening was the introduction of Brig. Gen. E. S. Godfrey, U. S. A., retired, eighty-five years old, who, after the Custer massacre held the redskins at bay for two days until General Terry arrived with relief troops. It was General Godfrey who found Custer's body and it was the same venerable fighter—there in a theatre box at midnight—who, while on the faculty at West Point, wrote the official story of the massacre. The same old warrior commanded troop "K," Seventh Cavalry, under Custer, at the battle of the Little Big Horn on June 24th, 1876. The audience stood up and applauded vigorously when General Godfrey took his bow.

The picture started promptly at midnight. Deafening applause greeted the appearance of Hoot Gibson, who impersonates the young pony express rider and friend of Custer, and Dustin Farnum who plays General Custer, and whose appearance in "The Flaming Frontier" marks his return to the screen after an absence of two years. The applause continued throughout the picture, and at its conclusion at 2 A. M. on Easter Sunday morning the entire audience stood up and cheered.

The newspaper reviews were unanimous in acclaiming "The Flaming Frontier" as the greatest Western picture ever made.

The Morning World enthused:

"Universal has put out in "The Flaming Frontier" a glorious Western, an adventure brimming with the vigor of those lusty fighting days of the historical novels. . . . In the role of the scout, pony express rider, West Point cadet, and lone survivor of Custer's last stand, Hoot Gibson plays with splendor. A thunderous movie!"

Mordaunt Hall in the New York Times said:

"Excellent contrasts in situations. Hoot Gibson an excellent rider, a regular centaur on a horse. Walter Rodgers gives a sterling portrayal of General Grant."

Roscoe McCowan in the Daily News said:

"A great spectacle and full of thrills."

Harriette Underhill in the Herald Tribune was equally enthused:

"The scenes when the Indians come from the East, from the West, from the North and South—these scenes are magnificent! The photography and the vast natural settings are impressive; Custer's last stand, the awesome ride of the brave Seventh, with the menacing redskins closing in on every side—these scenes were thrilling; Dustin Farnum gives an excellent performance as Custer."

Eileen Creelman in The New York American said:

"The somewhat sleepy audience that filed into the Colony Theatre shortly after midnight soon woke up. It applauded vigorously throughout the film. Hoot Gibson can rouse a house to enthusiasm simply by swinging on and off a horse in full gallop. Dr. Hugo Reisenfeld has done another of his excellent presentations."

Palmer Smith, in the Evening World, commented:

"The director, Edward Sedgwick, did splendidly. . . . Wonderfully staged and marvelously photographed Battle of Little Big Horn."

Rose Pelswick in the Evening Journal was another enthusiastic reviewer. She said:

"The photoplay is a stirring tale of the early West, a gigantic production. Beautiful photographic effects, and a corking battle."

Giant arc lights were turned on the guests as they entered and left the theatre, and news cameramen took pictures of the many military and theatrical celebrities, among whom were:

General R. L. Bullard and his family, James F. Pershing, brother of General Pershing, Major General William N. Haskell, Captain James F. Lavery, G. L. Yates, whose father was killed in the battle of the Little Big Horn, Lee Shubert, Samuel Goldwyn, Tex Rickard, Elsie Janis and her mother, Ramsey Wallace, Louis Mann, Bernard Randall, Madeline Cameron, Clara Kimball Young, Alice Joyce, Doris Kenyon, Julius Tannen, Al Jolson, George Jessel, Diana Kane, Claiborne Foster, Fannie Hurst, Judge Rosalsky, Dr. Stephen S. Wise, Tessa Kosta, Elmer Clifton, Wilton Lackaye, Jeanne Lanvin, Niles Welch, Pat Rooney, "Priscin," Sigrid Holmquist, Martha Hedman, Major Edward S. Bowes, and his wife, Margaret Illington, Royal S. Copeland, the four Marx, Brothers, Tom Powers, Estelle (Continued on Page 33)
Horton's Latest
Now Being Cut
At Universal City

A NOHER riotous farce comedy is promised in "The Whole Town's Talking," Edward Laemmle's latest Universal production, in which Edward Everett Horton plays the featured role. Final camera work on this feature has just been completed at Universal City.

Horton, surrounded by a large cast of excellent trouper, promises to be at his funniest in his somewhat goofy role of the small-town man who must live up to a reputation that he doesn't possess.

Virginia Lee Corbin, grown up from a baby star to a pretty blonde ingénue, plays opposite Horton. Trixie Friganza and Otis Harlan, two veteran comedy creators, are in the cast, as are Dolores del Rio, the Mexico City beauty recently imported to Hollywood, Robert Ober, Malcolm Waite, Margaret Quimby, Hayden Stevenson, Aileen Manning and others.

"The Whole Town's Talking" was originally a popular stage farce, written by John Emerson and Anita Loos. It was adapted to the screen by Raymond Cannon.

The exhibitor takes care of himself, first and foremost. It is up to Universal to do likewise.

The exhibitor shouts, "Three cheers for the independents!" "Hurrah for Carl Laemmle!" Then he hurries over to the Paramount or M-G-M exchange and books their entire product solid at prices three times what you are asking.

Was your Complete Service Contract, one of the fairest and most generous propositions ever made to exhibitors, really appreciated by most of them? Think it over.

Get busy. Buy and build as many theatres as you possibly can before your rivals beat you to it. There is more money in the exhibiting end of the picture business than there ever was in production or distribution. And it's a lot safer investment.

This will give you an outlet for your films, even if they do become as bad as much of the "trust" product.

In addition, you will find a lot of exhibitors who formerly ignored your pictures, rushing in to your exchange to sign for the Universal program.

Yours,
TAMAR LANE.

Tamar Lane of "Film Mercury" Gives Laemmle Some Advice

I N a recent issue of "The Film Mercury" Tamar Lane, the editor, gave Carl Laemmle some very good advice. He told him that if he hoped to safeguard the future of Universal he would have to build or buy theatres—and then again, more theatres.

After reading Mr. Lane's column, Carl Laemmle sent him this reply:

"Dear Tamar Lane:

"Thank you for the very honest advice you gave me in the Film Mercury of March nineteenth. You have hit the nail on the head. I am doing just what you suggest and I intend to continue to build and buy more theatres to take care of all those cities and towns where the exhibitors cannot or will not give Universal a fair break. There are many exhibitors who appreciate what has been done for them in past years, but there are more who do not and so I intend to quit playing goat. Thank you for the spirit which prompted you to call a spade a spade and for printing facts which I hesitated to print myself even though I knew they were true.

Sincerely yours,
CARL LAEMMLE.

This is what Tamar Lane wrote:

Some Advice to Carl Laemmle
(On his twentieth Anniversary)

Dear "Uncle Carl,"

You have just celebrated your twentieth year in the motion picture busi-ness. The industry has wined and dined you. That's fine. Anyone who has been an independent producer for twenty years and is still on both feet deserves to be feted. In fact, he should have a monument erected for him.

Much of the tribute that was paid you was largely insincere flattery from hypocritical rivals and yahoos, whose past records clearly reveal that they have very little genuine interest in your welfare—even though you did, no doubt, merit their laudatory outbursts.

The past twenty years you have traversed safely. But there are hard years and new conditions ahead. This is addressed to you with the thought of one urgent admonition.

If you hope to safeguard the future of the Universal Pictures Corp.—BUY MORE THEATRES.

Lose no time about it—and the more the merrier.

Good pictures are always a valuable asset to any film concern. But don't worry so much about production this year. Theatres are the key to the present situation—and will be more so in the days to come.

Witness the affairs of the companies that have been turning out far poorer product than Universal but have been earning larger profits. Because of the theatres they control.

And don't worry about the exhibitor.

There is nothing slow about Laura La Plante. While on her recent vacation in New York she went shopping in this super-smart Isotta Fraschini.

DOROTHY GULLIVER, who was the Salt Lake City entrant in Universal's recent beauty contest, has proven so adaptable to screen work that she has been given the leading feminine role in Jack Hoxie's picture, "The Fighting Three."
Universal Enters Legitimate Theatrical Field

DEFINITE word that Carl Laemmle will enter the legitimate theatrical production field was made known this week at the Universal Home Office when details were announced of the organization of a Play Department, to choose and produce plays on Broadway under the auspices of Universal. David C. Werner, long associated with George M. Cohan, Cohan and Harris, Lewis and Gordon and other theatrical organizations, has been selected as the head of the new department. He is now seeking suitable manuscripts for production.

Laemmle’s advent into the legitimate theatrical field is traceable to two main causes, it is explained. First, he realizes the importance of the stage as a source of material for the screen, and second, he hopes to encourage the stage production of unusual plays, the screen values of which are considerable but which might not appeal to a regular theatrical producer because of the uncertainty of their stage success.

It is expected that the first production to be sponsored by Universal will be presented on Broadway next fall. Search is now being made by Werner for a rollicking farce-comedy for Reginald Denny, Universal’s premiere farceur. Denny has had considerable stage experience and Universal long has looked forward to a season of Broadway for this popular star.

Details of the new department were outlined by Werner in a recent interview.

"Present conditions and tendencies indicate that the heyday of spoken drama on Broadway is on the wane," he said. "More and more, the bulk of theatrical activity is spreading to the Little Theatres. It is predicted that within from five to ten years the spoken drama will be confined almost entirely to the Little Theatres and Community player groups, unless means are taken to re-establish sounder conditions in the production field.

"Realizing the importance of the stage as a source of material for the screen, and the value of stage presentation and exploitation for vehicles to be made into screen dramas, Mr. Carl Laemmle has decided to do his share to postpone and if possible stop the waning of stage prestige. He feels that the stage and the screen are so closely allied that he is willing to go to extreme measures and to spend money to uphold the stage so as to help protect the screen’s interest in the theatre as a source of material.

"The policy of Universal’s play department will be to present plays that are believed to have a known theatrical value and which also will lend themselves to motion picture adaptation. In other words, we not only want plays that will make good moving pictures; we want plays that will make good moving pictures and which are GOOD PLAYS.

"Of course, the department will offer great encouragement to unknown and ambitious playwrights as well as to those who already have made a name as writers for the stage. It is hoped that a real service will be performed to the theatre in New York by the presentation of unusual plays that ordinarily might not be considered by producers because of the monetary risk involved should they not prove successful.

"Universal is not yet ready to announce details as to what theatre or theatres will house our productions, nor as to the personnel of the production force. We are occupied mainly, at the present time, in looking for plays, not only for Denny, but for other Universal stars or for normal theatrical production. If the exper-

(Continued on Page 35)
The Trademark of

Denny Is Dollars!

Every new picture that Denny makes is that much gravy for exhibitors. He’s the one big, sure-fire box-office bet with a remarkable popularity that assures an SRO audience every place he shows. “Rolling Home” is a rollicking Denny picture funnier and faster than ever before. Book this Denny and roll home on a dollar trail of golden profits.

A
WILLIAM SEITER
PRODUCTION

UNIVERSAL
JEWEL

From the story by
John Hunter Booth
REPEATING
IT'S SMASHING SUCCESS!

With Record Breaking Business At Pittsburgh

Where it played at the Cameo Theatre without exploitation or advertising of any kind and in the worst possible weather—rain, snow, wind and cold—Yet it broke every existing record for attendance and receipts except those of the marvelous “Phantom.” Imagine what it will do for you with New Prints—New Paper—New Titles—New Accessories—New Exploitation Stunts. It has everything you need for a sure-fire clean-up.

OUTSIDE the LAW

Starring
PRISCILLA
DEAN

Supported by
LON CHANEY

Directed by Tod Browning

Presented by Carl Laemmle

UNIVERSAL JEWEL

NOW BOOKING!
Universal Announces Five Super-Serials
1926-27 Group to be Known as “Famous Authors Five”

THE Universal Pictures Corporation announces that the most ambitious schedule of chapter-play production ever undertaken by any company has just been put under way at Universal City for next season. There will be five chapter-plays, each of ten chapters or episodes, and they will be marketed as a part of the Greater Movie List, Universal’s 1926-1927 output.

The group of chapter-plays is to be known as The Famous Authors Five, as they are being made from stories written by five of the best known authors in American literature, Courtney Ryley Cooper, Arthur B. Reeve, John Moroso, Frank H. Spearman and William F. Cody (Buffalo Bill).

In order of their release they will be “The Great West That Was,” by Buffalo Bill, which probably will be released under another name to be chosen by a nation-wide contest; “The Fire Fighters” by John Moroso; “The Return of the Riddle Rider,” by Arthur B. Reeve and Fred J. McConnell; “Whispering Smith Rides,” by Frank H. Spearman; and “The Trail of the Tiger,” by Courtney Ryley Cooper.

The Famous Authors Five mark a new era in serial production, and are heralded as the first great step to put serials on a literary plane with feature productions, explains Julius Singer, Short Product Sales Manager of Universal. By obtaining the screen rights to stories from the pens of such outstanding authors, Universal is seeking to assure the greatest possible entertainment quality in their forthcoming serials.

The 1926-1927 serial output also will be different from former years by the number and expense of the pictures involved. For the coming year only five serials are scheduled instead of the six turned out during the past twelve months and an even larger number in past years. This means that the serial production staff and executives at Universal City will be able to concentrate just that much more on the new product. Also, the forthcoming serials will cost more per chapter than any serials previously turned out by Universal. It is planned to put the maximum of care and expense into these pictures and to assure that each chapter is a well constructed two-reeler with an abundance of story value, suspense and general screen finish.

Three outstanding screen stars are signed up for appearance in these serials. They are Jack Daugherty, William Desmond and Wallace McDonald. Two each will be made by Daugherty and McDonald. Desmond will be starred in the other, “The Return of the Riddle Rider,” which will be in the nature of a sequel to his former chaptered success, “The Riddle Rider.” The three chaptered serials are Daugherty’s “The Fire Fighters” and “The Trail of the Tiger,” and the third, of course, the second McDonald serial, backed by Universal, will be “The Return of the Riddle Rider” as prepared.

Universal Sitting On Top of World As Far As Serials Are Concerned

“EVERY exhibitor in the country should play ‘The Riddle Rider.’ It’s a wow. A great serial in every way. It has everything a serial should have and a lot more. And how my folks did enjoy it. They ask me repeatedly when I’m going to have another like it. Goodness knows, I wish I knew.

“I am sure ‘The Riddle Rider’ made new friends for my house. I know it made a lot of friends for serials. If you keep on giving us serials like this one Universal will be sitting on top of the world as far as serials are concerned. I have never run or seen a better one. You may think this is a pretty strong letter, but it’s just how I feel and I want to let other exhibitors know how good this one was. I don’t hesitate to say so when they’re bad either.”

—J. H. Rubens, Strand Theatre, Newton Falls, O.
CALIFORNIA STRAIGHT Ahead’ has one hundred per cent appeal.
Liberty Theatre, Saltsburg, Pa.

EVERY BOX-OFFICE will rock with laughter and profits when they see ‘The Cohens and Kellys.’
Rialto Theatre, Whitestone, N. Y.

‘HIS PEOPLE’ THE finest feature I have looked at this year.”
Berenstein Theatres, Elmira, N. Y.

‘THE COHENS AND KEL-leys’ a riot registering big with audiences.”
Rialto Theatre, Washington, D. C.
"THEY LAUGHED THEIR heads off at ‘What Happened to Jones.’"
   Egyptian Theatre, Ogden, Utah

"‘CHIP OF THE FLYING U’ turned people away five shows straight."
   Rubidoux Theatre, Riverside, Cal.

"‘HIS PEOPLE’ HAS BROKEN all records of this house."
   Wabash Theatre, Los Angeles, Cal.

"‘THE CALGARY STAMPEDE’ broke all house records against free show."
   Princess Theatre, Olney, Texas

"‘SKINNER’S DRESS SUIT’ will make any audience scream."
   Florence Theatre, Pasadena, Cal.

"‘THE COHENS AND KELLYS’ conceded by every one best picture they ever saw."
   Osage Theatre, Osage, Okla.

"‘CALIFORNIA STRAIGHT Ahead’ is one of the finest comedies I ever used."
   Rylander Theatre, Americus, Ga.

"HAVE NEVER SEEN A MORE perfect picture than ‘The Goose Woman.’"
   Lyric Theatre, Simcoe, Ont.

"‘WHERE WAS I?’ IS A HUM-DINGER. Reginald Denny’s day is here."
   Osage Theatre, Osage, Okla.

"‘HIS PEOPLE’ WILL MAKE BOX-office records hard to surpass."
   New Figueroa Theatre, Los Angeles, Cal.

"AUDIENCES WENT WILD OVER ‘The Cohens and Kellys.’"
   Antlers Theatre, Helena, Mont.
New Embassy In Baltimore Opens With "The Phantom"

By AL FEINMAN

Universal Exploiter in the Philadelphia and Washington Territories

BALTIMORE had double cause to be happy when its newest picture palace, the Embassy Theatre, opened its doors for the first time, for it not only saw a beautiful theatre, representing the last word in modern motion picture construction and equipment, but it also witnessed the initial presentation in the city of Baltimore of 'The Phantom of the Opera.'

What to describe first—the beautiful and sumptuous appointments of the new Embassy Theatre, or the warm reception accorded 'The Phantom of the Opera' on the occasion of its premiere in Baltimore, is journalistically speaking, a difficult assignment. For in both instances the opening of the theatre and the auspicious presentation of the picture is question represents 'news' of the first water.

What cannot be escaped is the great personal triumph of the opening of the new Embassy Theatre and the presentation of 'The Phantom of the Opera' was to Lew Berman. It was Lew Berman who took the old Victoria Theatre on the site of which the present Embassy Theatre now stands, and at great expense rebuilt and remodeled it into one of the most beautiful theatres in America. It was Lew Berman whose keen recognition of picture values led him to present as the Embassy's inaugural attraction, 'The Phantom of the Opera.'

The opening of the theatre, a gala event, was attended by men and women prominent in the civic, social, political, and theatrical life of Baltimore, Washington, New York and Philadelphia. Leaders of the motion picture industry were also well-represented at the opening.

The writer cannot refrain from touching upon the beautiful appointments of the new Embassy Theatre which reminded him of an old Spanish castle which he once saw. The main motif is Moorish and Spanish and Moorish architecture form the main motif. The atmosphere of old Spain is symbolized in the many shields and griffins. The beauty and delicacy of the lobby and foyer treatment can hardly be described in mere words; especially fine are a pair of rare ornamental wrought iron gates imported from Spain. Heavily grained walnut beams relieved by conventional designs at the intersections are seen throughout the interior. Lunettes in a glass mosaic style appear over the doorways as a relief to the heavy antique stucco walls; while graceful colonettes sweep upward over the organ chambers in beautiful polychrome effect.

Approach to the auditorium of the new Embassy is through a roomy lobby opening into a spacious foyer done in Moorish design. A large stairway on each side leads to the promenade and lounge. Both stairways and lounge are appointed with high-pile carpets and with soft-cushioned over-stuffed furniture. Handsome tapestries, floor lamps and a flood of indirect lighting effects make for beauty.

About five weeks before the new Embassy Theatre opened, a tremendous and far-reaching advertising and publicity campaign was begun in the interests of the new theatre, linking all 'copy' and advertising with 'The Phantom of the Opera' as the opening feature film attraction. Music stores, 9 in number, loaned their windows to a display of 'The Phantom of the Opera' exploitation tie-ups, engineered by the Universal exploiter. 'Phantom-Red' tie-ups, book-store-tie-ups, millinery store tie-ups, etc., were arranged in behalf of the picture. No exploitation avenue was left untouched in creating interest in the theatre and picture.

The biggest tie-up was a contest arranged with the Baltimore Daily American, under the terms of which three prizes of $25.00, $15.00 and $10.00 each were awarded to three residents of Baltimore who wrote the best amateur dramatic criticism of 'The Phantom of the Opera.' Thousands of contestants submitted contributions and an announcement published daily in the columns of the American created intense interest in the picture.

The picture played to capacity business during its two-week engagement at the Embassy Theatre. Originally booked for one week, the tremendous business grossed at the box-office made imperative a second week's extension of the picture.

To Lew Berman, president of the Independent Theatres Corporation, which controls the new Embassy Theatre, Universal extends its good wishes for the great success so deservedly his.

Dr. Kilenyi Signed To Arrange Music For "U" Prologues

NOT even a theatre presentation is complete without music.

In order that the presentations devised by Jack Savage for Universal Jewels and super-productions shall be the last word in presentations, Universal has engaged Edward Kilenyi, conductor of the Colony Theatre orchestra of New York City, to arrange a musical program to be played during the presentation itself.

The first presentation to be thus treated is "The Flaming Frontier," which opened at the Colony Theatre on Sunday. The second one is "Rolling Home," the Reginal Denny picture, completed several weeks ago at Universal City.

Laemmle Engages New Secretary

WITH the recent appointment of Harry Zehner as assistant general manager of Universal City, Jack Ross has been appointed to Zehner's former position as secretary to Carl Laemmle, president of the company. Zehner was Mr.
Always A GOOD BOX OFFICE SIGN!

This knock-out 3-sheet colored poster is a sure-fire sign: It means that crowds are coming your way. Get them at your Universal exchange. Best houses in the country are playing Buster Brown Comedies because they know they mean action at the box-office. Grab these money-makers. They're good for your bank account.

"BUSTER BE GOOD' raising the roof. Audience in continual uproar. These comedies have no equal for entertainment and box-office value."
Alhambra Theatre, Milwaukee, Wisc.

"DESERVING OF ADVERTISING in lights. All an exhibitor need do is let the public know he is playing them."
Broadway, Glen Park and Orpheum Theatres, Gary, Ind.

"'BUSTER BROWN' Comedies are the spice of the program."
Babcock, Lyric and Regent Theatres, Billings, Mont.

"MOST INVIGORATING, cheerful, sensible and interesting comedies I have seen in many, many years."
National Theatres Corp., Chicago, Ill.

Get This 3-sheet colored cut-out poster

RELEASED THRU UNIVERSAL
**COHEN AND KELLY NEWSPAPER JOKE CONTEST**

Did you hear the one about THE COHENS and THE KELLYS?

It goes something like this:

Here's your chance to see what's cooking in your local newspaper. The Cohen-Kelly joke contest is back, and it's bigger than ever.

You can enter your original jokes, which must be about Cohen and Kelly. The first 350 jokes received will be judged by the Editor of THE NEWS. The best jokes will be published in a special section of the newspaper, and the winners will receive cash prizes.

**COHEN AND KELLY JOKES CONTEST**

Cash prizes of $5, $3, $2 for the three best jokes sent to the Daily News before (date) Free passes to see THE COHENS payloads the STRAND (date) for every joke published.

Your joke must be about Cohen and Kelly. It can be old or new. More humor has been written about the Cohen-Kelly jokes in any other race or any other way.

The contest runs for three weeks from now until (date). The winning entries will be published in THE NEWS on (date).

**COHEN’S PARTNER CALLED HIM UP THE OTHER DAY AND SWEPT HIM DOWN. WHERE HAVE YOU BEEN? WHERE HAVE YOU BEEN? WHERE HAVE YOU BEEN?**

**CONTEST TO END SATURDAY; GOOD SAMPLES IN**

Entries in Times Contest to the Editor on Monday;

Hurry Your Prize Winner

Cohen-Kelly Contest Ends To

Sam Sobole Won First Prize in Cohen-Kelly W...
Here's a Sure Fire Exploitation Stunt!

which is landing in big and small town newspapers everywhere. It's GOOD for the NEWSPAPER because the jokes that flood in make feature copy. It's GREAT for YOU because you get the whole town talking COHEN & KELLY overnight. Tackle your local Editors on this today!

The clippings shown are from THE CLEVELAND NEWS, FORT WAYNE SENTINEL and JEFFERSON DAILY POST—just a few of the scores of newspapers running the stunt.

A HARRY POLLARD Production

with

GEORGE SIDNEY
CHARLES MURRAY
VERA GORDON

Presented by
CARL LAEMMLE

in association with Faultless Pictures Corp., E. M. Ascher, President

From Aaron HOFFMAN'S stage play "Two Blocks Away"

To Choose Cohen-Kelly Winners Tuesday Night

By PAUL

Twenty-three local children and
Dame Fortune will read their entries

Cohen and Kelly Joke Contest

The Journal-Citizen readers will be better before Saturday and you may give an opportunity to win cash and a large assortment of tickets or free tickets for the "Cohen-Kelly" show. Your joke must be about a Cohen-

KELLY
“Cohen and Kelly” Bury Gloom In Denver

OLD Col. Nehoc Yllek Gloom was buried in Denver on St. Patrick’s Day with joy appropriately unconfined. His fun-eral, one of the clever-est exploitation stunts ever seen in Colorado, ushered in “The Cohens and Kellys” at the America Theatre. It was a tie-up with the Denver Post which devoted good space to advance announcement of the “obsobs-ques” and nearly half a page with “art” to a de-scription of the festivities.

But let Charles E. Lounsbury, the Universal exploitation man in Denver who en-gineered the stunt, tell about it:

“All Denver was invited to come to the Post Building at noon on St. Patrick’s Day to witness the funeral services of Gloom, the idea being that Denver was shaking off depression and was beginning the spring season with an entirely new and joyous aspect. The fun-eral cortège formed in the rear of the theatre promptly at 11:15. First came an old horse-drawn hearse—the only one left in the city and barely able to navigate. It was lined with green and decorated outside with huge shamrocks, clay pipes and shillalies. The nags which drew it, procured from an ash hauler, wore their usual nondescript harness. On the

flower in his button hole. A large sign over the hack read: ‘We are spreading “Universal” joy. We’ll all be a long time dead—let’s laugh.’

“Next in line was a grave-digger—a kid six feet three inches tall, dressed in a black gown, long white whiskers, big glasses, white gloves and carrying a spade. He was followed by five boys with large signs ballyhooping the picture. Then came four Franklin automobiles, loaned by a local agency. In the first was Secretary of State Carl S. Milliken, myself, and a cameraman taking fake shots of everything in sight. On his camera were signs advising, ‘See the Movies of Cohen and Kelly at the America.’

“Ten girls ushers from the theatre, wearing their cost-umes of knee-length trousers, white stockings and waists, filled the next car which was bedecked with large green signs. Following them were the ‘widows’ of the deceased Colonel Gloom clad in sombre black gowns and veils. The last car carried city officials and heads of civic and luncheon clubs.

“The cortège, led by the police, covered the entire down-town section just at noon. A 12-piece band from the theatre playing Irish airs, marches and jazz as we went along, struck up a slow measured dirge with muffled drums as we rounded the cor-ner of the block in which the Post Office is situated. We moved slowly through a long lane of spectators continuing the dirge until we stopped.

“Then in the

(Continued on Page 35)
“The Love Thief”
Devised by
JACK SAVAGE

SETTING

Scene One: Impressionistic garden. Painted stone steps, paper flowers, and odd-shaped bushes are appliqued on black cloth cut as indicated in diagram. The top is fastened to the top of the platform and held in place when the bottom is pulled up.

Scene Two: Crown, made of gold braid and colored decorations to represent jewels, is appliqued up-side down on the reverse side of the flowers. When crown is in place, have curtains for opening between the two hanging pieces on the sides of the crown. Two parallels, platform and backing for opening, complete the set which works against a black drop.

COSTUMES (Note Design)

(A) Military uniform of Prussian officer. Late eighteenth century.

(B) Chorus: White feathered head-piece with chin strap, gauntlet gloves, bodice, cross belt and tights. Black boots.

(C) White gown loosely draped, white slippers, golden blonde wig.

ACTION

OPEN this number with a love song. The girl is seated in a bed of flowers on top of the mound with the soldier kneeling beside her. At finish, the bottom of the piece is pulled up by invisible wires concealing the figures and revealing the crown setting. The use of specialty dancers or chorus is optional. However, all characters make their stage entrance through the opening under the crown.

MUSIC

(Suggested by Dr. Edward Kilenyi, conductor of Colony Theatre, New York, orchestra.)

BEFORE the curtain opens, play about eight bars of triumphant-pomposo (march). Go into a love song (choice of musical director) for opening of first scene. For second scene another triumphant march of 16-32 or more bars to which the girls march in dance steps. Lovers come out for finale while ensemble join in finish of the love song.

Any other information desired regarding this set can be secured by mail from this department.
"PLAYED TO ABSOLUTE CAPACITY business on 'Don Daredevil' matinee and night. Could not begin to take care of crowds."

—Favorite Theatre
Lindsay, Okla.

The above is typical of what exhibitors who have played them think of BLUE STREAK WESTERNS

starring:

PETE MORRISON
Lariat Productions with "Lightnin'" his horse

JACK HOXIE
with Scout—his horse and Bunk—his dog

ART ACORD
with his horse Raven and his dog—Rex

Released by
UNIVERSAL
“Buster’s Skyrocket” Featured
On Stern’s New Release Schedule

Wanda Wiley Comedy, Edna Marian Comedy and one with Charles
King and Constance Darling Included in Releases for April

“BUSTER’S SKYROCKET,” the
two-reel Buster Brown Comedy
which had its world premiere several weeks ago at the Rialto
Theatre, New York City, is the featured release on the
schedule of the Stern Brothers, makers of two-reel
comedies for Universal distribution. This two-reeler made a distinct
hit on Broadway and was highly praised by newspaper and trade-pape
reviewers as well as by the public.

Three other strong comedies are
listed for April release by the Sterns,
among them “Say It with Love,” an
Edna Marian comedy; “Painless
Pain,” starring Wanda Wiley, and
“Too Many Babies,” with Charles
King and Constance Darling.

“Buster’s Skyrocket,” was written
and directed by Gus Meins, one of the
leading comedy directors in the
business. He formerly directed comedies
for Mack Sennett. The picture features little Arthur
Trimble as Buster, Doreen Turner as Mary Jane and
Pete, the dog comedian, as Tige. The
cast includes a number of popular
screen kiddies, seen as Buster’s
bunch. It is one of the best Buster
comedies to date, and is Number 8 in
the series of two-reelers made from
R. F. Outcault’s famous cartoons. It’s
exact release date was April 14th.

“Say It with Love,” is another of
those inimitable two-reelers in which
Edna Marian is seen as a “country
girl in the big city,” a role which she
does so well. It was directed by
Francis Corby, with Earl McCarthy
and Mary Land in the cast. It was
released April 7th.

“Painless Pain,” is the Wanda
Wiley comedy made by Edward I.
Luddy for the Stern Brothers and
which actually mirrors many of Miss
Wiley’s former experiences. Before
going on the screen she studied den
tistry and in this comedy, a burlesque
of a painless dental parlor, she is in
her element. It is a hilarious farce,
Jack Singleton plays opposite Miss
Wiley in the picture, which is schedu
led for release April 21st.

The fourth Stern Brothers release
for April, “Too Many Babies,” which
reaches the screen April 28th, is
made with the same players who are
appearing in “The Excuse Maker”
series, one of the high class Stern
Brothers series for 1926-1927. It was
as the result of their good work in
this picture and another along the
same vein, that the decision was made
to produce “The Excuse Maker”
series. “Too Many Babies” was di
rected by Scott Pembroke, with

Blanche Payson in the cast as the
strong-arm mother-in-law.

Choose Denny Film
For School Benefit

When the senior class of the
Montour Falls, N. Y., high
school wanted to hold a bene-
fit performance at George C. Starkey’s
Glen Theatre in Watkins, N. Y., they
balloted on the picture they wished
to show. Denny’s “I’ll Show You the
Town” was the first choice.

Edward Soltan To Direct
Laura La Plante
In Soutar Story

Edward Soltan has been as
signed the direction of Universal’s
pictureization of “Butterflies
in the Rain,” with Laura La Plante
in the starring role, according to an
ouncement from Carl Laemmle.

The story is based on the novel
by the noted European author, An
drew Soutar, and will be one of Uni
versal’s specials for the year. The
story has run in serial form in sixteen
American newspapers and in the Lon
don Daily Sketch, and is soon to ap
pear in book form on both sides of the
Atlantic.

Production started as soon as Miss
La Plante returned to Universal City,
Calif., from her recent vacation in
New York.
RECORDS FALL WHEREVER IT PLAYS. IN EVERY PART OF
the country, exhibitors large and small, enthusiastically tell us what a
sweeping profit cyclone this picture has been for them. And it is
growing bigger and bigger as its fame spreads.
Don't waste another hour—book this most sensational box-office
magnet of all time and get your share of the big money.

A UNIVERSAL
SUPER PRODUCT

Presented by
Carl Laemmle
"THE PHANTOM OF THE OPERA' OPENED SUNDAY to greatest business we ever played. Monday—a cold and stormy day—played to capacity. Tuesday broke all previous records during our TEN YEARS' business."

—Verdun and Centre Palace, Verdun, Quebec, Canada

"PHANTOM OPENED TO ALL WE could take. Unqualified success. Extend engagement to five days. Longest run ever given any film in this city."

—Majestic Theatre, Hornell, N.Y.

"PHANTOM OF THE OPERA' opens to phenomenal business. Acclaimed as one of greatest of all time by press and public."

—Embassy Theatre, Baltimore, Md.

"CAPACITY AT MAJESTIC, PROVIDENCE. Phantom does record business at $15,000. Most consistently patronized in the city."

—“Variety” box-office report.

"THE PHANTOM' HAS BROKEN all previous records in this city. Played three days to over 900 people. Digs up a great many who seldom attend."

—Apollo Theatre, Winona, Minn.

"A SPLENDID PICTURE. SMASHED all records for this theatre for receipts and attendance. Stood them up every day and night. Nothing better."

—Arcade Theatre, Jacksonville, Fla.

"THE PHANTOM OF THE OPERA' is the talk of the town. Expectations more than realized."

—Lyric Theatre, Cincinnati, Ohio.
The SECRET OF SUCCESS

IN UNIVERSAL'S COMPLETE SERVICE Contract is in the product behind the contract—in the glorious White List of Jewels and Blue Streak Westerns—the wonderful money-making Buster Brown Comedies—the two reel Centuries—the dashing two reel Mustang Westerns—the famous Gump Comedies—the one reel Bluebirds and in the SERVICE behind the pictures! Exhibitors all along the line tell us day after day the same story of better pictures—satisfied patrons—greater profits, since signing this great contract.

"HAS BEEN THE means of keeping me on top."
—Young Theatre, Monticello, Utah

"BEST BUY I EVER MADE. WILL prove a big money-getter."
—Strand Theatre, Mt. Vernon, Mo.

"GREATEST THING ever sold to an exhibitor."
—Green Lantern Theatre, Claymont, Delaware

"FINEST CONTRACT I HAVE SIGNED during my twelve years as exhibitor."

UNIVERSAL'S COMPLETE SERVICE CONTRACT
New Safety Subway For Children Shown In International News

HOW Los Angeles is teaching New York a method of protecting school children from the dangers of street traffic, is graphically shown in the current issue of the International Newsreel.

The opening of the first of 37 safety subways in Los Angeles, is attracting wide attention not only in New York City but elsewhere, throughout the entire country at this time, because of the nation-wide agitation for more adequate protection of children's lives on the crowded thoroughfares of cities particularly those of the densely populated East.

The orderly manner in which children may cross the street in the most dangerous zones of Los Angeles via the new safety tunnels is strikingly illustrated in the pictures shown by International Newsreel.

Pictures are also shown of Dr. Frank F. Barham, noted publisher of the Los Angeles Herald, who has probably done more to bring about the successful launching of this unusual safety plan than any other individual, and of Mayor Cryer, who has cooperated with Dr. Barham in pushing the good work along and bringing it to this conclusion.

Child Health Day Offers Showmen Chance for Tieup

To promote better health among the children of America, the American Child Health Association for the last two years has sponsored May Day as national child health day. In a bigger and more far-reaching way they are backing it again this year.

May Day is a sort of accounting time for the health of American children. In many towns and cities prizes are awarded the most healthy children in various age groups. Tableaux and plays are sometimes given to encourage health among the child audiences. Last year there was a celebration in Central Park, New York, in which many hundreds of children and many social service agencies took part.

To the showman, this observance of May Day offers an opportunity to identify himself with community interests—and to interest the community in him. He might offer passes to his Saturday matinee to the children adjudged the healthiest in his town. During the week prior to May first he might show a picture which has Hoot Gibson, Joe Bonomo, Bill Desmond, Jack Hoxie, Jack Daugherty, or any other of the great outdoor heroes in the leading role and advertise these stars to the children and their parents as models of health to which they should aspire.

MIDNIGHT PREMIERE OF "THE FLAMING FRONTIER"

(Continued from Page 13)

UNIVERSAL ANNOUNCES
FIVE SUPER-SERIALS
(Continued from Page 19)

"Whispering Smith Rides," which is fourth on the Famous Authors Five List, and marked for release March 28, 1927, is being adapted from a new Frank H. Spearman story based on his well-known character, Whispering Smith. Spearman now is spending much time in the serial department at Universal City, whipping his new story into shape for this picture. Spearman's famous railroad stories are exceptionally popular, and an up-to-the-minute story from the pen of this author is an excellent offering for serial fans. Universal also has the rights for a syndicated novelization of this story, which will be used in connection with the exploitation of the chapter-play. The story later will be published in book form by Spearman, to appear simultaneously with the release of the serial.

The final serial in the Famous Authors Five will be the Courtney Ryley Cooper circus story "The Trail of the Tiger," with Jack Daugherty, for release June 6, 1927. Cooper is now one of the most popular writers for the Saturday Evening Post, and his specialty is circus adventure. "The Trail of the Tiger" is not an ordinary circus story, however, but involves thrills of an unusual sort, making ideal chapter-play material. This story appeared in the Short Story Magazine.

Julius Singer, who will direct the sales of the five serials, is highly enthusiastic over the new idea in serial production.

"This departure by Universal is a happy one, and undoubtedly will place the serial right in the fore of screen entertainment," he said. "After all, the greatest screen asset is the story, and by paying big money for big stories by big authors, Universal is bound to produce serials with unusual interest and appeal.

"Not only does Universal plan a group of serials which will be of high entertainment value, but the names of the authors will have an immense box-office appeal. Spread on the posters and in the advertising, such names as Buffalo Bill, Courtney Ryley Cooper, John Moroso, Arthur B. Reeve, and Frank H. Spearman will mean something to the public; because the public reads their books and stories and will be attracted to their pictures.

"We are putting more money into each serial and we are concentrating more upon serial production. William Lord Wright, whom I am sure is the greatest serials genius in the industry, is at the helm of our serial production on the west coast and he assures me that the new serials will be eye-openers to the trade. That means they will be eye-openers to the public, too.

"In a recent communication to me, Wright expressed his enthusiasm in the following words:

"'With all-star casts, new faces from the most humble parts to the highest, more money for production, author's names with selling punch, highest class directors, and a variation of stories, all carrying punch, pep and pull, I have never been so confident in my life as I am over the sales prospects of the 1926-1927 Famous Authors Five!'"

"That in a nutshell is Universal's great serial outlook for next year. And the production will run along just as prophesied. Trust Henry MacRae, director general of production at Universal City, to give the serial department every possible aid. He is a veteran serial director himself, and only recently turned out a current Universal serial success, 'The Scarlet Streak.' He announces that no stone will be left unturned to make the Famous Authors Five supreme in the history of chapter-plays."

Gag-Man Works
On "Love Thief"

SAM MINTZ, gag-man, humorist and film production expert, is adding bits of merriment to "The Love Thief," John McDermott's big Universal production in which Norman Kerry plays the starring role. "The Love Thief" is to be a sophisticated comedy-drama of European court life, and is planned as one of Universal's most elaborate pictures of the year.

Greta Nissen, Clarence Thompson, Cizzy Fitzgerald, Nigel Barrie, Marc M. McDermott and Charles Puffy are in the cast.
"COHEN AND KELLY" BURY GLOOM IN DENVER

(Continued from Page 26)

Hush that followed Secretary of State Milliken arose and delivered Gloom's funeral oration. He included plenty about the American Theatre and 'The Cohens and Kellys,' making his remarks just the opposite of what one would hear at a real funeral. He ended by introducing Cohen and Kelly who posed for the movie camera and clowned a few minutes. They got a great hand.

'The widows,' who had been standing apart from the rest of the throng, came next. At the first note of 'Yes, Sir, She's My Baby' they doffed their widow's weeds and tore into a Charleston. Their costumes and dancing made a big hit, bringing them a fine hand.

"Then our usherettes, who had carried bouquets donated by the Speth Floral Co., which had covered another automobile in the procession, to the balcony of the Post Building, began to toss the flowers to the crowds below while the band played 'My Wild Irish Rose.' A card tied to the bouquets advertised Speth's and the picture. Small green paper shamrocks bearing the legend, 'After the funereal Cohen and Kelly will meet their friends at the America,' were also distributed at this time.

"With the band playing 'The Wearing of the Green' we concluded our program and were off without a moment's delay. We moved about the city for nearly an hour. Business jumped greatly right after the stunt and held up until the close of the run."

UNIVERSAL ENTERS LEGITIMATE FIELD

(Continued from Page 15)

ment with Denny is all that it gives promises to be, Universal may introduce its other stars to Broadway in suitable vehicles. Other productions will be cast with regular Broadway stage favorites.

"Mr. Laemmle considered a long time before deciding to enter the legitimate production field, but now that he has made a decision, Universal is going into the game sure-footedly and with complete attention to detail. The productions will be well chosen, well cast, and well staged. They will aim at long runs and successful seasons. There will be no stinting of time or expense in production and there will be no sacrifice of dramatic appeal because of the subsequent screen usage of the plays. Each production will stand on its own feet. Each play will be made as sure-fire as is possible.

"Scores of manuscripts already are under consideration. We welcome material from all sides, however, and plenty of it."
News And Comments Of Car

LET ME WISH YOU UNBOUNDED SUCCESS

DEAR Mr. Laemmle: I have just read of your announcement to call your new group of pictures "The Golden Rule List." It strikes me, Mr. Laemmle, that this is the most appropriate title you could possibly give any group of pictures released by you, and at the same time I wonder whether this rule has always worked both ways. The rule is as follows: "Do unto others as you would have them done unto you." Have the Exhibitors always cooperated with you, and done unto you as you have done unto them? If they do, Mr. Laemmle, they will always give you an even break, because you have always given it to them, and so on the twentieth anniversary of your entrance into the picture field, let me congratulate you and wish you unbounded success, and along with this may I add, may the Golden List equal the White List as box-office attractions.

Your sincerely,

Mecca and Midget Theatres,
Dayton, Ohio,
Julius Leopold, Manager.

"U" PRODUCT LEADS MARCH OF PROGRESS

DEAR Mr. Laemmle: It is with much pleasure I note you are celebrating the twentieth anniversary of your entry into the motion picture business. Please accept my sincere congratulations. Ever since opening this theatre I have used Universal pictures from 90 to 100 per cent and I have never had cause to regret it. Mr. Laemmle, your product is steadily improving and, if anything, leads the march of progress in the industry. You are to be congratulated for what you have done in fighting for the small exhibitor, in giving us the type of pictures we can make money with and, finally, in selling this product on a "live and let live" policy. We have much to thank you for. I hope that your anniversary will be filled with pleasant memories. It should be,

And I further hope that you may be with us to celebrate another anniversary twenty years from now.

Have you finished looking over your product for next year and I wish to say it looks great. Universal should continue to lead the field as it has in the past.

Sincerely yours,

C. O. Drummond,
Rialto Theatre,
Youngstown, Ohio.

P. S.—I must also say a word for your salesman in this territory, Mr. Jack Lefky. We consider him the straightest shooter in the game. It's a pleasure to do business with him.

"YEARS OF SERVICE" SAYS, EDITOR OF LAEMMLE'S LIFE

DEAR Mr. Laemmle: May I add my congratulations to the many you must be receiving on the occasion of your twenty years in the Motion Picture Industry, and with them my felicitations and best wishes for your personal good health and the even greater growth and prosperity of Universal Pictures Corporation.

Your years in the industry have been years of useful service—service to the industry and service to the public.

I sincerely wish you continued usefulness and prosperity in this great industry of ours, and with kindest personal regards and best wishes, beg to remain,

Sincerely yours,

Cinema Publishing Co. Ltd.
Montreal, Canada,
M. O. Barriere, Manager.

YOU HAVE ALWAYS BORNE STANDARD OF EXHIBITOR

DEAR Sir: Congratulations on your 20th anniversary. Your record is one to be proud of.

Your second White List reflects in a material way the tremendous advancement in the picture industry of which you are a pioneer.

You have always borne the standard of the exhibitor, and have been a big factor in helping to win his many battles.

Good luck, Mr. Laemmle, and many, many happy and successful anniversaries is the wish of,

George L. Law
Law Theatres,
Portsmouth, Ohio.

EX-UNIVERSALITE ENJOYS FILM DAILY SPECIAL ISSUE

DEAR Mr. Laemmle: Now that the celebration and excitement is somewhat on the decline, I want to add a personal message of congratulations and all sincere good wishes anent your 20th Anniversary.

As an ex-Universalite, I derived a great deal of enjoyment out of Danny's special edition, and while I would have liked to have seen a little more of Minneapolis and the old Van Duzee days. I think back in the fondest recollection to the day of my associations with Bryson, Julius and of course principally, YOU!' May long life, the best of health and happiness and all that is worth while in life, crown your future activities.

With all good wishes, I am,

Sincerely yours,

Fred S. Meyer,
Managing Director,
Palace Theatre,
Hamilton, Ohio.
Laemmle's Exhibitor Friends

UNIVERSAL SATISFACTORY IN EVERY RESPECT

HAL MACON, the proprietor of the Colonial Theatre, Vidalia, Ga., has been using Universal product for a long time and he has found that it suits his needs perfectly. He recently asked EARL E. GRIGGS, of the Atlanta Exchange, to forward this message to Carl Laemmle:

"I am a firm believer in Universal and my service is satisfactory in every respect."

CANNOT SAY TOO MUCH FOR UNIVERSAL PICTURES

DEAR Sir: After using Universal product almost 100 per cent ever since opening this theatre, I must express myself as being more than satisfied with the pictures you have been giving us.

I take this time of writing you because I also wish to tender my congratulations upon your anniversary. Your twenty years in the picture business have been marked with unprecedented progress, due largely, I think, to the excellent and uniform production you have given us. I cannot say too much for Universal pictures. I want you to know also that I appreciate what you have done for the industry generally. Particularly for the smaller exhibitor. I have not forgotten your fight against the Trust, nor you consistent selling policy which has made it possible for us to live and make money.

