

THE FILM AUTHORITY

PERSONALLY
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WID

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HOLLYWOOD

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JANUARY, 1925

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Gladys
Hulette

Ruby in
"THE IRON
HORSE"

Future Releases:
Title Role in
"LENA RIVERS"
Whitman Bennett
Production

"ON THE
THRESHOLD"
Richard Rosson
Production

WARNER BROS
Classics of the Screen

Photoplays
of Notable
Story Distinction
presenting~
Screen Artists
of Established
Box Office
Value



LOUISE FAZENDA



MONTE BLUE



MARIE PREVOST



JOHN ROCHE

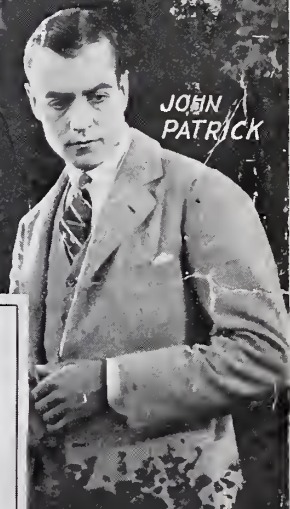


BEVERLY BANE

"A Lost Lady"
From the Novel by
WILLA CATHER
~
Directed By
HARRY BEAUMONT
~
A lily in decay—less
beautiful than a weed.



WILLARD LOUIS



JOHN PATRICK

**"THE LOVER
of CAMILLE"**
From David Belasco's
Celebrated Stage Success
"DEBURAU"
DIRECTED BY HARRY BEAUMONT

HOME, career, honor
—all bartered for a beau-
tiful siren's smile ~ ~

"THE DARK SWAN"
From Ernest Pascal's
Widely Discussed Novel
~
Directed by Millard Webb
~
Love-starved, she stole the
intimate things the
world denied her ~ ~



JUNE MARLOWE

**"THE AGE OF
INNOCENCE"**
From EDITH WHARTON'S
Prize Winning Novel
DIRECTED BY
WESLEY RUGGLES

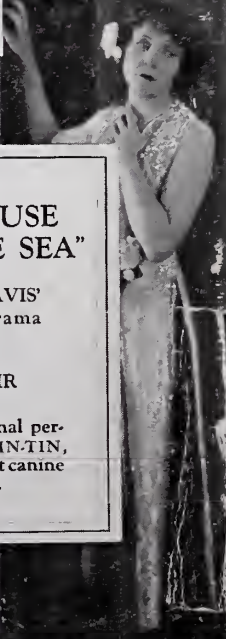
ONE mismatching by a social-
ly ambitious mother—and
scores were made unhappy.



IRENE RICH

**"The LIGHTHOUSE
BY THE SEA"**
From OWEN DAVIS'
Peerless Melodrama
Directed by
MAL ST. CLAIR

ANOTHER sensational per-
formance by RIN-TIN-TIN,
Wonder Dog, greatest canine
actor ever developed.



DOROTHY DEVORE

THE
JOHN FORD

Production

“The
Iron Horse”

A William Fox Special



Now Running in Its

Sixth Month

at the

Lyric Theatre

IN

NEW YORK CITY

JOHN FORD

DIRECTOR



"THE IRON HORSE"

A William Fox Special



J. Farrell Macdonald

as

Corporal Casey

in

"THE IRON HORSE"