In conclusion, I must say about your selling policy that you have "square" representatives. Mr. Jack Leifke, who represents you in this territory, has the confidence of every exhibitor and it is a pleasure to do business with him. It is worth a great deal to be able to place explicit trust in the sales representative.

A word must also be said about Universal serials. I have been playing them consistently and do not think there are better serials on the market. Your new serials are great.

And I want to say that "The Riddle Rider" is probably the best chapter play I have ever run.

My best wishes for 20 more years of success.

Sincerely,
W. B. Urling,
Columbia Theatre,
East Liverpool, Ohio.

HE LOOKS FORWARD TO NEXT 20 YEARS

CONGRATULATIONS on twentieth anniversary. Hope to congratulate you at end of next twenty years in this business.

L. V. Hepinger, Mgr.,
Orpheum Theatre,
Clarinion, Pa.

UNIVERSAL GREAT FACTOR IN SUCCESS OF BOX OFFICE

DEAR Mr. Laemmle: Very seldom does the writer comment on the product he uses from an Exchange, but I feel that I would like to take this opportunity, on your twentieth anniversary, of congratulating you.

It is with pride I can say that I have been using Universal for the past ten years, and each year you have accomplished what you claimed to do, namely, given WHITE CONTRACTS AND WHITE TREATMENT, and I might say that they have been a great factor in the success of my box-office.

Mr. Laemmle, you have indeed been a real friend to the Exhibitor, and I want to take this opportunity to wish you and your organization continued success.

Sincerely,
A. F. Kinzeler,
Elite Movie Company,
Dayton, Ohio.

UNIVERSAL PRODUCT IS BACKBONE OF PROGRAM

Mr. R. C. McLlheran, Universal Film Exchange, Inc., Dallas, Texas.

Dear Bob: The campaign that your Exploitation Department has lined up for my town on "The Phantom of the Opera," has all the town talking. I am looking forward to a record breaking business with the "Hunchback." In fact, I would be greatly disappointed should it fail to break records, for as you know, the building of "The Hunchback" holds that distinction at the present time.

I have always been a consistent booster for the Universal product, and in as much as it is the back bone of my program, I feel justified in doing so, as it is my desire personally to give credit where credit is due, and to those who have it coming to them.

Yours sincerely,
M. Tracy Flannigan,
Rembert, Theatre,
Longview, Texas.

NEW MARKS BROS. HOUSE NAMED IN BIG CAMPAIGN

GRANADA, eloquent of the splendor and grandeur of the fourteenth century, has been selected as the name for the 5000-seat house being erected by Marks Bros. Theatres, Inc., at Sheridan Rd. and Devon Ave., Chicago, and which will open sometime in May. The name was selected through a public contest.

A strong publicity campaign, backed up by movie display advertising, revealed the efficacy of a name contest as a medium of concentrating public attention on the building of the new playhouse, which is in the most populous and exclusive district on the North Side of Chicago. More than 20,000 individual and name suggestions. The contest lasted for three weeks.

The number of names suggested for the theatre ran into the thousands. Mail was received from every state and practically every district of the Middle West.

Read in the paragraph above what A. F. Kinzeler, of the Elite and Muse-Us Theatres, Dayton, Ohio, who is shown in the circle in the upper right-hand corner, thinks of Universal.
Let's go!

The Radio Detects

One of Universal's Lucky Six Serials
Arthur B. Reeve's Super Mystery Thriller starring

Jack DAUGHERTY

supported by Margaret Quimby and a great cast of action players

Directed by Wm. Craft and Wm. Crinley

The Pulling Power of 500,000 Boy Scouts Is Behind It!

The news is spreading like wild-fire! Exhibitors everywhere are buying it! They realize the tremendous box-office value of the indorsement by THE BOY SCOUTS OF AMERICA—the box-office power of the 500,000 boys in the organization. Think of it! A half-million, enthusiastic, ready-made customers boosting your picture to a fare-you-well—buying tickets themselves—pulling mothers, fathers, sisters and friends along with them. The biggest showmanship serial ever—a remarkable selling campaign behind it—national advertising, marvelous tie-ups—seat-selling accessories. Showmen everywhere are grabbing it. Dates are being gobbled up. Booking like greased lightning. It will pull money into your theatre in a never ending stream. Don't wait. Cash in on the big money. Book The Radio Detective—book it now. IT'S A SURE-FIRE SELL-OUT AT EVERY PERFORMANCE!
A PAGE OF SYNOPSIS

"THE MAN WITH THE SCAR"
Two-Reel Mustang Picture
Featuring FRED HUMES

COLD CASH" HARDING, who won't allow his daughter, Bubbles, to have a suitor who hasn't at least a thousand dollars, throws Jerry Evans off the ranch and tells him not to return to see the girl until he can show his "credentials." Jerry, who believes in the god of luck, goes forth confident of getting the $935 he needs to make a thousand. He sees a placard offering $1000 reward for crooks, who are busy keeping their peepers on Wanda, for fear that they lose their precious swag. They chase Wanda until she is almost bowlegged, but she manages to elude them and gets on shore.

Here they spot her again, and she pops into a cab. They follow and enter her cab. She battles them and escapes to another cab. Finally, she seizes a telephone wire and pulls herself into a home where she proves to be that of her aunt. They are delighted to meet each other.

She discovers that her aunt who has considerable jewelry, is also bothered by thieves. Wanda's original pair make several efforts to get in, and when they succeed, she dives out of the window, is picked up by a passing motorcycle, and finally lands in the police station, with the thieves hot on her trail.

The two gyp artists run plumb into the arms of the law, and Wanda is rewarded with a cop's coat, hat, and badge.

"THE SCARLET STREAK"
A Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY
No. 9—"The Dive of Death"

BOB EVANS, saved from the whirlpool, by Count K, solves the cross word puzzle and tells the party that the blueprints of the Scarlet Ray machine are to be found by digging in the shadow of the anchor at Pirate Cove on the opposite side of the island at high noon. Leontine overhears and carries the news to Pug Logan, wishing to square herself with The Monk, who casts her off as soon as she gives him the information he is seeking. Leontine, however, beats Pug and The Monk to the Cove and digs up a tin box while they look on from a distance. She puts the box in her car and drives off, pursued by Pug and The Monk, who are determined to get the blue prints away from her. Her car swerves and goes over an embankment.

Bob and Mary Crawford are speeding on horseback to the hiding place of the blueprints, when Mary's horse gets the bit in his teeth and runs away, stopping suddenly at the edge of a cliff and throwing her over into the rapids below. Bob, following her, dives to her rescue.

"THE PHONEY EXPRESS"
One-Reel Bluebird Comedy
Featuring CHARLES PUFFY

LITTLE Nell, fighting her way to Hollywood in a covered wagon, is besieged by Indians on the plain, and her little party defends itself from the oncoming reds while Puffy rides the Phone Express to bring aid. He carries his horse across a stream, only to be kicked back to the starting point by the nag. He fills a cannon with tomatoes and aims it at the Indians but catches his foot in a rope which swings the cannon around, giving one of the defenders a tomato surprise. The Indians circle around the hero, filling him full of arrows which fail to penetrate the pulp, so he leisurely saves the girl with whom he innocently walks off a precipice and lands in the current below, wet but happy.

"WESTERN PLUCK"
Blue Streak Western
Featuring ART ACCORD
Directed by TRAVERS VALE
Story by B. W. Tuttle

Art Accord .......... "Arizona" Allen
Marceline Day .......... Clare Dyer
Ray Bishop .......... Gale Collins
Robert Rose .......... "Rowdy" Dyer
William Welsh .......... "Dynamite" Dyer
S. E. (Clay) Jennings ...... Buck Zaney

(Rowdy Dyer, weak, but tough acting son of Dynamite Dyer, a wealthy rancher greets the stage in which his sister is returning from school in the East by impersonating a highwayman and firing a shot which causes the sleepy driver to fall from his seat and the horses to bolt.

Arizona Allen, a cowboy, pursues the runaway and is shot at by Gale Collins, manager of the local bank, who is accompanying the girl and has some of the bank's money. Arizona stops the horses, saving their lives, but Collins is none too gracious in apologizing for trying to kill the rescuer.

Dynamite, hearing of the affair, cuts off his scapegrace son's allowance and puts him at a puncher's work and pay. He hires Arizona to ride for his outfit. Clare asks Arizona to try to keep her brother from carousing and gambling, and Arizona incurs the enmity of Buck Zaney, the gambler who is fleeing the town, by pummeling Zaney and taking Rowdy home.

Arizona's pocket knife is found at the site of a stage hold-up and he becomes a fugitive rather than reveal the fact that he had loaned the knife to Rowdy. Before fleeing he tells Clare that he is innocent but can't prove it. Rowdy is seen spending large sums of money at Zaney's saloon. The money is identified as the stolen bank notes and Rowdy is thrown into jail, maintaining a sullen silence. Believing that his father's influence is going to set him free, the angry mob assails the jail office.

Arizona enters, giving himself up as the real robber to shield the boy. Zaney, a man both of whom hate Arizona, exults over his confession. Then Rowdy tells them that he won the money from Zaney. Zaney tells that he won it from Collins.

Dynamite, who has been depressed over the worthless son, now rejoices that the boy is displaying the traits of manhood. He congratulates Arizona, his future son-in-law.
"AS NEAR ONE HUNDRED PER CENT AS COULD BE MADE"

"The White List is as near one hundred per cent for us as could be made. We are using Universal's product one hundred per cent and we are more than glad to put our O.K. on the brand of service."

F. W. Meyers
Lone Star Theatre
Vermillion, Kansas

"UNIVERSAL IS MAKING THE BEST PICTURES IN THE BUSINESS"
Watch This Column
If you want to be on our mailing list send in your name and address

CARL LAEMMLE

Write Me a Letter

The purpose of this column is not alone to keep you posted on coming Universal Pictures, but also to keep Universal in close touch with public opinion and desire.

I am sincere in wishing your criticisms, comments and ideas. They are helpful and encouraging, and have often led to the making of splendid pictures which otherwise might not have been made.

From all over the world, I have received countless letters suggesting fine stories, long forgotten, which were later produced successfully, and I can't begin to express my gratitude.

These letters have taught me many things. They have given me an excellent idea of the kind of pictures the people want, and the types of dramas and stars they like.

Naturally they have encouraged me to seek the best stories from the best authors—to seek directors who are best qualified to produce them—to cast

Get in the Spotlight!

Universal’s National Advertising makes YOUR Theatre Stand out!

IT CONCENTRATES THE ATTENTION of your prospects on your theatre when you show Universal Pictures—pictures which our national advertising has already sold to millions long before you play them.

THUS UNIVERSAL IS BUILDING up an eager audience for you—ready and all set to patronize your house every time you run a Universal picture. Begin your profit campaign today! Get your dates set for Universal pictures!
Make plans now to make this the biggest summer you ever had.

Earl Haemery
Stars That Shine at the Box-Office!

Every name a box-office name! Every player with a huge personal popularity that counts up in dollars at the box-office! Stars with appeal to all people! To boys and girls! To men and women! To everybody! These are the stars who make the pictures that put profits into your bank account!

BIG STARS IN BIG PICTURES THAT GET BIG PROFITS FOR YOU!
Real, Honest-to-Goodness Box-Office Medicine From Doctor Showmanship To Tone Up Your Box-Office Receipts!

Joyloads of new summer profit angles — box-office pointers — money-getting ideas and sure-fire seat-selling aids. Read every page! Use the ideas—put them to work, They'll put you on easy street thru the hot summer months. Crammed with pep, punch and action! Just the kind of picture entertainment to tickle the jaded palates of your patrons and keep the box office working overtime. Use the chart on the following pages. Make it your summer guide. IT IS GOOD FOR YOUR BANK-ROLL!

Play Universal's Pictures and Make It The Biggest Summer You Ever Had!
### The Pick of the Pictures

<table>
<thead>
<tr>
<th>TITLE</th>
<th>CAST AND DIRECTOR</th>
<th>TYPE OF STORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Straight Ahead</td>
<td>Reginald DENNY</td>
<td>A trans-continental joyride</td>
</tr>
<tr>
<td>Rex Beach's The Goose Woman</td>
<td>Jack PICKFORD Louris DRESSER</td>
<td>Powerful drama</td>
</tr>
<tr>
<td>Spook Ranch</td>
<td>Hoot GIBSON</td>
<td>Action and thrill</td>
</tr>
<tr>
<td>Siege</td>
<td>Virginia Valli Eugene O'Brien</td>
<td>Stirring drama</td>
</tr>
<tr>
<td>Lorraine of the Lions</td>
<td>Norman KERRY Patsy RUTH MILLER</td>
<td>A sensational romance</td>
</tr>
<tr>
<td>The Teaser</td>
<td>Laura LaPlante PAT O'MALLEY</td>
<td>A smart comedy</td>
</tr>
<tr>
<td>The Storm Breaker</td>
<td>House PETERS RUTH CLIFFORD</td>
<td>A rugged drama</td>
</tr>
<tr>
<td>Where Was I?</td>
<td>Reginald DENNY A William A. Seiter</td>
<td>Comedy drama</td>
</tr>
<tr>
<td>The Arizona Sweepstakes</td>
<td>Hoot GIBSON A Clifford Smith Production</td>
<td>The greatest horse race</td>
</tr>
<tr>
<td>Dorothy Canfield's The Home Maker</td>
<td>Alice Joyce Clive Brook A King Baggot Production</td>
<td>Most sensational drama of the year</td>
</tr>
<tr>
<td>The Little Giant</td>
<td>Glenn Hunter A Will Nigh Production</td>
<td>Sparkling comedy drama</td>
</tr>
<tr>
<td>The Beautiful Cheat</td>
<td>Laura LaPlante An Edward Sissonman Production</td>
<td>Scintillating comedy</td>
</tr>
<tr>
<td>Stella Maris</td>
<td>Mary PHILBIN A Charles Brabin Production</td>
<td>A startling drama</td>
</tr>
<tr>
<td>My Old Dutch</td>
<td>May McCaVoy Pat O'Malley</td>
<td>From the famous song and stage play</td>
</tr>
<tr>
<td>The Man in the Saddle</td>
<td>Hoot GIBSON A Herbert Blache Production</td>
<td>Western adventure</td>
</tr>
</tbody>
</table>

### What they say about the Pictures in this List—

- "They eat it up, sends them out happy. Appeal, one hundred percent here." Liberty Theatre, Saltsburg, Pa.
- "One of the finest comedies I ever used. More funny twists and situations than most." Rylander Theatre, Americus, Ga.
- "Congratulations upon this most excellent screen drama!" Ideal Theatre, Wisconsin Rapids, Wis.
- "Have never seen a more perfect picture than 'The Goose Woman.'" Lyric Theatre, Simeon, Ontario.
- "Contains every element that makes good entertainment." Blake Theatre, Webb City, Mo.
- "Up to the standard and even more." Star Theatre, Menard, Texas.
- "If any exhibitor finds someone who doesn't like this picture, put them in a cage and ship them to me to collect." Liberty Theatre, Cornelia, Okla.
- "Splendid drama and pleased large crowd." Ete Theatre, Parker, S. D.
- "Very good picture which satisfies." Royal Theatre, Kimball, S. D.
- "One of the most interesting pictures of the season. It is a picture above the average." Opera House, Shelby, Ohio.
- "Was well liked and it went over big." Central Theatre, Ephrata, Pa.
- "Oh, boy, another Babe Ruth from Universal. We crammed them in until their feet stuck out of the window." Osage Theatre, Osage, Okla.
- "Capacity business and line out one hour, forty minutes. Great audience picture." Laughlin Theatre, Long Beach, Calif.
- "Here is a good comedy-drama. They sure liked this one." Strand Theatre, Patonsburg, Mo.
- "One of the finest little light comedies you can treat your patrons to. They chased me for blocks to tell me how they enjoyed it." Pastine Theatre, Mason, Mich.

### 24 BLUE STREAK WEEK

<table>
<thead>
<tr>
<th>TITLE</th>
<th>STAR</th>
<th>TITLE</th>
<th>STAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>The White Outlaw</td>
<td>Jack Hoxie</td>
<td>Two Fisted Jones</td>
<td>Jack Hoxie</td>
</tr>
<tr>
<td>The Outlaw's Daughter</td>
<td>Josie Sedgwick</td>
<td>The Call of Courage</td>
<td>Pete Morrison</td>
</tr>
<tr>
<td>The Circus Cyclone</td>
<td>Art Acord</td>
<td>Triple Action</td>
<td>Art Acord</td>
</tr>
<tr>
<td>Bustin' Through</td>
<td>Jack Hoxie</td>
<td>The Demon</td>
<td>Jack Hoxie</td>
</tr>
<tr>
<td>Daring Days</td>
<td>Josie Sedgwick</td>
<td>The Desperate Game</td>
<td>Pete Morrison</td>
</tr>
<tr>
<td>Western Pluck</td>
<td>Art Acord</td>
<td>Sky High Corral</td>
<td>Art Acord</td>
</tr>
</tbody>
</table>
Es for Summer Profits!

<table>
<thead>
<tr>
<th>TITLE</th>
<th>CAST AND DIRECTOR</th>
<th>TYPE OF STORY</th>
<th>What they say about the Pictures in this List—</th>
</tr>
</thead>
<tbody>
<tr>
<td>What Happened to Jones</td>
<td>Reginald DENNY</td>
<td>From great Broadway comedy stage success</td>
<td>&quot;It is a humdinger. Get out of the way in the scramble for seats. Reginald Denney's day is here.&quot; Osage Theatre, Quanah, Okla.</td>
</tr>
<tr>
<td>The Love Thief</td>
<td>Norman KERRY</td>
<td>Adventure romance of East and West</td>
<td>&quot;Reginald Denney is a good drawing card and this picture is genuine entertainment.&quot; Arcadia Theatre, Crowley, La.</td>
</tr>
<tr>
<td>Peacock Feathers</td>
<td>Jacqueline Logan Cullen Landis</td>
<td>Drama from novel</td>
<td>&quot;Bet your shirt on it to get over big. We did and it did.&quot; B. S. Moss' Colony Theatre, New York City</td>
</tr>
<tr>
<td>The Cohens and Kellys</td>
<td>George Sidney Charles Murray Vera Gordon</td>
<td>The greatest comedy of the age</td>
<td>&quot;Those who saw it were satisfied.&quot; Royal Theatre, Kimboll, S. D.</td>
</tr>
<tr>
<td>The Phantom Bullet</td>
<td>Hoot GIBSON</td>
<td>Western mystery thriller</td>
<td>&quot;Keep on making more 'Little Giants' and I am sure the public will enjoy them,&quot; Rialto Theatre, Whitestone, N. Y.</td>
</tr>
<tr>
<td>Combat</td>
<td>House PETERS</td>
<td>A rugged dramatic romance</td>
<td>&quot;Laughed their heads off. Universal sure has the pictures.&quot;</td>
</tr>
</tbody>
</table>
| Watch Your Wife | Virginia Valli Pat O'Malley | A romance for the whole world | "If Universal continues to make pictures like 'What Happened to Jones' their product will be at the top of the heap."
Fischer Paramount Theatre, Madison, Wis. |
| Rolling Home | Hoot GIBSON | Rollicking comedy | "There isn't a box-office that won't rock with laughter and profits when they play this one." Rialto Theatre, Whitestone, L. I. |
| Chip of the Flying "U" | Reginald DENNY | Wild-eyed action | "An extra good picture and pleased 100%." Reliance Theatre, Clermont, Fla. |
| Under Western Skies | Norman KERRY | Scenes from Pendleton Roundup | "This picture went over with a 'bang' at the Florence," Tom F. McDonnell, Florence Theatre, Pasadena, Calif. |
| The Still Alarm | Helene Chadwick William Russell | The greatest fire drama ever made | "Very good picture and did good business." Dorylin Theatre, Brodhead, Wis. |
| Sporting Life | Bert Lytell Marian Nixon | Drury Lane melodrama | "Congratulations on your wonder picture! Exhibitors will be able to spread the butter a little thicker on their bread."
Liberty Theatre, Plainfield, N. J. |
| His People | An All-Star Cast | Great heart-throb pictures | "Without question or doubt the finest feature that I have looked at this year." Jules Berinstein, William Berinstein
Theatres, Elmhurst, N. Y. |
| Skinner's Dress Suit | Reginald DENNY Laura LaPlante | Delightful comedy | "This production, undoubtedly one of the most attractive comedies of the season, will make any audience scream!"
Florence Theatre, Pasadena, Calif. |
| The Calgary Stampede | Hoot GIBSON | Thrills and stunts of Calgary Rodeo | "Here's a real box office attraction. It's a sure-fire business getter and will please." Star Theatre, Erskine, Minn. |

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**STERNS - 5 Reels Each**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>STAR</th>
<th>Check Upplayed Films</th>
<th>TITLE</th>
<th>STAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six Shootin' Romance</td>
<td>Jack Hoxie</td>
<td>-</td>
<td>Looking for Trouble</td>
<td>Jack Hoxie</td>
</tr>
<tr>
<td>Blue Blazes</td>
<td>Pete Morrison</td>
<td>-</td>
<td>The Escape</td>
<td>Pete Morrison</td>
</tr>
<tr>
<td>Rustler's Ranch</td>
<td>Art Acord</td>
<td>-</td>
<td>The Scrappin' Kid</td>
<td>Art Acord</td>
</tr>
<tr>
<td>The Border Sheriff</td>
<td>Jack Hoxie</td>
<td>-</td>
<td>The Fighting Peacemaker</td>
<td>Jack Hoxie</td>
</tr>
<tr>
<td>Chasing Trouble</td>
<td>Pete Morrison</td>
<td>-</td>
<td>Bucking The Truth</td>
<td>Pete Morrison</td>
</tr>
<tr>
<td>The Set Up</td>
<td>Art Acord</td>
<td>-</td>
<td>The Terror</td>
<td>Art Acord</td>
</tr>
</tbody>
</table>
**Short Product Sunshine for Summer**

### Title

**BUSTER BROWN COMEDIES**

From the famous newspaper cartoons by R. F. Outcault featuring BUSTER BROWN, MARY JANE and the dog TIGE

Released one a month, two reels each

| STERN BROTHERS COMEDIES | Wanda Wiley | Edna Marian | Charles King | Forty 2-reel Comedies, released one every week |

**“LUCKY 6” ADVENTURE SERIALS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Type of Story</th>
<th>What They Say</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perils of the Wild</td>
<td>Bonomo, Margaret Quimby, Jack Mower</td>
<td>Based on the famous adventure story “Swiss Family Robinson.”</td>
<td>Since starting your serials, my receipts have doubled on Wednesday nights.” Thomas G. Norton, Town Hall Thea., Allegany, N.Y.</td>
</tr>
<tr>
<td>The ACE of Spades</td>
<td>William Desmond, Mary MacAllister</td>
<td>A western mystery thriller.</td>
<td>“The Scarlet Streak’ has proven to be one of the best we have as yet played, business has increased twenty per cent.” Q. B. Hendricksen, Liberty Thea., Darlington S. C.</td>
</tr>
<tr>
<td>The Scarlet Streak</td>
<td>Jack Daugherty, Lola Todd</td>
<td>Based on the famous invention “the death ray.”</td>
<td>“It is a knockout. If people don’t come back to the next episode of ‘The Scarlet Streak’ then they won’t come back for anything.” Utica Theatre, Straw, Texas</td>
</tr>
<tr>
<td>The Radio Detective</td>
<td>Jack Daugherty, Margaret Quimby, Jack Mower</td>
<td>The great radio story with the Boy Scout tie-up.</td>
<td>“Big, Exceedingly fine serial. Should prove drawing card.” Exhibitors Trade Review</td>
</tr>
<tr>
<td>Strings of Steel</td>
<td>William Desmond, Eileen Sedgwick</td>
<td>The trans-continental development of the telephone.</td>
<td>“A whale of an attraction. One of the very best Universal ever made.” Moving Picture World</td>
</tr>
</tbody>
</table>

**SHORT PRODUCTS FOR EVERY VARIETY OF PROGRAM!**

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Type of Story</th>
<th>What They Say</th>
</tr>
</thead>
<tbody>
<tr>
<td>52 BLUE BIRD COMEDIES</td>
<td>Charlie Puffy, Neeley Edwards, Arthur Lake</td>
<td>The finest, funniest series of one reel comedies on the market—every week.</td>
<td>“More laughs in this than in many comedies at higher prices.” Star Theatre, Benton City, Mo.</td>
</tr>
<tr>
<td>52 MUSTANG WESTERNs</td>
<td>“Peewee” Holmes, Jack Mower, Fred Humes, Ed. Cobb</td>
<td>From the famous newspaper cartoons by Sidney Smith. 2 reels each. 2 a month. Including the famous W. C. Tuttle magazine stories. All the rip-roaring action of feature westerns packed into 2 reels each. One every week.</td>
<td>“Patrons ask for them and that means business.” Olympic Theatre, Monessen, Pa.</td>
</tr>
</tbody>
</table>

*The kids ran them up and my business was in a landslide.* — Rialto Theatre, Kirkwood, Mo.

*This series will be a landslide for the box office.* — Larchmont Theatre, Los Angeles, Calif.

*Would advise all exhibitors to book the entire series.* — Yacoo Theatre, Yacoo, Miss.

*Give us more like them.* — Mission Theatre, Santa Paula, Calif.

*Consider Buster Browns finest two reelers on the market.* — Alhambra Theatre, Milwaukee, Wis.

*Have proven a good drawing card.* — Vancouver Theatre, Vancouver, B. C.

*Are the best comedies we have to play.* — Valley Theatre, Spring Valley, Ill.

*Winners at the box-office.* — St. Louis Amusement Co., St. Louis, Mo.
"COHENS AND KELLYS' A REVELATION TO THE INDUSTRY. UNIVERSAL PRODUCT GREATEST ON MARKET THIS YEAR. WILL FIT ANY TOWN OR THEATRE."

says Exhibitor Herb Thacher of Abilene, Kan.

A HARRY POLLARD Production with George Sidney, Charles Murray and Vera Gordon


From the stage play, "Two Blocks Away," by Aaron Hoffman

UNIVERSAL JEWEL

The Cohens and Kellys
This Amazing List of Successes Will Give You the Greatest Summer You Ever Had!

No. 480.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

NEVER in all my years in the picture business have I been so proud of any group of productions as I am of the Second White List.

Most of these have been released, and in every single case they have more than made good the promises I gave you.

They are without the shadow of a doubt the best list Universal ever made, and I honestly believe that, picture for picture, they have never been equalled by any company in its very best season.

The reports from the box offices of exhibitors who have had early runs on the Second White List are almost monotonous in their praise. Without exception they are simply great. Exhibitors have forgotten their customary reserve in such matters and have told the world that Universal has “got the world licked.”
One big owner of theatres said to me, "Laemmle, on the strength of these pictures alone you ought to be able to sell the Universal product for years to come."

One of the critics who sees everybody's pictures said to me, "I keep hoping I will find a poor Universal-Jewel. I have been praising your stuff so regularly that the exhibitors will begin to think you own my paper."

Pictures which will call forth such comment must be worth having. If you have not booked them, you have been asleep at the switch.

There is not one excuse left for you to have a poor summer business. Exhibitors in every type and size of town and city have run these pictures and have deluged trade papers with reports telling of their unqualified success with them.

This means success for you—made to order and just as sure as Fate itself. Study this issue of the Universal Weekly. Make it "your booking bible" for the summer and then—let your competitor do the worrying!
Reginald
Bombard your audiences this summer with Denny's refreshing hits and listen to the cold clink of cash roll into your box office!

"CALIFORNIA Straight Ahead" sold out completely and many turned away.
—New Grand Theatre, Worthington, Minn.

"BUSINESS WITH 'CALIFORNIA Straight Ahead' far above expectations."
—American Theatre, Salt Lake City, Utah.

"'TLL SHOW YOU THE Town'—Audience stopped on the way out to tell me how good it was."
—Ideal Theatre, Chateaugay, N. Y.

"WHERE WAS I" — "IF you have this, get out of the way to keep from getting hurt in the scramble for seats."
—Osage Theatre, Osage, Okla.

"'SKINNER'S DRESS Suit' one of the most attractive comedies of the season."
—Florence Theatre, Pasadena, Calif.

"'WHAT HAPPENED TO Jones' best audience picture for year."
—Strand Theatre, Lowell, Mass.

Reginald Denny—He's a sure cure for that tired feeling and that's the stuff that gets them in the heat of summer. Book Denny—book him strong and gather the golden shekels.

"BUSINESS WITH 'CALIFORNIA Straight Ahead' far above expectations."
WET YOUR PRO
WITH HOOT GIBSON

Hoot Gibson
"Profit Punch"
Serve 'em what they cry for with
"The Calgary Stampede"
"BROKE ALL HOUSE RECORDS
against a new show with free admissions."
—Princess Theatre,
Olney, Texas.

"Dollar Delight"
for hot weather money served up by
Hoot Gibson
in
"Chip of the Flying U"
"OPENED TO THE GREATEST BUSI-
ness in the history of the Rubidoux. Turned
people away five shows straight. The finest
picture he has ever made."
—R. C. Hunt, Rubidoux Theatre,
Riverside, Calif.
EVERY HOOT GIBSON SPELLS summer success for exhibitors everywhere.

Book 'em now for a clean-up!

Hoot Gibson
“Cash Cocktail”

Nothing but velvet profits! Action in every foot of—

“The Arizona Sweepstakes”

“ANOTHER GOOD HOOT GIBSON picture. All good! Big business!”

—Ogden Theatre, Ogden, Utah.
THE GOOD OLD SUMMER TIME

“Make Your Plans Now to Make This the Biggest Summer You Ever Had”—CARL LAEMMLE

NOW is none too soon to think about the good old summer time, not because you want to take a vacation then but because you don’t want the house and make a vacation.

And summer business won’t take any vacation if you take the proper precautions to keep it with you. As the Universal Weekly has often pointed out, the summer bugaboo is more a mental disease than anything else. It isn’t the summer that has licked most exhibitors—they have done it themselves. They surrendered to the summer bugaboo before the bugaboo ever bit them. Don’t you be one of those faint-hearted and unprepared exhibitors. If your business has always been good in the summer, then you are not one of these faint-hearted exhibitors and it isn’t necessary for you to read the rest of this editorial. If your business has not been good in the summer here-tofore, please continue reading this story, because we feel very keenly our duty to help exhibitors to make this summer particularly a good business summer. Then read the rest of this Universal Weekly from cover to cover.

It is full of suggestions for your guidance. There are articles here by men whose business it is to foresee conditions and to provide ways and means to take advantage of favorable conditions and to forestall unfavorable ones; there are stories by men whose business it is to influence through advertising, exploitation and publicity. These articles have been written for the purpose of helping YOU.

Then, too, we have included in this number of the Universal Weekly a splendid lineup of pictures as suggestions more particularly for summer business. Some of them are novelties, some of them have a particular application to the summer, and some are just darn good sure-fire box-office bets which will make money any time of year and which are guaranteed to draw in the summer just as certainly as they are in the winter.

To make the summer of 1926 a success, the exhibitor should start immediately. May is the time to think about August. Make your plans now. Be certain of booking the pictures which are going to give you the biggest kick for the summer time. Look over the list of suggested programs in this Weekly. Then see your nearest Universal exchange manager and make definite arrangements with him right away. Look over Jack Savage’s suggestions for color decoration of your theatre to give it the greatest opportunity to convince people that the inside of your theatre is a cool, restful and enjoyable place. Look over Joe Weil’s suggestions for summer exploitation. Read Mr. Flader’s story on the methods of making the summer theatre a cool and inviting place to be. But most of all, make up your mind that this summer is going to be a darn good summer for you. Once you have done this, once you have set your hand to the plow, keep a stiff upper lip and don’t turn back or falter. The summer is like your life—it is what you make it. Make it a good one!
How To Increase Summer Business

By F. A. FLADER, Theatre Department, Universal Pictures Corp.

As soon as summer arrives and the thermometer starts mounting upward, we all know that people do not feel like going to theatres. They look for out-door entertainment. Their cars are greased and oiled and they go out with their families to cool off.

Extraordinary efforts are necessary on the part of an exhibitor to entice people into his theatre. Many exhibitors seem to take less precaution in the summertime than during the fall and winter. That is just like the man who puts on his weakest picture on Saturday night being under the impression that he will get the crowds anyway, and thereby get rid of a poor picture which on other days would not draw.

Comedy features should predominate in the summer surrounded by a light program of popular music. Heavy, boresome entertainment is like a heavy diet in the hot months; it is a thing to be avoided.

The appearance and general atmosphere of a theatre has much to do with the success of the summer business. The marquee, box office and lobby should be dressed up with ferns and flowers. The marquee should be painted a medium or dark green and a wintery-looking cut-out giving the degrees cooler inside the theatre as compared with the heat outside is a good effect on the marquee. The cashier, doormen and ushers should be dressed in light uniforms, and should not stand around the theatre complaining of the heat and fanning themselves. Very often I have found a manager of a theatre standing in front of his house, cooling off. You can very easily perceive the reaction this would have upon the public.

The lights in the lobby should be of a soothing color; red should be avoided throughout the entire house; in fact, it should be avoided at all times because the color is depressing. A fountain dressed up with flowers, ferns, goldfish, etc., tends to further emphasize the feeling of coolness.

All the fans in the theatre should be working as noiselessly as possible. The backs of the seats should be covered with material of a light color. The musicians in the orchestra pit should not appear in black tuxedos but have light linen coats. I reiterate, heavy overtures should be avoided. Scenic effects of snow and the open spaces can be used to good advantage.

The same atmosphere should be carried through in newspaper advertising. Snappy lines and snappy cuts should be used. Heavy dramatic stuff must be avoided as much as possible. The ads can be surrounded by icicles or a wintry-looking border.

In other words, everything should be done in the summer to create an atmosphere that will invite people into the theatre instead of sending them away.

“His People” on Mae Tinee’s List

Each month Mae Tinee, the Chicago Tribune’s famous motion picture critic, selects the six photoplays of the previous month which she considers the best. Her February list contained “His People” of which she wrote: “‘HIS PEOPLE’ was a production much on the order of ‘Humoresque.’ New York ghetto locale with the story woven around a family of Russian Jews and the well known foreign actor Rudolph Schildkraut playing a sort of male version to the mother stuff that Mary Carr does so effectively in the weepy mother pictures. I said of ‘His People’: ‘It has been directed with sympathy and understanding. Because the story contains many situations that are obvious—because there is undoubtedly a lot of good old hokum in it—the production might easily have become soppy and ordinary. On the contrary, because of the way it has been handled, it is a dignified and delightful photoplay that can be pretty nearly guaranteed to please every body.’

“It is intensely human and the ‘atmosphere’ of New York’s East Side has been caught and surely and effectively portrayed.”

Suggested Summer Program

Feature—“The Cohens and Kellys”—8 reels.
Comedy—“Buster’s Skysccket”—2 reels
Novelty Thriller—“Menace of the Alps”—1 reel
News—International Newsreel—1 reel
Parking Space Essential
To Theatre’s Success

A SUGGESTION that comes from Marks Brothers Theatres, Inc., Chicago, seems particularly appropriate for summer. They say:

“When building a theatre, consider auto parking space or your creditors will get you if you don’t watch out.”

During the hot weather everyone who owns a car uses it, and not only will the theatre with parking space secure the patronage of families who drive to the movies, but it will also attract the “drop-in” business of automobile parties tired of driving who wish to stop at a theatre for an hour or two.

Figures obtained through an investigation of weeks made by the Marks staff revealed the fact that thousands of dollars are lost monthly to houses without adequate parking space. Now each of the four Marks theatres under construction and the sites of other playhouses projected by them, is protected by the leasing of vacant property for parking. The Granada Theatre, which will be the first to open, is on Sheridan Road, a boulevard under regulations of a strict special park commission. Across from the Granada are three vacant acres obtained by the Marks Brothers. Even at their immense valuation, the lessors foresee a profit to the theatre and from the nominal parking fee.

Sacrifices Moustache
For “Rolling Home” Role

FOR the first time in his screen career, Ben Hendricks, Jr., appears without his waxed mustache in “Rolling Home,” the stage success which William Seiter has recently completed at Universal City with Reginald Denny as the star.

Hendricks, who has played in Denny’s last two pictures, has the role of a chauffeur and an old army buddy of the star’s and Seiter decided it would not be quite the thing for a chauffeur to wear a neatly pointed Kerry mustache.

Others in the cast are Marian Nixon, E. J. Ratcliffe, George Nicholls, Margaret Seddon, and George Marion.

From Photoplay Magazine

THE COHENS AND KELLYS—Universal

SEE this by all means. If the movie-going public of New York City is any criterion as to the comedy value of a picture, then this will be a wow throughout the entire country. They went wild over it—and how they howled and screeched! The plot is filled with all the old hokum about the Jews and the Irish but, nevertheless, it brings out the loud guffaws—even from the basé.

Brickbats and Bouquets

Well, We Praised It First!

Los Angeles, Calif.

Not being exactly an ardent motion picture fan, I am perhaps unqualified to express my ideas on a picture. But upon witnessing “His People” I was literally stunned by the realism of the production. Never have I enjoyed a picture quite so much as I did “His People.” The cast was excellent, especially the work of George Lewis, and I wish to throw a large bouquet directly at him. The picture was far more interesting and enjoyable than I could have imagined and I was so impressed by it that I just couldn’t resist sitting down and jotting off my ideas. If more pictures like “His People” were produced and less sex pictures, it would be a considerable boost for “Greater Pictures.”

JOSHUA HAMMOND, JR.

“His People,” Again

Los Angeles, Calif.

The director of “His People” is to be congratulated on his clever handling of a story rich in human interest and heart throbs.

The whole thing could have so easily been overdrawn, but it was all so sane and real, one could imagine oneself in the lower East side of New York.

Just a simple tale of Jewish parents with two sons. Please give us more stories of this sort free from sex suggestion, just natural everyday people who live and let live.

Rudolph Schildkraut gave a performance that seemed perfect. Everyone in the audience understood the heartaches of Mama Cominsky. What more can be said of real art?

LEOTA HOLDEN.

The letters above, written voluntarily to Photoplay, are one more proof of the tremendous appeal of this picture.

There is no one who can beat Norman Kerry at this sort of thing. Here is with Greta Nissen in “The Love Thief,” his last picture on the Second White List.
COLORS THAT KEEP YOU COOL

By JACK SAVAGE, Presentation Artist, Universal Pictures Corp.

COLOR as a means of expressing or communicating one's feelings or thoughts with its known and unknown psychological tendencies, plays an important part upon the human emotions. In itself as pure and exquisite a pleasure as music, color, with its powers to attract attention, to stimulate emotion, to cheer and animate, or quiet and subdue, can be made to create and build up a suitable atmosphere for any situation.

Each color has a symbolic meaning, exerting its own particular influence upon us, different from the influence of other colors. The human emotions react against this influence. Some people are more sensitive to color than others. However all are susceptible to its subtle powers.

The theatre must be beautiful as well as entertaining. It must be inviting, restful and cool. By making it the most suitable place to be in during the hot summer day, you are immediately insured against the usual summer slump.

A mere outlay of expense is not sufficient. Well chosen colors and decorations in structural harmony with the lines of the theatre, lighting which is soft, cool and void of any discordant and irritating color combinations, will create the desired atmosphere. There are certain laws passed on to us which govern the various symbols, combinations and relationships of color.

For those who may not have a working knowledge of color the following brief outline of the fundamental principles applied to the theory of color may convey this thought more clearly.

There are three primary colors: yellow, red and blue, which are the basis for all other color tones that can be produced by mixture. There are three secondary colors; orange, green and violet which are produced by mixing equal parts of any two of the primaries as follows: yellow and red produce orange; yellow and blue, produce green, red and blue produce violet.

Complementary colors are (Continued on Page 35)
A cake of COLD CASH for your BOX OFFICE

HIS PEOPLE!

Will Weather Any Weather!

"DESPITE DEEP SNOWS, SLUSH AND RAIN Saturday and Sunday, 'His People' played to all we could possibly handle at our admission prices."
—Broadway Strand Theatre, Detroit, Mich.

"BROKEN ALL RECORDS THIS HOUSE. LINE-UP all evening six abreast extending for one block."
—Wabash Theatre, Los Angeles, Cal.

"WITHOUT QUESTION OR DOUBT, THE FINEST feature that I have looked at this year!"
—Jules Bernstein, William Berinstein Theatres, Elmira, N. Y.

AN EDWARD SLOMAN PRODUCTION
Presented by CARL LAEMMLE
Story by Isadore Bernstein

UNIVERSAL-JEWEL.
It's Always Cooler At Your Theatre!

Drive That Message Across and There Won’t Be Any Summer “Slump.”

By JOE WEIL, Director of Exploitation, Universal Pictures Corp.

WHEN there's not a breath of air stirring—when the tar is melting on the pavements —when the sun is making a regular furnace of the streets—when collars are wilted—when the whole town is wondering where to go to keep cool—that’s the time you want them to think of your theatre. That's the time you want them to remember that at the movies the lights are dim and blue and cold—summer sweats are igniting across the comfortable slip-covered seats. —that there one can relax, forget that there's such a thing as a heat wave, and spend the time enjoying some real good entertainment!

Going to the theatre or staying away from it is a matter governed by psychology. If you run your business right you are not going to wait for a heat wave to come along and knock your receipts into a cocked hat before you decide to do something to keep the box-office working.

This little article is not written for the benefit of the up-to-the-minute showman. Nor is it written for the big-time first run houses with their great cooling systems. The “live-wire” knows all about what is to follow—knows it from experience and has put his experience to good use in holding up his summer gross.

This is written for the fellow in the smaller city who lets things slide—sits back without fighting while the summer drives in on him and then suddenly wakes up when his business has slumped to nothing. He then scurries around to get it back to normal. That is too late a time to save the business. The hot spell might as well last all summer because the damage has been done! His patrons have come and wilted through two hours of misery.

True, the electric fans were in storage in the cellar but that didn’t help things much. While they fretted and fumed Mr. Exhibitor was telephoning the electrician to put the fans up to-morrow. But tomorrow was too late! His audience walked out on him that night and resolved not to go to another picture show until the summer wave to come along and knock the damage has been done! His patrons have come and wilted through two hours of misery.

‘Cardboard fans are a practical means of advertising your next week’s show during the hot days. This one, used by the Strand, New York, was of cool green stock printed in black, and employing a stock cut up on his summer plans. He is working on his cooling system. He has planned his special “arctic” signs and house decorations. He is putting his fans in tip-top shape. He is planning his entire summer advertising and publicity campaign to get over the “coolest place in town” idea.

He opens his campaign in May before the summer has a chance to do any harm. He is prepared for the first warm break. The result is that when the hot weather does come he has convinced his patrons that his theatre will always be cool and comfortable. The hotter it gets the more the people remember that the movies invite them to a comfortable entertaining, cool afternoon or evening.

His business drops off a little. That is only natural when one remembers that a goodly number of the population is away for the summer. But the drop cannot be considered a “slump.” Considering everything, his business for the summer is very favorable and profitable. He has taken the necessary precaution of showing GOOD pictures during the summer to insure satisfaction on the part of this summer patron.

If they stand by in the bad period—are they not worth the best you can give them? Mr. Live Wire believes they are—and to be sure that they GET the best, he carefully selects and DATES the pictures he will run in June, July and August.

Some exhibitors will sit back and not lift a finger to avoid the “slump.” The Live Wire will carefully check over the many things he can do to help keep going.

Here are a few of the summer aids: Lights: Marquee, lobby and theatre lights in cool blues, greens and whites.

Signs: Wherever signs are used the ice borders should be prominent.

Ads: Newspapers should carry ice-bordered ads drawing attention to the cooling system of the theatre. Special emphasis should be laid on the specially selected programs for the summer.

Teaser ads can be spotted through the paper with the line—“It’s cool and comfortable at the Colony!”

Marquee and Lobby: At slight cost trellis work can be constructed under marquee roof and about doors and in lobby. Imitation foliage will add to the cool effect. A few real plants can be spotted around.

Fountain: A fountain adds to the cool effect in the lobby. The sound of the trickling water helps.

Trick Wind Box: A blast of air is always a good way to tell them it’s cool inside. Consider a 3-foot box with a hidden fan. Streamers of paper or ribbons can be attached to an opening behind which the fan is placed. The steady breeze will help bring in a steady breeze.

They’ll Forget the Weather Watching Denny

Feature—“What Happened to Jones”—7 reels

Mustang—“Quick on the Draw”—2 reels

Comedy—“Perfect Lie” (Neely Edwards) — 1 reel

Serial—“The Radio Detective”—2 reels

Mosquitoes: If you have an outdoor show and the...
"WAY AHEAD OF ANYTHING YET SCREENED in the fire fighting line. Should get money in any house large or small."

M. P. News

"OF ALL THE MELODRAMAS OF FIRES AND fire-fighters 'The Still Alarm' is the best."

Harrison's Reports

"HAS BOX-OFFICE PULLING POWER. WILL thrill and satisfy everybody."

Film Daily

Sweep Out Old Records! Make Room for New!
A Few Selected Jewels For Summer Showing

PICTURES THAT HAVE PROVED BIG MONEY-MAKERS EVERYWHERE

“Skinner’s Dress Suit” - - - - - - - - - - - - - - - - Reginald Denny
“The Teaser” - - - - - Laura La Plante and Pat O’Malley
“The Goose Woman” - - - - - - - - - - - - - - - - - - Jack Pickford, Louise Dresser and Constance Bennett
“Where Was I?” - - - - - - - - - - - - - - - - Reginald Denny
“The Cohens and Kellys” - - - - - - - - - - - - - - - - George Sidney, Charlie Murray and Vera Gordon
“What Happened to Jones” - - - - - - - - - - Reginald Denny
“The Still Alarm” - - - - - - - William Russell and Helene Chadwick
“His People” - Joseph Schildkraut, Blanche Mehaffey and George Lewis
“Sporting Life” - - - - - - - - - - - - - - - - Bert Lytell and Marian Nixon
“Chip of the Flying U” - - - - - - - - - - - - - - - - Hoot Gibson
“Rolling Home” - - - - - - - - - - - - - - - - - - Reginald Denny
“Outside the Law” - - - - - - - - - - - - - - - - Lon Chaney and Priscilla Dean
“The Calgary Stampede” - - - - - - - - - - - - - - - - Hoot Gibson
“The Phantom Bullet” - - - - - - - - - - - - - - - - - - Hoot Gibson

Also these specials

“The Phantom of the Opera”- - - - - - - - - - - - Lon Chaney, Norman Kerry, and Mary Philbin
“The Hunchback of Notre Dame” - - - - - - - - - Lon Chaney, Patsy Ruth Miller, and Norman Kerry
Put a Profit "Kick" in Your Summer!