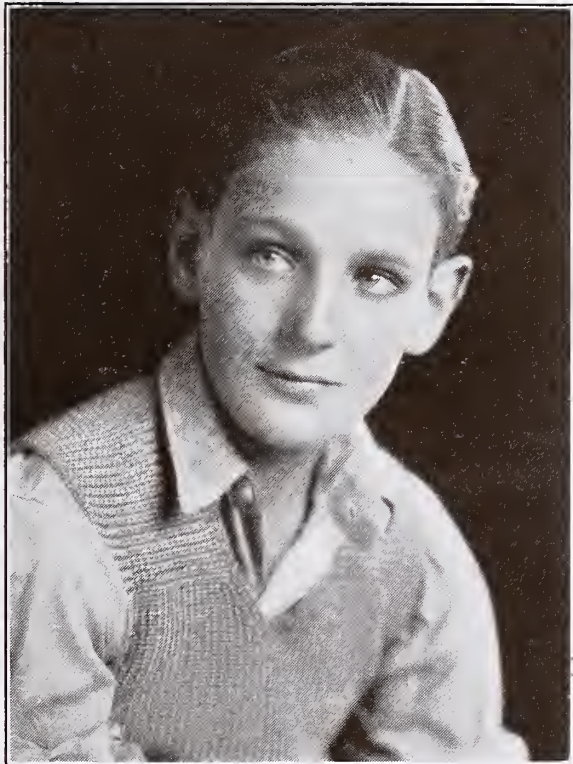
Madge Bellamy

as

Mariam Marsh

in

"THE IRON HORSE"



Winston Miller

as

Dave Brandon

(Age 12)

in

"THE IRON HORSE"

Past Productions
With Anita Stewart in
"THE LOVE PIKER"

"THE LIGHT THAT FAILED"
"SECRETS"

With Norma Talmadge

Coming Release, John Ford's Production,
"KINGS OF THE TURF"





Colin Chase

Tony Figallo

in

"THE IRON HORSE"

James Welch

as
Private Shultz
in
"THE IRON HORSE"

Robert E. Lee in the
Rockett Bros. Production
"ABRAHAM LINCOLN"

Old Soak in the King Baggot Production,
"THE TORNADO"

DUnkirk 4479



Charles Kenyon

Co-author of story, continuity writer
and adaptor of

"The Iron Horse"



James Gordon

as

David Brandon, Sr.,

The Father of David Brandon
(George O'Brien)

Mr. Brandon was the Pioneer whose vision
guided the first "IRON HORSE" across the
continent.

◆ ◆ ◆

Recent Releases:

Emmett Flynn's
"THE MAN WHO CAME BACK"

John Ford's
"HEARTS OF OAK"

John Ford's Specials

Recently Produced for

FOX

"The Village Blacksmith" "Hearts of Oak"

"Cameo Kirby" "King of the Turf"

"The Iron Horse"

Wid's

The Moving Picture World calls Wid:
"The Apostle of The Creators"
He has been for ten years.

Vol. III. No. 1 JANUARY, 1925 Price 25c

Editor - - - - - Wid Gunning

Subscription \$3.00 one year in United States. Foreign, \$5.00.
Subscribers should remit with order.

Editorial and Business Offices:
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Phone GRanite 5277

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Office at Los Angeles, California, under the act of March 3, 1879.

I'm Really Working Again

If I could be two guys at once it would be great. Right now I feel the urgent need of a cameraman who could shoot me in a dual role by neat double exposure. I've been trying to do two men's work with one man's time, and without the double exposure magic I find that I can't get away with it successfully.

The newspaper syndicate which I have launched is about the biggest thing that has ever been put over in this industry. I have been good and busy checking over the entire film situation so that I can give to the 1000 newspapers that I am serving throughout this country a news and editorial service that will be absolutely the last word.

I find that the newspaper syndicate work is going to require a lot of time. The contact which it provides with millions of fans located all over these United States is too important to be in any way neglected. I feel that my contact with the trade has been so thoroughly established that I can make a change in the publication of Wid's, which goes only to the trade, and so I am readjusting my activities so that Wid's will, in the future, come to you once a month instead of each week.

The mechanical routine of getting out a trade publication each week is too much to

attempt when it is also necessary to give so much attention to my newspaper syndicate.

In the monthly issues of Wid's I will review as many new films as I have in the past, and hope to be able to review even more. The important saving in time will be in the fact that it will not be necessary for me to write a certain amount of editorial text and review text each and every week. I really believe that I will be able to give you better work, particularly as to editorials, when I spill it to you just once a month.