Every one a wild jam

"PERILS OF THE WILD"
Starring Bonomo
Margaret Quimby
Jack Mower
based on the famous
"Swiss Family Robinson"

"THE ACE OF SPADES"
Starring
WILLIAM DESMOND
with
Mary MacAllister

"THIS SP'S"
Program with Universal's Lucky Six Adventure Serials

one of thrills and action built for the box office

ARLET "I4K"

"THE WINKING IDOL"
Starring
WILLIAM DESMOND
and
EILEEN SEDGWICK

"STRINGS OF STEEL"
Starring
WILLIAM DESMOND
and
EILEEN SEDGWICK

"THE RADIO DETECTIVE"
Starring
JACK DAUGHERTY
Margaret Quimby
Jack Mower
Arthur B. Reeves' great radio story with the Boy Scout tie-up
"THE ACE OF SPADES' OKAY. Drawing Western fans. Good house and that's the main thing."
—Strand Theatre, Elizabethtown, Ind.

"THE WINKING IDOL' FULL OF action and daring stunts. Live wire serial. Should please any audience."
—Motion Pictures Today.

"IT'S A KNOCKOUT! IF PEOPLE don't come back to the next episode of 'The Scarlet Streak' then they won't come back for anything!"
—Cozy Theatre, Strawn, Texas.

"SINCE STARTING YOUR SERIALS, my receipts have doubled on Wednesday nights."
—Town Hall Theatre, Allegany, N. Y.

Get These Summer Profits With UNIVERSAL'S "LUCKY 6"
"Our box office Records!"
—Louis De Luca, Lansing Theatre, Lansing, Ohio.

"The Scarlet Streak" has proven to be one of the best we have yet played. Business has increased twenty per cent."
—Liberty Theatre, Darlington, S. C.

"The Radio Detective" Big. Exceedingly fine serial. Should prove areeazing card."
—Exhibitors Trade Review.

ADVENTURE SERIALS

"Perils of the Wild" full of thrills and is holding up great."
—Monticello Opera House, Monticello, Ind.

"Strings of Steel" A whale of an attraction. One of the very best Universal ever made."
—M. P. World.
Exploitation Will Rout Summer Slump

IF ever exploitation is needed, it is in the summertime when outdoor entertainment is apt to appear more attractive than the theatre. But if curiosity is sufficiently aroused through ballyhoos, billing, advertising and special stunts there should be no fear of old man Summer Slump.

Abe Kraft, of the Lyceum Theatre, Findlay, Ohio, designed this front for "The Arizona Sweepstakes." Two lights with reflectors illuminated the centerpiece.

WHEN Reginald Denny in "What Happened to Jones" played the Hyland Theatre in Homewood, Pa., a suburb of Pittsburgh, Lon B. Ramsdell, Universal exploiter, hurried out to put on a campaign. Through the cooperation of the police he was permitted to deposit on one of the main streets an automobile wreck with cards reading: "What Happened to Jones' when he ignored the traffic rules. See what this wreck did to the Jones' at the Hyland, April—"

On another street he placed a load of barrels with banners bearing the legend: "There's a barrel of laughs in 'What Happened to Jones' at the Hyland."

In the window of a real estate office a card announced: "Goodness knows, nothing would have happened to Jones had he owned one of our homes. As he did not, see 'What Happened to Jones' at the Hyland Theatre."

Each of these stunts is well adapted to summer use.

Manager Frank Quinlan of the Rialto Theatre, Waterbury, Conn., dug up this steamer of 1883 for his showing of "The Still Alarm." Mr. Quinlan says: "This is the greatest fire picture I have ever had the pleasure of presenting at my theatre. My opening night, Sunday, gave me $100 more gross than any other Sunday night and the entire run has brought in tremendous business."

THE Mack truck ballyhoos for " Skinner's Dress Suit," pictured below, was put on the streets of San Francisco as a result of a triple tie-up between the truck company, the Granada Theatre and the Zenith Radio Company. On Sunday, when a crowd in excess of 30,000 was gathered at a nearby beach, the truck was sent there and attracted as much attention with its powerful radio set and its driver in evening clothes as it had in town. When planning street ballyhoos this summer it would be well to remember the beaches.

A huge Mack truck driven by a man in evening clothes was sent out on the street in San Francisco in a triple tie-up between the Granada Theatre, showing " Skinner's Dress Suit," the Zenith Radio Company and the truck company. A double loud speaker outfit, carried on the truck, could be heard even above the din of Market Street.
A Landslide of Summer Profits!

“THIS SERIES WILL BE A LANDSLIDE FOR the box-office.”
—Larchmont Theatre, Los Angeles, Calif.

“THE LAST WORD IN GOOD, clean, original comedies and we want first run on all that follow.”
—Idlehour Theatre, West Chester, Pa.

“CONSIDER BUSTER BROWNS finest two-reelers on the market.”
—Alhambra Theatre, Milwaukee, Wis.

Presented by STERN BROS.

Released through UNIVERSAL

12 Two-Reel Comedies.

BUSTER BROWN COMEDIES
Just the Thing for Summer Crowds!

A brisk, breezy racing picture for the dog days, with a million-to-one odds for prize profits.

A Big Picture of Society and the Outdoors!

Smart! Scintillating! Snappy!

"CLEAN AND INTERESTING from start to finish. Give us more like this!"
—Lyric Theatre, Melvin, Ia.

"WENT OVER WITH a bang! A real winner!"
—Florence Theatre, Pasadena, Cal.

The Great Melodramatic Spectacle
Featuring
BERT LYTELL
PAULETTE DUVAL
MARIAN NIXON

A MAURICE TOURNEUR PRODUCTION
UNIVERSAL JEWEL
How I Played the Picture—

"Lorraine of the Lions"

By HAROLD J. LYON, Organist, Legion Theatre, Marshalltown, Iowa

Reprinted from Exhibitors Herald

MUCH has been written and said about the art of proper musical interpretation of the silent drama and of course ideas and style of playing differ in every theatre and at every console.

Fitting music to motion pictures requires not so much a sense of picture values as a knowledge of human nature. One must know how to create a mood which will get the most value out of a given picture. The better the organist can appeal with music to the particular emotion of a scene being projected, the better the public will like it. Music that the audience understands is the kind we must make our appeal with.

A short time ago Norman Kerry appeared at the Legion Theatre in the picture, "Lorraine of the Lions," the tremendous dramatic spectacular novelty. As many other organists do, I received the cue sheet and prepared the organ accompaniment or rather the "skeleton" to the accompaniment from the said cue sheet. On playing the picture for the first time I found that I differed extremely from the writer and so changed to the following method of pulling laughs, raising hair, and making my audiences feel the emotions portrayed by the characters.

In this picture thrills and unusual situations tumble over themselves and blend with beautiful love scenes in tropical settings offering the organist ample opportunity for a good variety of music, short improvisations, tricks, and use of percussion instruments.

The picture opens with a ship returning from Europe with a circus aboard as well as young Mr. Livingston with his wife—a animal trainer—and his little daughter Lorraine, said to have an uncanny control over wild animals and to be the youngest animal trainer in the world. "Prelude to Romance of Seven Seas" fits as an excellent opening, with a few tympani rolls at intervals to imitate the roar of the ocean. As Livingston reads the telegram from his father change to the beautiful "Rocked In the Cradle of the Deep" with sad and pleading feeling emphasized. The scene in which Lorraine is playing with her animals offers a change to a lighter nature of music and what could be better than our old "Teddy Bears' Picnic."

The title, "The South Seas Greatest Menace—the Typhoon" is cue sufficient for McDowell's "Scotch Poem." Loud tympani rolls and cymbal crashes are in accordance with the scene and help to make your audience feel the awful truth which is about to be realized. Work up to a climax and as the ship hits the derelict get a good descriptive crash out of your instrument. If the organ is too small to support a big crashing climax, then use pianissimo playing, with many examples of melody over soft strings, as the background and come up to forte and fortissimo only rarely; scale your dynamics so that no matter how large or small, your organ still gives contrast. Rolls on tympani with full dramatic chords improvised as the awful truth is realized and as the ship sinks play "Nearer My God To Thee" very forte with arpeggios then fade to an echo as the ship finally disappears under the water.

On the appearance of the title, "In San Francisco—" play Bendel's "Song Without Words." Continue this number with a decided change in registration as Lorraine and animals are shown on island. When cannibals appear play "Savage Dance" by Berge.

The flashback to the grandfather looking at picture of Lorraine is cue for the song, "Oh How I Miss You Tonight," with pianissimo playing, an example of the millions of scenes where reality must not be striven for and where we must have only an echo as from a far distant shore. Let the music speak to the memory and not to the ear. This prepares the audience for the pathetic telegram about to be received. After reading the telegram the grandfather imagines Lorraine to be coming down the hall stairs calling to him, "Grandaddy, I need you."

Back again to the jungle and this time repeat "Teddy Bears' Picnic" and put in a few bird calls and a little monkey talk as Lorraine and Bimi are enjoying themselves with bananas and other edibles afforded by the island. Effects, imitations, points of emphasis, should generally be brought in against an underlying background of music. It is surprising how much a good musician can play with one hand and the pedals, leaving the other hand free for cussing in.

The continuity changes to twelve years later in an oriental scene where the grandfather is still seeking the interpretation of the strange visitation of Lorraine. Play the "Song of India" in fox-trot rhythm. As the grandfather returns to the car in which Hartley, his nephew, the only living heir to his fortune, besides Lorraine, and his lawyer are waiting, continue this number for the introduction of our hero, Don Mackay. As Don starts to leave the corner catch at the precise moment a blast on your auto horn together with one heavy dramatic chord. This prepares the audience for the following scene of Don laying by the side of grandfather Livingston's car.

How often have you heard an organist, after the cue (Continued on Page 34)
Your Two Big
SUMMER

Wherever they play regardless they're packing 'em in for...

"MOST SATISFACTORY engagement in history of theatre."
Lexington Theatre, Cleveland, Ohio

"EVERYONE PRAISES THE PICTURE most highly. Never before in 15 years experience have there been such crowds."
Capital Theatre, Dallas, Texas.

"PATRONS MOST ENTHUSIASTIC in their praise. Showed most profitable results of all pictures played on Ascher Circuit."
Ascher Brothers, Chicago, Ill.

"BUSINESS SUPRISINGLY GOOD Appeals to all classes. Third run-capacity!"
Pershing Theatre, Kansas City, Mo.

The HUNCHBACK
of NOTRE DAME
UNIVERSAL SUPER PRODUCTIONS
GEST GUNS — WINTER!
of season, climate or weather
New Box Office Records

OPENED TO ALL WE could take. Unqualified success. Longest run ever given any film in this city."
Majestic Theatre, Hornell, N. Y.

DREW PEOPLE DESPITE Christmas week. Yours for more productions like the "Phantom."
Bellflower Theatre, Bellflower, N. Y.

GROSS VERY GRATIFYING ON seventeenth run. Patrons loud in their praise."
Western Amusement Co., Des Moines, Ia.

"PHANTOM' OPENS TO PHENOMENAL business. Press and public acclaim it one of greatest of all time."
Embassy Theatre, Baltimore, Md.
BROKE BUFFALO HOUSE RECORD!

OUTSIDE THE LAW

Phenomenal Record!
Breaking Repeater!

All set for a summer clean-up with new paper, new titles, new dollar-getting paper and accessories. Played at Olympic Theatre, Buffalo, N. Y. to largest Sunday business in years. Broke all house records at The Cameo Pittsburgh. Get this one for your summer business — IT'S THE COOLEST CASH GATHERER YOU EVER PLAYED!

Starring Priscilla Dean
supported by Lon Chaney
A Tod Browning Production
“Skinner” Asks Saginaw Men To Loan Him A Dress Suit

CHARLES CARLISLE of the Mecca Theatre, Saginaw, Mich., and the Universal exploiter in the Detroit Exchange, F. Raoul Cleaver worked out a clever stunt for Reginald Denny’s “Skinner’s Dress Suit.” A post card was sent out to all the men in town five days before the showing of the picture, which read:

“Dear Sir: I am going to work all next week at the Mecca for Charlie Carlisle, but to make good on the job I’ve got to dig up a dress suit somewhere. Charlie says that you are about my size and if you will be kind enough to loan me your dress suit for next week he will give you a pass to the show so that you can see me work. Yours very truly, U. C. Skinner.”

Three days later this advertisement appeared in the newspapers:

NOTICE

To Whom It May Concern:

If you have been approached by a Mr. “U. C. Skinner” with a request that you loan him your dress suit to fill an engagement at this Theatre, please ignore the request.

This man is NOT authorized to use my name in this matter, and furthermore, if you HAVE already loaned him a dress suit, please take notice that I will not be held responsible in any way and I will not give out any passes under this arrangement.

It is expressly stated in my contract with the Universal Pictures Corporation that Mr. Skinner is to furnish his own dress suit.

(Signed) Charles Q. Carlisle,
Mecca Theatre,
Saginaw, Mich.

“Skinner’s Dress Suit” is excellent fare for summer audiences. Its fun will make even a fat man forget the heat, but you will not get the full benefit from the picture unless you precede the showing by an exploitation campaign. This little stunt of Charlie Carlisle’s and Raoul Cleaver’s doesn’t cost much and causes lots of talk. Try it when you play “Skinner’s Dress Suit.”

With a marquee like this on the Million Dollar Grand Theatre in Pittsburgh you can tell the whole story in lights. Reginald Denny playing there in “What Happened to Jones” set a record hard to beat.
As The Reviewers See

"Stella Maris"

(Length: 5,780 ft.)

YOU'D never believe Mary Philbin had it in her. When you see her in her dual characterization in "Stella Maris," however, you'll probably come to the same conclusion as we did—that she is not only one of the screen's loveliest women but an actress of great emotional capabilities.

Years ago, Mary Pickford did "Stella Maris," and in our memory it has always remained. To compare. When we heard that Universal was doing it over we wondered whether that production could be equaled.

It has been—in every way. And little Mary Philbin rises to great heights both as the beautiful Stella and as the ugly, deformed and simple minded Unity Blake.

This is one of William J. Locke's greatest stories. It contrasts the lives of two girls, both deformed at birth. The one, beautiful, lives in a castle and all the world's evil is kept from her. The other is a charity ward, working as a skilly maid, abused by a depraved and vicious mistress. Eventually love and health come to Stella, while Unity makes the supreme sacrifice for the sake of the only man who is kind to her and whom she grows to love with the devotion of a slave.

Some of the double exposure photography is so well handled in this as to seem almost miraculous. And Charles Brabin, the director, has really accomplished some splendid effects. If there is one slight criticism it is that the close-up has been overworked a bit.

Mary Philbin's performance is worth it, however. She is particularly fine in the scene when as the beautiful invalid Stella she finds that she is no longer to be chair-ridden, and walks for the first time. Picking fine points in her Unity Blake characterization is well nigh impossible, for the figure moves through the film with heart-stabbing reality, and her every move is almost unforgettable.

—Chicago American.

"Under Western Skies"

(Length: 6,630 ft.)

WHO would ever imagine that Norman Kerry, as polished a leading man as ever raised a waxed mustache for screen purposes could become, when occasion demands, a rough and ready westerner?

He can, by heck! as witness "Under Western Skies," the present Randolph feature. And, he makes a good one too, and shows before the film is ended that he can ride like nobody can.

Of course Robert Erskine, (Kerry) is really an easterner in this photo-play, the free and easy going son of a New York banker, in fact. His dad (George Fawcett) gets the idea that he is foolish away too much time, they have a row, and Bob goes West to show the old man that he can become a power on his own. He organizes the wheat farmers of Oregon into a combine against the elder Erskine, who refuses to finance them for harvest time preferring to either buy the wheat at his own price or let it rot. Eventually they turn the whole thing into a sporting proposition, the father agreeing to meet the son's terms and finance the farmers if the son wins the big race in the Pendleton round-up. Dad Erskine sets forth in thorough fashion to beat the son, but is unable to do so, with the result that the wheat farmers get the brown derby.

Universal purchased the picture rights to the Pendleton Round-up of 1925 to make "Under Western Skies" and have woven it into the plot in workmanlike fashion. By far the most pleasing thing about it, however, is George Fawcett's work as the father who was such a good sport. One never tires of this charming old man's comedy.

While we prefer Kerry in continental roles, it must be conceded that he does exceptionally well in this and proves in particular that when it comes to riding bronchos not even the most wild and wooly of the cowboys have anything on him.

—Chicago American.

"Power"

is the only word that will describe this film. Picture a little New England woman, the head of an ancient family, who rules her relatives with the same stern hand with which she manages the iron foundry around which the town is built. Resolutely deducing herself to the perpetuation of the Ruyland name and traditions, she dictates every detail of the lives of her younger kin, telling them when and whom to marry, where to live after the marriage and how to arrange furniture. Her word is law to policemen and judge.

When a nephew suddenly brings a New York bride into this atmosphere the clash begins.

Brief, but especially dramatic, is the work of Marc McDermott as an older cousin, speechless from birth, whose more human viewpoints make him the helpless target of Aunt Augusta's tempests. Realizing of his own youth having been wrecked by her interference, he determines that the incident shall not be repeated and gives his life in the struggle to break her stranglehold on the lives of those about her.

Virginia Valli is unbeatable as the winsome bride who braves Aunt Augusta's ire. Eugene O'Brien is good as the young husband and Mary Aden is superb as the stern old aunt.

—Dallas, Tex., Dispatch.

"Where Was I?"

(Length: 6,590 ft.)

REGINALD DENNY again romps through a breezy comedy role as the harassed and bewildered hero of "Where Was I?", the current offering of the Alhambra Theatre.

The story is of a farcical nature, with a series of complications that keep the hero on his tiptoes until the last hundred feet. As Tom Bedford, an energetic young business man, Denny sets out to win the hand of the daughter of one of his keenest business rivals. Just as things are going smoothly, a pretty attractive young woman appears on the scene with the startling information that she and the hero were married on a certain fatal Friday.

The hero is as sure he did not marry her, as she is that he did, but it is up to him to provide a puncture proof alibi. He goes out to discover "where was I?" on the date mentioned and encounters many adventures—mostly humorous—in so doing. There are moments of high hilarity in the telling. Director William A. Seiter has kept the tale notably free of any objectionable "sexiness."

Denny employs excellent pantomime and facial expressions as the perplexed Tom and enjoys the support of an excellent cast in which Marion Nixon appears as the sweet girl he is really in love with, and Pauline Garon is the exasperating dame who claims the plumpish bride. Chester Conklin as a comedy taxi driver.

—Milwaukee Sentinel.
The Second White List

“Watch Your Wife”  
(Length: 6.094 ft.)  
A BRAND new idea—and what is rarer in films—gives an original twist to “Watch Your Wife,” a really good domestic comedy which co-stars Virginia Valli and Pat O’Malley. The new twist is one, that so far as our experience goes, has never been done before. It presents the novel theme of the rental of wives, on a purely companionable basis, of course, and the complications that ensue from this unique service when a divorced husband tries it out.

This idea is far fetched, but it has been well handled by Evron Gade, the director, with the result that it is excellent entertainment.

Miss Valli and Mr. O’Malley play a pair of divorcees who, despite their decree, are still enough in love with one another to make the pangs of jealousy. Claudia begins running around with a fortune hunting foreigner while her husband, feeling the need of a little feminine companionship, rents a beautiful daytimes wife from the bureau which furnishes such social service. The resulting situations are highly amusing.

Helen Lee Worthing and Albert Conti lend their assistance to supplement the excellent acting of the stars.  
—Milwaukee Sentinel.

“Home Maker”  
(Length: 7.755 ft.)

SHOULD your neighborhood theatre bill “The Home Maker,” I'd certainly advise you to see it. Awfully interesting, quite different and decidedly a well done sort of picture. I won't tell you too much about it, because the plot has unusual twists, but I can say this:

The Knapps, with three children, aren't particularly happy or in particularly good circumstances. Eva takes efficient care of the home and the children. Lester is conscientious and hard working. But he doesn't care much for his job and Eva is weary of housework.

Circumstances paralyzes Lester's legs. There is nobody to help the Knapps financially; so Eva goes out to work in the store where Lester has lost his job. To rent the house, Lester is all right. He runs the home and the children. And what a difference! Lester likes bringing up the children and they adore him. Eva enjoys her work and advances rapidly.

A good situation. But suppose Lester recovers? Take it from me, “The Home Maker,” is just full of good situations. They are well presented, too, with Alice Joyce and Clive Brook, excellent as the Knapps and a little kid with a long name, Billy Kent Schaeffer — just about wonderful as the youngest Knapp. King Baggot’s direction is fine. In fact, Universal can stick a feather in its hat for this picture.

—Chicago Examiner.

“The Storm Breaker”  
(Length: 6.093 ft.)

“THE STORM BREAKER” presents the popular House Peters in the role of the boastful high-handed captain of a fishing vessel. The picture, laid entirely in and about a sea-coast village, has a quaint, archaic flavor, given it by its settings, its characters and the dialect of the subtitles.

The subject of the story is the change of heart on the part of the boastful captain, John Strong, who had believed himself more powerful than any other force in the universe. That his success was entirely due to his own efforts and that nothing could interfere with his happiness, was his firm belief. Of course something does before the picture ends.

—Chicago Post.

“The Goose Woman”  
(Length: 7.622 ft.)

THE GOOSE WOMAN” hits the bulls eye three times.

Louise Dresser hits it with her impressive acting as the goose woman. Clarence Brown, the director, hits it with his capable direction and Rex Beach with his story.

Mark it down as one of the things you should not leave undone this week and discover it at the Clemen.

A lot of people will ask who Louise Dresser is, also Clarence Brown. They won’t have to after this picture.

Miss Dresser, a former musical comedy star, has been an outstanding player in minor parts until “The Goose Woman” let her go into the high and show that she is an actress of rare ability. The picture offers Miss Dresser the sort of part that players continually hope is just around the corner. Miss Dresser turned her corner and proved herself equal to any emotional actress on the screen. We don't remember of any better interpretation in a ges that equals the impressiveness of Miss Dresser as the goose woman.

—Indianapolis Star.

Whether Miss Dresser’s remarkable interpretation is due to Mr. Brown or whether Miss Dresser was fortunate in having Miss Dresser assigned to his picture we do not know, but we do know that the picture is one of the gold strikes of the movies.

—Spokane Spokaner Review.

“The Beautiful Cheat”  
(Length: 6.533 ft.)

LAURA LA PLANTE again proves that she can play comedy roles to perfection in “The Beautiful Cheat,” the feature picture at the Colonial Theatre this week. In the first place she has a delightful story for a background, a bright speedy farce with action from the very start. It is one of those pictures in which the laughs start early and easy, swelling from titters and chuckles to roars before the end of the first reel.

Miss La Plante is cast as Mary Callahan, a shop girl, chosen by Al Goldring, the producer, for stellar honors in his organization. The producer sends her to Russia, changes her name to Meritza Callansky, and widely advertises her as the latest Russian “find.” Harry Myers has the part of Jimmy Austin, press agent, who will tackle anything once and things twice. He spreads the publicity and Meritza becomes famous. But allack and alas, when she arrives in America the producer is bankrupt.

Jimmy refuse to give up. He decides that the one remaining prospective investor must be inveigled into putting his money into the proposition, so Jimmy stages a big party in a strange house. It is a great party, but while it is on the owner of the house returns. It is a decidedy embarrassing situation for Jimmy and his unsuspecting guests, and a decidedly humorous one for the audience, but Jimmy finally comes out on top.

Picture fans who like plenty of fun will find “The Beautiful Cheat” one of the best comedies that has come to town in many a long day. The supporting cast could not be better. Alexander Carr does a splendid piece of work as Goldringer, the producer. Kate Price and Walter Perry make a laughable Irish team. Others in the cast are Bertram Grassy, Younce Troubetzkoy, Helen Dunbar, Tom Guise and Robert Anderson. The picture was made by Pathe, producer, for Mr. Dresser, producer, for Miss Dresser, one of the gold strikes of the movies.

—Spokane Spokaner-Review.
These Thrills Will Give Them Chills

Feature—"The Still Alarm"—7 reels

Mustang Western—"Grinning Fists"—2 reels.

Comedy—"A Dumb Friend" (Arthur Lake)—1 reel

Comedy—"Buster's Nightmare" (Buster Brown)—2 reels

Play the last line of "Home For the Rest of My Life!" very softly as an echo as Lorraine is shown on ship. Lorraine's first formal dinner provides plenty of room for emotional music, light and carefree, then a dramatic pageant raiser. To begin with, play Godard's "Second Waltz," a type of music that is always enjoyed by every audience and which fits well on all any program, as well as adding variety to the accompaniment. When she falls on the step get a laugh out of your listeners by catching the fall on the bass drum. Continue the waltz during the banquet. Bimi is shown sneaking along the porch, for which I played a slow sneaky improvisation to his movements then returning to the waltz on the flashback to the party. Try mocking the comedy characters at the dinner table. Work slowly from the light music into a heavy andante up to a climax, where the gorilla crashes down and breaks the dance with an arpeggio and a crash on the cymbal.

When Lorraine commands Bimi get commanding tones from the organ. Make the audience feel her feeling. Follow the effects with a few thrills from the gorilla and a bass drum beat as she kicks him out of the room, help to make a good closing for the gorilla scene.

On returning to the banquet room, Lorraine overhears a suggestion made by the old lawyer to her grandfather, that Bimi be shot. This enranges her so that she throws dishes at the onlookers and tears the table cloth from the table. This scene is best interpreted by a scherzando hurry improvised to the movements of Lorraine, filled with crashes and falls of dishes. Try making the dishes whistle through the air by using the siren.

After the guests have gone our friends of the household retire, for which "Sleep," the world ballad is an excellent number. Lorraine innocently enters Don's bedroom and as she tickles his nose, try getting the effect on a high registration of the Vox Humana and Piccolo. This done in the right way will get a good many laughs. When Don awakens and discovers her change from "Sleep" to Tschaikowsky's "Chant Sans Paroles" and continue in a stern way through-out the hall scene.

Of course both Bimi and Lorraine had to be punished so we find Don teaching her Elementary English for which I played "Lords, and Ladies," by Salzer. The Trio is appropriate for the following scene of Bimi in his new cage. Play "Someone To Love" again when Don and Lorraine are alone. As the room bends to kiss her continue this number rather dramatically. Ease up as he leaves the room.

Open up the jungle party episode with a popular fox-trot. I used, "So That's the Kind of a Girl You Are," In a piece of this nature I find it well

**HOW I PLAYED THE PICTURE "LORRAINE OF THE LIONS"**

(Continued from Page 27)

for a change has appeared, end the previous music with a crescendo, ramble around in a few aimless chords, fix the stops, and finally float into something fitting the scene—when it is half over? More than one I'll venture to say. Not only every change of number, but every effect, climax, bit of business, characteristic or descriptive shot, everything you wish to work up or emphasize must be anticipated; the audience must feel that the player's mind is fifty feet ahead of the screen if the music is to have any dramatic potentiality.

In the following scene Don is sitting in the parlor of the Livingston home conversing with the three occupants of the car. The "Broken Melody" music softly is well in keeping with the picture.

Lorraine, now eighteen years old, is shown deep in the tropical jungles playing with her life-long playmate, Bimi, the gorilla. Play "Sinna of a Southern Sea," with bird whistles and a few animal imitations. This number was quite popular in Marshalltown, at least, about two years ago—popularly sung in favor of intermezzos and other light types of a better grade of music is always wise because the folk's behind the pit are laymen who prefer tunes they can whistle, recognize, and connect with the picture before them. As the alligator crawls toward Lorraine, improvise a slow sneaky mysterioso working up to a climax as he swims through the water after her. When the monkey warns Lorraine you have a good opportunity to get a bit of comic stuff out of your instrument by making the monkey chatter and rave, however, all of the tricks keep on working up to the climax of this scene which is reached when Lorraine spying the beast and narrowly escapes from his path as Bimi pounces on him. Soften up a bit now into a minor agitato as Bimi fights and kills the monster. Don't fail to catch the roar of the lions as they are seen wandering through the jungle.

We now switch back to the grandfather who is still hoping for some clue to find his granddaughter, "Whispering Hope" proves an excellent accompaniment to this scene. As Don is shown reading crystal play Rachmaninoff’s "Serenade." When he discovers Lorraine on island and informs grandfather make your audience feel what he does—surprise—hope.

As Lorraine returns to Lorraine and gorilla. "Fug" by Grieg is not half bad for this little scene.

As grandfather's ship is seen play the last eight measures of "A Life On the Water," then segue to Savino's "Tragic Andante."

When Lorraine sees the ship, again
Universal

IT'S ALWAYS COOLER AT YOUR THEATRE

(Continued from Page 17)

and town is troubled with mosquitoes give joss-sticks to patrons as they enter. Fans: Cardboard fans can be procured cheaply from your local printer. You have your ad printed where it counts.

Session Tickets: You can offer a special reduction for summer season tickets bought in pad form. This helps insure a steady attendance.

Beaches: Spend a little money advertising at local beaches, dance halls or summer resorts. Sun umbrellas offer fine advertising space.

Morning Sales: Tie up with local merchants on special ticket offers for morning sales. The merchants buy matinee tickets at half-price and give them free to purchasers of a certain amount.

Serials and Comedies: It is a good plan to run two serials each week to draw the children, home on their vacations. Every program should be brightened up with peppy comedies. Try an all short subject program from time to time.

Program That Will Fill Your House

Feature—“Outside the Law”—7 reels
Comedy—“Min Walks in Her Sleep” (Gumps) — 2 reels
News—International Newsreel—1 reel
Serial—“The Scarlet Streak”—2 reels.

“His People” Adds To Its Laurels In Chicago House

If “His People” came westward heralded as “the picture that rocked New York,” then justly might be added to the praise of this Universal-Jewel epic of the melting pot, this phrase—“the photoplay which took the West Side of Chicago by storm.” For at Marks Bros. Broadway-Strand Theatre, fringed about upon all sides by districts which reflect the “atmosphere” and theme of “His People,” the film drama set a new record for business this week.

Upon one side of the Broadway-Strand is Chicago’s Ghetto and from there came those who had lived and felt as did Rudolph Schildkraut’s rabbi. Upon another side is a more pretentious apartment building section, and though he not actually lived the experiences of “His People,” the film stirred in them the traditions of their race.

COLORS THAT KEEP YOU COOL

(Continued from Page 15)

those that by their union will theoretically produce white or neutral grey. Thus, the secondary colors become the complementsaries of the primaries, inasmuch as by mixing any secondary with its opposite primary we have, to a certain extent, the elements that go to make up all the colors of the spectrum. For instance, as red and yellow make orange, red and blue make violet, yellow and blue make green, etc., we have by a combination of red, yellow and blue all these six colors. Therefore, the complementaries of any one of the primary colors will be the secondary color that contains the other two primaries. Green becomes the complementary of red; violet of yellow and orange of blue. Complementary colors are in the strongest possible contrast to each other. Yet they have a peculiar power to enrich each other, when placed together. As in the mixture of equal parts of a complementary pair neutral grey is produced so in varied mixtures of complementary pairs all the other hues are produced.

Warm and cold colors: Examples of warm colors are yellow, orange, yellow red, orange red, etc. A cool color is one in which the blue predominates. Examples of cold colors are blue, violet, blue green, etc. Warm and cold colors produce in one, the mental sensations of warmth and coldness respectively.

Blue, because it is cold, modest and retiring, and because of its quietness and restraint should be the dominating factor in our summer color schemes. Yellow, a warm color should be used sparingly, but a small amount of intense yellow, orange or red for relief, such as a bowl of flowers, panel decorations, etc., should be controlled and balanced by large areas of subdued color tones.

Green, the combination of yellow and blue, shows the psychological tendencies of both components. It is lighter and more cheerful than blue in effect, and has more dignity and reserve than yellow. Green being restful to the eyes and nerves is a relief from the heat of the summer sun and should be used extensively. The lighter tones in drapes, seat covers, ceiling decorations, etc., and the darker ones should be limited to shrubs, flowers, and the floor. Violet denotes seriousness and solemnity. It is not used much in interior decorations. Red the warmest of colors, as a dominating factor in a color scheme should be avoided entirely. It is symbolical of warmth and has a strong stimulating, attractive and exciting power. The use of it would prove disastrous on a hot day. With the free use of the lighter tones of coloring which are cheering and enlivening, colors that express coolness, in fixtures, lighting, drapes, etc., and above all, keeping the theatre itself as cool as possible, we thereby create or effect a quiet, restful and serene atmosphere in contrast with the heat of the summer days.

SPECIAL SUMMER PRESENTATIONS

(Continued from Page 15)

lished by Robbins-Engel.

Scene 2: “Les Patineurs” (“The Skaters”) A classical jazz arrangement by H. Hand of the famous Waldteufel Waltz of the same name. Pechet, by E. B. gave it instead of the jazz arrangement, the original waltz may also be used.

When Andy and his family march onto the scene. They are a sure cure for that tired feeling!

12 new GUMPS

From the famous cartoons by Sidney Smith appearing in more than 300 newspapers.

SAMUEL VAN RONKEL PRODUCTIONS
2 REELS EACH

"GUMP COMEDIES GREATEST box-office getters."
—Luna Theatre, Sharon, Pa.

"THE NAME GUMP ALWAYS insures a packed house."
—Grand Pass Theatre, Grand Pass, Mo.

"THE GREATEST DRAWING card today."

"A FEATURE ON ANY PROGRAM."
—Auditorium Theatre, Berwyn, Ill.

"A REAL ASSET TO ANY PROGRAM."
—Gem Theatre, Dallas, Texas.

"THE FINEST SHORT SUBJECTS ever played."
—Olympic Theatre, Monessen, Pa.

Released by UNIVERSAL
What They Say About the 2nd White List

"Cohens and Kelly's" Exceptional Draw

"AFTER paying you three times as much for 'The Cohens and Kelly's' as we usually pay for good features, and being skeptical about the possibility of making any money on it, now that we have completed the run Monday and Tuesday of this week, we are pleased to inform you that we are more than satisfied.

"We have had no picture in fifteen years that created so much favorable comment, and it seems that every patron was delighted with the show, even though it did not have a stellar picture star.

"We did capacity and turn-a-way business."

"Tuesday night it rained and snowed, but the house was chock-full and a long line extending clear up to the next block from eight until nine o'clock waited in the rain to get in, and only a very few had umbrellas.

"We are writing this unsolicited letter to you because the show is so well liked, and because it is such an exceptional draw."

E. B. Linck, Manager, Hippodrome Theatre, Williamsport, Pa.

"Chip of Flying U" Hit in Los Angeles

"I JUST wanted you to know that the figures on the 'Chip of the Flying U' at the Criterion Theatre, Los Angeles, are about $150 better than what this theatre has done on a Saturday and Sunday average in some time; in other words, this picture is hitting the ball, which proves conclusively what Gibson is worth in first run houses, also the fact that this production should run in any and all theatres."

D. S. Mitchell.

"My Old Dutch" Is Masterpiece of Drama

[Wire]

"PREVIEWED 'My Old Dutch' Tuesday night. It is a dramatic gem, unique, and tense. Holds audience with death-like grip. A masterpiece of acting!"

Jed Buell, Manager, De luxe Theatre, West Coast-Langley Theatre Circuit Los Angeles, Calif.

"Arizona Sweepstakes" Called "Real Picture"

"I DID not get to see you last trip to the City. I just want to tell you that I am running 'The Arizona Sweepstakes' and it is a REAL PICTURE from all angles.

"Going over great. Customers still backing me up coming out commenting on the picture. Next thing they ask is 'When do we get the next one?'

"Had heavy competition against me."

"I wish Mr. Carl Laemmle many 'White Lists.'

"The 'Blue Streak Westerns' are still standing A. 1.

Ray L. Wellman, Manager, Victory Theatre, Shawnee, Okla.

"Sporting Life" Draws Audience's Applause

"IT isn't very often we comment on a picture, and it's also out of the ordinary for people to applaud a picture, but last night we were running your picture "Sporting Life" with Bert Lytell. I viewed it at the matinee and commented on it personally, as being a fine picture. At the night performance when the picture finished with the query 'What did you think of it?' flashed on the screen, I was surprised to hear the applause, so I guess the people are of the same opinion as myself."

C. M. Wonderly, Wonderly Theatre, La Junta, Colo.

"Calgary Stampede" Plays To S. R. O.

"ON Friday I did SRO business and Saturday broke all house records against a new show with free admission with 'Calgary Stampede.'

John Richardson, Jr., Princess Theatre, O'fay, Texas.

P. S. "Sporting Life" and "Lorraine of the Lions" are Universal's best.

"California Ahead" Makes New Record

[Wire]

"CALIFORNIA STRAIGHT AHEAD" made new six-day admission record.

Banzai & Ohta, Tokio, Japan.
24 BLUE STREAM WESTERN

CYCLONIC, BREEZY WESTERN DRAMAS—with real honest-to-goodness cowboy stars who pull the old dollars right out of the sky and into your box-office during warm weather.

Art Acord

Jack Hoxie

Pete Ardi
starring

Jack Hoxie
with Scout—his horse, and Bunk—his dog

Art Acord
with Raven—his horse, and Rex—his dog

Pete Morrison
Lariat Productions with Lightnin', his horse

“BROKE MY HOUSE RECORD.”
—Highland Theatre, Guthrie Okla.

“YOU CAN’T GO WRONG.”
—Oak Theatre, Oakdale, Neb.

“THE KIND OF PICTURES THAT MY patrons like.”
—Gem Theatre, Oconto, Wis.

“WILL GET YOU A LOT OF EXTRA money and won’t cost you a fortune.”
—Seeley Theatre, Alibene, Kan.

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These short subjects are the spice of your program. Play them up to the best advantage. You'll find them a healthful Summer tonic for your audience.

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52 MUSTANG WESTERNS
2 Reels Each 1 Each Week

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1 Reel Each 52 a year—

One Reel Super Thriller
A thrilling epic of the famous snow capped Mountains.

BREEZE AND SNAP IN SHORT LENGTHS!
Directors That Build For Box-Office Success!

Big names of big men who have made big pictures! A triple-dyed combination to fatten your bank-roll! Every director has a record of unqualified success! Every director is a specialist in his field! Every director is known far and wide as a maker of great pictures—pictures with the punch and pep of profit—box-office successes such as "The Still Alarm," "California Straight Ahead," "Skinner's Dress Suit," "The Cohens and Kellys," "His People" and "The Goose Woman"—box-office record breakers every one and every one made by one of the directors on this page. DIRECTORS WHO MAKE PICTURES THAT GATHER PROFITS FOR YOU!
Millions
Follow This
Banner
To Their
Favorite Theatres!

Because they know from past experience that Carl Laemmle's column of national advertising appearing in The Saturday Evening Post, Photoplay Magazine, American Boy, Boy's Life and others is the banner that leads the parade of first class motion picture entertainment every season of the year. Carl Laemmle knows what they want and Universal gives it to them 100 per cent. Book Universal solid and nail this banner to your theatre box office.

The column to the right is from The Saturday Evening Post of May 1st, 1926.
These are the Stars you get with the GREATER MOVIE LIST CONTRACT.
CHOSEN because of their genius for success. Sure-fire, box-office-picture makers, every one. Tried-and-proved directors who weave showmanship into each release. No producer can offer you a greater line-up. For consistent profit-pictures, book the Greater Movie List with these outstanding directors.
You Can't Beat Facts!

UNIVERSAL GREATER MOVIE LIST WAY OUT AHEAD!

Because every picture on the list scintillates with showmanship and showmanship gets the money for you.

Because every picture on the list has direct appeal to every member of the family.

Because you can't get away from facts and this is a fact.

Universal Greater Movie List WAY OUT AHEAD!

Turn the Page! The Evidence is Convincing
The Greater Movie List
Is the Greatest Movie List
Any Company Ever Produced!

No. 482.—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

The more you study Universal's Greater Movie List, the more deeply you will be impressed with the fact that it is absolutely the last word in showmanship.

It caps the climax in Universal's years and years of effort. We have made many a good list in the past, but we always made more or less mistakes due to the rush and hurry of getting ready.

There was no hurry in preparing the Greater Movie List. We had time to pick stories with the greatest possible care, with an eye always on what your box office needed. We had time to select just the right directors and just the right casts in each and every case.

We are now so far ahead on actual production that in case any picture shows any weakness we have plenty of time to send it back to the studio and have the weak part strengthened.

This is revolutionary in the producing end of the industry, but Universal has never been afraid of revolutionary methods if they held any promise of progress and improvement.
As a result we are miles ahead of ’em all.

Compare Universal’s Greater Movie List with all others. Do it in cold blood. Strip every one of them right down to the absolute box-office essentials and you will find more of the kind of showmanship you need in the Universal list than in any other.

Exhibitors everywhere have been making, and still are making, more net profit on the Universal White List --- which just preceded the Greater Movie List --- than on any other collection of pictures.

As a result, THERE IS THE GREATEST DEMAND FOR UNIVERSAL PICTURES IN ALL THE YEARS I HAVE BEEN IN THE BUSINESS.

All over this country and all over the world, there is the wildest enthusiasm among the Universal sales staffs. This is nothing in the world but a reflection of the enthusiasm of exhibitors.

Universal has the longest sustained record of crackerjack, money-making, box-office pictures of any concern in the industry. Exhibitors who in the past have looked elsewhere for their product are now seeking us out and arranging for long term contracts for Universal pictures. This is the highest compliment paid to any company and it is the direct result of YEARS AND YEARS OF MAKING GOOD.

The coming year will shatter all Universal records to smithereens. If you want to coast along with us, now’s the time to get busy.
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<td>The Ice Flood</td>
<td>A GEORGE B. SEITZ PRODUCTION: From the novel by Johnston McCulley</td>
<td>KENNETH HARLAN, Viola Dana, George</td>
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<td>Irving, Billy Kent Schaeffer, De</td>
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<td>Witt Jennings, Fred Kohler, Frank</td>
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<td>The Runaway Express</td>
<td>AN EDWARD SEDGWICK PRODUCTION: Based on &quot;The Nerve of Foley&quot; by Frank Spearman</td>
<td>JACK DAUGHERTY, Blanche Mehaffey,</td>
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<td>Tom O'Brien, Charles French, Harry</td>
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<td>Todd, Madge Hunt, William Steele</td>
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<td>Her Big Night</td>
<td>A MELVILLE W. BROWN PRODUCTION: Based on the magazine story &quot;Doubling for Lora&quot; by</td>
<td>LAURA LA PLANTE, Tully Marshall, Cissy</td>
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<td>Peggy Gaddis</td>
<td>Fitzgerald, Mack Swain, Lee Moran, Zasu Pitts, Nat Carr, John Roche, Einar Hanson</td>
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<td>The Old Soak</td>
<td>AN EDWARD SLOMAN PRODUCTION: From the play by Don Marquis</td>
<td>JEAN HERSHOLT, June Marlone, George Lewis, Gertrude Astor, Lucy Beaumont, George Siegmann, Wm. V. Mong, Adda Gleason, Louise Fazenda, Tom Ricketts, Arnold Gregg</td>
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<tr>
<td>The Whole Town's Talking</td>
<td>AN EDWARD LEMPLLE PRODUCTION: From the play by John Emerson and Anita Loos</td>
<td>EDWARD EVERETT HORTON, Virginia Lee Corbin, Otis Harlan, Trixie Friganza, Delores Del Rio, Margaret Quimby, Malcolm Waite, Hayden Stevenson, Robert Ober</td>
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<tr>
<td>Perch of the Devil</td>
<td>A KING BAGGOT PRODUCTION: From GERTRUDE ATHERTON'S strikingly powerful novel</td>
<td>MAE BUSCH, PAT O'MALLEY, Jane Winton, Theo. Von Eitz, Geo. Kuwa, Mario Capillo, Lincoln Stedman, Martha Franklin, Kate Price</td>
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<td>The Show World</td>
<td>A LOIS WEBER PRODUCTION: Based on the Saturday Evening Post story &quot;Technic&quot; by DANA BURNET</td>
<td>BILLIE DOVE, FRANCIS X. BUSHMAN, GRACE DARMOND, WARNER OLAND, Henry Victor, Caroline Snowdrn</td>
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<td>Prisoners of the Storm</td>
<td>A LYNN REYNOLDS PRODUCTION: Based on the great romance of the snow country &quot;Quest of Joan&quot; by</td>
<td>HOUSE PETERS</td>
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<td>JAMES OLIVER CURWOOD</td>
<td>PEGGY MONTGOMERY and WALTER</td>
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<td>McGRAIL, Harry Todd, Fred De Silva, Clark Comstock</td>
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<td>Still Within the Law</td>
<td>AN EDWARD LEMPLLE PRODUCTION: by Bayard Veller Directed by FRANK O'CONNOR</td>
<td>A stirring, moving melodrama abounding in thrills.</td>
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<td>An Arthur F. Beck Production: Specially written story by the world famous</td>
<td>MARIAN NIXON and PAT O'MALLEY</td>
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<td>NELLIE REVELL</td>
<td>Hobart Bosworth and Gladys Brockwell, J. Emmett King, Grace Gordon, Tiny Ward, Charles Becker, Paul Howard, James Conley, Herb Sheeley</td>
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<td>Spangles</td>
<td>From the novel and play by Winifred Eaton Reeve Screen Adaptation by Barbara</td>
<td>LAURA LA PLANTE</td>
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<td>Chambers</td>
<td>MARY PHILBIN</td>
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<td>Savage in Silks</td>
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<td>JAMES KIRKWOOD, Robert Ober, Oscar Bevegi</td>
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<td>Another Woman's Life</td>
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<td>Butterflies in the Rain</td>
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<td>NORMAN KERRY</td>
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<td>Down the Stretch</td>
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<td>EDWARD EVERETT HORTON</td>
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<td>Too Many Women</td>
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<td>Taxi Taxi</td>
<td>A MELVILLE W. BROWN PRODUCTION: From the big laughing Saturday Evening Post story by</td>
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<td>George Weston</td>
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Way Out Ahead!

| The Love Thrill | Another great automobile auto-racing romance by the man who wrote "Sporting Youth" and "California Straight Ahead"— BYRON MORGAN | LAURA LA PLANTE |
| Beware of Widows | A MELVILLE W. BROWN PRODUCTION From the big Broadway success by OWEN DAVIS | LAURA LA PLANTE |
| Oh, Baby! | A hilarious comedy written and directed by Harley Knols | Madge Kennedy, Little Billy the Vest-Pocket-Size Comedian, Creighton Hale, Ethel Shannon, Flora Finch, David Butler. |
| The Texas Streak | A LYNN REYNOLDS PRODUCTION Based on the big Western thriller "Cow Jerry" by George Ogden | HOOT GIBSON |
| Ace High | A picture of the West—of romance, and riding and rapid thrills | HOOT GIBSON |
| The Prairie King | A typical Gibson Western that will add an even greater following to this matchless star | HOOT GIBSON |
| The Buckaroo Kid | Pulsing with the spirit of the West. A picture as big as the great West from which it takes its theme | HOOT GIBSON |
| Hero on Horseback | A marvelous box office title and a picture that measures up to it in every respect | HOOT GIBSON |
| Cheyenne Days | A LYNN REYNOLDS PRODUCTION—A Hell-bent-for-election smashing Western, with wild-eyed action from start to whirling finish | HOOT GIBSON |
| The Silent Rider | A gripping, fascinating, powerful Western drama—a brimming cup of thrills and romance | HOOT GIBSON |

AND THESE FOUR SUPER PRODUCTIONS

| The Flaming Frontier | AN EDWARD SEDGWICK PRODUCTION | With the following stars, Hoot Gibson, Dustin Farnum, Anne Cornwall, Kathleen Key, George Fawcett, Noble Johnson, Walter Rodgers, Marian de Becht, Joe Bonomo, Ward Crane, Eddie Gribbon, Harry Todd, Harold Goodwin, Charles K. French, William Steele, Ed. Wilson. |
| The Midnight Sun | A DIMITRI BUCHOWETZKI PRODUCTION | With LAURA LAPLANTE, PAT O'MALLEY, George Siegmann, Raymond Keane, Mikhail Vavitch, Earl Metcalf, Arthur Hoyt, Madame Radtina, Nina Romano, Cesare Gravina, Theo. Kosloff. |
| VICTOR HUGO'S IMMORTAL ROMANCE Les Miserables | Artistic Director, Louis Nalpas Adapted by Henri Fescourt A UNIVERSAL FILM DE FRANCE TRIUMPH | Victor Hugo's greatest novel which took 20 years to complete made into one of the greatest pictures ever screened. |

AND THE FIRST OF UNIVERSAL-REGINALD DENNY PRODUCTIONS

| Take It From Me | A WILLIAM A. SEITER PRODUCTION From the big musical comedy success by WILL B. and TOM JOHNSTONE | REGINALD DENNY |
| | | Blanche Mehaffey, Ben Hendricks, Jr., Lee Moran, Ethel Waters, Bert Johnson, Jean Talley, Lucien Littlefield, Tom O'Brien. |
CARL LAEMML
Presents

Edward Everett Horton and

POKER

UNIVERSAL
JEWEL

A HARRY POLLARD PRODU
Laura La Plante in

FACES

Profit Is Trump!

When you book this fastest, funniest farce-comedy ever made! With Edward Everett Horton and Laura La-Plante! Written by a famous author! Directed by that comedy king, Harry Pollard! 'Nough said! What a combination we've put into this one! You'll draw full houses every time, and your customers will break laugh records of a decade!

with

George Siegmann, Dorothy Revier, Tom O'Brien and Tom Ricketts.

From the Saturday Evening Post story by Edgar Franklin
The greatest human interest story in years! A laughable, lovable depiction of homely humor and genuine thrills emotion masterfully portrayed. It will pack your house night after night. The sort of picture the go to see again and again! Book it! You can promise them somethin' big and fine and real. And believe us—they'll get it in "The Old Soak"
Directed by that prince of pathos who made last year's biggest heart throb hit—"HIS PEOPLE."

An EDWARD SLOMAN PRODUCTION

With an All-Star Cast including
JUNE MARLOWE
GEORGE LEWIS
GERTRUDE ASTOR
LOUISE FAZENDA
GEORGE SEIGMANN

UNIVERSAL JEWEL

Way Out Ahead!
Laemmle Returns from Coast
With Completed 1926-27 Program

"When we first purchased this story, it seemed to hold possibilities of a very big picture indeed, and the plans that I have worked out with Henry MacRae, general manager of Universal City, fully bear out our first convictions. We will have ample support and assistance from the Navy, and already locations and properties are being collected. I expect to feature George Lewis in the big role. I have great confidence in this young actor. He made a place for himself with the Universal organization through his work in "His People," and "The Old Soak" which I have just seen, confirms our faith in him one hundred per cent."

"I have seen a number of our next year's pictures in the cutting room, and I am frankly proud of such pictures as 'Poker Faces,' 'The Old Soak,' and 'The Show World,' which is the new title we have given to Dana Burnett's story, 'Technic,' which Lois Weber made with Francis X. Bushman and Billie Dove. 'The Runaway Express' is an all-around good box-office railroad picture. 'Spangles' I feel certain will fill every expectation as a circus picture. 'Her Big Night' shows an entirely new and enlivening side of Laura La Plante; while New York particularly will be interested in 'The Whole Town's Talking' in which Edward Everett Horton plays the role in which Grant Mitchell held the boards so long. These are but a few of the sixty-six feature pictures we are releasing this next year.

"I am particularly pleased with the progress made by E. A. Dupont whom I brought over from the Ufa Company, on 'Love Me and the World Is Mine.' This super-picture, co-starring Mary Philbin and Norman Kerry and featuring Betty Compson. Henry (Continued on page 36)"
TELLING THE NEWS WITH PICTURES

Above: No wonder Harry Pollard became ill. This shows a few of the difficulties he and his company experienced in filming scenes at Plattsburg, N. Y., for "Uncle Tom's Cabin," the stupendous production being made from Harriet Beecher Stowe's famous book.

Right: After due consideration of other attractive offers, Minnie, whose latest role was in "Spangles" with Marian Nixon and Pat O'Malley, has decided to re-sign with Universal "Carl Laemmle," she says, "selects plays admirably suited to my talents, and Charlie Murphy buys an extraordinarily tasty brand of hay.

Before the shooting began. The cast of "The Great West That Was," the Universal chapter-play adapted from Buffalo Bill's own story of the West, sits for a still. Left to right, bottom row: Director Ray Taylor, Wallace MacDonald and Grace Cunard. Top row: Cuyler Supplee, Robert Homans, Edmund Cobb and Howard Truesdell.

Governor Moore of Idaho and his party recently paid a visit to Universal City, where Carl Laemmle received them and posed with Mr. Moore, at his left, on the famous "See America First" bungalow on wheels.

Siegfried Laemmle, the Universal chief's brother, is given a western reception. With him from left to right are: Director Ernst Laemmle, his son, Fay Wray, Mr. Laemmle, Lotus Thompson, Fred Humes and Walter Laemmle.
Jean Hersholt Stars in this Don Marquis Comedy Which Ran Two Years on Broadway—

George Lewis and June Marlowe Provide the Love Story.

This demands a wide part in the hair and a rather high forehead. Hersholt shaved his own head in the front and shaved a wide part, about a half inch in width, so that his black hair would not show through his gauze wig. Walter Rodgers, head make-up man at Universal, was in constant attendance on the set to see that there was not the slightest flaw in Hersholt's make-up. There are certain facial lines that have been accentuated for the illusion of age which had to be put on identically the same each day.

The make-up of the other members of the cast is natural except with the possible exception of Louise Fazenda who, in the role of the maid, wears an outfit reminiscent of her characterizations years ago in the Mack Sennett Comedies.

The players have all entered their parts with such sincerity that Sloman had fewer worries than usually attend the production of such difficult pictures in which comedy and pathos must be blended in perfect proportion.

Hersholt is a native of Copenhagen, Denmark. There he played in stock for twelve years, moving from Denmark to Norway and Sweden at times. He entered pictures abroad and fell into the rut of playing the Christ in stage and screen plays until no one would consider him in other roles. Driven frantic by the few calls for his art, Hersholt set sail for America and landed a position as director. For three years he held the megaphone and then returned to acting seven years ago.

He was recently promoted to stardom by Universal after giving wonderful performances in "My Old Dutch," "Green," "The Viennese Medley," and "Stella Dallas."

Hersholt, William V. Mong and George Siegmann have all been directors at some time and Edward Sloman, director, used to be an actor. Such an abundance of talent, both before and behind the camera augurs well for the perfection of the individual performances in this picture.

Louise Fazenda, of course, knows about as much concerning pictures as any woman living and in furnishing the lighter

(Continued on Page 36)
Universal Announces Corrections
On "Greater Movie List"

THERE never was a book printed that did not have some errors or omissions in it and so it is with the big Greater Movie List announcement edition of the Universal Weekly. It was gotten out in such a hurry that a few mistakes crept in which now can be corrected.

In regard to "Spangles," the full cast is as follows: Marian Nixon, Pat O'Malley, Hobart Bosworth, Gladys Brockwell, Jay Emmett, James Conly, Grace Gordon, Paul Howard, Tiny Ward, Charles Becker, Nelle B. Lane, Clarence Wertz, Harry Schultz and Herbert Skelly. Nellie Revell wrote the story and it was adapted to the screen by Leah Baird. Frank O'Connor directed "Spangles" which is an Arthur B. Beck Production released by Universal.

Zanuck's "Gentleman Jim" was announced as appearing in "The Old Soak" but it is Louise Fazenda who plays the role. Miss Gleason's name was spelled incorrectly. It is "Adda."

The full cast of "Take It From Me," Reginald Denny's lead-off picture, can now be given. Supporting Denny are Blanche Mehaffey, Ben Hendricks, Jr., Lee Moran, Ethel Wales, Bert Johns, Jean Talley, Lucien Littlefield and Tom O'Brien.

In "The Whole Town's Talking" the name of the director, Edward Laemmle, who made the "Still Alarm" and "A Woman's Faith," was omitted. Reports from Universal City indicate that he has surpassed himself in his latest effort.

"The Ice Flood" was announced as a James O. Spearing production. This is incorrect. "The Ice Flood" was directed by George B. Seitz. Henry B. Walthall, whose name was in the cast, does not appear in the picture. His place was taken by George Irving. Billy Schaeffer may not be recognized under that name. His correct name is Billy Kent Schaeffer and he will be remembered as the immensely clever child in "The Home Maker."

"The Big Gun," advertised as a part of the List, has been taken off and a feature under the provisional title of "Still Within the Law" by Bayard Veiller has been substituted. This picture will be directed by Edward Laemmle. "The Big Gun" looks so big that it is to be made into a super-production, an epic of the Navy, under the direction of Harry Pollard. It is probable that George Lewis will be in this picture.

"Brides Will Be Brides" has been removed from the list of this year's product. In its place will be substituted "Beware of Widows" in which Laura La Plante will be starred. "Beware of Widows" was the New York play in which Madge Kennedy starred at the Maxine Elliot Theatre this winter. It was written by Owen Davis and scored a tremendous metropolitan hit.

Further information about "Taxi! Taxi!" George Westton's Saturday evening Post story, is to the effect that it is a Melville Brown production featuring Edward Everett Horton. Melville Brown is to have a part. "Her Big Night," is regarded as one of the big hits of the Greater Movie List by the coast authorities. "Her Big Night" was announced as "The Big Night," but the former title is correct. Among the members of the cast, Pat O'Malley is announced. Pat Ricketts, who was substituted for Tom Ricketts, did not appear.

"Down the Stretch" is a King Baggot production featuring Pat O'Malley.

In "Prisoners of the Storm," the James Oliver Curwood story, which Lynn Reynolds directed with House Peters as the star, the following cast is now announced: Peggy Montgomery, Walter McGrail, Harry Todd, Fred de Silva and Clark Comstock.

The title of "The Star Maker" has been changed to "The Show World." Also Henry Victor is not in the cast but Roy Bloomer is.

In "The Perch of the Devil," the only change is in the case of Gertrude Oakman. She was replaced by Kate Price.

Laura La Plante and James Kirkwood are being featured in "Butterflies in the Rain," and the cast also includes Robert Ober and Oscar Beregi.

"The Texas Streak," is being directed by Lynn Reynolds and so will the second Hoot Gibson production, which will be called "Cheyenne Days" instead of "Ridin' Like Fury."

Author Writes Laemmle
Praising "Poker Faces"

W HEN an author is so enthusiastic over a picture that he sits down to write a letter about it, it must be good.

That is what Edgar Franklin did when he saw Harry Potter's "Poker Faces," recently. He was so moved by the farce that he wrote Carl Laemmle the congratulatory letter which we are publishing below:

"Dear Mr. Laemmle: It seems to me that Universal has done an exceptionally fine job in "Poker Faces," as to adaption, direction and everything else. I've never enjoyed either Horton or Laura La Plante quite so much as in this picture. Any poker face in the audience that doesn't break down before their comedy in this one is hopeless."

Go to page 14.
YOU CAN'T BEAT THIS ONE!

Here's one that you're going to get record breaking profits on! Enormous popular appeal! All the color and glamour of backstage life—two great shows in one! A tremendously powerful love story! And what stars! Francis X. Bushman and beautiful Billie Dove! More real life drama than in a dozen ordinary pictures! Book this one and watch your box-office receipts climb!
Based on the Saturday Evening Post story "Technic" by Dana Burnett. With a great cast of popular stars including BILLIE DOVE, FRANCIS X. BUSHMAN, Grace Darmond and Warner Oland.

A LOIS WEBER PRODUCTION

WORLD Way Out Ahead!
Two Gripping Tales Of The North Woods

The North Woods

Climax of “The Ice Flood”
Filmed At Oregon Ice Jam

One of the biggest ice jams which has occurred on the Willamette River, in Oregon, in years, provides the climax of “The Ice Flood,” the production featuring Kenneth Harlan and Viola Dana.

A company of more than sixty persons, headed by George B. Seitz, the director, and Mr. Harlan and Miss Dana, travelled from Universal City, Calif., to Klamath Falls, Ore., in order to obtain the big scenes.

In addition to the ice flood, scores of impressive scenes made in the big woods, and the lumber camps of Oregon were recorded on celluloid for the picture.

The company spent almost three months in Oregon, waiting for the ice to reach the proper state of congestion before the big and dangerous scenes were made.

When it did come, the scenes were shot in less than two hours, and are said to equal any physical thrill ever made for the screen. Kenneth Harlan, the hero of the picture, dashed perilously across the ice—recalling the famous exploit of Eliza—to rescue Viola Dana, who had been made captive on a small launch which had been trapped in the ice jam.

The making of the scene was anything but safe for all those concerned, principally Harlan and Miss Dana. While the camera—none too secure itself—cranked—from the closest possible position on the shore, Harlan treaded his way gingerly across the swaying, crunching ice cakes to the boat.

Just to show that they weren't afraid of the ice, the players agreed to expose themselves to the danger in order to make the scenes a second time.

The story is that of the owner of a large lumber company who comes unknown to his camps to “clean up.” He is opposed by all the undesirable elements, but eventually succeeds and wins the girl as well.

“The Ice Flood” was written by Johnstone McCulley and adapted to the screen by Kenneth Harlan, Frank Hagney, Fred Kohler, DeWitt Jennings, Kitty Barlow, Billy Kent Schaeffer and others, play the supporting roles in the picture.

Director’s Assistant Turns Screen Actor Through Necessity

A movie actor was created by accident during the making of “The Ice Flood.” When the company was on location in Oregon, it was discovered that another actor was needed. There wasn’t an experienced performer nearer than Hollywood, so Norman Deming, one of the director’s assistants, was pressed into service. He acted so well that a bigger part than was originally intended was created for him. Now he intends to launch himself on a permanent career as a mummer.

House Peters Stars
In Screen Version Of Curwood Novel

Another novel from the pen of that immensely popular author, James Oliver Curwood, has been brought to the screen in “Prisoners of the Storm,” in which House Peters stars.

The picture is based on one of Curwood’s most famous novels, published under the title of “The Quest of Joan,” and was adapted to the screen by Charles A. Logue.

“Prisoners of the Storm” has its locale in the north woods, as have most of the stories by this popular writer. It deals with the adventures of a miner, who is surrounded by a chain of circumstantial evidence, connecting him with a murder of which he knows nothing.

Pursued by the relentless Northwest Mounted Police, he is involved in an unusually thrilling number of adventures before he can convince them of his innocence.

The novel has been translated to the screen very faithfully, and carries not only the spirit of the author’s story, but the spicy atmosphere of the Canadian woods.

To get the proper exterior scenes, the company which made the picture travelled more than two thousand miles, from Universal City, Calif., to McCall, Idaho, where the snow scenes were filmed.

Lynn Reynolds, who directed Peters’ last starring picture, “Combat,” and has made many other successes, including “Chip of the Flying U,” with Hoot Gibson, directed “Prisoners of the Storm.”

Peggy Montgomery, Walter McGrail, Harry Todd, Fred DeSilver, Lillian Nicholson play prominent roles

Peggy Montgomery
In Peters Picture
Considered “Find”

A new screen “discovery” has been made, according to the predictions of those who have seen her work, in Peggy Montgomery, who plays the feminine lead opposite House Peters in “Prisoners of the Storm.”

Except for a few leads in comedies, Miss Montgomery has never appeared on the screen before. Yet her natural ability as an actress makes her appearance show to excellent advantage even in a cast filled with experienced performers.

Little Billie Kent Schaeffer, the unforgettable Stevie of “The Home Maker,” appears in “The Ice Flood” with Viola Dana and Kenneth Harlan.
"Spangles" Is Romance of the Big Top

"Spangles" Written
By Nellie Revell,
Famed Press Agent

O NE of the most human stories ever brought to the screen.
This is the way you will probably feel about "Spangles." And one would certainly expect "humaness" in a story written by a woman who has lain for four years in a hospital bed, but has never lost her optimism or the "common touch," and has written two books during this period, one of which forms the basis of the picture under discussion.

Put the sincere characters imagined by Nellie Revell, the author, into the capable hands of Pat O'Malley and Marian Nixon, with Hobart Bosworth and Gladys Brockwell and others in support, and you're sure to have something worth while. Add to that the spectacular features of a great circus, with not only the acts, the animals, the thrills under the big top but the fascinating life behind the scenes, and you have a very unusual picture. Of such is "Spangles." O'Malley is seen in the role of a youth who, escaping from an escapade which places him under suspicion of a crime, "joins up" with the circus as a "roughneck" or laborer, and meets the pretty star bareback rider, and pet of the show-folk, portrayed by Miss Nixon.

The love affair between the "razor-back"—another circus term for laborer—and the equestrienne gives opportunities for bringing out many points of circus etiquette and caste, all of which have been fully utilized by Director Frank O'Connor. The sidelights on circus life, as well as the scenes of the freaks at work and at play, which supply the indispensable "comedy relief" will please the children particularly, and have not been allowed to interfere with the orderly and dramatic development of the story.

Conflict is supplied by Hobart Bosworth, as the circus owner, who is also in love with the girl "Spangles," and manages to place a number of obstacles in O'Malley's way. Gladys Brockwell appears in the role of the lion-tamer, while a newcomer, Jay Emmett, gives a good portrayal of the third of Spangles' suitors.

Miss Revell's story was adapted to the screen by Leah Baird, herself a star of prominence, who has lately been dividing her time between appearing before the camera, and writing.

"Spangles" is an Arthur F. Beck production.

Old Circus Man Approves
Of Universal's Big Top Film

G IL ROBINSON, member of the famous Robinson circus family, who has spent most of his eighty-odd years in and around the "big tops," was a visitor at the Al G. Barnes circus when it was set up near its winter quarters in Culver City and used by the Universal company in making the Arthur F. Beck production, "Spangles," featuring Pat O'Malley and Marion Nixon.

When the veteran circus man entered the tent supposing that he was going to see the troupe in rehearsal for their summer season, soon to open, and saw the performers in their strange, yellow make-up, the immense search-lights in full play even in the day time, and the long waits "between acts," he exclaimed:

"What is the circus coming to?"

Then it was explained to him that a circus picture was being made, and he became very much interested, as well as enthusiastic when he saw with what care and thoughtfulness the people and life of the circus was being portrayed for the great film audiences who will see the picture.

"Spangles" is from a story by Nellie Revell, famous circus press agent, adapted to the screen by Leah Baird, and directed by Frank O'Connor with a cast including besides the stars named above, Hobart Bosworth, Gladys Brockwell, J. Emmett Baird, James Conly and Grace Gordon.

Free Circus Given To Crowd of 5,000

T HE crowd of five thousand men, women and children which is seen as an audience in "Spangles" were in that big tent and enjoying the show as guests of Universal Pictures Corp. and Arthur F. Beck, producer of the picture. The free circus was given on a Sunday, and advertised for a week beforehand, with the result that every seat in the tent was occupied as early as ten o'clock in the morning. The visitors saw the stars, including Pat O'Malley and Marian Nixon, and the big show, and eagerly obeyed the instructions of Director Frank O'Connor. Result: everybody was satisfied.
Youth and Beauty in Greater Movie List

Virginia Lee Corbin.

Marion Nixon shows how they go fishing in Hollywood.

June Marloue is the pretty dry land bather.

What happened to Blanche Melhauser when she tried to catch butterflies.

George Lewis is an all-around athlete.

Billie Dove repairs the ravages of a motor trip.

Marion Nixon shows how they go fishing in Hollywood.
When a production is completed on the coast it is given what is known as a preview to see just how good it is. Sometimes it is taken back to the studio and worked over and given another showing—sometimes two other showings—before it is considered in final form for release.

The other day a preview was given Lois Weber's 'The Show World.' Mr. Laemmle was privileged to be at that preview and he was so enthusiastic about it that he asked Miss Weber to start immediately to look for another picture as good.

Margaretta Tuttle, a very well-known authoress, who wrote "Feet of Clay," and other equally famous stories, was present at this showing and here is what she said:

"I have just seen the preview of Lois Weber's new picture. It is a superb piece of finished work. Life flows through it. It has grace and virility both. The whole audience wept, including—

"Margaretta Tuttle."

Walter Butler, who, by the way did the titling for the picture, has written to Mr. Laemmle a comment on the picture that we cannot forebear to reproduce even though it might seem to come from a biased witness:

"After seeing this picture for the first time, I found a phrase already formed in my mind. It came up without volition or consciousness on my part, but there it stood, there it remains, and this is it:

"It is a credit to belong to an industry that can produce such a picture.

"I have seldom felt the sense of dignity attached to employment in the motion picture industry so keenly, and the thought that I might have something to do with the picture has given me more pleasure than I have had since I came to your company.

"Miss Weber has invested celluloid with soul, has told a story of such poignant beauty that my secretary, who took notes, found herself in tears; a fact which I discovered through my own. It is a picture that requires something of the person who witnesses it and that something is sensibility, sympathy and a little of that touch of nature which makes the whole world kin. There are no shipwrecks or train disasters, but there is a clash of two splendid souls, there is a tremendous conflict holding of the very foundations of human nature. The story moves without unnecessary complications, and there are no holes for the title writer to fill up.

"The Show World' is a gem," writes E. S. Moffat. "Like all Weber pictures it is without a flaw. Good story, fine acting, perfect sets—everything O. K. from start to finish. It is my first class dramatic story perfectly done."

"The Old Soak' also has been previewed at the Writers' Club before a distinguished and enthusiastic audience. The members of the press present were highly pleased with the picture. Following are some of their comments:

"The New York Sun:' "'The Old Soak' is a delightful film, replete with heart interest and refreshingly different than the usual screen fare. It is a story of real people, most humanly told."

Welford Beaton, editor of the Film Spectator: "Jean Hersholt, one of the screen's great actors, is appealingly human. The love story is delightfully told. Sloman has directed with sympathy, understanding and a sense of humor."

Harry Burns, editor of Filmograph: "'The Old Soak' proves one does not have to resort to salacious stories to be entertaining. Due to the performance of Jean Hersholt, one of the screen's great actors, and the direction of Edward Sloman, Universal can advertise this feature on a par with any of their productions."

Eugene V. Brewster, editor-in-chief of the Brewster Publications: "Jean Hersholt strikes twelve, as he always does, in this excellent small-town picture of bootlegging, romance and adventure."

Myrtle Gebhart of Picture-play Magazine: "A splendid characterization is given by Jean Hersholt in 'The Old Soak,' and the masterly direction of Edward Sloman brings out to the full, the pathos and loveliness of poor, old dad."

Jack J. Moyer of the N. E. A. Service: "'The Old Soak' is an excellently done story of a banker, a boy, a Broadway beauty, a bootlegger and a brave old man. Edward Sloman, the director, has managed to give the picture human touches and a sincere human note. Jean Hersholt in the starring role sustains his reputation as a clever actor."

Florence Lawrence of the Los Angeles Examiner: "A triumph for Edward Sloman, the director. Hersholt as the loveable old character, gave a splendid performance and justifies his new position as a star."

Hollywood News: "Jean Hersholt is a very endearing 'Old Soak' among a cast of superb ability. Sloman's direction was artistic and convincing."

Largest "U" Indoor Set
Built for Denny Picture

The largest indoor set ever built at Universal City is under construction at the studio now for scenes in "Take It From Me," the latest Reginald Denny starring picture which William A. Seiter is directing. The set when completed will fill almost the entire floor space of one of the studio's largest stages. It will represent the main floor of a huge department store in a great city, and will be absolutely complete in every detail.

Most of the action of the picture is concerned with the attempts of Denny, who knows nothing of the business, to manage a large department store, and Seiter plans to have a crowd of several hundred extras work in the scene for two weeks or more.

Anchoring the hero of the film is Margarette Tuttle, who directed the show, and the startlingly attractive young starlet, Blanche Mehaffey, who plays her sister.

The Denny Picture is scheduled for release in two weeks' time, under the title of "Take It From Me." A fine supporting cast includes Blanche Mehaffey, Jean Tolley, Ben Hendricks, Jr., Lee Moran, Vera Lewis and others.
GLES

A Gold Mine of Showmanship!

A circus picture that out-circuses Barnum—teeming with showmanship—pulsing with drama and thrills—dazzling in its swiftness—glittering with circus atmosphere—a mastodonic, money-getting marvel. Big in every way—truly symbolical of the new line-up.

And what a marvelous cast!
With MARIAN NIXON and PAT O’MALLEY
Hobart Bosworth, Gladys Brockwell

Directed by Frank O’Connor

INTERNATIONAL

Way Out Ahead!
All Kinds of Stories on Greater Movie List

Vivid Story of Stage Life Found in “The Show World”

A
tensely human story, done in the inimitable style which made Lois Weber one of the screen’s greatest directors before her retirement a few years ago, is found in “The Show World.” It is the story of the life back-stage, of a girl’s rise from obscurity to stardom.

Sylvia Jordan is an inexperienced girl who is given an opportunity by Barry Townsend, a famous stage director. As he develops her career, he finds that she is falling in love with her. Unknown to him she reciprocates his affection but he believes that her heart is given to Ravelen, the producer.

Gradually her star rises and with her rise Townsend descends lower and lower in the social scale. He begins to feel that she needs him no longer and he becomes full of despair. Sylvia’s big night arrives, when she is to make her premiere in a new play. She is unable to appear owing to the death of her beloved Townsend, but Ravelen deceives her into thinking that the manager is present. Stimulated, she makes her appearance and achieves an outstanding triumph.

Unknown to both, Townsend is in the audience and his heart becomes bitter to think that she is able to make her success without him. From then on the story takes a most original twist and the audience is kept in suspense until the final foot of the last reel.

A brilliant cast delineates the various roles, with Billie Dove and Francis X. Bushman in the leading parts. Warner Oland is the producer in the photoplay and Grace Darmond is a jealous actress. Other members include Henri LaGarde, Caroline Snowden, Oscar Smith, Andre Chenon, Robert Dudley, Charles Meakin, Henry Victor and Robert Seiter.

“The Show World” is the first production directed by the famous Lois Weber, since her return to motion pictures. She also adapted it from the story “Technic,” by Dana Burnett, that ran in the Saturday Evening Post. Miss Weber is the only woman director in the movie industry and her work on “The Show World” is an interesting example of the woman’s angle in pictures.

The preview given “The Show World” on the Coast proved to all who were fortunate enough to attend that here is a photoplay of extraordinary power. Read what Margaretta Tuttle and Walter Anthony have to say about it on Page 19.

Big Scenario Staff Needed to Prepare Universal Program

FIFTEEN writers and scenarists have been busy whipping into script form Universal’s $10,500,000 program for the last half of the season, according to announcement from the Coast.

Harrison Jacobs has done “Follow the Signs” for Denny.

“Down the Sketch” for Pat O’Malley was placed in Curtis Benton’s hands.

Harry Dittmar and E. J. Montagne collaborated on “The Big Gun,” which is now to be made into a super-production probably with George Lewis in the featured role.

“Taxi! Taxi!”, to be directed by Edward Laemmle, has been written by and condensed Cannon.

“Butterflies in the Rain,” Laura LaPlante’s second starring production, was adapted by Charles Kenyon.

Emil Forst has been working on “Lea Lyon,” which Edward Sloman will direct.

“Another Woman’s Life” has been done by Irme Fazekas.

Leigh Jacobson did “The Love Thrill” for Laura LaPlante.

Melville Brown will direct “Beware of Widows,” which Graham Baker scenarized. This also is for Laura LaPlante.

“The Cheerful Fraud” has been written by Harvey Thew. Denny will do it.

Charles Wittaker has been working on the script for “The Man Who Laughs,” the Victor Hugo novel which Universal will produce in France this summer.

Joseph Jackson has completed the adaptation of “Advice to the Lovers.”

“Beware of Widows” Proves Popular In Many Forms

A POPULAR play, a musical comedy, a magazine short story, and now a motion picture has been the career of “Beware of Widows,” one of Laura LaPlante starring productions on the Greater Movie List.

“Beware of Widows” is the stage success of last season by Owen Davis in which Madge Kennedy made a hit. It replaces “Brides Will Be Brides,” which was originally scheduled for Miss LaPlante.
"Poker Faces"

Devised by

JACK SAVAGE

DIRECTIONS

(Right and left are from audience)

ACTION

O PEN this number with an iris on the Ace of Spades. Enlarge your spot as the other four cards spread out. A girl, representing an ace, breaks through the black paper covering in the centre card. She is followed by other principles representing the face cards, or by the chorus. For the finale, the Joker is lowered. The title, "Poker Faces" is flashed on the corner of the Joker while the screen is lowered to pick up the title.

SETTING

T HE set piece consists of five practical cards, painted on beaver-board, a few steps and a parallel. The spade motif in the centre card is cut out for an opening. Thin black paper is mounted over this. The inner corners of the Queen and Jack are cut off to clear the opening as indicated in (A). The King and Queen are attached to pivot on the bottom left-hand corner. Brackets on the backs of the Queen and Jack to keep them in place as shown in sketch. This piece can be used against a plain background. However, if a more elaborate setting is desired a novel background can be added made of a corner of a Joker enlarged to the full proportions of the stage fringed with cut-out hearts, clubs, diamonds and spades. Consult any ordinary deck of playing cards for authentic designs.

COSTUMES

Specialty Dancer (B): Represents an Ace of Hearts.

Chorus Girls (C): Composite costume representing the four motifs in cards.

Specialty Dancer (D): Joker.

MUSIC

(Suggested by Dr. Edward Kilenyi, conductor of the Colony Theatre orchestra, New York.)

O PEN with a lively one-step played loud and jazzy. "Step Lively," by Roberts, published by Fischer, or "Shoot," by Kaufman, published by Robbins-Engel. When specialty dancer breaks through Spade, play any up-to-date fox trot if she has no music of her own. If a chorus is used, select another fox-trot song. The speed of this should be increased for the dance finale. If any other specialty dancers, singers or instrumentalists are used, select music to fit their individual talent.

Any further information desired regarding this set can be secured by mail from this department.
"GREATER MOVIE LIST" PACKED WITH BIG EXPLOITATION SPECIALS

Universal Tops Field With Great Poster Smashes For New Product

SPLENDID LOBBY PHOTOS, BRIGHT SNAPPY HERALDS AND STERLING ACCESSORIES TO HELP 'PUT THEM OVER'

Universal, always known for having the finest accessories in the business, is out to outdo itself in this regard for the new season.

Some of the finest examples of showman poster art have already been prepared for the Greater Movie List. Complete lines of paper on "Poker Faces," "Midnight Sun," Flaming Frontier," "Mystery Club" and others are already off the presses while the lithographers are rushing work on others.

The heralds, lobby photos and numerous novelty accessories will be of the same top-notch calibre and are going to do splendid work in helping create new box-office records for exhibitors.

LATEST BOX-OFFICE NEWS

Due to the extraordinary exploitation, publicity and advertising given to Laura LaPlante in connection with the tremendous success of "The Midnight Sun", this vivacious blonde beauty has jumped into first place as a drawing card. Exhibitors, quick to recognize her great box-office value because of this have demanded more and more of her pictures. Universal is putting her in five jewels on the Greater Movie List. She is now one of the screen’s surest bets!

Out of The Pressbook-Into The Campaign!

Because Universal Pressbooks are prepared by showmen who have actually been in the field putting pictures over, the publicity stories, newspaper advertisements and exploitation ideas are always practical. That is why more and more exhibitors are finding Universal Pressbooks to be an invaluable aid to them in putting over money-making campaigns.

"POKER FACES"

Previews of this picture indicate it will be a lively comedy hit.

Laura LaPlante
F. E. Horten

CARL LAEMMLE'S 1926-1927 Line-up Sizzles With High Power Money-Getting, Box-office Titles

Nation-Wide Campaigns to Back Individual Pictures Will Set New Marks in Photoplay Exploitation

Never before has such an array of showmen's pictures been gathered under one program as Carl Laemmle has lined up for the coming year. Universal's Greater Movie List for 1926-27 is winning the plaudits of the country's greatest theatre owners because of the catchy titles, the fine stories, the big headline stars and splendid casts that feature it.

The publicity, advertising and exploitation departments of Universal are now hard at work finishing up the details of the big campaigns which will herald to the public the individual pictures on the Greater Movie List.

Newspaper contests, advance publicity, national advertising tie-ups, merchant cooperation, ballyhoo and presentations are all being worked out preparatory to the launching of these pictures in September.
HUGE NATIONAL CAMPAIGN TO PRECEDE FIRST DENNY SPECIAL "TAKE IT FROM ME"

NOVELIZATIONS OF LEADING STORIES ON GREATER MOVIE LIST TO BOOST PICTURES IN 350 DAILY NEWSPAPERS!

Serializations will Create Gigantic Publicity!

As a special service to aid exhibitors booking the Greater Movie List, Universal is preparing to offer serializations of the famous stories on which the pictures are based to leading newspapers throughout the country.

These serializations are being carefully prepared and will be available to newspapers in galley proof or mat form. Universal exploiters were successful in placing "The Phantom of the Opera" serialization in approximately three hundred and ninety-three newspapers, so giving the picture a tremendous box-office pull from the millions of readers they reached. A similar circulation is expected on the new stories.

The serializations will be placed in groups. The first group, now nearing completion, contains "Poker Faces", "The Midnight Sun", "Take It From Me", "The Show World", "A Savage in Silks" and one other to be announced. Other groups will follow.

Advance advertising mats are furnished to the newspaper along with the story. The title for each daily installment is a specially designed cut which ties in with the later advertising announcements by the exhibitor. This is priceless exploitation and is only made possible because the stories are by world famous authors whose works the newspapers are anxious to feature.

Universal Exploiters in Key Cities

Universal has an exploitation expert in every key city exchange, who knows the big punch values of every picture on the Greater Movie List. He is there for one purpose only: to aid exhibitors in putting their pictures on top. He is at your service, without charge. After you book the Greater Movie List consult him about your local campaigns. He will be only too glad to assist you.

Special Denny Radio Exploitation

Special radio exploitation has been arranged to acquaint thousands of listeners with Denny and his pictures. Denny himself will at times broadcast over the air and tell the millions of fans about his pictures. It is calculated that this exploitation alone will go a long way to help bring exhibitors extra profits on Denny.

Every conceivable element of exploitation has been set in motion for the immense campaign that is to ride the country in advance of the first big Denny special, "Take It From Me." All sorts of material will be used to bring this picture to the public's attention nationally. Souvenir post cards; cartoon mat service to newspapers; novelization of the story for newspaper serial publication; a series of news window posters for merchants; tie-ups with national advertisers; songs; Saturday Evening Post, Photoplay, and other national magazine advertising. These are among the great line-up of advance plans to precede the launching of "Take It From Me!"

Exhibitors Celebrate with Denny Cloth and Paper Pennants!

Denny Days are holidays, bright, sparkling laugh days! And exhibitors throughout the land are bringing these occasions forcibly to public notice with a gala array of Denny pennants strung from marquees. Oh, just another Denny aid!
HER BIG

Universal
A speedy comedy-drama with spirited action rippling along on a beam of laughter and excitement! If laugh-making means money-making, Universal's Greater Movie List sure has a mint for you in this one! There's no question about it: IT'LL BE A BIG NIGHT FOR YOU WHEN YOU BOOK "HER BIG NIGHT!"

A MELVILLE BROWN PRODUCTION

Based on the magazine story
"Doubling for Lora" by Peggy Gaddis

With an All-Star Cast Including Tully Marshall, Zazu Pitts, Cissy Fitzgerald, Mack Swain, Einar Hanson and Lee Moran.
Action -- Mystery -- Drama In These Jewels

Pretty Blanche Mehaffey is Nora and Jack Daugherty the fearless engineer in "The Runaway Express."

Powerful Railroad Drama
In "The Runaway Express"

THRILLS! Throbs! Adventure! Romance! Comedy! Revolving fly-wheels—the angry hiss of steam—thundering pistons—the sickening sway of coaches—that is "The Runaway Express" one of the greatest railroad stories ever filmed.

Careening down the steep grade at unbelievable speed, beyond control, frightened passengers huddled in stricken groups, the bridge washed out by the bursting of the dam—and then the finale.

The thousands who have read Frank Spearman's matchless story of the railroads, "The Nerve of Foley," will thrill to its picturization under the name of "The Runaway Express," which was adapted to the screen by Curtis Benton, the most facile of scenario writers.

The romance of the steel rails, echoing to the thunder of giant wheels will be seen in all its thrilling glory. The calm, clear-eyed engineer at his post in sunshine and rain, sleet and hail, through the black hours of the night, holding in the palm of a calloused hand the fate of hundreds of trusting passengers, is depicted with vivid fidelity to life.

Some amazing scenes, taken at Caliente, Nev., the actual locale of the story, are shown, and the cast has been perfectly selected for their ability and resemblance to the characters of the story.

The hero is played by Jack Daugherty, big, lovable Jack, the idol of fans all over the world. His sweetheart is pretty Blanche Mehaffey, the Irish colleen of the never-to-be-forgotten "His People." The balance of the cast consists of such capable players as Tom O'Brien, Charles K. French, William A. Steele, Harry Todd, Madge Hunt, and others. "The Runaway Express" was directed by Edward Sedgwick, master of spectacular productions.

"The Mystery Club"
Has Distinguished Cast

CRAMED full of action and replete with thrills and humor "The Mystery Club" is a credit to the masterly supervision of Herbert Blache, who directed it. The story is from the famous series of mystery tales by Arthur Somers Roche, "Crimes of the Armchair Club," which ran for a year in the Cosmopolitan Magazine.

The picture tells of the events taking place in and about "The Mystery Club," composed of millionaires who are skeptical of the ability of the police in apprehending criminals. They prepare an agreement in which each member is to commit a crime, the member responsible for its execution to pay a large sum as a penalty.

This is the basis for a series of enigmatic situations that set the nerves of the members on edge, make them frantic with fear, involve the hero in suspicious escapades and apparently the heroine with a band of desperadoes.

Matt Moore is incomparable as the upstanding Dick Bernard. He brings to this part a finesse of understanding that will prove to be one of the best performances of the year. Special mention is to be made of Edith Roberts and Mildred Harris for the two leading feminine roles.

There is little to choose between the consistently good performances of the rest of the cast, all proving ideal selections for their roles. Among those worthy of special attention are Charles Lane, Warner Oland, Henry Herbert, Charles Puffy, Alphonse Martell, Finch Smiles, Earl Metcalfe, Nat Carr, Jed Prouty, Alfred Allen, Sidney Bracey and Monte Montague.

Herbert Blache, noted English director and now one of Universal's aces, has again scored a hit. His direction was masterly and the photography by Jackson Rose adds much to the success of the picture.

"Perch of the Devil"
Features Mae Busch

MAE BUSCH returned to the studio where she made her first great dramatic film when she was signed by Universal to play the featured part in "Perch of the Devil," Universal's picturization of Gertrude Atherton's famous novel.

About five years ago Miss Busch was an obscure, almost unknown actress, whose experience before the camera consisted chiefly of work in comedies. Erich von Stroheim, believing her to possess natural talents as an actress, signed her for a leading role in the Universal supernatural comedy, "Foolish Wives." When the picture was released, Miss Busch's work was so outstanding that she was immediately elevated to a position of prominence.

Since then, she has played featured roles in such productions as "The Unholy Three," "Name the Man," "Frightful Sal," "Souls for Sale" and many other pictures, and critics have pronounced her one of the screen's foremost dramatic actresses. That astute picture critic, Charles Chaplin, has gone so far as to say that Miss Busch is the greatest screen actress.

"Foolish Wives" started her on the way to a lasting success, and her role in "Perch of the Devil" will establish her reputation as a tragedienne anew.

The large cast of "Perch of the Devil" includes Pat O'Malley, who plays the leading role opposite Miss Busch, Jane Winton, Theodore Von Eltz, Mario Carillo, Lincoln Steadman, Marta Franklin, Gertrude Oakman, George Kuwa and others.
Laura La Plante Stars In Two Winners

She Gains Stardom
In “Her Big Night”

A STEADY and merited advance from obscurity to actual stardom on the screen in little more than three years is the story behind the making of “Her Big Night.”

The star of the picture is Laura La Plante, the smiling, blonde comedienne who has become so popular in the last few years. With this picture Universal, to which she is under a long-term contract, has given her a permanent rating of “star.”

Her screen career started a little more than three years ago, when, with her mother and sister, she moved to Hollywood. She was engaged to play the lead in a series of comedies at a comedy studio, but the series was called off after the first one had been made, and again Laura was looking for work.

Misfortune seemed to follow her. She was given a part in a Louise Glaum picture, but the part was unceremoniously trimmed out in the cutting room.

Then she came to Universal, and succeeded in getting a rather precarious position in the stock company, where she played bits and extra parts for several months.

At last she was given leads in westerns, and worked in unpretentious pictures of this variety for some time before her work attracted the attention of feature directors.

Her capabilities as a comedienne were discovered, and her first work along this line, in “Excitement,” started her definitely on the way to stardom.

Leading roles opposite Reginald Denny followed in “The Fast Worker” and “The Reckless Age.” She played a featured role in “The Teaser” with Pat O’Malley and in “Dangerous Innocence” with Eugene O’Brien.

Then came a semi-starring role in “The Beautiful Cheat.” Then she played the only truly dramatic role of her career. It was in “The Midnight Sun.”

After this, she was featured with Reginald Denny in “Skinner’s Dress Suit,” and immediately after this picture, Universal decided to advance her to actual stardom.

“Her Big Night” Is
Fast Moving Farce

“HER Big Night,” which stars Laura La Plante under the direction of Melville Brown, is planned as the first of a series of farces to be made with Miss La Plante in the featured role.

The story of “Her Big Night” takes place in a single afternoon and evening. It gallops from situation to situation and eventually arrives at a climax which should be funny no matter what happened in it.

Laura, a shop-girl, is pressed into service by a frantic press agent, to take the place of a movie star whom she resembles. The star has gone for a pleasure trip on the yacht of a wealthy society man, and the newspapers are threatening to print a scandal story about it unless she returns for a personal appearance that evening.

Laura carries off the personal appearance and fools the reporters for a time, but gets into all manners of difficulties afterwards.

La Plante Has Ideal Role
In “Butterflies in the Rain”

“BUTTERFLIES in the Rain,” Andrew Soutar’s sensational story of a “butterfly” girl and a conservative man, stars Laura La Plante with James Kirkwood opposite her. The story has proved immensely popular both in England and the United States where it has run serially in many of the largest newspapers.

Considered one of the outstanding figures among British fictionists, Soutar has built up an extensive following on both sides of the Atlantic. His “Butterflies in the Rain” holds promise of becoming one of the most dramatic vehicles yet accorded Miss La Plante.

A captivating, self-willed young aristocrat, the heroine of “Butterflies in the Rain” falls in with a group of pseudo artists in London. On a dare she marries a wealthy man nearly twice her age whose ideals of womanhood run along Victorian lines.

Pointing a strong lesson without being “preachy,” “Butterflies in the Rain” tells of the eternal struggle between a typically modern flapper and the staid representatives of an earlier and less-jazzy generation. Many daring sequences in the vivid locale of a frequently-raided night club and in the homes of the fast set speed the story to a dynamic climax.