When I see productions here in California before their regular release, I cover them many weeks before they come to you. With the new arrangement of issuing Wid's I will endeavor, insofar as possible, to cover productions well in advance of release date.

In the years that I have been in and around the film industry I have never approached anything with the enthusiasm which I have for this newspaper syndicate. I have never found any new development in the industry that has aroused so much genuine interest from within the industry as the announcement of this syndicate has.

You all know the significance that was attached to the first film advertisements which appeared in the Saturday Evening Post. When I tell you that I will have a reader circulation many millions in excess of the circulation of the Saturday Evening Post with this syndicate letter on the film industry, then you can understand how important this new contact with the fans is.

Every theatre owner will be vitally inter-

Reviews This Week

East of Suez Paramount
The Dixie Handicap Metro-Goldwyn
The Top of the World Paramount
Dante's Inferno Fox

ested in this syndicate service because through this contact which I am establishing with the best newspapers in the country, I hope to be able to do many wonderful things towards bringing about a better understanding between the theatre man and his cash customers. You theatre men can rest assured that at all times I will consider your viewpoint.

When all is said and done it is the fan who lays down his dough at the box office who actually pays all the bills of the film industry.

Through this weekly syndicated service of editorials and news comment which I am now sending out, I will have the opportunity to acquaint these fans, the millions of them, with facts concerning the industry, regarding which they have always been very much at sea.

Naturally this newspaper service will make it necessary for me to maintain a closer

contact with what is going on in the industry and because of that closer contact I will be able to give you in the trade who read Wid's a better analysis of what is being done and why.

The next issue of Wid's will be mailed to you in February, and there will be one issue each month thereafter.

The new subscription rate for Wid's will be \$3.00 a year and your subscriptions will be extended in accordance with this change in rate.

If you have any suggestions regarding thoughts that should be handed to the fans of the country through my newspaper syndicate service I will be glad to have them. I know that this service will do great things towards establishing better co-operation between the studios, the theatres, and the fans.

Fred Esmelton

Future Releases

Captain Bedford in
"RAFFLES"
—Universal Super-Jewel

"THE LADY OF THE NIGHT"
—Metro-Goldwyn-Mayer

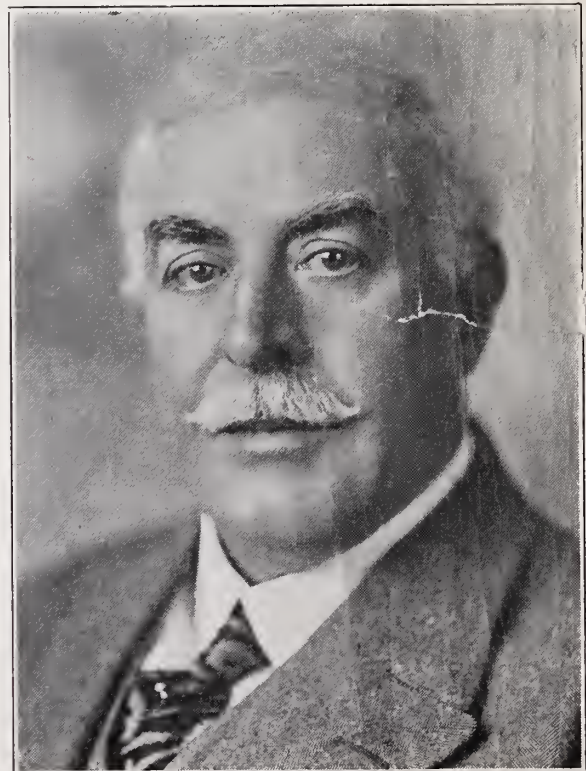
"CALIFORNIA STRAIGHT AHEAD"
—Universal Super-Jewel

♦ ♦ ♦

Personal Management Grant E. Dolge

7060 Hollywood Blvd.
GRanite 4308 GRanite 3177

Personal phone:
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Ralph Ince

Just Completed

"PLAYING WITH SOULS"

A First National Special

“Featured Players” Get More Money than “Stars”

I think the star thing is passing rapidly out of the picture. I believe that popular players will always continue to draw and for that reason all-star casts will continue. The star proposition has served its purpose and has been worn out. The producers have generally killed their own stars by making too many cheaters with them, so that I repeat a thing which I said many months ago, that if I were a player, I would beg the producer not to make me a star.

When you check back through the really successful films in the last two years, you will find that very few of them were actually successful because of the star. What I mean is that those successful films in which there was a star were for the most part excellent productions that would have been just as successful with someone else in the star part.

You probably have noticed that all of the producers in attempting to make the few good apples that they intended to put at the top of the bushel of rotten ones aim nowadays to present big pictures that do not rest upon the glory of a single star. Where an effort is made to make a big picture with a star in it for a leader of any group of program productions, the producer takes special pains to add enough elements of story, direction and production values to be pretty sure that he has something to deliver besides the personality of the player starred.

The star business in the movies is a peculiar one because most of the stars who have had any chance to dictate what they were going to do have seemed to feel that each picture had to be bigger than the last one. The ventures of Mary and Doug in the very elaborate offerings may have been partly responsible for this. According to recent announce-

ments, Mary and Doug are due to deliver three productions each in two years. That may mean that these two popular personalities will get away from the million-dollar production stuff and come back once more to the producing of straight entertainment. If they do so, I believe that they will make more money, the theater owners will make more money, and that generally they will be setting a good example for other stars who have frantically tried to make each new production bigger than the last.

In the last five years the fans have had so much hokum shot at them about this and that personality that they have today rather a hazy conception of just exactly who is supposed to be a star and who is just a player. Really very few people outside of the inner circle of theatrical folk understand the item of “starring” as differentiated from the item of “being featured.”

The newspapers have gotten so into the habit of calling any well-known player a “star” that for the most part the star thing has lost its kick.

Theater owners have had such disastrous results trying to force the smaller stars that I believe the coming years will see a complete abandonment of the thing which cursed the industry through the past five years,—the forcing of stars that were to be made. Actually it can't be done.

They are never really “stars” in the minds of the American public until they prove that they are worthy of consideration as stars.

It happens today that the featured players are often getting more money than the so-called stars, and if for no other reason the star business will gradually flicker out except in the case of those few who are already set and established. Whenever it becomes more profitable to be a member of the cast than it is to be a star, you will find that most of the players will take smaller type in the advertising and more dough in the pay check.



European Salaries Were Gratifying, But I Know Now Why All Good
Films Are Produced in America

Wyndham Standing

Personal Representative,
Harry Lichtig.

An Awful Thing to Wish Onto Poor Suffering Pola

POLA NEGRI
in
"East of Suez"

Paramount
Length 7 Reels

- DIRECTOR**Raoul Walsh
- AUTHOR**.....Somerset Maugham's novel, adapted by Sada Cowan.
- CAMERMAN**.....Victor Milner
- GET 'EM IN**.....Pola will pull some customers, but it's a crime to have her friends see her in this sort of thing.
- PLEASE 'EM**.....The portion of your audience with nine-year-old minds may think this is entertainment. I dispute the generally accepted notion as to the percentage of nine-year-old mentalities among your customers.
- WHOOZINIT**.....Pola Negri, Edmund Lowe, Rockcliffe Fellowes, Noah Beery, Sojin, Mrs. Wong Wing, Florence Regnart, Charles Requa, Captain Calvert.
- STORY VALUES**.....This seemed to be a problem play about whether a white man should marry a Chink halfbreed. It had lurid meller trimmings.
- TREATMENT**....A splendid atmospheric background was provided, but the story telling was so bad it was pathetic.
- CHARACTERIZATIONS**....A good cast was bucking a lot of impossible situations and characterizations.
- ARTISTIC VALUES**....Certainly they spent enough dough on the atmosphere. There were some marvelously effective shots. Too bad they didn't take some of this money and spend it on brains with which to secure a story.