Einar Hansen, the Swedish film star, plays his first American role in the lead with Miss La Plante, while the supporting cast includes Zazu Pitts, Tully Marshall, Lee Moran, Mack Swain, John Roche, William Austin, Cissy Fitzgerald and others.
CARL LAEMMLE presents

JOHN EMERSON
and
ANITA LOOS’

BIG STAGE SUCCESS

with

EDWARD EVERETT HORTON

The whole town will scream with laughter. A brimming dish of hilarity! Delicious chuckles! Unashamed roars! Ludicrous, simply gorgeous situations! An unmatchable merry-making cast! Zippy from flash-in to fade-out! Your cash drawer will be filled to bursting. Book it for a flood of box-office gold.

With these brilliant stellar favorites:

- Virginia Lee Corbin
- Otis Harlan
- Trixie Friganza
- Margaret Quimby
- Hayden Stevenson

An EDWARD LAEMMLE Production

A Universal Jewel

"The Whole Tal"
Edward Everett Horton Will Make 'Em Laugh

Horton Featured
In Picture Made
From Famous Play

A NOOTHER riotous farce-comedy
is promised in “The Whole
Town’s Talking,” Edward
Laemmle’s latest Universal
production, in which Edward Everett
Horton plays the featured role. Horton
is surrounded by a big cast of clever
comedians including Trixie Friganza,
Otis Harlan, Virginia Lee Corbin,
Dolores del Rio, Margaret Quinby,
Hayden Stevenson, Malcolm Waite,
Robert Ober, Aileen Manning
and others.

Edward Everett Horton is already
well-known to screen fans. He prom-
ises to be at his funniest in his role
of the small-town man who must live
up to a reputation that he does not
possess.

Virginia Lee Corbin, grown up
from a baby star to a pretty blonde
ingenue, plays opposite Horton, while
Dolores del Rio, the recent importa-
tion of the movies from Mexico, is the
fascinating siren.

“The Whole Town’s Talking” is the
screen adaptation of the popular
stage farce of the same name by John
Emerson and Anita Loos which had an
extended run on Broadway. Ray-
mond Cannon wrote the screen adap-
tation.

“Poker Faces”
Promised to Be
Best Pollard Film

DIRECTED by the man who made
“The Cohens and Kellys,” “California
Straight Ahead,” “Oh, Doctor,” and
many other hilarious comedies, “Poker
Faces” promised to eclipse all of Harry
Pollard’s previous successes. It has all of
the famous Pollard touches. In a tense
comedy of this sort even a flicker
of an eyelash can draw a laugh. The
movement of a hand or a fleeting
thought in the actor’s mind, implant-
ed there by the director, brings gales
of laughter. That is the sort of di-
rection that makes a picture a tre-
mendous success—and “Poker Faces”
is all of that.

Edward Everett Horton and Laura
LaPlante are co-starred in this pic-
ture which is from the magazine story
of the same name by Edgar Franklin.
The supporting cast includes George
Seigman, Tom Ricketts, Tom O’Brien,
Dorothy Revier and Leon Holmes.

Thanks, Mr. Mustard!

IF the movie fans all over
the world could peep into
your 1926-27 ‘Greater Movie
List’ Booklet, enjoying it one-
half as much as we hardened
exhibitors, they would have an
appetite for Universal Plays
that could not be satisfied with
anything but your wonderful
Universal Product.

“We wish you the continued
success you so richly deserve.
“Most cordially,
“W. A. Mustard,
“Mustard and Rowe,
“St. Paul, Minn.”

“Comedy Tester”
Heartily Approves
Of “Poker Faces”

THEY call him the comedy tester
of Universal pictures.
He tested “Poker Faces” and
found it not wanting. Larry Howard
is his name and he is one of the art-
ists at Universal who paint and draw
the subtitles in all photoplays.

“Poker Faces” co-starring Laura
LaPlante and Edward Everett
Horton is considered the best thing
Harry Pollard has directed yet. The di-
rector was skeptical of the way the
picture would be treated by the pub-
lic and he spent weeks in the cutting
rooms rewriting the subtitles and
changing the scenes about, shorten-
ing some lengthening some and en-
tirely removing others.

Before the picture was ready to
release and when it was practically
finished save for a few finishing
touches Pollard sent for Larry How-
ard.

“I want you to see my picture,” he
told Howard, and so they went into
the projection room and ran it off.
Nothing is colder than running a
comedy to a hard-boiled group of pic-
ture people. They seldom laugh and
it is difficult to accurately gauge the
worth of a picture.

But Larry Howard—well, there’s a
bird of a different feather. His risi-
brilities are always on tap and he will
laugh joyously and unconsciously even
if he is the only person in the house.
He laughed long and frequently at
“Poker Faces” and Pollard knew
that he had a winner.

“Greatest Sap”
On Movie Screen
Is Horton’s Title

EDWARD EVERETT HORTON
is probably the screen’s great-
est “sap.”
He does some of his best sapping
in “The Whole Town’s Talking” and
“Poker Faces.” Being a screen sap
calls for the highest intelligence pos-
sible. Anybody with the right fea-
tures can be a leading man, but it
takes a college graduate like Horton
to play “sap” roles effectively.

There is always the danger of over-
doing the part and becoming a mere
“giggle.” Then again the player
might not be “sap” enough and give
an impression of just a bad perform-
ance of a leading man.

Horton, however, with his long ex-
perience on the stage and screen, has
arrived at the solution of the prob-
lem, and now is superb in the role of
the hapless sap with the light of
whimsical pathos in his eyes.

In “The Whole Town’s Talking” he
starts as a luckless sap and ends as a
lucky sapient.

Virginia Lee Corbin gives excellent
support as the feminine end of the
heart interest.

Otis Harlan and Trixie Friganza,
as the parents, are decidedly humor-
ous, having behind them the years of
stage experience in light roles.

Trixie Friganza
And Otis Harlan
In Horton Film

THE news has now leaked out that
the real name of Trixie Friganza,
the robust comedienne in “The
Whole Town’s Talking,” and who has
been a favorite player on the stage
for many years, is Margaret O’Calla-
han. She is half Irish and half Span-
ish, and when her father objected to
her going on the stage she took her
mother’s name of Friganza. She has
been on the stage 37 years, having
started as a chorus girl in Cleveland.
Recently she decided to see how she
would look in pictures, and she has
been in demand ever since.

In “The Whole Town’s Talking” she
teams with Otis Harlan, the
“funny little fat man with queer pad-
dling feet,” as one of the New York
reviewers of “What Happened to
Jones” described him.
Pint Size Comedian Is Riot in "Oh, Baby"

Boxing Celebrities Turn Out For Fight Scene In "Oh, Baby"

When Director Harley Knoles turned a battery of cameras on the prize-fight sequences of Al Lichtman's production for Universal, "Oh, Baby!" there was recorded what is probably the most realistic boxing scene ever filmed.

As a personal tribute to Little Billy, featured player in "Oh, Baby!" members of the Friars Club who are connected with sporting activities turned out en masse to attend. The notables of boxing included a score of famous sports writers as well as celebrities from Madison Square Garden.

In the press section at the ringside for the close-ups, as well as the long shot scenes, were Damon Runyon and Sam Hall of the New York American, Sid1, who was producer of the Evening Journal, Wilbur Wood and Alfred Dayton of the Evening Sun, Murray Lewin and Fred Keats of the Mirror, Homer Thorne of the American, Jack Farley and Harry Newman of the Daily News, Jimmy Dawson of the Times, Ed Van Every of the Evening World and Jimmy DeForrest, Dempsey's former trainer, now with the Morning World.

In the first rows were Dan Hickey, Bob Fitzsimmons' former manager, now manager of Paul Berlenbach; John McMahon, matchmaker at Madison Square Garden, who has arranged many championship fights; Doc Bagley, well-known manager and the best second in the business; Billy McCarney, former manager of Jess Willard; Senator "Wild Bill" Lyons and Tammany Young, characters of the ring, who never miss a title fight and know all the champions. "Three-Fingered Jack" Daugherty, who has managed boxers for forty years, also turned act out of friendship for Little Billy. Solly Seeman, noted lightweight, sat next to Joe Jacobs, who has managed many crack fighters.

The scene being shot the day of the championship fight between Greb and Tiger Flowers at the Garden, Greb's manager, "Red" Mason came directly from the weighing at 2 p.m. to make this picture atmosphere for his pal, Little Billy.

Other well-known managers present were Tom Fahey, Pete Reilly, Maxie Waxman and Paddy Mullins, manager of Harry Wills.

Night Club Revue Seen In Comedy

A real glimpse of Broadway's night life will be seen in "Oh, Baby!" the Al Lichtman production which Harley Knoles directed for Universal. The cabaret scene filmed at the Tec-Art Studio, New York, includes the entire revue from The Twin Oaks, the newest night club to become popularized along the Great White Way.

Participating inside the ring were David Butler, featured player, vs. Jim Savage, who has distinguished himself in many actual heavyweight bouts. Joe Humphries, official announcer of Madison Square Garden, was on hand to make his bow as the announcer of the celluloid combat. The trainers and assistants appearing in the scene were also drafted into service from Tex Rickard's colossal new arena at Eighth Avenue and Fifteenth Street. More than five hundred extras were employed in the audience which crowded the great main stage at the Tec-Art Studio, where the picture was filmed, to capacity.

This unusual glimpse at real ringside atmosphere will be the climax of this Lichtman comedy.
Oh Baby! Get an Extra Cash Drawer for this one!

What a rip-roaring comedy. Oh Baby! What situations. Little Billy, the tough fight manager, impersonating a young girl and the Aunt about to undress him. Oh Baby! What a howl! Just one of a thousand screams in this riotous joy-picture. They'll tear off the lid when you tell 'em about this one. Typical of the money-making popular hits in the Greater Movie List!

With

MADGE KENNEDY
LITTLE BILLY
("The Vest Pocket Comedian")
CREIGHTON HALE
ETHEL SHANNON
DAVID BUTLER
FLORA FINCH

Presented by CARL LAEMMLE
in association with AL LIEHTMAN.

Written and directed by
Harley Knolles

UNIVERSAL JEWEL
Texas Steers

It is reported that the independent theatre owners of the Rio Grande Valley in Texas are contemplating organizing a single operating company with booking offices in Dallas. They are continually facing problems that could be eliminated if they were closer to the film market. Therefore, they believe an organization would help each materially, because a picture could be kept in the valley about two weeks, thereby reducing express charges, which are cutting into their profits terrifically.

John Paxton, formerly stationed in Paris, Texas, with the Dent-Musselman interests, has been transferred to Wichita Falls as city manager of that company's interests. Jean Paschall, who was formerly at Wichita Falls, is now in the home office in Dallas.

The Empress Theatre at Hollis, Okla., has put on a unique advertising scheme for bringing in crowds. They put on a one-cent rate, admitting two persons for the price of one admission plus one cent. It proved a crowd getter, for everybody and his dog turned out.

After extensive alterations on the Rialto Theatre, Little Rock, Ark., including the adding of a pipe organ, the house will reopen under the management of the Capitol. The renovating will cost approximately $20,000.

Work has now started on the new Royal Theatre by R. & R. Enterprises at San Angelo, Texas. The house is supposed to be finished by May 26th at a cost of $15,000. After the house is equipped in an attractive manner, the cost will probably run around $40,000. Among other features, there will be a stage large enough to accommodate vaudeville that will be there twice a week.

The Queen Theatre at Hope, Ark., which has been owned and operated by C. B. Clark, has been taken over by the Lightman Chain of theatres which operates houses in Georgia, Alabama, Tennessee and Arkansas.

G. A. Peterson of Cordell, Okla., opened his Folly Theatre this week with quite an elaborate program. A number of film hounds attended the opening and reported that the house is very attractive. Mr. Peterson opened with a large attendance.

Pittsburgh Smoke

We looked at the Penn State Amusement Company's building in Unometown and wondered by what gift of man such a magnificent edifice graced the City of Unometown. Then we met Eddie McClosky, the main boss of the works. And when McClosky took us to the Rotary for dinner and we saw how the gentlemen of that organization swarmed around the fascinating McClosky, we began to understand that perhaps it was an easy thing after all for Ed to interest the townspeople in erecting the Penn Amusement Building.

Putting a theatre up is one thing and keeping it going is another. Kenneth Woodward is the perspiring press agent of the organization and we are willing to wager that a great deal of the success of the Penn State Amusement is due to activities of this enterprising and hustling executive. Mr. Woodward is thoroughly sold on amusements and in turn sells them to his patrons in a clean, cut-cut manner.

The Movie Fan," a twelve to fourteen page booklet distributed by the Penn State Amusement, is the brain child of the energetic press agent. Published every two weeks it comes off the forms in a real readable condition. Coming attractions, the latest news of Hollywood and its people, and news of current events fill its pages with a goody share of advertisements from the local merchants. Mr. Woodward tells us that "The Movie Fan" has paid for itself ever since it was started and a great many times has left a good balance in the bank.

-Lon B. Ramsdell.

Laemmle Returns from Coast with Completed 1926-27 Program

(Continued from Page 10). Walthall and George Siegmann, is very nearly half completed. The 'rushes' convince me that we have a much greater picture here than we had in 'Merry-Go-Round.'

"I also wish to announce that we are going to start production immediately on a series of two-reel pictures to be called 'The Collegians.' They were suggested and have been written by my son, Carl Laemmle, Jr. He wrote them really for George Lewis and I am going to star him in the series before he starts in on 'The Big Gun.'"
Exhibitors Strong for "Greater Movie List"

Sprocket Holes From Cincinnati

Do exhibitors believe in past performances? We print below a list of towns in the Cincinnati territory that have bought Universal's 1926-27 product on Universal's past performance.

Cincinnati, Ohio
Dayton, Ohio
Newark, Ohio
Zanesville, Ohio
London, Ohio
Lancaster, Ohio
Piqua, Ohio
Franklin, Ohio
Hamilton, Ohio
Ironton, Ohio
Portsmouth, Ohio
Williamson, West Va.
Corbin, Ky.
Pineville, Ky.
Pikeville, Ky.
Princeton, West Va.
North Fork, West Va.
St. Charles, Va.

Universal delivered the goods last year, and they have every confidence in Universal this season.

Greater Movie List Going to Be Talk Of This Part of U.S.

"Boy, oh Boy! What we'll do to the 'Greater Movie List'. It sure is going to be the talk of this part of the country and I know what I am talking about."

—Herbert J. Thacher, Manager, Lyric Theatre, Abilene, Kas.

"The Mystery Club" 100 Per Cent Entertainment

"Previewed The Mystery Club" last night. Hundred per cent entertainment picture."

—Jed Buell, Manager, West Coast-Langley Theatre Circuit, Los Angeles, Calif.

Ali Hartman's Film Fables From Big u

Our travelling sheiks, Leo Abrams and Joe Friedman, travelling in the land of South Brooklyn, hailed the Cadi of the Temple called Happy Hour of which Charlie Zingali is the keeper. The hailing sign was answered; and thereby ensued numerous question and answers which ended by Cadi Charlie signing numerous golden tablets, ensuring him a place on the great Universal Roll of Honor of 100 per cent membership in the 1926-27 class. (Charlie is the wise bird.)

—Selah!

CADI LOU PRESTON, who presides at the Temple called Imperial in the land of Brooklyn, called Travelling Sheik Ben Rappaport in private conference and asked him, "Have you any more pictures like 'Outside the Law.' My Temple rolled up so much gold in our treasure chest, and my followers are demanding more and more of the same kind, that I pray you let me have them." Thereupon Sheik Ben produced the tablets of 1926-27 and said, "Oh wise prophet, get them while the getting is good. You don't know what the Gods and Universal have in store for you." (The early bird catches the worm.)

—Selah!

Calls "Poker Faces" Another Pollard B. O. Knockout

"Previewed Wednesday night Edward Everett Horton and Laura La Plante in 'Poker Faces'. It is another Harry Pollard box-office knockout. I believe it's one of the best pictures you have ever made. Mr. Laemmle present at preview. Both picture and Mr. Laemmle received ovation. Audience wild with enthusiasm. Exhibitors will welcome this gold mine picture."

—Jed Buell, Manager, West Coast-Langley Theatre Circuit, Los Angeles, Calif.

To Miss Gene Williams, manager of the Iris Theatre, Sapulpa, Okla., goes the honor of being the first exhibitor in Oklahoma to sign up 100 percent for Universal's Greater Movie List.

Miss Gene Williams First in Oklahoma To Sign 100 Per Cent

MISS GENE WILLIAMS, pictured above, is the manager of the Iris Theatre in Sapulpa, Okla. She has the distinction of being the first exhibitor in the great state of Oklahoma to sign up one hundred per cent for the Greater Movie List, and by one hundred per cent she means everything from the one-reel Bluebird Comedies to "The Flaming Frontier" and the other super-productions.

On the day this kodak picture was taken she was showing "What Happened to Jones" and an episode of "The Ace of Spades." It is because of the success she had with these and the others of Universal's last year's product that she hastened to make sure of the 1926-27 pictures.

"U" Pictures Best

My patrons tell me that Universal Pictures are the best and I find it to be the truth.

A Roaring Railroad Money Grabber!

STUPENDOUS! That's the word. And melodrama! Just picture a gigantic, rushing, speeding, runaway train with nothing but a miracle to save it. Boy! It'll knock them off their seats, that's all. And you know how railroad stuff “gets” the fans. Here you have it bigger, finer, greater than ever. With marvelous exploitation tie-ups. Another Greater Movie masterpiece! It will bury your theatre under a golden landslide!
What a Cast!
JACK DAUGHERTY
Blanche Mehaffey

Tom O'Brien
Charles French
Harry Todd
Madge Hunt
William Steele

Based on the nationally famous stories, "The Nerve of Foley,"
By FRANK SPEARMAN

An EDWARD SEDGWICK Production
Presented by CARL LAEMMLE

UNIVERSAL JEWEL
A PAGE OF SYNOPSIS

"UNDER WESTERN SKIES"
Universal Jewel
Starring NORMAN KERRY
Directed by EDWARD SEDGWICK
Story by EDWARD SEDGWICK

CAST
Robert Erskine ........ Norman Kerry
Ella Parkhurst .......... Anne Cornwall
Otto Stern .......... Ward Crane
James Erskine .......... George Fawcett
Millie Lewis .......... Kathleen Key
"Two-Fingered" Reed .......... Eddie Gribbon
"Half-Pint" Payne ........ Harry Todd
Sam Parkhurst .......... Charles K. French
Fleming ................. William Steele

SAM PARKHURST, an Oregon wheat grower, his daughter, Ella, and his foreman, "Half Pint." Payne are stranded in New York after a futile attempt to borrow money on their crops from Wall Street bankers. "Half Pint," in desperation, takes the second floor of Parkhurst's store and enters the apartment of Robert Erskine, son of James Erskine, financier. Instead of becoming ruffled the young man invites the would-be robber to the kitchen where given a square meal Bob hears the account of the wheat grower's plight and agrees to visit them at the Astor the next day. Here he looks into Ella's eyes and the result of it is that he pays their big hotel bill and leaves money at the desk for their return to Oregon. Parkhurst is puzzled but assumes that he had underestimated his balance.

Later, Bob is accused by old Erskine of being a worthless scapegrace. Bob determines to prove himself capable of earning a living and leaves for Pendleton, Ore., where he is employed as a common laborer in the wheat fields and fate sends him to the ranch of his friends, the Parkhursts.

Parkhurst is unable to pay the hands and they strike. Bob, under an assumed name, agrees to head the ranchers in their fight against Wall Street. He sends his father whom he knows to be the ringleader of the financial men who are scheming to freeze out the Western farmers, a message that wakens the sporting blood of the old man and brings him west to chastise the impudent president of the ranchers' association. He is dumbstruck when he recognizes his own son, and orders the rest of the committee out of the room while he talks to their president privately. Being unable to induce the boy to go back on the oppressed ranchers, he offers a sporting proposition, agreeing to lay off the wheatgrowers and come to their terms if his son will beat his entry in the forthcoming Pendleton rodeo.

Bob accepts the challenge and practices hurling on the best jumper in Oregon, but the sly old man imports the champion hurder of the world and the ranchers see that they are licked. As a desperate resort they comb the mountains and rope a wild horse capable of winning the race if Bob is capable of sticking on his back. The outlaw is broken to the saddle and Bob is ready on the day of the race. At the last minute, Stern, Erskine's western banking up, weekend grasping and unscrupulous, who has everything staked on the race, employs kidnappers who take Bob to a distant shack and tie him up.

Stern, wishing to shine in Ella's eyes, whispers to her that Bob is Erskine's son and is going to double cross the ranchers by failing to show up for the race. She carries the news to her father and at the moment before the race Bob is denounced as a betrayer by everyone except his father, who shouts out that his son never failed at anything. Bob breaks his bonds and commandeers a locomotive which drives to Pendleton, arriving in time for the race, which he wins.

"CROWNING THE COUNT"
Two-Reel Stern Brothers Comedy
Featuring EDDIE GORDON

MAGNIFICENT foreign gentleman studies the hotel registry, anxiously awaiting his friend, the Count. Meanwhile, a young charmer indignantly turns in her keys, stating that two mice are fighting in her room. The manager tells the maid she cannot possibly expect a bullfight for $2 a day.

Meanwhile, the star guest who owes for a recent dinner, takes his shower protecting himself with an umbrella, then phones for breakfast, ordering it for the room across the hall. He spears the tidbits off the waiter's tray, via the transom. He discovers that he is missing his butter for the toast, and phones again.

The clerk and waiter go upstairs to investigate the reason for the waiter's sudden mysterious loss. Over anxious to get the butter, the star boarder spears the waiter, and is almost caught.

Later, seeing the grip on a guest who is one week in the arrears, being thrown out, the boarder disguises himself with false whiskers. The mysterious personage sees him, and hails him as the "Count."

Two asylum keepers enter and take the mysterious man away. The boarder fakes being dippy and the two asylum keepers carry him off, despite all his protestations.

"CALIFORNIA, HERE WE COME"
Two-Reel Gump Comedy
Featuring JOE MURPHY

THE Gump family is given a great send-off at the railroad station by their fellow townspeople. Andy makes a flamboyant speech and tells them of the great deeds he will do in the West. Then they fare forth in their flivver bound for the country. Andy digs up a bear trap to show Little Chester how easy it is to get big game if you know how, but is caught in the trap himself and is rescued by Chester and Min.

Nearing their destination in California, they are blocked by a freight train. Andy places some sloping planks to enable him to pass through a box car to the other side. When they get inside the train the cars start and the doors slam shut. The Gumps are imprisoned for several days, after which the train stops, the doors are opened and they find themselves back home and broke.

"BUSTER'S NOSE DIVE"
Two-Reel Buster Brown Production
Featuring ARTHUR TRIMBLE

AFTER a horseback ride in which Buster rescues Mary Jane from her unmanageable animal he goes home and steals the blue prints of his father's commercial airplane from which he constructs a play machine by combining a bed, a piano stool and an electric fan. His father declines to take him to the flying field but Buster, Mary Jane and the dog get aboard the spare engine of the car. The plane falls off with Buster in it and it rolls down a hill and through the heavy traffic of the town, dumping him near his father's office. He goes in and plays with the model of the airplane. The whizzing propeller throws a cyclonic wind through the offices, causing havoc and destruction. Buster and Tige get in the machine to hold it down. It carries them through the brick wall and through the town. Buster's father, in his car, sees them and follows underneath. After a wild ride the plane falls into the back seat of the auto and smashes to bits.
NOVELISTS and dramatists — internationally known and read by millions — have furnished the stories on the Greater Movie List. No hackneyed plots but real box-office stories and box-office titles that mean dollars and cents to exhibitors. Match these names, if you can!

John Emerson  
Anita Loos  
Andrew Soutar  
James Oliver Curwood  
Arthur Somers Roche  
Edgar Franklin  
George Weston  
Frank Spearman  
Richard Barry  
Lucille Van Slyke  
Gabriel Reuter  
Nellie Revell  
Johnston McCulley  
John Taintor Foote  
Peggy Gaddis  
Dana Burnett  
Winifred Eaton Reeve  
Don Marquis  
Victor Hugo  
Laurid Brunn  
Will B. Johnstone  
George Ogden  
Gertrude Atherton  
Byron Morgan  
Bayard Veiller  
Owen Davis

The Greatest Lineup of Famous Authors to Date!

Universal Greater Movie List Way Out Ahead
33,000,000 ticket buyers have been reading the message every week contained in Carl Laemmle's column for the past four years. Every week thousands of letters of inquiry and advice pour into Mr. Laemmle's office from these millions of fans who are using his column as their guide to good entertainment. This is the personal contact built up by Universal's national advertising that is selling tickets for you. So that your tickets are sold to your public as soon as they know it's a Universal Picture they are going to see! Put this great ticket seller to work for you! Book Universal Pictures! Book them strong!

The column to the left is from the Saturday Evening Post of May 15th, 1926.
AT LAST — The picture the world has been waiting for,

Jules Verne's

"Most thrilling Romance"

MICHAEL STROGOFF

Universal Weekly
Vol. 24 August 28, 1926 No. 3
MIG

The Greatest Melo

Jules

MICHAEL

A Universal Film de France Triv
Drama of All Time!

Verne's

STROGOFF

-- Presented by Carl Laemmle
No. 496. — Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

WHY doesn’t some picture company produce “Michael Strogoff”?

The question has been asked more times than I can count. Ever since I have been a producer, I have heard it. I assume every other producer has been asked the same question.

Always the answer has been the same, “Because it is one of the most difficult and most expensive stories to produce—and it should never be produced unless done on a gigantic, magnificent scale in keeping with the magnificence of Jules Verne’s original story.”

For years and years “Michael Strogoff” has been played on the stage in thousands of theatres. It is one of the greatest known successes of stock companies everywhere. Librarians say it has a tremendous call and that its circulation is almost unbelievable!

Here, then, was an audience-demand, made to order—a name which would act as a magnet for any and every moving picture box office.

Well, I never had the nerve to tackle it and I am sorry to say I did not produce it—but I am happy and proud to
Mighty Triumph!

say that I have bought the rights to the negative just produced by a high class French company, the Societe des Cineromans—and with a heart full of real thrill and excitement I shall present it to you as a Universal Film de France Triumph!

Michael Strogoff—the Courier of the Czar!

It has been done in a way which would cause even the imaginative brain of Jules Verne himself to marvel!

The story is practically intact, just as Verne wrote it. It is the same story of love, intrigue, adventure, dare-deviltry and struggle which has gripped the minds and hearts of millions of people all over the world. It is the same wonderful tale which has stood the acid test of time ever since Verne penned his immortal lines.

Michael Strogoff! A story which makes the average story of today seem pale and anemic by comparison. A strong, virile thing of bone and blood—a story you'll never forget!

Heroism at its pinnacle! Enduring love, sacrifice, war and—a happy ending!

Words cannot describe the grandeur of the production itself. The cast is amazing. The big scenes dwarf almost anything you have ever seen on the screen.

It has—well, just simply everything a super-picture ought to have—and it is going to be one of the greatest sensations of years and years!

Gentlemen, prepare for Michael Strogoff, the Courier of the Czar.
The melodrama they said was TOO BIG even for the screen!
FOR many years producers have cast longing eyes at "Michael Strogoff," Jules Verne's gripping story of a Russian officer's mission through Siberia at the time when the country was infested with hostile Tartars, but the difficulties involved have always turned them away disappointed. That is, until the Societe des Cineromans, fresh from their triumph with "Les Miserables," undertook the work.

It was a tremendous undertaking. Eight months were consumed in making the picture and the director and his company journeyed from Paris to Latvia, a former province of Russia, to film the exteriors. There they were given every assistance by the Latvian government. Of this the advance agent who preceded the company wrote:

Latvian Government Assists

"I have found the most kind and charming welcome here, and my task has been facilitated by the courteous chief of the Latvian delegation in Paris who prepared the way for me and introduced me to the chief of the Press Services at the Ministry of Foreign Affairs in Riga. Thanks to their valuable support, I have only had to knock at the doors of the ministries for them to be opened. The Minister of Foreign Affairs has granted us all the necessary visas; the Home Office has authorized us to film in all the territory of the Latvian Republic; the Financial Department to enter the French customs house for a period of three months. In addition, the railways have placed at our disposal a complete train which dates back to 1860, the period of the story. I have also obtained a steamship which belongs to the period which moves by a single paddle-wheel placed behind."

General Directs Battle

For the battle scenes the Latvian government placed several regiments commanded by General Roschkevitch at the disposal of Director Tourjansky. The general reconstructed the thrilling war scenes exactly as they are described in the book. More than 4000 foot soldiers, 1000 cavalrymen and a detachment of artillery take part in the engagement in which they display marvelous courage and daring.

For these scenes special military uniforms were made by a designer after careful study of the documents of the period and are correct down to the last button. In addition to these uniforms thousands of other costumes ranging from the brilliant uniforms of the officers of the Czar's palace to the striking robes of the half savage Tartars were made for the film, each scrupulously exact and elaborate.

Thousands of extras were employed in the production. The group of nobles who made the court of Czar Alexander II the most brilliant and extravagant the world had seen since the days of Marie Antoinette and Louis XVI have been put on the screen with a lavish-
Magnificent Production of Year

With Five Thousand Latvian Soldiers in Battle Scenes.

ness in setting and costuming never before seen. Russia in the period of the story was at the height of her glory, and to do things a la Russe was the vogue all over Europe.

In contrast to the sophisticated court are the wild Tartar tribesmen. Hundreds of these are seen in the scenes before Feofar Khan's tent where a great celebration takes place. Oriental ballet girls, gypsy dances, cavalcades, carousals, and other barbaric entertainers appear before the great Khan and his guests. This sequence alone would stamp "Michael Strogoff" as the masterpiece of master producers. It is truly a production such has never been seen before.

It has been reproduced in full colors by the new French process said to be far superior to any ever before used.
The melodrama known round the world — in every city, town and hamlet!
**The Universal Weekly**

**Editorial**

HERE is a prediction. Every year the editors and critics of newspapers and magazines dealing with the moving picture business seek to find the most meritorious production released in a given year. The Universal Weekly has never done this before, but right now it steps into the character of a prophet. The Weekly prophesies that “Michael Strogoff” is going to carry off the highest honors for 1927.

Of course, the Universal Weekly has a tremendous advantage over every other publication. Its staff has seen the picture, and the only others who have seen it have been the Paris daily and motion picture trade papers. They have acclaimed it as the greatest picture ever produced in France, even putting it higher if possible than “Les Miserables,” made by the same company, Films de France. For the making of these two productions Louis Nalpas, artistic director of the company, received from the French government the Legion of Honor.

Our confidence in the preeminent superiority of “Michael Strogoff,” is based on good and sufficient arguments and grounds. In the first place, it is the work of Jules Verne, than whom there is no more eminent author or one more certain to create interest. In the second, “Michael Strogoff” is a book and a play has had as tremendous a circulation in the United States as any work of fiction. In the third place, the picture was produced by V. Tourjansky in a way to bring out all the melodrama, the romance, the thrill and terror of Jules Verne’s stirring novel. He had the assistance of six thousand trained soldiers, an unparalleled number of picturesque and striking costumes, a locale lending itself admirably to unusual treatment and a cast of players unusually equipped to handle the roles entrusted to them. In the fourth place, the big scenes in the production are reproduced in colors of the French stencil process, new to this country; very expensive but fully justified in the mar-

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**British Presentation to Laemmle Attracting Wide Attention in Press**

The presentation to Carl Laemmle of a sheepskin parchment signed by the leading newspaper critics and exhibitors of Great Britain and Ireland, following his recent recovery from a serious illness in London, has attracted wide attention in British picture circles.

**Be Sure To Look**

On pages 18 and 19 of this issue will be found a still of the Grand Ball at the Czar’s palace on the night before Michael Strogoff starts on his perilous journey across Siberia. An idea of the sumptuousness of the production may be gained from this scene which is set in a gorgeous Grand Ball Room and peopled with hundreds of extras in beautiful gowns and splendid uniforms. This sequence is in colors.

velous and restful effect it produces on the spectator.

The editors have devoted this entire issue to giving the exhibitors throughout the country some idea of the tremendous thrill and drawing power of “Michael Strogoff.” They submit this issue to you as a promise of the biggest box-office draw for 1926-1927.

The parchment framed in gold was officially presented to the President of Universal Pictures Corporation by Tom Reed, his press representative, who is accompanying him on his European trip. Reed was chosen by a committee of the signers.

One leading English journal is quoted as say: “For the first time in several hundred years the British press is unanimously together and agreeing on one subject—that the recovery of Carl Laemmle from his recent illness is a boon to the picture industry * * *.”

One part of the inscription on the parchment reads: “We are thankful that you (Carl Laemmle) were saved to continue your life work of uplifting the cinema.” It was signed by Gavazzi King, of the exhibitors association of Great Britain and Ireland; D. H. Clark, of the Cinema Publishing Company; C. A. Williamson, the Picturegoer; A. J. W. Sinclair, The People; G. J. Knight, the London Star; Walter C. Mycroft, The Evening Standard; H. Bowler Reed; G. A. Atkinson, London Express; W. F. Williams, The News of the World; F. Shepherd, Sunday Herald; Rob Lawson, Bruce Allan, Kinematograph Weekly; Ralph Specterman, exhibitor, Ernest W. Freedman, the Film Renter; Sam Harris, The Cinema; H. Rawson, Israel Davis, Marble Arch Pavilion; E. Evans, Provincial Theatres; Walter Bentley, Elite Theatres and W. G. Faulkner, of the Film Review.

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Carl Laemmle, who is shown here, in London, with his son and daughter, Carl Laemmle, Jr. and Miss Rosabella Laemmle, and his personal physician, Dr. Jesse Heiman, was recently presented with a sheepskin parchment containing the signatures of the leading exhibitors and cinema critics of Great Britain and Ireland.
This still guarantees the dramatic intensity of the acting of Ivan Mosjoukin in "Michael Strogoff."
Even Jules Verne's mighty imagination would be astounded!
“Michael Strogoff” has come to the screen at last. This masterpiece of the most imaginative writer of the nineteenth century, Jules Verne, who gave to the world “Twenty Thousand Leagues Under the Sea,” “Round the World in Eighty Days,” “The Blockade Runners,” “The Mysterious Island,” “The Green Ray,” and others well known to lovers of fast adventure tales, seemed destined to be filmed from the days of the first motion pictures, but the difficulties of production always loomed up menacingly. It took the courage of the Societe des Cinemans, the famous French company who also produced “Les Miserables,” to meet all obstacles and surmount them in a truly masterful manner.

First Published in 1876

“Michael Strogoff” was written and first published in Paris in 1876. Verne was already immensely popular in England and America, and so shortly after his latest work appeared in France it was translated into English and brought out in London and the United States. G. Munro, who published it in 1877 in America, found the sale of the work was so enormous that he brought out other editions in 1881 and 1887. Scribners also published “Michael Strogoff” in 1877 and have been printing it ever since. Other publishers, including A. L. Burt, Henry Holt and Donahue, have printed many editions of the work which has enjoyed enviable popularity in this country for more than two generations.

There is no way of discovering exactly how many copies of the book have been sold. At the time it was written there were no copyright relations between America and England, or between America and any other country, and so almost every publisher of any consequence in the United States took advantage of the great demand for Jules Verne’s work and realized immense profits without paying royalties. And in addition to these editions there were a number of English editions distributed in large numbers in America.

Concurrent with the release of the picture in the United States Grosset & Dunlap will issue a de luxe edition of the book with illustrations from the picture. They are preparing for the biggest sale in the history of the company because of the demand other publishers have found for the tale and the interest which will be developed by the photoplay.

“Michael Strogoff” has been a “best seller” since its first publication. A survey of the public libraries of this country showed that it is still one of the most popular books on the shelves. It never remains to gather dust as do many of its companions of much later dates.

At the same time that the book has been fascinating readers the play has been thrilling theatre audiences. In
For half a century this book has been a favorite with all ages and all races. It has been translated into nineteen different languages.

In 1880 Adolphe d’Ennery dramatized “Michael Strogoff,” and it was produced at the Theatre de Chatelet, Paris, with Marais in the leading role.

So popular did the play prove that H. J. Byron made an English adaptation which opened at the Adelphi Theatre, London, in March, 1881. It was brought to America and produced by Samuel Colville, one of the most picturesque showmen of the early eighties, as a stupendous spectacle. He purchased the expensive equipment outright in Europe, where the massive production was enjoying a sensational run. For three seasons, 1881, 1882 and 1883, his production of “Strogoff” eclipsed in America its amazing success abroad and made a fortune for Colville.

On top of this a number of other producers put on the play, as there were no copyright laws to protect Colville. John Stetson presented it at the Booth Theatre, and still another version was being offered at Eberle’s Eighth Avenue Theatre.

But it remained for the Kiralfy Brothers, who had leased the old Academy of Music on Fourteenth Street, to put on the most notable of the stage presentations. The Kiralfys were a family of Bohemians who had danced their way to fame, one of the members of their dancing company being Mlle. Adelaide, widow of Alexander Hermann, the great magician.

They were later to be known as the biggest producers of gigantic stage spectacles and outdoor pageants of their time and were destined to make additional millions out of the mammoth attractions they contributed to the Chicago World’s Fair and the Pan-American Exposition in Buffalo, where they staged the spectacle “Nero” outside the grounds as a counterattraction, afterward bringing the production to New York, where it was presented at the Academy of Music. They handled the entire staging of the Exposition at Jamestown.

Produced by Kiralfys as Big Spectacle

The Kiralfys made their first big strike with “The Black Crook,” which opened at Niblo’s Garden September 12, 1886. After 450 consecutive performances the author and owner was killed in an accident and the Kiralfy Brothers acquired sole production rights to this great show which was assailed by the pulpit in all parts of the country as an immoral and vile thing because the dancers in the ballet wore shameless dresses that ended just below the knee.

“Bigger than ever” was the gorgeous spectacle, “Michael (Continued on Page 27)
The greatest epic of daring courage and fearless bravery ever produced!
Jules

Greatest Melodrama is a MIGHTY Gift to the World - Destined to be a Great Success.

Chapters in a Book

A Universal Film de France Tr...
Verne's "MICHAEL STROGOFF"
the Box Offices of the
rite Sensational New
reen History!
NOW!

mph ~~ Presented by Carl Laemmle
Thrills and 

THE mere name of Jules Verne suggests thrills. Everything he has written has been punctuated with exclamation marks. It is unthinkable that a moving picture made from one of his great novels, like "Michael Strogoff," should be pictured without taking full advantage of this virile author's predilection for thrills. Tourjansky was in his element in filming this French classic of a Russian historical episode, fraught with intense drama, bitter suspense, splendid patriotism and unparalleled endurance.

"Michael Strogoff" starts with a thrill and ends with one. In the very first episode an invading Tartar band is seen cutting the telegraph wires. They are intercepted and pursued, when the pursuers, in turn, are overcome and chased back to the Russian lines.

In the treacherous Ural passes a tremendous storm overtakes our hero and overturns his carriage. While he is chasing the horses, a bear attacks the heroine and Strogoff returns barely in time to dispatch the bear and save Nadia.

Upon a peaceful ferry boat on the Volga, boat-load after boat-load of villainous looking Tartars swoop down and capture our heroine. Strogoff, desperately wounded, escapes by swimming under water.

The Czar has given Strogoff strict instructions to travel in disguise and not to visit his family. But the desire to see his mother is too strong and he steals one lingering glimpse. Disaster follows. His mother recognizes him and in spite of Strogoff's clever acting, the slip is noticed and Marfa is captured.

The wily Tartars set a watch on Marfa. Zangara, the gypsy spy, who
is in love with Ogaroff, is ordered to watch her every movement. In the prisoners' camp Marfa and Nadia betray Strogoff with their confidences which Zangara overhears.

Barely five minutes ahead of the patrol sent to intercept him, Strogoff flees the city on his own white horse requisitioned from his mother's stable. But the horse is his undoing. The patrol easily follows it in the darkness and a terrific hand to hand encounter ensues with the leading trooper of the patrol. To escape further danger, Strogoff leaps from his own horse to the horse of the rider he has killed.

But the Tartar horse isn't the equal of his own faithful White Beauty. Morning finds him afoot, his horse ridden to death. He takes refuge in a telegraph station and again hope springs anew in his breast. But just as he is sending a telegram to Irkutsk warning the Grand Duke, a shell bursts over the little station, putting the telegraph out of commission and ruining the building over his head.

Again Strogoff escapes, only to be taken three days later. Through the barbarous treatment of his mother by the Tartars and Ivan Ogariff, the villain, Strogoff discloses his identity. The Tartars, in accordance with one of their barbarous customs, put out his eyes and Ogariff, thinking him of no more importance, lets him go.

The final thrill, after Strogoff staggerers through shell-ridden, fire-swept, deserted country, snow-capped peaks and swollen rivers, comes when Nadia leads him into the Grand Duke's palace. There he stands before the astounded Ogariff, who had turned him loose as of no further consequence and as Ogariff stares, Strogoff's eyes slowly open.

Wow! What a fight! What a thrill! What a climax!
 Millions have yearned to see it on the screen!
Produc

W

HEN M. Jean Sapene decided to produce Jules Verne’s story, “Michael Strogoff,” through his Films de France company, he determined that it should be the most spectacular production ever made in Europe. It undoubtedly is that, and by a wide margin. Those who have seen it claim for it the distinction of being the most elaborate, spectacular and sumptuous production made anywhere this year.

Under the artistic direction of Louis Nalpas every possible endeavor was made to reproduce with exact fidelity the scenes, the time and the costumes and manners of the period of the Jules Verne story. By transporting the entire production unit to Latvia, the new Russian Republic in which costumes, customs, scenery and architecture have scarcely changed for the last seventy-five years, one of the objectives was most satisfactorily achieved. Riga and the smaller cities, towns and contrysides of Latvia presented exactly the Russian type of architecture and peasant types required. The six thousand Latvian troops which were loaned to M. Sapene carried out the characteristics of the Russian soldier before the War. It is doubtful if any other film producer could have secured the accommodations which Latvia gladly offered to M. Sapene. The owner of Le Matin, with the greatest circulation of any newspaper in the world, who is interested in numberless French financial and industrial enterprises, is one of the powerful figures in Europe today.

Producer Given Every Assistance by Latvian Government

Under his magic passport, railways were placed at the disposal of the “Michael Strogoff” production, the custom house duties were suspended for three months, the costumes, properties and persons of the company were free from tax. Post-offices, railway stations, cottages, steamboats and an enthusiastic and intelligent army were also placed at the disposal of the “Michael Strogoff” company and Tourjansky, who directed the production. For the arrival of Michael Strogoff at Nižni-Novgorod, the ultimate point of the railroad connection in war time, the Latvian government loaned a railroad train which actually had been in service in 1850. For the crossing of the Volga River, a ferry boat of the exact time and type used in 1850 was procured and put into commission. In addition, the exterior of the official post-office in Riga served admirably as the Administration Building of Irkutsk; while there were a dozen homes in the outskirts of Riga which might have actually existed at Omsk for the home of Michael Strogoff’s mother.

Elaborate Sets Built by Noted Designers

Interiors, however, were of an entirely different character, and the construction of these interior sets was entrusted to A. Lochavoff and Gosch. Among the most marvelous sets constructed were those representing the interior of the palace of Alexander II, Emperor of Russia. The scene of the Grand Salon, as described in Jules Verne’s story, gave the set architects and costume designers ample basis on which to reproduce a splendid likeness of the original and one of the most spectacular scenes in its French stencil color ever thrown on the screen.

“The Grand Salon, the finest of all those contained in the New Palace, formed to this procession of exalted personages and splendidly-dressed women a frame worthy of the magnificence they displayed,” writes Verne in the first chapter of “Michael Strogoff.” “The rich ceiling, with its gilding already softened by the touch of time, appeared as
if glittering with stars. The embroidered drapery of the curtains and doors falling in gorgeous folds assumed rich and varied hues, broken by the shadows of the heavy masses of damask."

The Grand Salon, the Czar's drawing room and study, the carved ante rooms are exactly reproduced from photographs and descriptive matter. The elaborate interior of a typical Russian church was also reconstructed at great expense and had to be on account of the difficulty of lighting up an interior as huge as this is, unless located in a studio. A Russian saloon, or cabaret, is another expensive and ingeniously contrived reproduction of a characteristic Russian original.

**Paris Critics Praise Settings**

Every critic of the Paris press who was present at the initial showing of "Michael Strogoff" at the great Empire Theatre commented upon these wonderful settings.

"The stage settings are simply magnificent," said the Cine-Miroir, "rivaling those of the most important American productions.

But if the palace sets seem elaborate, the barbaric splendor of the encampment of the Tartar Emperor and his troops in pictorial glamor throws them in the shade. Here M. Zack, the famous costume designer of Paris, and Mme. Jeanne Lanson vied with the set designers in outsizing each other's eye-filling efforts. Imagine, if you can, six thousand turbaned and silk clad Tartar troops cavorting about a thousand gaily decked tents or assembling in marshall array before the Grand Khan's headquarters. Imagine, too, the barbaric magnificence of these headquarters, built of almost a million dollars' worth of antique rugs, tapestries, awnings, embroidered draperies and heavy damask. The pearl-decked and bejewelled costumes of the Grand Khan, his attendants and closely veiled members of his harem pass naturally and regally through these munificent scenes, reproduced in the most vivid and harmonious coloring. Imagine, did we say? You don't have to imagine it! See "Michael Strogoff" at the very first opportunity and imagination will turn into delighted realization.

**"STROGOFF" A FAVORITE FOR FIFTY YEARS**

(Continued from Page 15)

"Strogoff," which followed in the golden wake of their first great success. It made a fortune for the Kiralfy Brothers, recording unprecedented runs in all of the big cities and touring every town that owned a stage.

Has Played Practically Every Theatre in America

For years the play was an annual offering in New York being shown at Niblo's Garden in 1882, Grand Central Palace Theatre in 1888, Grand Opera House in 1885, People's Theatre in 1886, Grand Opera House in 1887, Windsor in 1888, Gaiety in 1896, Columbus Theatre in 1897 and American in 1901 as well as in practically every theatre in America and Canada in the ten years following its initial presentation. It has been, ever since, a favorite play of stock companies both in Europe and America, and in this country it is second in popularity only to "Uncle Tom's Cabin."

In the words of one of our famous nicotine contemporaries, "Such popularity must be deserved," and when this amazing tale is shown on the screen, which can present it in a far more fascinating form than either the stage or book it will reach the heights of popular approval that few attractions have ever achieved.
Thrill piled upon thrill—with the speed of a whirlwind!
Famous Foreign Artist


Oscar M. Sheridan in “Pictures and Picturegoer” described Mosjoukin as follows:

“Of middle height, he is well built and possessed of a Fairbanks vitality. He has a most engaging personality, a particularly attractive smile and an infectious laugh (lost on the screen, alas!) is very handsome, and in France occupies that coveted position held by Rudolph Valentino in America.”

“Zangara”

THE beautiful gypsy woman, Zangara, brown, muscular, passionate, fascinating in spite of her black soul, who aids Ogareff in his attempt to foil Strogoff and kill the Grand Duke, is played by Mme. Tina de Izarduy, a famous French dancer. Her strange beauty perfectly fits the role and she proves that she possesses the qualities of a superb actress.

“Michael Strogoff”

As Michael Strogoff, the Courier of the Czar, Ivan Mosjoukin has the greatest role of his career, and since the showing of the film he has been hailed in Europe as one of the finest actors of all times. Even before this production he was consid-
ered the greatest screen actor in France and rated only second to Emil Jannings in other countries of the Continent. So impressed was Carl Laemmle with his work that he was signed last year to appear in Universal pictures and will arrive at Universal City in September.

Mosjoukin’s parents intended him to be a lawyer. They sent him to the Law Institute in Moscow, but when he should have been pouring over his books, he was more apt to be found in the topmost balcony of a theatre following the action of the play with his whole heart and soul.

The lure of the stage proved too strong for him and he joined a theatrical company. He was successful from the very first. Then he entered pictures appearing in short original scenarios and stories derived from the great Russian authors.

Two or three years ago he came to Paris and not only starred, but also wrote and directed, many pictures which have become famous throughout Europe. Some of the productions in which he has played are “Le Brasier Ardent,” released in England as “The Man of Her Dreams;” “Kean” in which he scored a tremendous hit; “The

“Czar Alexander II”

In seeking an actor to play the role of the Czar, Director Tourjan-
sky was fortunate in securing E. Gaidaroff, a Russian artist whose re-
ssemblence to the famous Alexander II is so striking that an old Russian moujik coming upon him one day when made up for his part, fell to his knees and kissed his hand, addressing him as “Little Father,” the old-
time affectionate designation of the Russian peasantry for their Czar.

E. Gaidaroff plays Czar Alexander II.

Ivan Ogareff

IVAN OGAREFF is played by Chakatouny. He is a tall supple figure with burning dark eyes in a pale face, black moustache, and with a light noiseless, gliding step, has something of the fascination of a cat which is at once indolent and vigorous. Fierce when faced by the least
Make Up Brilliant Cast

"Nadia"

"MME NATHALIE DE KOVANKO, so shy, so moving, so virtuous, so sincere and so beautiful was an unforgettable Nadia."

So wrote the critic of the Hebdo-Film of the heroine of "Michael Strogoff."

Nadia is a young girl of about twenty who came from Riga. Her father, Wassili Fedor, has been exiled to Siberia for political reasons and has left his wife and daughter in Livonia. The meeting between Nadia and Strogoff takes place when Nadia, while on her way to join her father at Irkutsk, is stranded without friends or money at Njini-Novgorod. Strogoff, moved by her distress, passes her off as his sister and here the admirable side of Nadia's character displays itself. When he is made blind, she becomes his nurse and guide and makes it possible for him to reach Irkutsk and accomplish his mission.

Mme. de Kovanko, who recently arrived in New York to fulfill an American contract won by her remarkable work abroad, is a native of Russia having been born in Yalta. She entered pictures in France five years ago and has played in some of the most famous foreign productions. Among these are: "Thousand and One Nights;" "Carnival Night;" "Prince Charming;" "The Masked Lady;" and "Jean d'Agréve."

Ivan Mosjoukin, as "the Courier of the Czar."

"Marfa Strogoff"

THE part of the heroic and courageous mother, Marfa Strogoff, is played by Mme. Jeanne Brindeau whose face with its fine lines reflects a variety of inner emotions without ever losing its distinction. In spite of being humiliated, beaten and insulted she preserves her majestic appearance and is an epic figure. She is indeed the mother of her son, Michael Strogoff, who is without fear and without reproach.

"Feofar Khan"

M. Defas in the role of the Grand Duke Feofar is the coldly cruel Oriental who watches without the flicker of an eyelash the torture of a man or woman. In his gorgeous robes of barbaric splendor, which in many cases are shown in full color, he is a striking and never-to-be-forgotten figure.
Stupendous in size!—
Awe-inspiring in beauty!
No Picture Has Ever Equaled The Picturesque

Quaint Russian Villages, the Barbaric Splendor of the Tartar Camp and the Brilliance of the Czar's Palace Alternate As the Background of This Thrilling, Romantic Jules Verne Story.

FOR picturesque ness of setting and costuming “Michael Strogoff” is unique in film productions. Quaint Russian inns, peopled with dancers, singers and accordion players apparently just stepped out of the “Chauve Souris” wretched peasant novels used for animals to live in, gorgeous state balls staged with the extravagance of an oriental potentate, and lastly, the great camp of Peofar Khan, leader of the savage Tartars.

This Tartar camp is the most extraordinary sequence ever seen in motion pictures. Brillantly tinted tents, gaudy banners, thick, rich oriental rugs, jewel-trimmed costumes, all shown in their original colors by the new French stencil process which is said to be vastly superior to any colored film ever before shown. This process not only brings out every bit of color in a scene, making it appear as an old oriental canvas mel- lowing with age and composed with perfect harmony, but when one scene shifts to another there is no clash of colors as so often is the case. It glides smoothly along and one forgets for the moment that he is watching a picture screen and believes that he is being allowed to participate in a wild pagan celebration.

The lithe brown dancer dressed in the costumes which only the East could conceive, strives to please the great Khan. They dance to the music of a strange band playing on great potato shaped drums, long tubas and strange wind and string instruments. The musicians with their fierce black mustaches, high fur turbans, and barbarically colored robes would frighten less hardy entertainers.

The Khan’s harem is there too. The most beautiful women of the country over which he and his tribesmen have swept are hidden behind the veils of the East. The Khan himself rivals Nero in his splendor. His robes of thick silk are studded with precious stones. He slowly smokes a water pipe placed on a table of beautiful carving and inlaid work.

In startling contrast to these scenes is the brilliant court ball in the Czar’s palace. Here, too, the scene is in colors, but this time the colors are the soft shades of a highly civilized society. The pinks, whites, pale blues and nil greens of the crinoline gowns are set off by the brave uniforms of the men.

Never before has such atmosphere been created for a picture. It will carry the patron to another land, and send him back again and again to “Michael Strogoff.”

The Story of “Michael Strogoff”

DEEPLY agitated by the report of an invasion of Siberia by Mongol and Tartar troops, Czar Alexander II of Russia sends Michael Strogoff, captain of his corps of secret couriers, to Irkutsk. This invasion is under the leadership of Ivan Ogareff, a Russian officer who had been cashiered from the service by the Grand Duke, brother of the Czar. The invasion was inspired by revenge on the part of Ogareff. The Czar rightly supposes that Ogareff’s purpose is to take revenge on the Grand Duke.

At the border Strogoff, who has disguised himself and is sedulously following his instructions to see none of his relatives and to reach Irkutsk with a secret message at the earliest possible opportunity, assists Nadia Fedor, going to Siberia to join her exiled father, across the line by pretending she is his sister. Ogareff, disguised as a gypsy, is on the same steamer that takes Strogoff and Nadia down the Volga. Later he requisitions Strogoff’s horses, Strogoff avoiding a personal combat, though greatly humiliated. The next day Strogoff’s party is attacked, Nadia is captured and Strogoff escapes, badly wounded.

Ten days later he makes his way into Omsk, where his mother lives. And in spite of the Czar’s instructions, cannot forbear one secret glimpse of his mother. Unfortunately, she espies him and all unwittingly betrays her son to the Tartars. Strogoff, however, escapes, but Marfa, his mother, is captured and taken to Omsk, where she becomes acquainted with Nadia. By comparing notes, they realize that they have a love in common. Strogoff is eventually captured and his disguise is penetrated, when Ogareff attempts to force a recognition from Marfa.

The Great Khan decrees that Strogoff’s eyes shall be put out. This punishment is exacted in the old Tar- tar fashion by holding a red hot sword blade before his eyes. Nadia, now volunteers to be Strogoff’s eyes and they set out for Irkutsk without the Czar’s message and with little hope of ever reaching there. Ogareff in the meantime takes the Czar’s communication, and entering Irkutsk, passes himself off as the real Michael Strogoff. Just as he is about to consummate his secret attack on the city and the assassination of the Grand Duke at the first favorable opportunity, Strogoff and Nadia arrive and in a terrible battle Strogoff kills Ogareff. It seems that his eyes had not been put out after all. Tears at his mother’s suffering had neutralized the power of the red hot sword blade, but he had kept his knowledge secret.
called "Strogoff" of Setting

THE PICTURES ON THIS PAGE

Scene 1: A characteristic Russian tavern in which a spectacular cabaret and dancing takes place to the music of an accordion. In this scene Strogoff has to deny his mother.

Scene 2: The gaily dressed Tartar orchestra signalling the accomplishment of the Grand Khan’s punishment of Strogoff. Costumes, drums, trumpets and faces are the most picturesque ever seen in pictures.

Scene 3: The Grand Khan himself. In this picture he is always seen in colors and the colors of this pearl decked, quilted silk robe are marvelous beyond compare.

Scenes 4 and 5: No Grand Khan proceeds on a journey without his harem. This is a close-up of the scene in the large still below where these Tartar beauties are seen in the harem tent next to the Grand Audience Tent in which the Grand Khan is holding a reception for Ogareff. Five thousand actors in specially designed costumes, with authentic tents, rugs, banners, arms, accoutrements and paraphernalia make this scene before the Grand Khan’s tent the most spectacular and magnificent ever shown in pictures.
The greatest stage melodrama of the century!

— Mightiest screen thriller of all time!
France's Greatest Production

“Filma”

We watched in astonishment this magnificent, incomparable film, splendidly mounted, an incontestable proof of the value of French films.

Nothing has been neglected to give this production an overpowering brilliance **. All the scenes have a grandeur, hitherto unattainable.

“Michael Strogoff” was received by a distinguished audience, composed of prominent celebrities in both screen and artistic circles, and was welcomed enthusiastically.

Shouts of applause echoed through the theatre—the presentation was accompanied by scenes of wild enthusiasm, and the film was hailed with braves from everyone in the audience.

Everything in this film, the production of which was achieved despite innumerable difficulties, contributed to its success.

The stage settings are nothing less than grandiose ** the interpretations, remarkable.

Ivan Mosjoukine has found the greatest role in his career and has made of it an overwhelming success. In the various aspects of his role, he was a marvelous personification of the hero whose admirable exploits we have all read. At every step, moving, dramatic, courageous, agile, expressing with simplicity every emotion, Ivan Mosjoukine was the admirable screen actor that we know, but, in certain passages, he was even greater, more superb, than ever.

“Paris-Soir”

It is to the director V. Tourjansky that honor is due for having brought to realization the romantic tale created by the illustrious author, Jules Verne, which charmed us so in the days of our childhood.

The film itself was successful in conveying, throughout its length, the savage beauty of this colorful and vibrant romance, and it followed, step by step, the thrilling adventures of the Russian hero.

The continuity, elaborate stage settings and exciting scenes combined to arouse the enthusiasm of the spectators who came in crowds, last Wednesday, to the Empire Theatre to applaud this picture, which will be exhibited throughout the world.

“L’Ecran”

Without exaggerating in the least, and only giving to each word its exact value, we can say that the presentation of “Michael Strogoff,” at the Empire Theatre, was a veritable triumph.

And it was that because of the intrinsic value of this work, which, in spite of the fact that the story has been known for so long and that therefore its effects could be easily and logically calculated in advance—was none the less moving and just as new as though the story were utterly unknown up to now. This, thanks to the perfection of the stage settings and the magic of the acting of Mosjoukine.

The success was unanimous—without contradiction from any source. This film, when it is exhibited all over the world, will have a universal triumph.

An exclusive film masterpiece.
Says Paris Press of “Strogoff”

“La Semaine Cinematographique”

REMEMBERING the beautiful presentations of this drama that I had the privilege of witnessing in my childhood, I had some apprehension as to whether the screen could properly portray this relatively modern melodrama, the leading role of which was taken, at that time, by an artist of distinction called Marais.

* * *

I have seen the film, and I ask the pardon of the silent drama for having doubted its possibilities for one instant. The film has surpassed the stage production in every way, thanks to the talent of its director Tourjansky, and by the power of his acting, Mosjoukine has proved himself the equal of Marais, the great and sympathetic artist whose interpretation I recall.

* * *

In every instance, the Russian artist of the screen equals the French artist of the theatre in talent and sympathetic feeling. This is the highest praise that I can give to Ivan Mosjoukine who is the perfect interpreter of the heroic role which he portrays so distinctively and expressively.

“Michael Strogoff” has been mounted with unequaled magnificence. In the gorgeous stage settings, the massed scenes, the ballets at the camp of the Tartars, the lighting, the drama has attained a romantic splendor never before realized.

* * *

I offer my congratulations to the splendid scenic artists who evoked an atmosphere and sense of realism with the scenes showing the Imperial Palace, the house of Marfa at Omsk, the camp of the Emir, the dances in the tent of Feofar Khan, the assault of Irkutsk.

* * *

All the talents of the artists were portrayed to their best advantage, thanks to the technical virtuosity of the photography.

* * *

The word “masterpiece” is not sympathetic exaggeration nor disproportionate praise, for this film deserves even more, not only because of its subject, but because of its magnificence and because of the talent of its interpreters.

* * *

This can indeed be considered a day of triumph for the Films de France which has produced a French film equal to the greatest and most artistic foreign productions.

“Le Petit Paris”

THE reception of this film was a triumph only equalled by that accorded to “Les Miserables,” last November.

* * *

The presentation was awaited with the greatest impatience. A crowd stationed in front of the Empire from noon on, had to be kept in order by a specially provided guard.

* * *

Every scene in this drama deserves mention, either because of the dramatic interpretation of the actors, or because of the richness and magnificence of the scenes portrayed.

* * *

Special mention should be given to the scene of the fete at the Palace of the Tsar at Moscow and for the unforgettable splendor of the scene at the camp of the Emir Feofar-Khan... Everything is admirably portrayed.

* * *

Ivan Mosjoukine has found in Michael Strogoff a hero worthy of his best efforts and one can easily appreciate the work of this great artist.

* * *

The great ovation which followed the presentation proved to the Films of France that a great and beautiful production has been added to the list of its successes.
Coming—! The Drama

The successor to
"THE HUNCHBACK
of NOTRE DAME!"

Presented by
Carl Laemmle
That Made Victor Hugo IMMORTAL!!
Les Miserables
A UNIVERSAL FILM de FRANCE TRIUMPH

As Big As the Heart of all Humanity!
MIGHTY
"MICHAEL STROGOFF"
WILL BE GIVEN NATION-WIDE ADVERTISING IN THESE
MIGHTY PUBLICATIONS!
Jack Daugherty in 'The Runaway Express' with Blanche Mehaffey Universal-Jewel
Screamingly funny
in all kinds of
weather

Vol. 1 Published Weekly in the Interest of the Exhibitors Profits.

Editorial

Certain facts are so self evident as truths that they can not be denied. For example the box office value of the “GUMPS.” You know that for years the Gump cartoons have been read, enjoyed and laughed at by 20,000,000 newspaper readers throughout the country. You know that Universal has put great comic stories into these Gump comedies, that Gumps are packed with real one hundred per cent box office class that has registered them as howling successes wherever shown. And what’s more, you know as an exhibitor that you can’t go out in the market to-day and book shorts with a subject that has had the huge advance, year in year out publicity of the GUMPS at any price! Because there just ain’t no such animals. The Gumps are a walkaway in their field!

12 New Two Reel GUMPS

Temperature going up as far as profits go — Cyclones and mirthquakes of fun. Barometer limp with laughter.

Produced by Samuel Van Ronkel

Released by UNIVERSAL
Give Talmadge BIG Pictures!
~said 5,000 Exhibitors!

Exhibitor Report Department

"Why don't they give Talmadge a REAL chance?"

"Talmadge a strong favorite. Deserves BIGGER pictures!"

"BIGGER productions and better stories will keep Talmadge right on top"

"Give him BIG stories"

"Great!" "Our favorite"

"Richard Talmadge a favorite at our house. We play all of his pictures we can get hold of."
Chatter's Theatre, Sydney, N. S. Exhibitor's Herald.

"Many people here prefer Talmadge to Tom Mix"
Le Roy G. Zehrbach, Bon Air Theatre, Kissimmee, Fla.

"Talmadge has earned bigger pictures."

Talmadge worthy of GREATER productions — will go BIGGER in better stories"

"Give him BIG directors"

and Universal does it!
Richard Talmadge

The Star Exhibitors Made
in this first BIG picture, "The Fighting Don"—directed by Irvin Willat, the man who made "North of 36."

Forthcoming pictures are:
The Speed Boy
Cheating Danger
The Hurry-Up Man
Up and at 'Em
The Flash Kid

Released by
UNIVERSAL
CARL LAEMMLE
In association with
A. Carlos
presents

A
Richard
Talmadge
Production
Universal’ll Get You

No. 501,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

STILL another added to the Universal Greater
Movie List of red-hot hits!

“Taxi! Taxi!” has just been completed and
I’m here to say it is going to start a laugh that
will be heard ’round the whole world of enter-
tainment.

Mel Brown directed it. This is the second feature picture
he ever directed. I told you about the first one, “Her Big
Night,” and I also predicted his second would be just as much
of a corker.

Well, it is! His batting average, therefore is exactly 1,000.

Starting off with a story which was packed with screen
possibilities and wonderful situations, Mr. Brown built up a
comedy which clicks from one end to the other with the kind
of laughs you hear too infrequently.

Edward Everett Horton and Marion Nixon supported by
a simply perfect cast give a riotous entertainment that will do
your old heart a world of good.

I’ve already told you about some of the others on the Uni-
versal Greater Movie List, but I want to remind you of them
You Don't Watch Out!

again. I honestly do not believe any company in the industry can give you such a high average of pictures as you will find in “The Marriage Clause” and “The Old Soak” and “Her Big Night” and “Poker Faces” and “The Texas Streak” and “The Whole Town’s Talking” and “Butterflies in the Rain” and “Perch of the Devil” and “The Runaway Express” and “Spangles” and “Prisoners of the Storm” and “The Ice Flood.”

And now, to these you can add “Taxi! Taxi!”

With the mighty “Michael Strogoff” and the marvelous “Les Miserables” soon to come; with “The Flaming Frontier” and “The Midnight Sun” already establishing enviable records; and with “Take It From Me” soon to be released as the first Denny Super-Special; with Hoot Gibson working in combination with Lynn Reynolds on the best Gibson pictures ever made; with Richard Talmadge coming in big pictures; and with the best line-up of short product we ever made in all our career—well you can see for yourself why there’s nothing to it but Universal in the season 1926-1927.

The critics say so. The previews have opened even our own eyes to the tremendous success of our pictures. The bookings are smashing all business ever done in Universal’s history and—

Whether you’ve ever been a Universal customer or not, this year you can’t get away from it to save your soul, unless you can satisfy yourself with something less than the best.
Jules Verne's Greatest Hero
Played by IVAN MOSKINE
Biggest Box Office

I'll

From the famous stage success of the same name by Will B. Johnstone and Will R. Anderson with Blanche Mehaffey, Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Tom O'Brien, and others equally strong at the box-office.

Carl Laemmle presents

UNIVERSAL SUPER COMEDY

"TAKE IT"

A WILLIAM SEIT
eNews in Years!

be with you Oct. 9th

in my

BIGGEST and BEST

Reginald

Denny

FROM ME

ER PRODUCTION
Octave Roy Cohen to Write
Original Comedy Series for Puffy

For years, while his reputation was increasing with every week's issue of the popular weekly and monthly magazines, the films have been endeavoring to lure Octave Roy Cohen. The Universal has been accorded the privilege of signing him up for original moving picture writing. Last week in the Universal offices at 730 Fifth Avenue, New York, Mr. Cohen signed a contract calling for a series of feature stories to be written, about a fat man. They will take advantage of the present craze for slenderness in both sexes. The most popular of Mr. Cohen's stories have been those he has written about negroes. But the versatility of his writing is proven by the wide circle of magazines to which he is a constant contributor. In addition to the Saturday Evening Post they include the Red Book, Cosmopolitan, Good Housekeeping, Collier's, Elks Magazine and Photoplay Magazine.

He has also tried his hand at dramatic writing and the Shuberts have a play of his upon which they have paid advance royalties and which they regard, as does Mr. Cohen, as a very valuable piece of property. They are awaiting the psychological time to launch it. Although twenty of his published stories have been made into successful moving pictures, his contract with Universal signals his first work written directly for the screen. Octave Roy Cohen's stories about a fat man will be used by Universal to launch Charles Puffy as a featured comedy star. They will be made into a series of ten two-reel pictures with elaborate casts, sets and costuming. Puffy has been in this country for two years. He has played in single reel comedies and has carried through a number of successful character roles in Universal pictures, notably in Dupont's "Love Me and the World Is Mine."

Carl Laemmle, who brought Puffy over here from a successful film and stage career in Vienna has predicted for him a big success. He is certain that this is the right time to launch Puffy as a big comedy star. Having reached this decision, he sent back word from Europe with Paul Kohner, casting director of Universal City, to have the Home Office secure the very best comedy writer in the United States at present to write stories which would be appropriate to Puffy's 290 pound silhouette.

In carrying out this order from the Chief, the unanimous decision of the office as to a writer fell upon Octave Roy Cohen. Fortunately Cohen was in New York on a vacation and arrangements with him were (Continued on Page 34)
October 2, 1926

Universal Weekly

National Denny Day, October 9th, to Mark Release of New Denny Series of Comedies

October 9th will be National Denny Day, in honor of Reginald Denny, whose first big production for the 1926-27 season will reach the screen on that date. It is “Take It From Me,” and is the first of the six Reginald Denny Productions scheduled for the coming months. In recognition of the excellent work Denny has put into his many Universal successes and in appreciation of the superior quality of “Take It From Me,” the first of the bigger and better Denny pictures, Carl Laemmle, president of Universal, has instructed all Universal exchanges and others in the organization to take every possible step to pay tribute to Denny on October 9th, which he has designated as National Denny Day. The week of October 9th, consequently, will be National Denny Week.

Universal exchange managers report that they have found a ready response on the part of exhibitors to boost National Denny Day because of Denny’s great popularity with the public and his exceptional box-office drawing power. “Take It From Me” has been widely booked for early showing and in every quarter Universal is getting pledges of co-operation for the National Denny Day movement. The angle of the exhibitors is a desire and willingness to take every possible step to call the attention of the public to the fact that “Take It From Me” marks the beginning of a series of “super Denny pictures.”

“Take It From Me” is all of that and more, judging from the enthusiasm of the Universal home office officials and executives who have seen it. Adapted from the popular musical comedy by Will B. Johnstone and Will Anderson and directed by William A. Seiter, one of Universal’s ace comedy directors, the picture is said to be a roar from start to finish, being the funniest film Denny has made by far.

Pretty Blanche Mehaffey has the leading feminine role and is said to win new honors for herself by her appealing work in this production. Then, too, the picture has that popular brace of screen comedians, Leo Moran and Bert Johns, as well as Ben Hendricks, Jr., all in novel comedy roles that supply a continuous staccato of laughs. More than 500 big theatres will play “Take It From Me” beginning October 9th. Most of them have booked it for the entire week. Many hundreds of other theatres have arranged to play other Denny successes on the 9th and during the ensuing week. These bookings, of course, are in towns and cities where “Take It From Me” is not due to open on National Denny Day.

Carrying out the intent to impress the public with the greater entertainment value of the new Denny pictures, Universal is devoting considerable national and local advertising to the cause of National Denny Day. It literally is a campaign of education to put over in the minds of theatre-goers the increased laugh value of the new series. Naturally, exhibitors are giving this campaign their hearty support because Denny will put out six pictures this year and with a larger and more enthusiastic public sold on Denny by means of “Take It From Me,” every booker of the Denny pictures will reap due and more again.

Four of the six Denny Productions are completed, in work or in preparation. They are, in addition to “Take It From Me,” “The Cheerful Fraud,” which is now being filmed; “The Four-Flusher” and “Fast and Furious,” now being adapted and which will go into production as rapidly as Denny reaches them. “The Cheerful Fraud was a New York stage success by K. R. G. Browne. Seiter is directing it. “The Four-Flusher” also was a successful stage farce, written by Caesar Dunn. “Fast and Furious” is an original by Peter Milne and Philip Hurn.

One or more of these first four Denny pictures will be directed by Melville Brown, Universal’s latest directorial find who recently surprised the screen world by turning out “Her Big Night” and “Taxi! Taxi!” as his first feature directorial efforts, both of which are rated as Class-A farce comedies.

Reginald Denny Productions are regarded by Universal as in a class by themselves. The star’s pictures formerly were marketed as Universal-Jewels. This season, however, they are not included in the Jewel schedule, but strictly as a series of Reginald Denny Productions rated almost in the same class as the big specials Universal releases. Phil Dunas, formerly exchange manager for Universal in Minneapolis, has been appointed Sales Director for Reginald Denny Productions and now is concentrating his attention on the promotion of National Denny Day.

Sloman Casting “Bargain Bride”

Having completed the adaptation of the French play, “Lea Lyon,” which is to be made for the screen under the title of “The Bargain Bride,” Edward Sloman is now making tests of candidates for supporting roles in the production. Mary Philbin has the starring role.
Laemmle Simplifies Star’s Name


Six months ago Carl Laemmle engaged Ivan Mosjoukine, the great Russian actor who has made most of his screen appearances in French pictures, to come to Universal. At that time a contract involving five years was signed, while the actor was making the first scenes of “Michael Strogoff” for the Films de France. Later the company asked Mr. Laemmle to permit Mosjoukine to come “Casanova” and Mr. Laemmle consented.

Now, with the approach of two important events, first, the premiere of “Michael Strogoff” in this country, and, second, the advent of the actor who stars in “Michael Strogoff,” Mr. Laemmle has decided that a more simplified name would make it much easier for this star to duplicate in America his European popularity. Russian names come with difficulty to American tongues and ears. It seems to be only the part of common sense that an actor to whom Universal is looking for such a splendid future should have a name at least easy to pronounce and easy to remember. For that reason it has been decided to shorten Mosjoukine’s name to Moskine. In the future he will be known as Ivan Moskine. Mr. Laemmle will have a final conference with him before he leaves Paris to board the Berengaria on October 2nd.

Moskine himself is some thirty years old, and in that time has been on the stage and screen at least twenty of his years. He has blue eyes and fair hair which photographs much darker than it really is. He is six feet tall, extraordinarily active, and in his acting combines the qualities of Douglas Fairbanks with those of John Barrymore. His parents meant him to be a lawyer, but while he was ostensibly studying law he was actually playing small parts on the Russian stage. Before he had scored in great triumphs there his remarkable adaptability to the screen determined him upon that career, and he appeared before the War in most of the famous stories from Tolstoi, Dostoevsky and Pushkin. Two of his most interesting pictures will be released in England this year. They are “The House of Mystery” and “The Man of Her Dreams.”

With the War, Moskine took up his residence in Paris and has been working ever since in French pictures. His morning mail is the heaviest of any star in Europe, and it is a well-authenticated fact that his draw at the box-office is surpassed by no other star, be he French, German, English or American. In Europe his pictures will be released under the name of Ivan Mosjoukine, but in America he will henceforth be known as Ivan Moskine.

Exhibitors Rebook Valentino Pictures Made by Universal

THE Universal Sales Department reports that every section of the country is showing a revived interest in “All Night” and “The Delicious Little Devil,” two Universal favorites of several years ago, in which Rudolph Valentino played featured roles. The demand on the part of exhibitors for these two pictures has become so great that Universal has arranged to provide new paper and accessories on them. Fresh prints of the two features are on hand in all Universal exchanges from last year when the two pictures were reissued.

“All Night” is a farce comedy featuring Rudolph Valentino and Carmel Myers. It was directed by Paul Powell from a farcical story by Edgar Franklin, the author of “Poker Faces,” Universal’s current success. The picture was a great hit when issued and did a remarkable business when reissued by Universal. Valentino’s good sense of comedy had ample play in “All Night,” which afforded him one of the most novel roles of his career.

“The Delicious Little Devil” was directed by Robert Z. Leonard with Marthe Robin and Rudolph Valentino in one of the important supporting roles. It is one of the most successful Mae Murray pictures ever made by Universal.

International Gets Remarkable Shots Of Plane Disaster

When Captain Rene Fonck started his giant Sikorsky plane down the runway on what proved to be the fatal hop-off of the Sikorsky from New York to Paris, three International Newsreel cameramen were stationed at advantageous points along the first few hundred feet of the route. All the preliminary preparations of the flight had been photographed. The first red gleam of the rising sun was visible on the horizon. Against this background, International Newsreel cameramen, who had waited all night for the hop-off, were able to photograph in thrilling motion pictures every detail of the disaster, from the glad and joyous start to the fatal finish.

Herman Stockoff, veteran International cameraman, was standing with his camera just at the edge of the gully into which the giant plane was later to plunge to destruction. As the Sikorsky left the runway and lost its equilibrium, it dashed directly toward Stockoff at maddening speed. A warning cry was raised by terrifed onlookers, but Stockoff, long experienced in danger, continued to grind, when, within a dozen feet of him, the plane veered away, its giant wings barely missing the nose of the camera. Then it dashed over the cliff and into the gully, Stockoff, panicking his lens and catching every detail of the deadly plunge. He was so close to the edge of the gully that he was able to catch pictures of the ill-fated plane as it plunged over, literally folded up and burst into flames. The pictures also show Captain Fonck and Lieutenant W. Curtis and they staggered from the wreckage.

Probably no other great disaster in history has been so completely recorded in motion pictures. The negatives were hurried by International Newsreel to its laboratory in Long Island City, and the pictures were shown at Broadway theatres for the first time Tuesday afternoon, and now are being shown at leading theatres throughout the country. The Capitol Theatre, had a one-sheet easel frame in front of the house at 2 p.m. announcing the showing of the first Fonck pictures—“An International Film.”
"The Big Gun"
Ready to Shoot
At Universal City

ORD has just come from Universal City that "The Big Gun," the big Navy picture Universal is to make for the 1927-1928 season is all loaded, ready for shooting. It will be Harry Pollard's next super-picture. He will start camera-work on it as soon as he completes "Uncle Tom's Cabin."

On his recent trip to New York, E. J. Montagne, West coast scenario chief for Universal, made a special visit to Washington with Richard Barry, author of the story, where they interested the Navy Department in the forthcoming special and made arrangements whereby the U. S. Navy will give Universal full co-operation in the filming of the picture.

George Lewis, the young juvenile who did such excellent work in "His People" and who now is being starred in the series of two-reel "Collegians," has been designated by Carl Laemmle as the star in "The Big Gun." The picture will be one of the most spectacular Universal ever attempted. No expense will be spared.

Walter Hiers Signed
For Hersholt Film

THE part of the newspaper reporter in Jean Hersholt's starring vehicle, "The Wrong Mr. Wright" will be played by Walter Hiers, according to an announcement from Universal.

Scott Sidney will direct this production of George Broadhurst's great stage comedy success.

This picture will present Hersholt, character actor, in a new type of role, that of a pinch-penny middle-aged man in the hands of Broadway gold diggers. It will be his first starring effort in straight comedy.

See "Fourth Commandment"
As Box Office Record Smasher

"The Fourth Commandment," Emory Johnson's first big special for Universal under his nine-picture contract, has been completed and is in the East, where Universal officials and executives hail it as one of the greatest heart-punch dramas ever screened. It is expected to duplicate the success of "Over the Hill." In its principal roles, Belle Bennett and Mary Carr, as two vastly different types of mothers, are said to outdo by far their great successes in "Stella Dallas" and "Over the Hill" respectively.

The picture, as its title implies, is built around the "Honor thy father and thy mother" theme, and was written by Mrs. Emilie Johnson, the director's mother, whose similar co-operation resulted in most of the Emory Johnson successes, such as "The Third Alarm," "The Mail Man," "The Last Edition" and other hits. "Johnson has turned the trick again," announced Lou B. Metzger, general sales manager for Universal, after previewing "The Fourth Commandment." "He has turned out another box-office winner, and oh, boy, what a box-office picture it is! Every heartache in that production is worth untold box-office drawing power.

"We knew that Emory Johnson was making something unusually good but we were not prepared for such a knock-out. It tops all of his previous successes by far. It will knock down records set by the greatest heart dramas ever released."

"When you consider how Belle Bennett's work in 'Stella Dallas' made a success of that picture, and how Mary Carr, as the frail little mother, contributed to the success of 'Over the Hill' you can begin to realize what these two, each in her own type of mother-role, have done for 'The Fourth Commandment.'"

"I hear a lot of talk about the subtleties and symbolism in foreign-made pictures. There are subtleties and symbolism in 'The Fourth Commandment' that surpass anything ever done before the camera. Johnson has risen to new heights as a director. He not only has caught real people on his film, but has caught their thoughts and the homely impulses that

(Continued on page 34)

Ruggles Completes
Fourth Picture
Of "Collegians"

ORD has just been received from the Coast that Wesley Ruggles has completed the fourth picture of "The Collegians" series of high class two-reelers to be released this Fall by Universal. The pictures are fast action comedy dramas of college life and adventure, and are being adapted from stories written by Carl Laemmle, Jr. They will reach the screen as Junior Jewels, which means they are considered in the same box-office class as "The Leather Pushers."

The picture just completed by Ruggles is entitled "The Last Lap," and is a story of the hero's achievements in the big college track meet. George Lewis, who made a name for himself in "His People," has the starring role. Hayden Stevenson, Dorothy Gulliver, Eddie Phillips, Churchhill Ross and Charles Crockett, as well as a bevy of Hollywood's most popular baby stars and juveniles are in the cast.

There will be ten two-reelers in the series. The first three were made under the direction of Harry Edwards. Ruggles will complete the series.
‘Flaming Frontier’ everything Universal promised and more. The peer of all super-western productions. Patrons wild about picture. From business standpoint a real natural.”

—Burns Theatre, Colorado Springs, Col.

“Midnight Sun’ a rare sparkling jewel. Turned away hundreds first two days. Looks like sure record-breaker. Audiences acclaim this the year’s greatest attraction.”

—Clemmer Theatre, Spokane, Wash.

Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O’Malley, Raymond Keane and George Seigmann
From the Story by LAURIDS BRUUN

A UNIVERSAL Super Production
Universal achieves the unusual distinction of having two pictures on the Paris Boulevard, the Broadway of France, at the same time. "The Midnight Sun" under the title "Amour de Prince" ("A Prince's Love") played the Cine Max Linder, and "His People" ("Les Siens") was at the Theatre Imperial.

Universal to Release "Les Miserables"
As Two Successive Nine-Reel Pictures

CARL LAEMMLE has decided upon another great pioneering step in the film industry. In the face of all precedents but after a careful analysis of the situation, he has made up his mind to release "Les Miserables," the great Universal-Film de France, production, in two separate installments of nine or ten reels each, to be booked and shown on successive weeks.

This unusual announcement, a startling innovation from long established presentation methods, probably is destined to be the most talked-of move for months to come in the motion picture industry. It is not a move in the dark on the part of the Universal president, but is based on a thorough consideration of the factors peculiar to the big French film masterpiece.

The dual method of presentation has just been tried out in Great Britain, and found to be an unqualified success. In fact, it was a startling success, and is the topic of the day in the film world across the Atlantic. Presented at the Regent Theatre, Portsmouth, England, for a week’s run, "The Soul of Humanity," the first half of "Les Miserables," played to more than 15,000 admissions. The following week, "The Barricades," the second half of the big Victor Hugo drama, actually topped the figures of the previous week, playing to almost 19,000.

It was the most decisive try-out any idea ever had, and it was all the more conclusive because the double picture played in the face of unusual opposition, including a carnival, regatta, the first foot-ball match of the season and a temperature of 80 in the shade, an unusual one for Great Britain and an especially propitious one for the beach resorts which make the Portsmouth locality popular.

"The Soul of Humanity" has since been shown in the Rialto Theatre in London, a 680 seat house, where it drew 14,200 people during the week. "The Barricades" was shown during the past week. The attendance record for the week is not yet available. Judging from telegraphic reports of the newspaper reviews, "The Barricades" bids well to top the first half-picture again.

An indication of the attitude of the trade and the public in Great Britain toward the dual presentation idea may be had from the following report of the Portsmouth showing, published in The Cinema, one of the leading trade papers:

"If only as many members of the public had paid during the second week as paid to see the first story, everyone would have acclaimed the result as amazing, but the first week's record of £3,919, certified admissions was beaten during the second week by 600 additional admissions.

"Those who know what a regatta and carnival mean to seaside towns like Southsea and Portsmouth will realize how strong an opposition they can be at any time, but to add to the handicap put the first football match of the season, the local Derby between Portsmouth and Southampton which broke all ground records, and then add nearly 80 degrees of heat in the shade—then you will appreciate the astounding hold of 'Les Miserables' on the public!"

An idea of the crowds which flocked to the Regent may be obtained from the report that long before six o’clock in the evening, the lobby and entrance of the Regent were jammed with people waiting, not for the six o’clock show, but for the eight-thirty show. Portsmouth exhibitors are said to have come to look at the crowded house and lobby and to have gone away frankly amazed at such a box-office marvel in such hot weather. The 18,000 admission figure for the first week represents double the winter average of that theatre and a 300 percent increase over the average summer business.

"Les Miserables," when shown at three deluxe presentations in America this summer, first in the Forrest Theatre, Philadelphia, then in Washington and finally in Carnegie Hall, New York City, was in 14 reels. In order to get the great production down to this length, it had to be cut ruthlessly. Many won—(Continued on Page 34)
This one is Box

Carl Laemmle presents

The Fourth Com
Emory Johnson—Box-Office Wizard—reaches new heights of directorial CLASS in his first Universal Super Production!

Belle Bennett—Loved by the WOMEN—contributes her supreme portrayal!

Sweeping in size; heart-pounding in dramatic intensity—here’s a Special THEY’LL TALK ABOUT—and TALK—and TALK.

An Emory Johnson Production
Directed by Emory Johnson, Story by Emilie Johnson with Mary Carr, Henry Victor, June Marlowe and other box office stars.
Released by UNIVERSAL
Seattle Film Men Honor New Universal Sales Manager

JUST before L. J. Schlaifer, recently appointed Western sales director for Universal, left Seattle to take up his new duties in New York, he was surprised by a Testimonial Dinner given in his honor at the new Olympic Hotel by his many friends on Seattle's Film Row. The dinner was initiated and arranged by John Danz, of the Danz Theatre Circuit, Seattle; John Hamrick, of the Blue Mouse Theatre Circuit, and James B. Reilly, manager of Universal's Seattle Exchange. Harry C. Arthur, Jr., general manager of the North American Theatres, Inc., acted as toastmaster.

During the course of the dinner the toastmaster called upon the guests who responded with glowing tributes to Jack Schlaifer as a salesman, as a business executive, as a man, and as a friend. He was presented with a pair of diamond studed platinum cuff links as a token of the real esteem of all the guests.


D. A. R. Endorses Many U Pictures

MORE than eleven percent of all motion pictures endorsed by the Film Committee of the National Society of Daughters of the American Revolution during the past year were Universal productions, according to figures made public by the Committee.

When one considers the number of motion pictures produced each year in America alone and the number of producing and releasing companies engaged in the business, this is a remarkable percentage.

The high percentage of Universal pictures approved and endorsed by all organizations is believed due to the system inaugurated by Carl Laemmle a few years ago of censoring all pictures rigidly before they are released.
READY!

New Posters—
New Aids—
and
“Outside
the Law”
told you
what that
means when
UNIVERSAL
says it!

Rudolph VALENTINO
and Carmel MYERS in
“ALL NIGHT”

Story by Edgar Franklin
Directed by Paul Powell

Mae MURRAY
Rudolph VALENTINO in
“DELICIOUS LITTLE DEVIL”

Released by
UNIVERSAL
Thrills! Laughs! Speed! 

With smiling George Lewis—wise-cracking Hayden Stevenson—Miles and miles ahead of "The Leather Pushers."

Carl Laemmle, Jr.'s
JUNIOR JEWELS
Quality! Youth! Love! Jazz!

Ready for booking NOW!
Ready for playing at the height of the football season when headlines in every newspaper are shouting “COLLEGIANS!”

Released by UNIVERSAL
10 of them
2 reels each

GIANS
As Ye SHOW—So Shall Ye REAP!

22x28's come as portraits and action photos

11x14 lobby photos are colored and tinted

THE Department Store is the greatest example of what lobby display means TO YOU!

Your lobby is your show place—just as the beautifully decorated windows of the department store is its show-place. They advertise generously—those who can afford it—but do they overlook the greatest asset any merchant has at his disposal? You can say it at the top of your lungs: "They REAP—because they SHOW!"

Don’t neglect your 11x14’s and 22x28’s and 14x36’s. They are prepared by Universal’s staff of advertising experts for you! SHOW NOW . . . and Reap extra dollars for your effort!

Your Lobby is your Show-Place. DRESS it with Universal Lobby Photos.
Special "Midnight" Show

SUNDAY NIGHT, SEPTEMBER 5th, 12:01 A.M.

"SON OF THE SHEIK" BUSTER BROWN COMEDY NEWS REEL

Realizing the pulling power of Buster Brown Comedies, the Dixie Theatre in Carnegie, Pa., gave them the same space at the top of this ad as the feature picture received.

Stern Brothers Start Work in New Studio

CAMERA-WORK started in the new Hollywood studio of the Stern Film Corporation this week when production was resumed on "The Newlyweds and Their Baby." While the first five of high-grade two-reel comedies the Stern Brothers are making for Universal release. The other four series will go into production within a week or so. These include the new Buster Brown Comedies, the "Let George Do It" series, the "What Happened to Jane" series and "The Excuse Maker" series.

The record of the Stern Film Corporation in getting its feet under it after the fire—a fire which razed the old studio to the ground and which destroyed sets, props, costumes and other equipment built and acquired by many years of comedy production—is one of the bright lights of screen history. In less than a month, the company has acquired a new studio property, constructed sets, purchased new equipment, costumes and other properties, engaged new production forces and has launched into what is termed the greatest picture-making drive of its career.

Credit is due to the Stern brothers, Julius and Abe, who, though in Europe, sized up the situation and sent word to spare no expense in rehabilitation. The burden of the job fell upon Beno Rubel, the secretary of the organization, who hurried from New York to the Coast and supervised the fire check-up and the lining up of new accommodations.

Rubel was ably assisted by Sig Neufeld, production manager of the Stern studio, who worked night and day to recoup the Stern prestige in the comedy production field. Max Alexander, the youthful technical manager, also comes in for great credit for his part in the work of reconstruction. The whole Stern studio force was imbued by a determination to recover as rapidly as possible and enable the company to hold the ascendancy it has gained in the comedy field during the past year by reason of its better comedies.

The new studio is in Nos. 6040-6048 Sunset Boulevard, Hollywood, about a block from the old studio. It formerly was used by Francis Ford. Since taking it over for Stern Brothers Comedies, the Sterns have re-equipped it. Among other things, up-to-date offices and dressing rooms are being built, with special provisions for the directors, scenario writers and other experts now so necessary to the making of high class comedies.

The production started this week was on the eighth "Newlyweds" comedy. Sunny McKeen, the remarkable baby who plays Snookums in this series, "The Newlyweds," six more of which are to be made. Ethlyne Clair, the Southern beauty seen as Mrs. Newlywed, also shows great improvement in her acting ability, it is reported.

Upon the resumption of production, Sig Neufeld wired New York as follows: "Started working in new studio. Everything going along fine. Whole organization most enthusiastic. Our aim is to turn out best comedy product."

Stern Comedies Play Atlanta

THE new product of the Stern Brothers, makers of high class two-reel comedies for Universal release, started with a rush in Atlanta last week, where the Metropolitan Theatre opened with "The Newlyweds' Neighbors," and followed this week by the presentation of a new Buster Brown comedy, "Buster's Picnic," in the big Howard Theatre.

The Howard is the lead-off house for the entire South, and in playing the new Buster comedy, it stamps the seal of big first-run approval on this new series of two-reelers. The Metropolitan is one of the leading Class A houses in the Southeast and the showing of the first of "The Newlyweds and Their Baby" comedies in that house is looked upon with great enthusiasm by Universal sales executives. "The Newlyweds' Neighbors" recently played in the Capitol Theatre, New York City.
On the Screen

"The Marriage Clause" on Hippodrome

By Harriette Underhill

Byrrine played the wife in the film "The Marriage Clause," which was introduced in the early days of the film industry. "The Marriage Clause" has been a favorite of the public for many years and has been adapted to the stage with great success. The film version of the play, directed by the great Edward Story, is now being shown at the Hippodrome. It is a story of a young woman who has been married, but has not been happy in her marriage. The film shows the efforts of the wife to improve her situation, and the efforts of the husband to make her feel better. The film is a good one, and should be seen by all who are interested in the story of the marriage.
Exhibitors Agree—"Universal Has the Pictures"

"Midnight Sun" Is Outstanding Film

"W E opened 'The Midnight Sun' last night to capacity business regardless of the advertising which was given it which was only, as you know, 1000 rotos, slides and newspapers, and the audience, which was one of the most critical, greeted the production with enthusiasm and applause and I want to take this means of congratulating you upon what we consider one of the outstanding productions of the year."
—Loomis and Enloe, Criterion Theatre, El Reno, Okla.

"Outside the Law" Smashes Record

"UNDoubtedly you will be happy to know 'Outside the Law' smashed every box-office record for daily and week's run. Previous record held by Jack Dempsey's personal appearance. Have contracted 'Trap' on same terms. Must have for week of August twenty-third."
—Kenneth Tallmadge, Manager, Pantages Theatre, Vancouver, B. C.