Poor Pola! The gal surely gets mistreated. Of all the hard luck Lizzies that the film game has ever known, I can't think of any one of them who has ever had a tougher battle than that beautiful baby who came to us from abroad. After so thoroughly enjoying "Forbidden Paradise," it seems a positive crime to have a thing like this shoved on the screens of the country as Pola's next production.

Someone in the Lasky layout paid a lot of dough once for this story. I am not familiar with the original, but if what we see on the screen is a fair adaptation of what was bought in the first place, then the Lasky folks should immediately do something about

their story buying organization. This thing is licked from start to finish by a lot of impossible and unsympathetic situations.

Maybe this had a value if it had been treated for exceptional characterization strength. Maybe this might have had a value if it had been treated for straight meller of the chew-up-the-scenery type. As this is screened it gives neither characterization value nor good melodramatic value, and consequently becomes a lot of apple sauce.

There is just one chance that may carry this by with your nine-year old mentalities. It has been beautifully produced as to the atmospheric background, and Pola has been carefully photographed. Undoubtedly there are a lot of people who enjoy seeing a beautiful girl like Pola carried through situations played against a background as unusual and as beautiful as this Chinese background is.

Basically this is a dangerous story when the shero is jumped into a marriage simply because a guy rescues her, with the supposedly happy ending developed by having her husband drink poisoned wine in the presence of herself and her lover. That sort of thing can be made very effective when there is enough sincerity registered in the characterizations to make the action ring true. Certainly in this you don't believe it at any time.

To me the biggest wow and the only comedy relief in this rather elaborate offering was the gag of having the menacing Chink willun sitting around playing checkers with himself. I suppose that what he was doing was working out his own idea of a game of chess, but most of your gang will figure that he's playing checkers, unless they get the hunch that his action was presented for the purpose of making clear the plot. Our lean-faced Chink was shown seated at a chess board upon several occasions, and it seemed that he had a guy who whittled out for him figures representing the various characters, including himself and some of his stick-up men, and so the willun would arrange these figures on the board as he planned what was to happen to the characters. Somebody probably thought that that was a great idea. It should earn a lotta laughs.

There were some good Chink types in this, and when credit is given for the weird looking types, and the rather effective atmospheric shots, that is about as far as anyone can go with commendation. The titles were terrible. Some of the speeches were about as far from what the characters would have said as the worst amateur scenario writer could possibly imagine.

I can't understand how an organization like the Lasky crowd can make this sort of a film and turn it loose on the market offered as a good production. Surely they cannot believe that it is good, and if they know that it isn't, but feel that their public doesn't know enough to realize how bad it is, then the condition is even more serious.

I understand the principle of providing elemental entertainment for the mob mind, and can make allowances along that line, but surely they don't have to pay a lot of dough for a story and then deliver a thing like this as the result.

Watch the Lids!

Here's a little hunch that may save the brothers who are makin' fillums a lotta dough. Bein' a kind-hearted goof, I present it with my compliments and hope they see the point.

There is no one bit of wearing apparel that changes in fashion so rapidly as a woman's hat. There is nothing that looks more ridiculous, particularly to the women, than a hat that is decidedly out of style. That is particularly true when the hats are of any extreme pattern in vogue for only a few months.

In these United States, under the funny, antiquated selling methods that have always been employed in our funny business, films do not reach the smaller towns until they are from a year to two years old. Y'ars and y'ars ago, the villagers who live in what city folk along Pirates' Row in New York love to term the "sticks" failed to get any new fashions until they were a year or more ancient. Today the folks in the "sticks" know as much about style as the folks on Broadway, and actually with the automobile, the radio, and nationally circulated magazines via R. F. D., even the well-to-do farmer's wife, who has money enough to go to the movies, has money enough to know what's what in styles.