Signs New C. S. C. At Higher Rental

"D EAR Uncle Carl: I was asked by your salesman what I thought of Complete Service. This man was a new salesman in the territory and did not know the conditions existing in Saxton when I first bought Complete Service. I explained to him that at that time I was about to turn over my theatre to a firm for commercial purposes as it was impossible for me to continue operating with the existing high film rentals. Just to show you what I think of Complete Service I have just signed a new contract at an increased price even though I have nine months more to play on my present contract. Need I say more? Yours for Complete Service."
—T. J. Hickes, Liberty Theatre, Saxton, Pa.

"Trap" Goes Bigger Than Some Supers

"D ESPIE hot weather break, Lon Chaney in 'The Trap' played capacity crowds at Alhambra. Results for week bigger than some so-called supers played. 'Trap' every ounce big box-office attraction and any exhibitor passing it up does not deserve be in business."
—Rudolph Kuehn, House Manager, Alhambra Theatre, Milwaukee, Wis.

Universal Product Is Talk of Industry

[Wire]

"C OHENS and Kellys' creating a sensation here. Doing an absolute capacity business. House filled and shut off four minutes before starting of first evening show. Police reserves called out as throngs stormed the ticket office for second show. 'Cohens and Kellys' will go down as one of the greatest pictures of the year. It is causing more talk than anything we have ever shown in this house. Needless to say it has given us a new box-office record to shoot at. Keep up the good work. Your product is the talk of the industry. Congratulations."
—Harry R. Horgan, Opera House, Newport, R. I.

"Frontier" Better Than Represented

"P LASE accept our heartiest congratulations on 'The Flaming Frontier.' We find it in every way better than you represented it to be and we believe it unquestionably one of the outstanding box-office attractions of the year."
—Loomis and Enloe, Criterion Theatre, El Reno, Okla.

The Community Theatre in Hunter, Mo., in the heart of the Ozark Mountains, is only open one night a week, but it is a godsend to the people of the territory. J. P. Couch operates it using Universal's Complete Service.
The most exclusive department store in Syracuse, N. Y., tied up with "The Midnight Sun" at the Eckel Theatre on this window. It featured gowns of "Midnight Sun" yellow, a deep rose-hued orange, and gave plenty of credit to the picture through special cards, stills, and the 8-sheet at the back.

"Frontier"---Newspaper Tie-Up Exploited by Window Display

THE Indian head drawing contest suggested in the Universal Press Book on "The Flaming Frontier" which has been used with great success throughout the country in connection with the showing of the spectacular production, was the means of securing a window tie-up with a stationery store on the main street of Syracuse, N. Y., during the showing of the picture at the Eckel Theatre. A. J. Sharick, Universal exploiter from Cleveland, worked with Manager Frank Martin on this showing.

The window was dressed with a display of drawing materials for use in the contest and stills from the picture at the Eckel before the run. During the week the picture played, a full window was given to the drawings submitted in the newspaper contest.

The Syracuse Herald, which ran the contest, also used an editorial on the picture. The writer praised the picture for having taken its theme from America's romantic history rather from some scenario writer's brain.

Digging around in the newspaper files in the public library Sharick discovered a copy of the Syracuse Post Standard of fifty years ago telling of the Custer battle. A cut of the paper and a story about it landed on the front page of the Post Standard Sunday morning.

Ten thousand children were reached through the public playgrounds as the schools were not yet open. The playground association was sponsoring tri-county athletic meet and the theatre arranged to print the pro-

Davis Advertises "Cohens and Kellys" With "Rib Ticklers"

THEO P. DAVIS, who manages the Best Theatre in Parsons, Kans., for the Sears Amusement Corp., affiliated with the Universal Chain Theatrical Enterprises, appears to have an unlimited fund of novel exploitation ideas. His latest is the "rib-tickler" which he used in connection with the showing of "The Cohens and Kellys."

The "rib-tickler" is nothing more than a flat piece of soft wood about three quarters of an inch wide and a foot long painted a bright yellow. On one side is pasted a bright green piece of paper on which is printed: "This is a Rib-Tickler"—but you won't need it if you see 'The Cohens and Kellys'—The screamingest, funniest comedy made in years—Best Theatre —Mon. Tues. and Wed."

One of these "rib-ticklers" was placed in each automobile parked in the downtown district of Parsons two days before the Universal comedy was due at the Best Theatre. That it aroused curiosity and impressed the name of the picture on the public mind was very evident from the results at the box-office.

street all day Saturday, the opening day, and one used the entire week. This latter car spent much time in front of the theatre with the driver ballyhooing the picture. A book shop gave a window display of books on Western and Indian subjects and a department store devoted an entire window to Indian Paintings. The library arranged three displays and distributed 15,000 book marks as well.

Charles Lowenberg, arranged to have pages from the Press Book on "The Flaming Frontier" and date strips posted on each side of this army truck touring Cumberland, Md., on recruiting service, before the Universal super came to the Maryland Theatre.
Canadian Starts Newleywed Series With "Laugh Week"

The management of the Lyceum Theatre, Winnipeg, Canada, realized that the running of the first "Newleyweds and Their Baby" comedy afforded a good chance for special exploitation, so a Laugh Week was decreed for that theatre.

Special newspaper ads stressing this fact were inserted and throw-aways calling attention to the novel program were distributed all over the city. Newspaper publicity for the idea was also obtained, and considerable space given to pictures and stories about Snookums, the Newleywed baby.

The result was even greater than anticipated, the motion picture public rising en masse to the bait of laughs. As a result, "The Newleyweds Quarantined," the first of the new Stern Brothers two-reeler series to be presented in Canada, went over with a bang and was definitely established in favor with the Winnipeg theatre-goers.

The feature picture on the bill with the Newleywed comedy was "Poker Faces," a Universal comedy drama.

"Phantom" Prologue Prepares Audience For Major Thrills

The audience at the Grand Theatre in Salina, Kans., expected almost anything after the prologue manager Edward Shauberg treated them to before "The Phantom of the Opera," the Universal super which has been breaking records ever since its release last fall.

Every light in the house was turned off. At the back of the auditorium a strange glow appeared. It had the shape of a man wearing a long cape, a big hat trimmed with a sweeping feather and carrying a gruesome cane topped with a skull. This figure slowly walked toward the front of the house while the orchestra played the "Phantom" theme from the music score. As he stepped upon the stage several shots rang out. Then he disappeared, the curtains parted and the feature was on.

This "apparition" was merely a man dressed in a "Phantom" costume which had been painted with luminous paint but the audience was ready to swear he was anything from the local graveyard ghost to some of Sir Arthur Conan Doyle's ectoplasm.

"Radio Detective" Running Serially In Radio Magazine

The most extensive exploitation ever given a motion picture in Germany was recently inaugurated by E. W. Kilinski, of the publicity department of the Universal organization in Berlin, for "The Radio Detective.

When he received stills of the serial, Kilinski sent several of them to Der Deutsche Rundfunk, the most popular radio magazine in Germany. The publishers requested further information about the film and printed a photograph of "Jack Daugherty and Boy Scouts" on the title page. Then they arranged to print the story of the picture in serial form under the title, "Der Gelbe Renner" ("The Yellow Runner") and with each installment appears a note to the effect that a film entitled "The Radio Detective" has been made by the Universal Pictures Corporation from the story being published.

During the radio fair, held in Berlin in September, the largest fair held in the city, the publishers presented each visitor with a copy of a special number of Der Deutsche Rundfunk. The statistics on the attendance at this year's fair are not available but when it is considered that three million people attended last year, the value of this publicity can be seen.

In addition to the free distribution of copies of the magazine at the fair, Der Deutsche Rundfunk is using a yellow racing car on the streets as a ballyhoo for the story and incidentally for the film as well.}

The photograph at the top of the page shows the cooperation Manager M. Silver and Exploiter Leo Young secured from the Boy Scouts of Dorchester and Roxbury, Mass., when the Universal Scout serial, "The Radio Detective," opened at the Franklin Park Theatre.

UNIVERSAL'S COMPLETE SERVICE CONTRACT
If you are showing Universal Jewels and not showing all Universal Short Product

You are buying Tiffany Diamonds and then saying "Oh, any cheap setting will do!"

10 “The Collegians”
12 “Buster Brown” Comedies
13 “The Newlyweds and Their Baby”
12 “The Gumps
13 “Let George Do It” Comedies
13 “What Happened to Jane” Comedies
13 “The Excuse Maker” Comedies
13 Bluebird Comedies
13 W. C. Tuttle Mustang Westerns
104 Issues of International Newsreel
Hard Boiled Critics Wrote This Page

"Old Soak" Has Everything

IF you are a blase sophisticate whose heart has been replaced by an intellect and whose tear ducts can only leak caustic criticism, then we would suggest that you stay home when "The Old Soak" comes to your favorite motion picture theatre.

But, if you are one of many who still retain a heart where a heart should be and who can still feel a lump arise where a lump usually is, and a smile that can cover a tear, then there is no question but that you will be but one of the many who will enjoy the Universal luridization of Don Marquis' famous stage play "The Old Soak."

"For "The Old Soak" has everything. It's filled from reel to reel with hokum, but such delightful hokum that you can't help enjoying it. What a difference does it make if the sub-titles are not so very clever? It's the acting that you'll enjoy. It's worth the price of anyone's admission to see that beatific smile of happiness to come, that spreads so cheerfully over the well-meaning countenance of Jean Hersholt as Clement H. W. W. Hely, "The Old Soak," when he hears the phrase, "Al's here!"

There's the old, old story of the son who steals to buy his chorus-girl sweetheart some fine clothes and the father who takes the blame. Of course, it all comes out all right in the end, as it always does in the movies—but not before you've had an opportunity to laugh and cry and swallow that lump as the fortunes and misfortunes of the Hawley family are paraded before your eyes.

Jean Hersholt contributes a masterpiece of acting as the lovable, well-meaning old tippler, who loves his little nip better than his good resolutions. Lucy Beaumont, as Mrs. Hawley, acted the part of the old mother who still loved her husband after thirty years of broken promises most delightfully. William V. Mong gave an outstanding characterization of the scheming, grasping bootlegging Cousin Webster, and Louise Fazenda, as the maid Lucy, added another inimitable role to her long list of capable parts. June Marlowe, as Ina Heath, the chorus-girl sweetheart who saved the day for the Hawley family, performed her part well and sincerely. George Lewis, as Clemmy Hawley, the errant son. George Slogmann as Al, the bartender turned bootlegger; Tom Ricketts and Arnold Gress, also did their respective parts capably and well.

The direction, in the hands of Edward Sloman, who directed "His People," was sympathetic and contributed much to making an outstanding hit of a picture that hands full trying to make good his bluff, but a chance remark of the chauffeur, posing as his secretary, causes a committee of citizens to sell him a franchise for the development of the town's waterpower for $100,000. He writes a check for the amount and succeeds in selling the franchise to a development company for a huge sum before the check reaches the bank, thereby justifying the faith of his fellow townsman in his ability as a financier.

The foregoing merely sketches the story briefly. There are many bits of side play which contribute much to the general hilarity of the production.

Marion Nixon, petite and sweet, heads the supporting cast, which includes Ben Hendricks, E. J. Ratcliffe, Margaret Seddon, George Nichols, George Marion, Alfred Alleen and Adele Watson. The film is an adaptation of John Hunter Booth's stage play of the same name.

The comedy note of the bill is well rounded out with an Arthur Lake comedy, "Don't Be A Dummy," a really funny short reel offering and an Aesop fable. The current International Newsreel also is shown.—Indianapolis Star

(Footage: 6,993)

"Denny, the Inimitable"

REGINALD DENNY, the inimitable, is seen at the Colonial Theatre this week in his latest feature, "Rolling Home." It is one of the best of Denny's many successes, which means that it is packed to the brim with swiftly moving, laugh provoking scenes.

The star appears in the role of an ambitious young promoter whose schemes have all fallen flat, and who, though he has often been near to Dame Fortune, has always seen her elude his grasp and disappear down the road. He doesn't tell the home folks that, however. He writes frequent letters to his mother and sweet heart telling them of his huge successes and of his vast wealth. Then he returns for a visit to his home town and sees how he has changed and got ahead when the pair arrives in town and are greeted by a host of enthusiastic citizens, headed by a band of Denny's old army buddies.

Laughter is the order of the day, every scene, and the ending of the number is a laugh till the tears come.——Chicago Daily News

(Continued on page 31)
THIS'LL SELL!

A press sheet that is a PRESS SHEET! Economical exploitation ideas that'll pull in the crowds --- news stories that the editor of your local paper will be GLAD to print!

SNOOKUMS
The King of Kid Comedy in
“The Newlyweds and Their Baby”
13 of them 2 reels each
Universal Always Delivers!
Ads with the irresistible baby “Snookums” appeal — comedy copy — comic, attention compelling cuts — illustrated slugs that tie up the famous Newlyweds cartoons direct with your box-office. That’s what we call business getting accessories!

From the Famous cartoons by
GEORGE McMANUS
Stern Brothers Comedies
Released by UNIVERSAL

Universal Short Subjects—
First Run Class!
UNIVERSAL TO RELEASE "LES MISERABLES" AS TWO SUCCESSIVE NINE-REEL PICTURE
(Continued from Page 10)
derful sequences were necessarily
eliminated. The true majesty and
movement of the film, which is a
faithful screen adaptation of Hugo's
immortal romance, is best seen in its
original length, 18 reels.

During the last three months, Carl
Laemmle conducted a nation-
wide questionnaire on the subject of
the proper length at which "Les
Miserables" should be shown. The
questionnaire embraced people in all
cisy walks of life, scholars, exhibitors,
public men, photoplay fans, and
others making up a comprehensive
cross-section of the public. The ques-
tionnaire was distributed by national
advertisements in the Saturday Eve-
ing Post, Liberty and Photoplay
Magazine, by direct mail, by personal
contact and in many other ways.

By letter majority of those who
have seen the production in its full
length and beauty, and admitted a willingness to see it in
two installments, to be presented
either in successive weeks, successive
split-weeks or successive days, as the
case might be. Several outstanding
examples of installment entertain-
ment were pointed out from all sides as
instances where the public is not
averse to this form of presenta-
tion when the conditions warrant it.
Among the examples is the famous
Wagnerian Ring Cycle, a trilogy and a
prologue of life, taking place in several
years. The success of the produc-
tion and the public interest in the next
installment is unmistakable. The pub-
lic has asked for a second showing.

The entire cast is well chosen and
well handled, especially Henry Victor,
June Marlowe, Robert Agnew, and
Kathleen Myers. And there's a new 
youngster in this picture, Wendell
Phillips Franklin, who gets right next
to your bosom.

"All in all, it's a great human story
of real human beings, and I am
confident that it will take a place
all by itself in the screen history of
the coming year. The two widely
different yet individually striking
mother-right facets of the production
will make it a screen epic."

"The Fourth Commandment" deals
with an American family and its joys
and tragedies. Beginning with the
stirring drama of a young wife
jealous of her mother-in-law and who
finally forces the older woman out of
the home, it shows the inevitable
march of events in that wife's life
until she herself is forced out into the
streets by the jealousy of her only
son. No less was ever driven home
so pointedly on the screen, and yet,
no less was ever lived in more
entertaining action or illuminated by
more vivid cross-sections of real, hu-
man life as it is lived in the average
American family, those who have seen
the picture assert.

Definite information as to the re-
lease date of the Emory Johnson Pro-
duction has not yet been announced
by Universal. Neither has it been
made public under what conditions
the picture will be marketed. The di-
rector will next bend his efforts to
another picture of real people in real-
life surroundings. Of the nine pic-
tures he is to make, some will deal
with working men, their romances
and their trials, while others will be
along patriotic lines, dealing with the
Army, Navy or Marine Corps. The pro-
duction will have all star casts and
are being produced, as was "The Fourth
Commandment," on an ambitious
scale, as super-thriller of an improved
variety.
POSTERS LIKE THESE

Wallace MacDonald "FIGHTING WITH BUFFALO BILL"

"SILVER STREAK" KING OF THE HOG STARS,
MALCOLM MCGREGER & LOUISE LORRAINE

THE SILENT FLYER

Directed by William Keigh
A Nat Levine & Sam Bishoff Production

Sell Serials—
And Universal's Famous Authors' Five Serials will more than back all the selling you give them!

Universal Serials—First Run Class!
The Patron's Rating On Universal Productions

Taken from Letters to Carl Laemmle from Readers of "Watch This Column" in The Saturday Evening Post, Photoplay and Liberty

"Phantom Bullet" Is Wonderful Picture

"I saw Hoot Gibson in 'The Phantom Bullet.' It was a wonderful picture and I sure did enjoy it."
—Luther E. Dodd, Jr., San Saba, Tex.

Let's Have More Films Like "Rolling Home"

"Recently I had the pleasure of seeing 'Rolling Home,' starring Reginald Denny. I think it is one of the best pictures I have seen this year. I liked it because it was full of humorous situations and plenty of excitement. Reginald Denny's name is always a sign of good, clean entertainment. Let's have some more pictures like this one. I feel sure the public will appreciate them."
—Miss Ferne H. Stoller, Johnstown, N. Y.

"Still Alarm" Is Very Good

"Also saw 'The Still Alarm.' My, but that was tense for a while. I thought it very good. It was here two nights and well patronized, as all your pictures are."
—Mrs. Ella V. Barrett, Crawfordsville, Ind.

"The Flaming Frontier" Is One of Greatest

"The Flaming Frontier' has just been shown at a Plymouth Theatre and I can truthfully say that I consider it one of the greatest pictures of the year. The cast was perfect; the story fine and the directing faultless. The whole thing was wonderful."
—Miss Marion Busby, Fairhaven, Mass.

"Chip of Flying U" One of Finest

"I saw Hoot Gibson in 'Chip of the Flying U' which I consider one of the finest Westerns I ever saw."
—Miss G. Augustine, Baltimore, Md.

"Skinner's Dress Suit" Smooth and Finished

"PERMIT me to congratulate you on having given Reginald Denny a chance to show that he can play comedy as well as farce in 'Skinner's Dress Suit,' and on your selection of Miss La Plante to share honors with him. To me one of the tests of art is to see actors appear to live the parts they are playing, thus making the thing real for the spectators. The technical execution of your idea is smooth and finished and the cast finely selected."

Weber Film Enjoyed

"Just a few words of appreciation of 'The Marriage Clause' starring Billie Dove and Francis X. Bushman. Splendid acting, clean scenes and good directing all the way through. I thoroughly enjoyed the picture."

Laughed and Laughed At "Spook Ranch"

"A good while ago 'Spook Ranch' was shown at our theatre in Binghamton Everybody went home with neuritis in the heel. Everybody laughed until they couldn't laugh any more."
—Charles F. Zellner, Memphis, Tenn.
The big bet in pictures — LON CHANEY — ready-money Lon they call him. His name casts a box-office spell that draws swelling crowds to theatres. Take "Outside the Law" and "The Trap"—blazing a trail of dollars the country over. Record breakers both. Typical Chaney successes. Book 'em for a row of full houses!

Released by UNIVERSAL
THE GREATEST HERALD BARGAIN THIS YEAR!

BRILLIANT SCENES, STIRRING DRAMA AND MIGHTY SETTINGS IN "PHANTOM OF THE OPERA"

The roto herald for THE PHANTOM has been conceded to be the finest ever produced for a super-production. In keeping with the picture, of course. For the next two months UNIVERSAL will reduce the price of this beautiful herald from $7.50 a thousand to $5.50 a thousand.

HERE IS A SAVING OF TWO DOLLARS ($2.00) at Universal's expense—because we want you to put THE PHANTOM over big. We want you to clean up on a great picture, which is backed up by A GREAT LINE OF ACCESSORIES—prepared solely for your sake!

DON'T DELAY ORDERING SEVERAL THOUSAND OF THESE GORGEOUS ROTOGRAVUREHERALDS—this minute—now! Here is the bargain of the year.

Herald's are Business Builders!
Ask the Exhibitors who use them!
**A PAGE OF SYNOPSES**

"THE PHANTOM BULLET"

Universal Jewel
Starring Hoot Gibson
Directed by Clifford Smith

From story, "Click of the Triangle T," by Oscar Wilde

CAST
Tom Farlane ........ Hoot Gibson
Jane Terrill ........ Eileen Percy
Bill Haynes .......... Pat Harmon
Zack Peters .......... Nelson McDowell
Judge Terrill ......... William H. Turner
Tom Farlane, Sr. ...... John T. Prince
Dawn ........ Rosemary Cooper
Tom Terrill .......... Robert Milash
Dolors .................. Gilbert "Beevo" Holmes

(Teasure: 6,145)

Tom Farlane is a cowpuncher on the Bar X Ranch in Wyoming. He is an ardent amateur photographer and endures with a grin the goodnatured jibes of his companions who tease him incessantly on account of his fondness for the camera. His father, owner of the Triangle T Ranch in Texas, believes his son will be better off if trained away from home. Don Barton, foreman of the Triangle T and of a ring of sheep thieves who are systematically stealing the stock, finding himself in danger of discovery, shoots and kills Farlane from ambush.

With no clue except a bullet from an automatic, which has been extracted from the body of the murdered man, one of old Farlane's faithful cronies journeys to the Bar X and tells the story of the death of his father. Tom, determined to find the murderer, packs away his cowboy outfit and impersonates a city weakling. He is greeted by the men of his own ranch with contempt and some amusement, for they had expected the son of old Farlane to tote something more dangerous than a kodak.

Tom keeps up the sissy pose in spite of their disgust and in spite of the fact that Jane Terrill, the girl he loves, begins to believe that he is a soft-head, although she has been in on the secret from the first. His acting is too convincing for her, but he succeeds in his purpose of disarming the guilty man (as yet unsuspected by Tom) of any fear that this "ninnny" will have brains enough to get him.

Tom poses himself and Jane in the seat of a buckboard and fastens his camera to the corral fence in front of them. As he snaps the shutter by pulling a string, a harmless shot is fired behind him but the man who fired it disappears without being seen by any of the men.

The day following, Barton persuades Jane to ride with him to a tough saloon known as "The Crack of Dawn," where he promises to give her proof that Tom is making love to a dance hall girl on the side.

When the film of the day previous is developed, Tom is amazed to see in the background of Barton, pointing at him with a smoking automatic, conclusive proof that this man killed his father. Hearing from one of the men that Barton had gone with Jane to the Crack of Dawn, he rides like fury toward the saloon, astonishing the men with his sudden display of expert horsemanship. Barton, seeing him coming, throws Jane into his lorry, and races along the mountain road, Tom following close. Tom jumps into the car and takes the girl in his arms just as the machine swerves and goes over a cliff into the river below. Barton never comes up, but Tom and Jane swim safely to the shore where they are the principals in a tender love scene.

"THE RADIO DETECTIVE"

Ten-episode Adventure Picture
Featuring Jack Daugherty

No. 5—"The Radio Secret"

Rafe disguises as an old hag to fool Ruth, now held captive at Stony Point. A fake radio message purporting to come from Ruth brings Easton to the shack where Vario's henchmen tie him and threaten harm to Ruth unless he gives up the Evansite at once.

Warned by Ken, Craig Kennedy disguised as Vario's chauffeur, gains access to the shack and induces Vario to give him the piece of Evansite which he has forced from Easton, for "safekeeping." Easton has slyly freed himself from his bonds and strikes at his captors just as Ruth attacks Rae, throwing her to the floor. Evans, mistaking the disguised Kennedy for the chauffeur, stuns him with a blow causing him to drop the Evansite which is snatched up by the old hag who flees from the shack, running to Ken, who is guarding Craig Kennedy's car. She tears off the disguise and reveals, instead of Rae, Ken's sister Ruth. They speed away in the car.

"PLAYING THE SWELL"

Two-Reel Stern Brothers Comedy
Featuring Wanda Wiley

Florn and Wanda figure out a way to get some money. She puts black glasses on a sleeping bum in the park, pushes a hole in the bottom of the derby he holds in his hand and then hides under the blanket and catches the coins dropped by passers-by who pity the "blind man."

"OUTLAW LOVE"

Two-Reel Mustang Picture
Starring Josie Sedgwick

Sylvia Dunbar, whose aged father has been accused by Jack Borden of the murder of Sheriff Castle, rescues a stranger who has been shot by the Borden gang and is now being pursued by them. She hides the wounded stranger and returns to her father's cabin for food and bandages. Borden meets her and demands to know where she has hidden the stranger, but she knocks him down and reaches her father, followed by the Borden gang. She tells them that if he does not arrange at once for his marriage to the girl he will make him face new murder evidence that will surely condemn him. Dunbar is knocked out in the scuffle that follows, but Sylvia gains a long lead on Borden, who pursues her. Catching the limb of a tree and concealing herself in the foliage, she jumps on Borden as he passes under the limb and gets the drop on him.

The stranger, in the meantime, has lighted a smoky fire that draws the balance of the Borden gang out against him. The ruse is well timed and the Borden gang fall for it, dropping cleanly into the hands of a posse from the neighboring county that is working under the stranger's direction. When Sylvia turns Borden over to the posse, it turns out that the stranger is the son of the murdered man, who has absolute evidence against Borden but has permitted Sylvia's father to remain under suspicion to keep the Borden gang from fleeing the country. He looks at the girl and tells her that from now on he wants to be a little more than a friend, and she consents.

She is accosted by a handsome youth upon whom she tries to make an impression. She fills him with oil about her wealth and importance and then says good-by when they come to a car on the curb which tells him she is her roadster. He insists upon letting her drive him home and then gives her his card which is the same name as the owner's license—Mortimer. He forgives her for stealing his car and invites her to a party. She goes home and rigs up a weird evening gown by putting together all the lace curtains in the rooming house.

At the party she is the laughing stock. She loses piece after piece of the makeshift costume and finally runs out in despair, covering herself with a tapestry pulled from the door in flight. The following morning she is all wrapped in the tapestry and in each others arms.
“Les Miserables” Demanded a new Method of Presentation

Carl Laemmle asked the millions of Saturday Evening Post readers this question:

“Les Miserables” is a masterful production of literature’s masterpiece. Shall I attempt to shorten it—or present it in the two distinct and complete stories into which Victor Hugo’s classic naturally divides?

Thousands gave the overwhelming answer:

“DON’T touch Victor Hugo; don’t rob us of a single scene of pathos, beauty, or magnificence; give us the immortal Jean Valjean as he lived, suffered, loved, and triumphed.”

So—

“Les Miserables” will come to you in two distinct stories, for showing on successive days, or weeks, as you see fit. First, “The Soul of Humanity;” second, “The Barricades.”

Each picture so big it ranks as a screen achievement; together — Victor Hugo as Victor Hugo would want to see his work on the screen.

A radical step! Yes— and it is the RADICAL that is SHOWMANSHIP!

Truly — a SHOWMAN’S opportunity! A golden opportunity for one showman in every community to stand out, to—

STAND HEAD AND SHOULDERS ABOVE THE CROWD!

This clinched it!—

At the British premiere of “Les Miserables” in Portsmouth, England.

The first week—with “The Soul of Humanity” showing —broke all theatre records for the city—

AND THE SECOND WEEK—“THE BARRICADES”—CLIMBED FAR BEYOND THE FIRST WEEK IN RECEIPTS!

The box office is the answer!
Coming!
Victor Hugo's Immortal Classic

The greatest human drama ever written—the masterpiece of a GENIUS—a great epic picture with an appeal as big as the Heart of all Humanity.

Successor to
"The Hunchback of Notre Dame"

LES MISERABLES

A UNIVERSAL FILM DE FRANCE TRIUMPH
Presented by Carl Laemmle
Is your own success on a firm basis?

BRICK BY BRICK and layer by layer Carl Laemmle’s column of National Advertising appearing in The Saturday Evening Post, Liberty Magazine and Photoplay is building a firm, and lasting foundation of exhibitor success.
Richard Talmadge in "FIGHTING DON"

Richard Talmadge Production
Distributed by Universal
Always smiling, always happy, Andy doesn't mind if the joke's on him provided your patrons have a laugh out of it! This chinless wonder is a bearcat with the kids and the grownups, too. You exhibitors who play him know that. And so do the 300 daily newspapers who run his popular comic strip every day. If your theatre wants more customers, get handy Andy on the job.
THE FLAMING FRONTIER: Special cast—

This is one of the best pictures which I have had

the pleasure of showing since the "Iron Horse.

In fact, I think that it is the best picture that

I have ever run. My patrons complimented me

for putting on this picture, and gave it great

praise. I cannot see why anyone could honestly

say that it was not a good picture, as it holds

close to history. In fact, it comes nearer fol-

lowing history than any picture I have ever seen.

Carl Laemmle should be proud of this achieve-

ment. My hat is off to you, Mr. Laemmle, go do

it some more. You sure have the ability. I ran

this picture the first in this state, so the Omaha

office informed me, and I was scared to death

that I could not break even on it. But I spent

about $40 for advertising and the way they came

in tonight makes me feel that I did not make a

mistake in buying the picture. The house was

packed and several were standing. Step on the adver-

tising and you will wonder where they all come

from. Am running this four days. Nine reels.—

F. J. O’Hara, Community theatre, Elgin, Neb.—

General patronage.

CARL LAEMMLE Presents

A UNIVERSAL
SUPER-PRODUCTION

The Flaming Frontier

A Stupendous and Thrilling Drama of the Glorious West

AN EDWARD SEDGWICK PRODUCTION
A Universal Film de France

Triumph

Presented by Carl Laemmle

Les Misérables

Victor Hugo's

An Immortal Mas

The Soul of Humanity

The Barricade
"LES MISERABLES" takes London by storm! On the tip of every tongue — the sensation of the past ten years! "Scenes unequalled in the history of the Rialto" says the London Cinema of the crowds at the opening performance of "Les Miserables." At the British premiere, in Portsmouth, the opening week — with "THE SOUL OF HUMANITY" showing — broke all theatrical records in the history of the city. AND THE SECOND WEEK — with "THE BARRICADES" showing TOPPED THE FIRST WEEK'S RECORD RECEIPTS!
THE PICTURE YOU

No. 502.—Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

YOU’LL never forget “Michael Strogoff!”

Once you have seen this mighty picture, it will be seared into your memory forever.

It has affected me as few pictures have done. I have seen so many pictures, big and little, during my long span of years in this business, that it takes something altogether away from the ordinary to impress me profoundly.

But “Michael Strogoff” is as vivid in my mind this minute as it was the first day I saw it.

It does not seem like acting. It seems like stark realism. I thought I had reached the point where no plot could carry me along and made me forget that I was merely looking at play-acting. But “Michael Strogoff” showed me something new.

I believe this production is going to do more to arouse American interest in foreign pictures than anything that has ever happened. Moreover, it is going to show the American producers, including myself, that if we hope to hold our present sway over the picture markets of the world we’ve got to work harder than ever in our lives.
CANNOT FORGET!

Every single member of the cast in "Michael Strogoff" is chosen to perfection. I have no hesitancy in admitting that it is cast better than it would have been if it had been produced in America, for in this country something would have been sacrificed to the prevailing "star system."

In the Universal Film de France triumph which I have the great honor of distributing, the Societe des Cineromans, which produced it, has set a new mark for the producers of the world to aim at.

Not only is it "box-office" material from start to finish, but it will lend a new dignity to the moving picture industry—it will add prestige and glamor to your name and to your theatre!

Do you think these are sweeping claims? Perhaps they seem so now, but after you have seen this particular picture you will join me in the chorus of praise.

I seldom advise you to book any picture without seeing it or without hearing from some exhibitor who has seen it, but in the case of "Michael Strogoff" I advise you to be the first to book it for your territory—and I advise you to do it right now while it is fresh in your mind.

And after you have seen it, I dare you to forget it!
NOW ~
ALL TOGETHER!
What's the
biggest series
of the year?

Carl Laemmle Jr's

The COLLE
Starring
George Lewis
with
Hayden Stevenson
and
Dorothy Gulliver
10 of them
2 reels each
UNIVERSAL JUNIOR JEWELS
HITS THE

The

FOURTH

COMMA

An Emory
Johnson Production
Presented by
Carl Laemmle
LIKE A THUNDERBOLT

Never in screen history a HEART picture like this one! BELLE BENNETT’S superb portrayal, EMORY JOHN-SON’S masterly direction—a cast of stars, combined in a story as deeply human as a mother’s tears.

They’ll flock to it—they’ll go away talking—they’ll send others—and they’ll come again! A SUPER PRODUCTION sweeping in size and heart-pounding in tense dramatic appeal.

Starring

Belle Bennett

with Mary Carr, Henry Victor, June Marlowe and other box-office stars. Directed by Emory Johnson.
Story by Emilie Johnson.

A UNIVERSAL SUPER PRODUCTION
UNIVERSAL MOVIEGRAMS

CARL LAEMMLE, president of Universal, who was virtually snatched from the jaws of death in a London hospital by a successful appendicitis operation, will sail on his return to this country on October 2nd, on the S. S. Berengaria.

RICHARD BARRY, from whom Universal purchased last year his novelette, "The Big Gun," has made an entirely new treatment from which Universal will make a super naval picture early next year featuring George Lewis. It is also quite in the cards that Mr. Barry will go to California to assist in the production.

UNIVERSAL City is getting to be the convention city of California. Last Saturday the hall in which "The Phantom of the Opera" was filmed had a convention of the Federation of Women's Clubs in the morning and in the afternoon of Railway Signal Engineers. The American Bankers Association will hold a convention there next week.

MISS ANNIE DAGGER, secretary of the Chief Censor of British Columbia, is visiting Universal City. Oh, boy, what a name for a censor!

ARTHUR HOYT, one of the most delicious comedians in pictures, has been added to the cast supporting Laura LaPlante in "Beware of Widows," the New York stage play by Owen Davis. Tom Moore is the leading man.

Shall We Road-Show "Michael Strogoff" or Would You Rather Have It Immediately?

We are in a quandary, the strangest quandary you ever heard of. We have a tremendous box-office proposition on our hands and, frankly, we don't know the best way to handle it for your benefit and ours.

When Mr. Laemmle bought "Michael Strogoff" he knew that it was a great picture and, mind you, he bought it simply because it was a great picture. He didn't have time to investigate to find out how widely read the book had been or still was, how much of a name it had made for itself as a play in America, or how much influence its world-famous author, Jules Verne, would have at the box-office. But he did know that this picture was a box-office "natural," as the phrase goes. He knew that it had every element that you exhibitors look for in a great big picture. He knew also that he was going to bring Ivan Moskine, regarded by the moving picture industry as the greatest box-office drawing card of Europe to this country. Moskine will arrive as soon as he finishes another big picture for Films de France. This in itself will add immeasurably to the value of "Michael Strogoff" from the publicity standpoint. These are the reasons why Mr. Laemmle bought the picture.

Now, here is the problem which faces us. When you play this picture you can make your natural profit on this picture or you can make a lot more than your natural profit. It's in the cards. It's possible to do.

The tremendous success at the box-office scored by a number of big pictures has been credited by a number of exhibitors to the fact that these pictures were road-showed. Our salesmen have been coming in from the road and the reports they all make seem to indicate that many exhibitors expect us to road-show this production. Frankly, the reason we have not road-showed "Michael Strogoff" is that we wanted to get it to you in a hurry. Its release date was set for November 15th but if you feel, that is, if enough of you feel that road-showing "Michael Strogoff" would greatly increase it in value at the box-office to you, that is a matter that we must take up seriously rather than to pass up carelessly.

What do you say? I would like very much to have your opinion to show Mr. Laemmle when he arrives on October 8th.

R. H. COCHRANE,
Vice President.
Carl Laemmle Welcomed to Native City
By Testimonial Edition of Local Paper

WHEN Carl Laemmle came to Laupheim this summer, the little German city in which he was born and spent his boyhood wished to extend to him an even warmer welcome than it ever had in the past. For Carl Laemmle had just been brought back to health from an illness which was more serious than anyone wished to admit.

Laupheim conceived an unique testimonial of the love and admiration which it bears toward its distinguished son. A special edition of the Laupheimer Verkundiger, the official newspaper of the territory in which Laupheim is situated, was prepared, printed half in English and half in German, which was entirely devoted to Mr. Laemmle. Here were printed the messages of distinguished persons congratulating Laemmle on his return to health, a welcoming letter from Konrad, mayor of Laupheim, intimate little stories about Laemmle as a boy and man.

Then the largest edition that was ever printed on the Laupheimer Verkundiger presses was run off and this message telling of Laupheim's joy at having Carl Laemmle in its midst was sent out all over the world. Many of the newspapers in America, which received the paper, printed excerpts from it and others commented upon this unique testimonial. The New York Telegram in a long box reprinted an entire column from the paper under the heading, "Once in Laupheim." Here it is:

Once in Laupheim

11

It seems that the vogue of revising current news of bygone times in the daily press is not unknown on the Continent. Through the courtesy of the Laupheimer Verkundiger we are enabled to take this flashback into a most progressive period in Laupheim's history:

This special edition of the Laupheimer Verkundiger, half of which was printed in English and the other half in German, welcomed Carl Laemmle back to the town in which he was born. Copies of this edition were sent all over the world.

Plan Royal Welcome For Laemmle

PLANS are under way to give Carl Laemmle, the game president of the Universal Pictures Corporation, a royal welcome when he returns to New York from abroad. Led by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Laemmle's many friends and admirers in the motion picture industry, relieved by his remarkable recovery after being near death for many weeks in London, will give vent to their joy over his return to good health by a welcome which promises to be unique in the industry.

One Hundred and Fifty Years Ago in Laupheim

The Gasthof Zum Ochsen has been opened as an inn for travelers from Ulm.

Fifty-Nine Years Ago in Laupheim

Carl, the seven-months-old son of Julius and Rebekka Laemmle, is now the proud owner of two front teeth.

The Gasthof Zum Ochsen has been repainted. The inn has two spare bedrooms.

Forty-Two Years Ago in Laupheim

News comes to the Verkundiger that Carl Laemmle, son of Julius and Rebekka Laemmle, has landed in America.

The Gasthof Zum Ochsen hostel has added another room to care for any travelers who might journey from Ulm. The inn now has three bedrooms.

Nineteen Years Ago in Laupheim

Carl Laemmle has just returned to America, following a visit here. He is still in the picture business.

The Gasthof Zum Ochsen has become very popular with travelers from Ulm. The owners have had to add another sleeping room. They now have four bedrooms.

Seventeen Years Ago in Laupheim

News has reached here that Carl Laemmle is about to return to Laupheim on another trip. He is still in the moving picture business.

The Gasthof Zum Ochsen has closed one of its rooms, as there are not so many travelers from Ulm as heretofore.

Four Months Ago in Laupheim

Celebrations are in order. Carl Laemmle and his family are coming to Laupheim again this summer. Carl is still doing well in the movies.

The Gasthof Zum Ochsen, which closed its two sleeping rooms a year ago because of no travelers from Ulm, will reopen them for Jack Ross and Tom Reed, who accom-

(Continued on Page 42.)
Universal Making Production Record With 75 Percent of Features Completed

An era of super-production has been ushered in at Universal. With the beginning of the fall production season, picture-making on the Laemmle lot has jumped to unprecedented activity, with more big pictures in production than ever before at one time. A survey of Universal's situation was made this week by Henry MacRae director general at Universal City.

"The opening of the 1926-1927 season finds Universal in an enviable position as regards all brands of product, from supers to shorts," said MacRae this week. "Not only is Universal ready for the market with five super productions, with a super Dick Talmadge picture, a rip-snorting Reginald Denny Production and a great photodrama made by Emory Johnson, but fifteen of our twenty-eight Universal Jewel Productions for the coming year are already completed and in the East. Most of them are already in the Universal Exchanges.

"In addition, three others are on their way East, or are about to be shipped, four Jewels are now in production and of the six others, several will enter production within a week or so. This means that Universal is ready, or about ready, with 75 percent of its Jewel product for the coming year. Of the six pictures yet to be made, four are to be Hoot Gibson Jewels of guaranteed worth and drawing power, which will be turned out as rapidly as Hoot can make them, consistent with careful production. Production activities now under way at Universal City are at a peak, setting records for volume of work and the large number of big pictures in the making at one time. With the resumption of the Fall producing season, work at Universal City has almost trebled and this week finds ten companies at work on Jewels or super pictures. This, of course, is in addition to the extensive production now going on in our Western feature and short subjects departments.

"The most important picture now under way at our studio is 'Uncle Tom's Cabin,' the big super Harry Pollard is making from the noted ante-bellum novel. The large and important cast has been assembled and a number of costly sets constructed and camera-work is well under way with Pollard making his new start on scenes of the old South at home, the Shelby mansion, the noted plantation of the book. "Next in importance is the new Reginald Denny production, 'The Cheerful Fraud,' from the story by K. R. G. Browne, which William A. Seiter is making into a farce-comedy said to be as uproarious as Denny's first super picture, 'Take It From Me,' now ready for the screen. These new Denny pictures are all that has been said about them and will take second place to no other screen product in drawing power during the coming months. Mel Brown, who recently suffered a severe injury in an auto accident, will be able to start on the third Denny picture shortly. It will be 'The Poor Flusher.' "Irvin Willat has just completed the first of the Richard Talmadge Productions Universal will release this year. It is 'The Fighting Don,' adapted from 'The Black Rider' by Max Brand. Barbara Bedford has the leading feminine role with Talmadge. This is a bigger and better Talmadge picture into which more than $200,000 has gone. Every dollar shows and fans will find a new and more daring Dick Talmadge when 'The Fighting Don' reaches the screen. "Following in the footsteps of the earlier Jewels, such as 'Poker Faces,' 'The Marriage Clause,' 'The Old Soul,' 'Her Big Night,' 'Taxi! Taxi!' 'The Mystery Club,' which now are being shown from coast to coast with amazing success, a group of Jewels now is in production that promise to establish new records for Universal Jewel popularity. Among them are 'Down the Stretch' another big King Baggot racing picture, from the extraordinary racing story, 'Blister Jones' by John Taintor Foote; 'Held by the Law,' an Edward Laemmle (Continued on page 42)

"The Marriage Clause" Wins Praise In Showing at New York Hippodrome

"THE MARRIAGE CLAUSE," a Lois Weber production of Dana Burnett's Saturday Evening Post story "Technic," had its New York premiere this week in the Hippodrome and was enthusiastically received by New York audiences and newspapers. It co-features Francis X. Bushman and Billie Dove. The picture already has been presented in a number of key cities and is hailed as one of the outstanding screen dramas of the year. Its reception in New York confirms this promise, and following in the footsteps of "Poker Faces," the Universal Jewel with which the Hippodrome had great success several weeks ago, indicates that the new Universal line-up is setting a high standard in entertainment value.

Warner Oland and Grace Darmond have very prominent roles in "The Marriage Clause" and both are receiving much praise for their work. Miss Dove, however, achieved new heights in the eyes of critics and the public by her impersonation in this picture, which has put her in a new class in the screen world. She has now definitely won a place as an emotional actress of the first water.

An indication of the high praise won by "The Marriage Clause" may be had from the following excerpts:

Roscoe McGowan, in the Daily News, said: "It is a good picture, ably directed, acted and photographed."

Dorothy Herzog, in the Daily Mirror, said: "Indeed, "The Marriage Clause" is crackerjack entertainment, with Billie Dove's beautiful work making this backstage romance this week's best pictorial offering."

Ross Pelswick, in the Evening Journal, said: "Put down 'The Marriage Clause' at the Hippodrome as one of the best pictures of the month. And Billie Dove's acting in it as the best of her career. Lois Weber, our only successful woman director, wielded the megaphone on this opus, and she's done a splendid job. The story is interesting, the actors are well cast, and the treatment of the situations is intelligent."

Lois Weber made her own adaptation of the Dana Burnett story. As a result of Miss Dove's excellent work in this picture, she was selected by Miss Weber as the featured player in that director's next Universal Jewel "The Sensation Seekers," now nearing completion.
Universal City News in Pictures

Minnie trumpets her appreciation of Laura’s toast. The occasion was Minnie’s birthday—we refuse to divulge a lady’s age but you can count the candles on the cake if your eyesight is good—and was a very chic affair with the best brand of peanuts served as refreshments.

Mary Philbin is torn between love and duty in “Love Me and the World Is Mine.” Norman Kerry is pleading for love.

Mischa Elman, world-famous violinist, was recently the guest of Henry MacRae, director general of production, at Universal City.

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Norman Kerry is pleading for love.

The Cat has already started after the Canary at Universal City. To be more explicit, Paul Leni, noted Continental artist and director, is at work on the picture he is making from the famous mystery play, “The Cat and the Canary,” which thrilled Broadway for two years.

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Standing up in their canoes these “Collegians” cheer their crew on to victory. It’s a scene from the third of Carl Laemmle, Jr’s two-reel series.

Harry Pollard celebrates his second start on “Uncle Tom’s Cabin” by breaking a bottle of ginger ale (contents guaranteed non-alcoholic) over the camera tripod.

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MIGHTY "Michael Strogoff" — a hero whose courage and daring thrilled staged audiences for half a century now in a MIGHTY picturization staged on a scale of magnificence and realism that defies description!

So sensational is Ivan Moskine's portrayal of Jules Verne's greatest hero that American producers scrambled for a contract to bring him to Hollywood—and Universal outbid the field! A name that will be on every tongue when MIGHTY "Michael Strogoff" sweeps the country in a MIGHTY tidal-wave of popularity!

A Universal Film de France Triumph --- Presented by Carl Laemmle
Record Breaking

CHANEY!

The Trap

LON CHANEY
with IRENE RICH, Spottiswoode Aitken, Frank Campeau, Alan Hale and other box office stars.
Directed by Robert Thornby

You'd laugh at the man who'd come along and tell you that Lon Chaney was a box office star, and call it news. Of course you would. Everybody in the business knows it—has known it for years! And here are two of his biggest—his best—two dramatic marvels that have been breaking records since release. A double-header of heavy box-office hits that you ought to book to-day—the quicker the better for your balance sheet's sake! ACT NOW!

Released by UNIVERSAL
The Man Without Nerves


"TH E MAN WITHOUT NERVES" is the cognomen of Richard Talmadge, the greatest athlete and daredevil in motion pictures. He is devoid of fear. Great heights have no effect on him. Falls and plunges are second nature to this intrepid superman. Yet he never takes any chances. Each of his stunts is mathematically figured out beforehand and only when outside influences interfere do they go astray.

Talmadge was born in Switzerland, December 3rd, 1898. His parents were both stage athletes and gymnasts, his father having been Europe's most physically perfect strong man. Rear ed in the atmosphere of the theater, Richard inherited his father's physique and soon became known for his feats of strength, his ability to swim, ride, dive and his prowess at weightlifting and acrobatics.

With his parents, young Talmadge visited every capital in the world. Eventually coming to New York, there he matriculated at the College of the City of New York where he achieved considerable renown as an athlete and gymnast.

During a vacation, he went to Los Angeles. Visiting a studio one day, he became fired with the ambition to enter motion pictures. His opportunity came when Slim Summerville, now a Universal comedy director, needed a man to make a leap of seventy-five feet from a cliff into a sand bank.

Although the feat was fraught with extreme danger, Talmadge grasped at the opportunity and successfully achieved it. Incidentally, this stunt has never been duplicated. In his next accomplishment, Richard}

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sadena. He prepared a big hand net into which to jump but the director fearing that Talmadge would misjudge the landing, ordered it moved a few feet, just as the actor jumped. That action caused him to miss the net. He landed on his back and was rendered unconscious. Miraculously, when he was revived, he was able to discard his cane and walked away, completely recovered from his other injuries.

These feats established Talmadge in motion pictures and he was engaged by a producer to star in a series of pictures. Following their completion, Talmadge formed his own production company as a producer-star.

He virtually risks his life in every picture he makes. In one production, while leaping head first into a fast moving automobile, his head struck the tonneau, snapping a bone in his neck. For over a month he hovered between life and death, eventually recovering owing to his remarkable physical perfection. Seven weeks later, he was again the daredevil, appearing in another thrilling picture.

A record of his accomplishments would sound like the ravings of Ananias. Here is a partial list of Talmadge's successful feats:

Leaped fifty-three feet from the North Broadway Bridge, Los Angeles, to a passing freight train and from the train to the yard.

Ran an automobile at top speed off a two hundred foot cliff at Mount Hollywood, while the machine was in mid-air off the road, Talmadge leaped forty-five feet down the side of the cliff.

Ran a motorcycle into an automobile truck and catapulted himself by the force of the collision over the vehicle.

With hands tied behind his back, he leaped over a team of horses.

Twenty to fifty feet jumps across areaways or from buildings are everyday matters to him.

The most extraordinary and spectacular feat ever performed by Talmadge was one from which he derived no monetary profit. Shortly after he had dislocated his neck and broken several vertebrae in an accident, he decided to test his nerve and determine whether he was still useful in motion pictures. Accordingly he successfully jumped five stories from a window of the Biltmore Hotel in Los Angeles, to the roof of an adjoining building, landing on a mattress.

His hair-raising achievements are matters of nerve, judgment and precise calculation. He has never used (Continued on Page 42.)
The Star Exhibitors made!

Richard Ta in

A Richard Talmadge Production
Presented by CARL LAEMMLE
in association with A. Carlos
Directed by Irvin Willat
Released by UNIVERSAL

The FIGHTIN
At Last—Richard Talmadge, two-fisted, death-defying, stunt-mad star—in BIG PICTURES. Six from Universal—starting off like a whirlwind in the greatest of his thrilling career—
New Universal Theatre In Berlin
Opened With “Michael Strogoff”

UNIVERSAL has just opened a big new theatre in Berlin, according to cables received at the Universal home office. It is the Mercedes Palast, a 2,500-seat house recently completed and which is located on Utrechterstrasse, in one of the most important sections of the German capital. The opening program featured “Michael Strogoff,” the big Universal-Film de France special, made by the French Societe des Cinéromans from Jules Verne’s internationally popular novel, and which will be Universal’s first big release this fall.

Both the theatre and the picture were received with enthusiasm by the Berlin public. The theatre was built by Oscar Einstein, Universal’s agent in Germany, and Fred E. Englander, a Berlin theatre manager. Leo Czutzka, a Berlin business man, is the business agent for the theatre company.

The house is unique in that, despite its great capacity, it is a one-floor theatre. The construction of the theatre has been rapid, the property only having been acquired last May, and has been watched with interest by Berliners. Fritz Williams, the architect, is the same man who built the UFA Thurnstrasse Theatre and the Picadilly. The Mercedes Palast is 250 feet by 100.

The showing of “Michael Strogoff” in the Mercedes Palast follows the premiere of that picture in the UFA Palast several weeks ago, where it established attendance records for Berlin. The enthusiasm with which the Berlin public is now flocking to the Mercedes Palast is an indication of the drawing power of the picture, especially in view of the fact the production was made by the leading French picture producing corporation and one of the most important European competitors of the UFA and other German producing organizations.

To what extent the building of the Mercedes Palast presages a theatre building campaign by Universal in Europe cannot be learned. The Universal Chain Theatres corporation, the new Laemmle organization which has set out to acquire 1000 theatres in the United States and Canada, also is empowered by its papers of incorporation to build, lease and operate theatres in other parts of the world.

Universal Confers
With Noted Writer

DAVID C. WERNER of the Universal home office left New York this week for Birmingham to confer with Octavus Roy Cohen, noted humorous writer, who has just signed a contract to write a series of stories in which Universal will star Charles Puffy, the fat comedian.

The exact nature of Werner’s trip has not been made public. Whether it is to confer on the Puffy stories or on other stories Cohen is to write for Universal, or whether it will concern other works by that author, is not to be learned at this time.

Werner will be away from New York for ten days or more.

Round-The-World
Players Rescue
Capsized Chinese

WORD has just been received at the Universal home office from Norman Westwood, Chinese manager for that company, that the Universal-George Jacoby Round-the-World, company which is taking pictures at various parts of the globe for two special productions, was the means of saving the lives of fifteen Chinese following a capsizing on the Whangpoo River.

A Chinese junk was cut in two and capsized by a large cargo boat and its fifteen occupants were thrown into the river or imprisoned under the overturned junk. The Jacoby company was working on the river not far away, with a small fleet of motor boats and junkers. They rushed to the scene and saved the Chinese, including a boy who was caught in the capsized boat. The account of their effective rescue work was published at great length in Shanghai papers.

The Universal-Jacoby unit left Berlin last May. So far the group has touched Belgium, Holland, New York, Jamaica, Panama, Cuba, New Orleans, the Rio Grande country, California, Hawaii, Japan and China. The two pictures they are making are “The Woman Without a Name” and “The Island of Forbidden Kisses.” Included in the cast are Elga Brink, known as the Mary Pickford of Germany, Marietta Miller, a Viennese film star, George Alexander, Jack Trevor and Stuart Rowe.

Dunas Appointed
Denny Sales Chief

PHIL DUNAS, who for several years has been the manager of Universal’s Minneapolis Exchange, has been promoted to the position of sales director for Reginald Denny Productions. He will make his headquarters at the Universal home office and will manage the big sales and exploitation campaign by which Universal is launching the new Denny specials, beginning with “Take It From Me.”

Dunas is a veteran in the Universal sales organization and his promotion follows a long career in the service of Carl Laemmle. He is one of the most popular sales executives in the organization. His place as Minneapolis manager will be taken by Mark Ross, formerly key and city salesman in that exchange, and one of Universal’s ace-salesmen.

Lined up to see “The Midnight Sun.” The Capitol, a palatial new cinema in Wallasey, England, was opened recently with the spectacular Universal production which attracted enormous crowds. The Mayor and Mayoress were present and officially opened the house.
When the Greater Movie List Hit New York
Crowds roared boisterous and unrestrained—critics dug into their dictionaries for new terms of excellence—and receipts soared—at B. F. Keith's big, prize, palatial New York house—the Hippodrome. Just hear these reviewers tear loose: "Best of the week," "Astounding farce!" "Speedy laugh-maker!" "Plenty of laughs!" "Charming!" "An unblushing farce!" and that's only the beginning. Turn over the page for the rest of the glorious news.
"The Hippodrome is a full house! Groan, comedy, with the entire: audience being in the mood of fun."
—N. Y. Evening Post.

"A veritable merry-go-round of dizzy action. Really an astounding farce. As ingenious a story as we have seen in a long time. Really fun林业s."
—N. Y. Evening World.

"Just One More Reason Exhibitors say "Universal ALWAYS Delivers!"
A remarkable film story of the Florida hurricane was rushed to New York by International Newsreel using an automobile, fast train and airplane.

Press and Exhibitors Praise International For Fonck Plane and Miami Storm Pictures

PRAISE has been coming to International Newsreel from all quarters for their swift and complete service on the Miami hurricane and the Fonck plane disaster. Palmer Smith, writing in the New York Evening World, said:

"Motion picture cameramen for the newsreels did first quality work yesterday in reporting the fatal crash of the Sikorsky New York-to-Paris plane, under the leadership of Capt. Fonck.

"The International Newsreel pictures were shown at Loew's State, the Capitol and the Strand and probably in other theatres. The Loew New York showed the Pathé pictures of the crash. Fox Film delivered to Loew's State only a few minutes after International, but the management considered the International as slightly preferable, and these were projected at 1:50. The Capitol and Strand made the same selection for the 2 o'clock show. I saw them at the Strand at 4 o'clock.

"International has as nearly perfect film reporting as the light would permit. The cameraman followed the plane as it approached the fatal bump and followed it without a break as it plunged and crumpled and in a moment burst into flame. Not until then did the camera move closer for details of the fire which also was filmed effectively. It seemed to me that there was a momentary break in the Pathé coverage as projected at Loew's New York and the Pathé cameraman seemed to be on the opposite side of the railway, so that automobiles following the plane cut into the camera range once or twice."

Marcus Loew, head of the Loew circuit, wrote to E. B. Hatrick, general manager of International Newsreel, congratulating him on the service his company had rendered.

"I want to congratulate you," wrote Mr. Loew, "upon your remarkable pictures showing the Fonck airplane disaster and the Miami hurricane which were presented in all the Loew houses. These pictures reflect great glory upon your organization. They they a truly notable achievement."

"Speedy service rendered on Fonck's disastrous flight and Florida tornado scenes deserve sincere congratulations," wrote the Skouras Brothers of St. Louis. "The Missouri Theatre with International beat all other theatres."

The Capitol Theatre, New York, had this board announcing the first pictures on the Fonck plane disaster—taken by International Newsreel, of course—in front of the house on 2 o'clock Tuesday afternoon.
Sid Saylor to Play Mr. Newlywed in Future

Sid Saylor, popular screen comedian, who recently has gained great prestige by his work as George in the "Let George Do It" series of Stern Brothers Comedies, has been chosen to play the role of Mr. Newlywed in six of "The Newlyweds and Their Baby" comedies, being made by the same producers. Mr. Newlywed was played by Jed Dooley, vaudeville star, in the first seven two-reelers of the Newlywed series.

In Saylor, the Sterns have selected an ideal Mr. Newlywed. In the first place, he is almost an exact likeness of Mr. Newlywed of the celebrated George McManus cartoons, from which these comedies are being adapted. Also, he has a number of years' experience as a screen comedian and is adept in the art of screen mimicry. He will continue to be seen in the "Let George Do It" series, six of which are yet to be made for the 1926-27 season. "The Newlyweds and Their Baby" comedies and the "Let George Do It" comedies will be alternated in production so that Saylor can fill the two parts.

Work on the eighth "Newlyweds" comedy started this week at the new Stern Brothers Studio, with Saylor in the Mr. Newlywed role, and with Snookums, the Stern Brothers Baby "find," as the adorable Newlywed baby. Ethlyne Clair has the role of Mrs. Newlywed.

Stern Bros. Returning With New Comedy Ideas

Julius and Abe Stern, president and vice-president of the Stern Film Corporation, who have been in Europe for three months, will sail for America late next week abroad the S.S. Berengaria with Carl Laemmle. They are bringing to this country many new ideas for comedy production and a large assortment of unusual costumes, props and other material which they bought in Europe to replace material burned up in the recent fire which razed their old studio.

Advance word from the brothers indicates they have come across some new ideas in comedy production, adapted from some of the novel methods now being used for features in the European studios, particularly in the German production centers. These ideas run the gamut of comedy methods, from gags and stunts to camera improvements, scenic methods and other technical improvements.

"We have gone to great pains to skim the cream of European production methods and material for our comedies," writes Julius Stern. "The making of comedies—good comedies that are worthy of the best screens—demands every possible ounce of effort and attention. We are determined that our comedies are to have the advantage of the latest improvement in technical and material. We are going to spring some surprises."

Buster Brown Youngsters Appear at Garden Party

Arthur Trimble and Doreen Turner, who play Buster Brown and Mary Jane in the Buster Brown Comedies recently were the guests of the Federation of Parent Teachers Association of Huntington Park, Calif., on the occasion of a monster garden party staged for the children of that place.

The personal appearance of the two diminutive stars was enthusiastically received by the horde of youngsters present. The appreciation of the Huntington Parkers was heightened by the fact that the Buster Brown stars were on vacation at the time and had to sacrifice other engagements in order to attend the Parent-Teacher affair.

"George" Makes Canadian Debut

George, the goofy fall-guy hero of the "Let George Do It" series of comedies being made by the Stern Brothers from the George McManus cartoons, will have his debut in Canada in a few days when the first picture of the series opens in Pantages theatres in Toronto and Hamilton, and in Loew's Theatre in Montreal. George is played by Sid Saylor, popular screen comedian.

Big Boston Keith Houses To Show Stern Comedies

Ben Rubele, secretary of the Stern Film Corporation, yesterday received word from Boston that the Keith-Albee Theatre of Boston and the St. James Theatre, also a K-A house in that city, have just completed arrangements to show exclusively the Stern Brothers new comedy series during the coming year.

Each theatre is a week run house. They will select 52 comedies each from the 64 two-reelers being issued by the Stern Brothers for the 1926-27 season, and which will include two-reelers from the following series: the new Buster Brown Comedies, "The Newlyweds and Their Baby" comedies, the "Let George Do It" comedies, the "What Happened to Jane" comedies and "The Excuse Maker" comedies.

This arrangement covers the entire comedy requirements of the two houses, which consequently will present Stern Brothers Comedies exclusively, in addition to their feature and vaudeville programs.
A gauntlet flung in the face of would-be Western producers. Something for them to aim at—and try to hit for a long, long time. Universal has stopped going to school, and this picture proves it! It's a Lynn Reynolds Super-Western Hoot Gibson picture—and that's the makin's of record business.

**6 more Big Gibson's:**

Cheyenne Days       The Prairie King
Ace High            The Hero on Horseback
_and these Lynn Reynolds Productions_
The Buckaroo Kid     The Silent Rider

A LYNN REYNOLDS Production

UNIVERSAL JEWEL
Booked by the BIG Boys!


From the famous cartoons by R. F. Outcault

STERN BROTHERS COMEDIES

12 new BUSTER BROWN Comedies!

2 reels each 1 each month

UNIVERSAL JUNIOR JEWELS
“Universal Service
Best To Be Had”

Says P. H. Gelfand

EVERY theatre manager knows the value of newspaper co-operation. But every theatre manager is not willing to do his part in keeping relations with the newspapers on a basis of mutual happiness. This is unfortunately so in a great many cases. Sometimes the newspapers seem unreasonable. But the theatre manager who understands what goes on in a newspaper office will make allowance for these things in the interest of continued good feeling between the theatre and paper. Of course there are situations where the newspaper does take a wrong angle with regard to the theatre. In such cases there is no sure remedy the manager can pursue except to keep eternally trying and hoping for a break.

The thing that prompted the writing of this story was an example of what it means to a theatre when the manager maintains relations of a most friendly nature with all newspapers. The instance relates to Frank Martin of the Eckel Theatre in Syracuse, N. Y. Frank has been a salesman in Syracuse for years. And he has constantly pursued a policy with regard to newspapers that gives him a standing with all the papers that is enviable, indeed. The manner in which Mr. Martin can capitalize upon his friendship when he needs to is a splendid example of the real value of keeping one’s newspaper roadways wide open at all times.

When “The Flaming Frontier” played the Eckel I did not get into Syracuse until well along toward play date. And rapid action was needed. Mr. Martin was very busy with another show and neither such paper telling them I was coming around to see them. The result was that I got everything I wanted each place I went in suite of the fact that it was late. And each editor had a good word for Frank. The editor on the Post Standard said to me:

“We always like to do things for Frank because he is always doing things for us. A good many times he has called us up late at night and given us tips on good news stories that had no connection whatsoever with the theatre or his business. And when we have a tie-up with him of some kind he always more than does his share.”

The point I want to make is that the Syracuse papers are just as tough as papers anywhere else in the country. But by a consistent policy of square dealing, and cooperation, Mr. Martin can get almost anything he wants from the papers when he needs it. But if the papers want anything from him THEY GET IT. There is nothing that tickles a press agent more than to find such relations existing between the papers and a theatre. Of course that means that the P. A.’s work is easier. But that isn’t all. To the man who really takes an interest in the business, such conditions are a sign of better business and more prestige for pictures. It means that the papers are giving pictures the breaks they deserve and the managers who strive to keep their relations with the papers right are not only doing themselves a good turn but are directly benefiting the entire industry.

Turned Away 500

At “Trap” Showing

I WISH to report that Lon Chaney in ‘The Trap’ opened here Saturday with the biggest business this house has done since ‘The Phantom of the Opera.’

“Turned away over 500 people that could not even get near the theatre.”

Cliff A. Schauffele, Supervising Dir., Luce, Starland, College Theatres, Winnipeg, Man., Canada.
LAUGH DAY
CHUCKLE DAY
GIGGLE DAY
SMILE DAY
ROAR DAY

Denny

From the sensational musical comedy
success by Will B. Johnstone and
Will R. Anderson

Presented by Carl Laemmle

A UNIVERSAL SUPER COMEDY

"TAKE IT"

A WILLIAM SEITZ
His BIGGEST and BEST—coming to you on a nation-wide tidal wave of laughter! Get aboard early while all the country is roaring at Denny in “Take It From Me.” Get the greatest press sheet ever issued on a super-comedy—listing the finest box-office posters and aids you ever saw—at your exchange today, and prepare for the deluge of dollars and laughs!
Patrons’ Comments on Universal Pictures

Written to Carl Laemmle by Readers of His Column in the Saturday Evening Post, Liberty and Photoplay.

“OUTSIDE THE LAW” INTERESTING-STRONG

S A W ‘Outside the Law’ yesterday at B. F. Keith’s Palace Theatre, and was pleased with the picture. I think Miss Dean was better in this picture than any others in which I have seen her act. She was spirited and powerful, and seemed to sense every little detail. Chaney was marvelous. On the whole, the picture was interesting and was strong in the melodramatic sense.”
—Robert H. Kolar, Cleveland, O.

REPORTS “COMBAT” WAS TALK OF BUTTE

I SAW ‘Combat’ and I’ll say it is one picture that’s worth seeing, and I don’t mean maybe. I think the fire scenes and the splendid work of the actors put it over great. It was the talk of all Butte.”
—Jack Kneebone, Butte, Mont.

SAYS REGINALD DENNY IS “RARE COMEDIAN”

I SAW ‘Rolling Home’ lately and I want to say that Mr. Denny is splendid. Boy, he is a rare comedian, one out of a thousand.”

“BEAUTIFUL CHEAT” IS A GREAT PICTURE

I SAW ‘The Beautiful Cheat’ at a local theatre last Friday. I think it is a great picture. Miss LaPlante is a wonderful actress.”
—Julian Austill Waters, Sylvania, Ga.

“CHIP OF FLYING U” HOOT’S GREATEST

I HAVE just seen that wonderful Western picture, ‘Chip of the Flying U,’ with Hoot Gibson. It is truly his greatest Western.”
—Miss Winifred Walker, Hollywood, Calif.

“FLAMING FRONTIER” WINS APPLAUSE

I HAVE seen ‘The Flaming Frontier,’ and was greatly impressed by the stupendous scale upon which it was produced. Hoot Gibson was excellent and Dustin Farnum was a sure double for Custer. The picture, taken as a whole, was an historical epic produced exactly as it occurred. You must certainly be congratulated on this picture.”
—G. A. Olcese, San Jose, Calif.

DENNY AND LAPLANTE ENSURE SUCCESS

I HAVE just seen ‘Skinner’s Dress Suit.’ I want to say again that there are no better stars on the screen than Reginald Denny and Laura La Plante. And when they co-star, the picture is sure to be a success.”
—Richard Hurley, Buffalo, N. Y.

“PHANTOM BULLET” SIMPLY WONDERFUL

I JUST saw Hoot Gibson in The Phantom Bullet.’ My, but it was simply wonderful. He seems like a big country boy more than anything else.”
—Miss Mabel Milam, Hugo, Okla.

“UNDER WESTERN SKIES” VIVID STORY OF WEST

U NDER WESTERN SKIES’ is a very vivid story dealing with the adventures of a blase New Yorker in the West. The picture was well directed and well told. Norman Kerry, as usual, gives a fine performance.”
—Duncan Boss, Paterson, N. J.

“TWO FISTED JONES” LIKED BY EVERYONE

J ACK HOXIE in ‘Two Fisted Jones’ was a darn good picture. Every one liked it.”
—C. Zellner, Memphis, Tenn.

GOT EXTRA CHAIRS TO HANDLE CROWD

I AM sorry I did not send you a letter telling you about ‘The Calgary Stamped’ All the people from the country around Herbert were in to see this Universal Jewel.

“In fact, the theatre was so crowded that we had to put the children in front on the floor and also drive to the Town Hall for more chairs to put in the theatre and seat people.

“I heard from many saying that it was the best Western picture they had ever seen and for my own opinion I say that Hoot Gibson is not only a star at riding but is also putting a little humor and comedy into his plays.

“The next picture coming to our theatre is ‘Under Western Skies,’ another Universal Picture.

“In plain words, ‘The Calgary Stamped’ is a Jewel.”
—Frank Klassen, Herbert, Sask., Canada

“P. S. You may wonder why I say ‘we had to get chairs from the Town Hall’ but you see I am working at the theatre.”

SAYS “LOVE THIEF” ON WHOLE IS SUPERB

O NEG Universal Picture that I really did enjoy and which I saw a few weeks ago was ‘The Love Thief,’ starring Norman Kerry. I have always liked Mr. Kerry and can truthfully say that I have seen most of his pictures, and always I have come away with the feeling that I have seen another instance of rare acting. The picture, on the whole, was superb. The one scene that I really thought was a gem was at the time that Kerry was ‘drummed’ out of the army, before the multitude of people and before his regiment. I do not believe that I have seen another picture that impressed me so much. This one scene was, I presume, a most difficult one to take, and I congratulate the director for handling it so successfully.”
—Donald Phillips, New York, N. Y.
in the PROFITS with

Snookums

Bring on your hard-boiled customers when you play this baby knockout. Watch him win them over with his cute little tricks, his mischievousness, his absolute loveableness. He's just born to the box-office. And it's the wise showman who'll start cashing in on him now!

13 of them—2 reels each
Universal Short Subjects
First Run Class!

LOVEY, DOVEY and SNOOKUMS in
"THE NEWLYWEDS AND THEIR BABY"
COMEDIES

from the famous cartoons by GEORGE McMANUS
produced by STERN BROS.
Everything NEW!

New posters, new heralds, new lobby displays, new news ads. Everything you'll want to put over these box-office naturals! Plus the same old Universal co-operation as you had on the re-issue of "Outside the Law."

Released by UNIVERSAL

Rudolph VALENTINO

and Carmel MYERS in

"ALL NIGHT"

Story by Edgar Franklin
Directed by Paul Powell

Mae MURRAY

with Rudolph VALENTINO in

"The DELICIOUS LITTLE DEVIL"

Directed by Robert Z. Leonard
Indian War Dance in Front of Theatre
Ballyhoos "The Flaming Frontier"

TOM, tom, tom beat the war drums in front of the Burns Theatre in Colorado Springs, Colo., on the nights "The Flaming Frontier" played there. The drums were beaten by Indians from Manitou gay in feathers and beads. Then, when the crowd was sufficiently large and it was time for the show to start they would go into a war dance lighted by red fire torches held by theatre attendants.

The Burns Theatre is said to be the most beautiful in the state of Colorado and the inner lobby is especially adapted to decorative purposes. Along the walls in the lithograph frames were displayed various relics of the Indian wars with descriptive cards attached. These relics came from a local museum which was glad to cooperate, for this cooperation meant new interest in the museum. Entrance to the foyer was through a huge tepee on which were painted Indian signs. A warrior in full regalia acted as ticket taker. In fact, the entire personnel of the theatre—ushers, doormen, cashiers, etc., wore Indian costumes.

Charles E. Lounsbury, Universal exploitation man, came from Denver to help Manager Joseph Fahey with the campaign. One particularly attractive piece of work was the elaborate window, pictured above, showing Custer's last fight. The background was cut from the 24-sheet and the foreground was filled with tiny figures cut from the Universal paper, and mounted on cardboard. Cacti, sagebrush, sand and snow gave life to the scene.

The picture was preceded by two weeks of advertising and publicity. Eight 24-sheets and 50-1 sheets were posted; 100 window cards were placed and a trailer was used.

After this campaign, Mr. Fahey wired the Universal Home Office:

"Thanks a million for service of one Charles E. Lounsbury, the Denver go-getter, also for a real picture, "The Flaming Frontier.""
Scotch Exhibitor Starts New Serial With Scooter Parade

SEENING the number of children disporting themselves on scooters, bicycles, tricycles and such like vehicles, K. N. Dunn of the Paragon Picture House, Glasgow, Scotland, developed a bright idea. After some experiment he devised a stiff pennant which could be attached to a child so that it would stand out at right angles. On this pennant he printed advertising matter on "The Scarlet Streak."

After showing the advance slide on this new Universal serial, he announced on the screen: "Wanted 100 boys and girls with scooters, fairy cycles and cycles. Apply at the Paragon."

The slide created so much interest that double the number desired put in their appearance. Each was equipped with one of the pennants and started off in a long parade through the theatre's neighborhood. The odd procession attracted the attention of everyone for blocks around and had the entire neighborhood talking about "The Scarlet Streak."

As a reward for the children's efforts, Mr. Dunn admitted all with pennants to the first showing of the new serial.

"Phantom" Tie-Ups Still Operating

THE PHANTOM OF THE OPERA" national tie-ups, arranged by the department of exploitation in the Universal Home

Paper's Campaign For Serial Story Linked With "Sun"

THE Cleveland Press recently conducted an elaborate campaign for starting a new serial story. The name of the story was "Sonia," which A. J. Sharick seized upon as Russian enough to make a good tie-up with "The Midnight Sun" about to play Keith's Palace Theatre.

The newspaper staged a "Sonia" bathing contest. Sharick sent four girls in bright orange bathing suits with "The Midnight Sun" in large black letters across the front to the beaches during the contest which included the Sunday of the opening of the picture.

Through this and other stunts the theatre received several stories with art during the campaign, and in return gave a theatre part for "The Midnight Sun" bathing girls and the "Sonia" girls used by the paper.

On Saturday night, the day before the opening at the Palace twelve newsboys were put upon the street with copies of the tabloid "Midnight Sun" newspaper. Twenty thousand of these were given out during the evening.

Phantom brow—telling of the display his company had at the National Hairdressers' Convention at the Benjamin Franklin Hotel in Philadelphia. "Miss Philbin's large picture was draped in Phantom Red silk," writes Mr. Carlyle. "The stills were very much admired, thousands seeing the exhibit, and many expressed the opinion that Miss America, who was at the show, could not be compared with Miss Philbin in beauty and charm."

The remarkable run of "Les Misérables" at the Regent Theatre, Portsmouth, England, described in last week's Weekly, was aided by this window of the 6-penny edition of the book in the local Woolworth store. Books for the Woolworth tie-up will be available in the United States when the picture is released here.

Office when the big super production was first shown on Broadway, are still publicizing this picture throughout the country. A letter was recently received from C. F. Carlyle of the Carlyle Laboratories, manufacturers of Phantom cosmetics—Phantom Red lipsticks, Phantom Red rouge and...
Carl Laemmle Presents
A Dimitri Buchowetzki Production
With Laura La Plante, Pat O'Malley, Raymond Keane and George Siegmann
From the story by Laurids Bruun

A UNIVERSAL SUPER PRODUCTION
LAEMMLE WELCOMED TO NATIVE CITY

(Continued from Page 11)

Carl Laemmle this year on his trip.

Of the many cables from well-known figures published in the special edition we reprint but a few.

"The screen cannot afford to lose its greatest leader, Carl Laemmle, nor can the individual members of the industry lose their greatest friend. You can never realize the joy which news of 'Uncle' Carl's recovery brought to the industry. I wish to join his thousands of friends and admirers by adding my voice."

—Rupert Hughes

"The news of Carl Laemmle's recovery is a great joy. I pray to God to spare him to us for many years. He is needed."

—David Belasco

"We are very happy over Carl Laemmle's recovery and we wish to see him well and sound in California shortly."

—Mary Pickford and Douglas Fairbanks

"Sincere congratulations to Carl Laemmle on his return to Lauphelm and health."

—Rex Beach

"I am pleased to hear of Carl Laemmle's recovery."

—James Walker, Mayor of New York City

"I welcome Carl Laemmle back to life and another long stretch of work that shall make the world even happier than it has already made it with his foresight and acumen. His foresight and faculty for inspiring loyalty and friendship must go on."

—Andrew Soutar

"Sincere congratulations to Carl Laemmle on his recovery."

—Alfred E. Smith, Governor of New York State

"May I add my most sincere congratulations to those Carl Laemmle is receiving upon his miraculous recovery. My associates in Metro-Goldwyn-Mayer join me in wishing him many more years of accomplishment in the moving picture industry."

—Marcus Loew

"I am delighted that Carl Laemmle has entirely recovered and is having such a splendid time. I hope sincerely that for many years health and happiness will be his."

—Will H. Hays

"From my heart I thank God that Carl Laemmle is spared to continue his great work in the cinema."

—Emil Jannings

"Congratulations to Carl Laemmle and to the world of moving pictures on his recovery to health."

—Kathleen Norris

"Permit me to express my personal congratulations to Carl Laemmle on his recovery. His leadership and constant and fearless fight for the many personal bonds he has formed in his fair and generous dealings have made him the most loved man of the screen."

—Elinor Glyn

"May I offer my sincere congratulations to Carl Laemmle for his recovery. It is an example of his indomitable courage and will and the motion picture industry has great reason for rejoicing at the recovery of one of its most distinguished leaders."

—Irv S. Cobb

"I congratulate Carl Laemmle on his splendid recovery. He will live to lead the industry which he has helped create through many a future crisis as he has done in the past. His years of leadership of the screen have not ended."

—Zane Grey

"I am mightily glad to learn of Carl Laemmle's improvement and I trust he will soon be recovered completely."

—Len Small, Governor of Illinois

"The motion picture industry is congratulating Carl Laemmle and itself on the leader's miraculous recovery. All Hollywood waited with baited breath while he was ill."

—Edgar Rice Burroughs

"On July eighth last we prayed as we never prayed before— that Carl Laemmle should be spared for us and the world—thank God in his in finite wisdom— for decreeing that he shall as he has done in the past, heightened in the profession he has enhanced."

—The Entire Universal Organization

THE MAN WITHOUT NERVES

(Continued from Page 17)

a double in any of his performances, believing that if a stunt was worthy enough to be done, he should do it and not risk the life of a substitute.

Talmadge is five feet, eight inches tall, with dark hair and brown eyes. He has a cheerful smile and is modest and unassuming, despite his rapid rise as a star. Although he may not have made the millions, he feels that his greatest achievement as a producer-star is the securing of Universal's vast releasing organization as a means of distributing his productions.

Talmadge has just completed the greatest production of his entire career, "The Fighting Don."

UNIVERSAL MAKING PRODUCTION RECORD WITH 75 PERCENT OF FEATURES COMPLETED

(Continued from Page 12)

production from a Bayard Veiller original; 'The Silent Rider,' a new Hoot Gibson Jewel being directed by Lynn Reynolds from 'The Red Headed Husband,' Katherine Newlin Burt's popular novel; 'The Wrong Mr. Wright,' a Jewel in which Jean Hersholt is starred, and which is being adapted by Scott Sidney from George Broadhurst's famous play; 'Beware of Widows,' the new Laura La Plante Jewel, being directed by Millard Webb from the big Owen Davis stage success; and 'The Sensation Seekers,' a new Lois Weber production, featuring Billie Dove and Huntley Gordon in a sensational story 'Egypt' by Ernest Pascali. The last mentioned picture and 'Down the Stretch' are almost ready to be shipped East.

"In a few weeks work will begin on 'Too Many Women,' a Jewel from Gabriel Reuter's sensationally successful story, in which Norman Kerry will be starred as soon as he is through with the outside picture he now is making. That star's popularity is attested by the fact he was borrowed by another big company. He will be all the more popular as soon as 'Love Me and the World Is Mine' reaches the screen.

"Also, a new Laura La Plante picture is due to go into production at an early date. It will be the 'Love Thrill,' a great auto racing story from the pen of Byron Morgan, the man who wrote 'Sporting Youth,' Laura's first success, and 'California Straight Ahead.'

"Then, Mary Philbin, the star of various Universal super pictures, is preparing to start work on a new Jewel production, 'The Bargain Bride,' from a story by A. Brode. This, with the Hoot Gibson Jewels yet unmade, will complete Universal's great Jewel output for the 1926-1927 season.

"All of which goes to prove that Universal is sitting on top of the screen world in the unusual number of box-office winners already in sight for the new season. That our exhibitors patrons appreciate being able to see our output early in the season and to be assured of its money-making quality, is attested by the enormous increase in business this company has attained during the current selling season. While many of the pictures were spot-booked before, our entire product has been eagerly contracted for, in many cases for a period of from three to five years. This is the kind of confidence exhibitors have in Universal and its product. The pictures themselves have won this high standing on their merit."
"Your serials sure are breaking our box office records!"

says LOUIS DELUCA,
Lansing Theatre, Lansing, O.

And boy, these next five are topping all previous figures:

**The Silent Flyer**
by George Morgan
The thrilling adventures of a wolf-dog in the far North.
Featuring SILVERSTREAK, King of Dog Actors,
Malcolm McGregor and Louise Lorraine

**Fighting With Buffalo Bill**
A picturization of the great plainsman's own life story
Written by himself
Starring WALLACE MACDONALD

**The Fire Fighters**
by John Moroso
A flaming, scorching drama of the smoke-eaters
Starring JACK DAUGHERTY and HELEN FERGUSON

**The Return of the Riddle Rider**
by Arthur B. Reeve and Fred J. McConnell
A stirring tale of mystery and sinister power in the oil country
Starring WILLIAM DESMOND

**Whispering Smith Rides**
by Frank Spearman
A breath-catching chapter play of the railroad West
Starring WALLACE MACDONALD

UNIVERSAL'S FAMOUS AUTHOR'S FIVE CLASS SERIALS

Universal Serials—First Run Class
WHO?

Who makes the finest HERALDS?

Who makes the livest POSTERS?

Who makes the most attractive LOBBY PHOTOS?

Who make the most colorful WINDOW CARDS?

Who gives you the NOVELTIES that are different?

Who gives you the best ACCESSORIES?

—so you can put over every picture, big or small!

Ask the showmen who use them—and they'll say:—

UNIVERSAL, OF COURSE!
Critics’ Low-Down on Three New Pictures

“The Ice Flood”
From Harrison’s Reports

A FIRST-CLASS lumber-camp melodrama, in which the action is fast, and which offers many thrills. Most of the pleasure comes from the fact that the hero, who is supposed to be a tenderfoot, because he had been graduated from Oxford, turns out to be a real fighter, putting to flight all the villains, and giving the camp bully the beating of his life. The thrills are caused by the fact that the heroine’s life was endangered while hog-tied in a motor boat, into which she had been carried by the villain, when the waters of the river were let loose by the thawing of the ice. Though the flood has been done in miniature and has been fitted into the scenes by double exposure, the work has been done so well that none but trained eyes detect it. As a result, the average picture-patron will be made to feel as if seeing the real thing. Mr. Kenneth Harlan impersonates the part of the hero with skill; the role calls for the hero to be strong and modestly he acts. Miss Dana, too, does good work; she is winsome as the heroine of the piece. The plot has been founded on the story by Johnstone McCulley, and has been directed skillfully by George B. Seitz, from a scenario by James Spearing:

The hero returns to America after graduation at Oxford. His father, a lumber magnate, plans to send him to his lumber properties in the Northwest. The hero is unwilling to go, but the father shames him into going. The hero agrees to go provided he goes as himself and not as the son of his father. The father bets him that if he goes as himself, under another name, within one week he would yell for help. The hero accepts the wager and goes. He visits one camp at a time and subdues the tough men by giving them a good beating, threatening to give them a worse one if they should tell who had given them the beating, until he at last arrives at the camp where the bully reigns supreme. The heroine with her protege, a little crippled boy, lives in that camp. The bully teases the hero at every chance, until the hero challenges him to a fight. They strip for action and they fight. The hero, however, who was a trained boxer, and had won the amateur boxing championship at Oxford, gives the bully the worst beating he had ever had in his life. The bully, after his defeat, plans to murder the hero. He abducts the heroine and then goes to the hero’s tent to shoot him. The hero, expiring from pain, makes a dummy and places him in front of his tent. The bully shoots at the dummy. When the dummy falls he thinks he had shot the hero. But when he approaches the dummy, he is surprised to find the hero “much alive.” The hero is told by the bully that the heroine was in the boat and that the ice flood would drown her. At first he would not believe him but when a friend from the camp, who had come to help the hero, but who had been sluged by the bully, regains consciousness and tells the hero of the heroine’s plight, the hero, leaving his friend to guard the villain, rushes to the river in time to save the heroine’s life. Soon the hero’s father, accompanied by a famous surgeon, reaches camp and is told of his son’s bravery; the surgeon had been sent for by the hero to perform an operation upon the heroine’s protege’s foot, which had been injured when the bully had stepped on it. A splendid cast contributes convincing work. It includes such well-known players as Dustin Farnum, Ward Crane, Anne Cornwall, Kathleen Key, and others.

Yessir!
This is Universal!
“Bang!” went the Greater Movie List when its first subject hit New York at the famous Keith-Albee Hippodrome.

Never such reviews until—

“Bang!” again—when “The Marriage Clause”—second on the glittering Greater Movie List played the same big playhouse.

One after another—Bing! Bang! Biff!—watch those Greater Movie List knockouts ring the bell.

The Greater Movie List is the Jewel list containing more SPECIALS than many companies have had in their history.

GREATEST Year!
“DESPERATE DAN”  
Two Reel Mustang Picture  
Featuring PEE WEE HOLMES and BEN CORBETT

PROFESSOR PARWIN, who invented evolution, approaches the town of Piperton with an educated ape in whose coat he places his bank roll when the stage is held up by the sheriff's posse who are after the prof's fellow passenger, Desperate Dan. The latter, disguised in a beard, safely passes their scrutiny and escapes. The professor tells them the beard was false and the sheriff swears in Maple Simpkins and Dirtyshirt Jones as deputies, ordering them to look for the desperado who is hiding behind a false beard. They stop every man with whiskers and try to tear them off. They leave the hall where the professor is giving a lecture on evolution. Outside they meet the desperado who looks innocent and gives them a sob story about how the ape is his dearest companion and was stolen from him by the prof. They help the outlaws by luring the ape out of the window and bagging the ape in his saddle and gallopp off. He has disguised himself in the long whiskers for the getaway. They see the beard and give the alarm. The posse follows them as they pursue the bandit whom they capture. The prof takes the money out of the ape's pocket and gives it to Mapie as his reward.

“WHERE’S MY BABY”  
One-Reel Bluebird Comedy  
Featuring NEELY EDWARDS

NEELY, on his way to work, finds a baby on his doorstep playing with the cover of a popular song, “Won't You Be a Daddy to Me?” His heart touched, he decides to adopt the child. On his way to the office the baby makes him buy out a toy store. He places the infant in the care of the janitor and is bawled out by the manager when he gets in late. The baby gets into the office and hides it in a desk drawer where the little one upsets a can of glue. The boss discovers it and fires Neely, who is alarmed when he realizes the whole story and reads a kidnapping case headline in the paper. He is followed by a cop who suspects him. He increases his speed until finally he starts off on the run with the cop at his heels. Suddenly he steps on a baby shoe where he enters the infant at the last minute, explaining his haste and winning a thousand dollars. His boss and the stenographer are there to congratulate him, also the child's mother, who takes the babe from his arms and then surprises him by having the boss arrested for deserting her and the child, and running off with a Denver blonde. With the thousand dollar prize, Neely and the steno are all set for the honeymoon.

“A HAUNTED HEIRESS”  
Two-Reel Stern Brothers Comedy  
Featuring EDNA MARIAN

On the brink of starvation, and with the landlady at her heels, Edna receives word from her lawyer that her grandfather's estate has been settled. The crooked lawyer wants to gain possession of the dilapidated estate of her grandfather, but she suspects his over eagerness and refuses to sell. She goes to the old homestead whence she has been preceded by the lawyer's henchmen, who perpetrate a reign of terror by simulating spooks in an effort to frighten her into selling. She battles the spooks and a mysterious black-robed figure helps her until the ghosts are driven out. The rescuer turns out to be the lawyer's assistant, who took pity on the persecuted maiden and fell in love with her at first sight. The feeling is mutual.

“THE RADIO DETECTIVE”  
Ten Episode Adventure Picture  
Featuring JACK DAUGHERTY

No. 6—“Fighting for Life”  

RUTH and Ken escape in the car. Ruth readsily hands over the precious Evantise to the begoggled driver who steps on the running board, believing him to be Craig Kennedy. The chauffeur triumphantly broadcasts the information to Vario that he has the Evantise in his possession and now waits in “The Fox Hole” underneath the haunted house in which Hank Hawkins is stationed for the purpose of scaring away passers-by.

Hank wraps himself in a sheet and chases a boy who approaches the house. He falls into a quicksand bog from which he is rescued by the Boy Scouts. Out of gratitude to them Hank decides to go straight like the Scouts. With and Ken stumble into the Fox Hole and are locked in a room.

Hank shows Easton an underground passage leading to the Hole. Easton breaks in to get his Evantise but is overpowered by the Vario gang. He catches them at a disadvantage, knocks two of them out and starts to escape when a shot is fired and he falls.

“MY OLD DUTCH”  
Universal Jewel  
Featuring MAY MCAVOY and PAT O’MALLEY

Directed by LAWRENCE TRIMBLE  
Story by Arthur Shirley and Albert Chevalier

CAST
Sal Gratton................May Mcavoy
Joe Brown..................Pat O'Malley
Herbert Brown..............Cullen Landis
'Erb' Uiggins...............Jean Hersholt
Bill Sproat................Edgar Kennedy
James Grayford............Frank Crane
Diana Crowes..............Jane Winton
Workhouse Supt...........George Siegmann

Sal Gratton, a girl of the coster class, throws over Bill Sproat, a bully, for Joe Brown, a coster with whom she has fallen sincerely in love. They marry, much to the discomfort of Sproat, who follows them with vindictive scorn. Their steadfast friend is 'Erb, boyhood friend of Joe.

A son is born to them and they long to lift themselves out of poverty for the boy's sake. Sal suddenly falls heir to a fortune and they resolve to spend it all in making their boy a gentleman, so they put him in a fashionable school in which he grows up among the peers of England, knowing of his parents only through his attorney who lies to the lad cheerfully about his family position.

After his graduation he gets in with a fast crowd and becomes a notorius turman. Suddenly the luck is against him and his fortune is wiped out. His snobbish fiancee, Diana Crowes, dismisses his suit and his attorney declines to advance additional funds. He learns the truth of his parentage and returns penniless to Sal and Joe. Taking the last of their meager savings, he goes out to restore his fortune but sinks lower and lower until the outbreak of the world war, when he enlists with the Canadians.

Sal and Joe, old and broken, are ejected from their hotel by the heartless Bill Sproat, now a rich man. They find haven at the poor house. The boy is wounded in battle and sent to a base hospital where he meets Diana, his patricon heart softened by the tragedy of nations. Arm in arm they return to the London home of his aged parents, which is now occupied by another family. Old 'Erb proceeds on the way to the poorhouse. They take the old people out of the institution and give them the solace of their fireside for the rest of their days.

knocks two of them out and starts to escape when a shot is fired and he falls.
“It is the best thing that has ever happened for the exhibitor. Universal pictures are going to be used exclusively, because they are the best! They are independent and they are the fairest to the exhibitor. THIS IS NOT BUNK. I am saying it from the bottom of my heart. The short subjects are all good and the prints have been perfect!”

—L. R. Richolson,
Paramount Theatre,
Lucas, Kansas.

and- there are 6800 who BANK on
Universal's Complete Service Contract
Here comes the breeze from the campus, the sparkle of youth, the tinkle of the ukulele, the strenuous efforts of the young giants to make the team and the caustic comments of the coach. Great stuff, and we all love it.

It is all in "THE COLLEGIANS," the series of 2-reel feature plays of college life, written by Carl Laemmle, Jr., and produced by Universal. GEORGE LEWIS is playing the college hero role and unless my judgment is warped, he is going to make himself a snug berth in stardom. He is young, good looking, full of pep, a good actor and full of ambition. Surely, there isn't much more than that.

Can't you imagine HAYDEN STEVENSON as the coach—the pleasing chap who played the trainer in "The Leather Pushers" in which REGINALD DENNY made his first big hit. As the coach of the college team, he has a much bigger chance and takes full advantage of it.

This whole series of 2-reelers should be shown everywhere because they reflect the scenes which everybody loves and are in accord with the spirit of the day—youth, beauty, romance, Thrills, too, motor boat races, the campus rush, polo games, all that the "speed of youth" conveys.

By all means see JEAN HER. SHOLT in "The Old Soak," Don Marquis' now celebrated comedy-drama; also that thrilling Jules Verne drama, "Mich. en Strogoff," and LAURA LA PLANTE in the brilliant spectacle, "The Midnight Sun." Don't overlook REGINALD DENNY in "Take It From