It is a fact that more than a majority of the American-made films do not reach screens in foreign countries for anywhere from one to three years after their release in this country. That is another relic of the antiquated selling method still in vogue in this funny business. I realize that some producers feel that it is necessary to doll their girls up in the very latest extreme of fashion. The tip which I am handing forth is that they would do well to watch their step on the fashion extremes, and certainly they should make every effort to keep hats off their women wherever possible.

By careful attention to detail, a director can so manipulate the telling of his story that he can play his film through without showing his shero at any time wearing a lid that is sure to prove funny when seen a year or two later by American small town folk and people in

England, France and other advanced nations where they know what style is all about.

I do not mean this argument to be a statement that producers should tell their stories without ever letting any of the girls wear bonnets of any kind, but I do mean most emphatically that some thought should be given to this situation in the mapping out of a story and the producing of the same.

If you want to get the reaction that comes from seeing ancient headgear on a beautiful lady, just dig out some films made a few years ago and let some of the women that you know take a slant at them. You will find that, no matter how well played the dramatic moments may be, the attention of the women will be concentrated on the funny-looking lids worn by the gals.

Due to the peculiar manner in which films are visualized, it is possible to keep from focusing the attention to any great extent upon extreme fashion in dresses if it is desirable to dodge that issue, but unfortunately a hat is a thing which sticks so close to the face that you can't very well shoot closeups which are necessary to put over any dramatic moment without having the aforesaid bonnet dominate the action if it happens to be ridiculous in the eyes of those who know that it is decidedly out of style.

Someone may have thought of this, but I'll be darned if I have ever heard it discussed anywhere in the industry, principally because the people who worry about costumes for productions don't know a thing about how films are sold and may, when they read this, be astounded to learn that the villagers in the smaller cities of this country don't see a film until eighteen months to two years after it is made.

This isn't one of those things, Mr. Boss, for you to nod "yes" to yourself about. This is something worth a memo to your costume department, because you know darned well that your stuff doesn't get into the "sticks" or into the foreign countries until a long, long time after it has been shot.

And that's that.

Hokum Comedy and Cutting Tempo Make This a Winner

The Dixie Handicap

Metro-Goldwyn-Mayer

Length 7 Reels

DIRECTOR.....Reginald Barker

AUTHOR.....Gerald Beaumont's story, adapted by Waldemar Young.

CAMERAMAN.....Percy Hilburn

GET 'EM IN.....You must sell them in on this, and you can safely yell about it being a great race story.

PLEASE 'EM.....This is hokum all the way, but it has a marvelous swing in the high spots. It's good entertainment for the mob.

WHOOZINIT.....Claire Windsor, Frank Keenan, Lloyd Hughes, John Sainpolis, Otis Harlan, Joseph Morrison, Otto Hoffman, Edward Martindel, Ruth King, William Quirk, James Quinn, Loyal Underwood, Bert Lindley.

STORY VALUES.....This is the same old race horse yarn, but they have sure jazzed it up effectively.

TREATMENT.....The horse action and the race scenes, together with the comedy hokum, make this entertain. The straight story and the principals meant little.

CHARACTERIZATIONS...Frank Keenan had a few very good scenes. The rest of the principals in the straight story were blah, particularly Miss Windsor. Otis Harlan earned a lot of laughs, and all of the comedy hokum registered, particularly the nigger stuff.

ARTISTIC VALUES....There were some good shots in this, and it was generally satisfactory photographically.

Give 'em credit, boys. This is what you call showmanship. Here's the same old race track yarn about the broken-down Southern gentleman, and the guy with the mortgage that wanted to marry his daughter. The hoss finally saves the day on the track.

I know that you may have gotten to a state of mind that you would like to dodge these race track things, but really here's one that you can safely yell about, if you will do your shouting intelligently. Don't pull any gag about this being the greatest race track story ever made, or throw any bouquets at the author.

Tell your gang plainly that they may know this yarn as a plot backwards, but that never before have they seen a race on the screen carry a better kick in it, and you can safely promise plenty of laughs having to do with the colored folk what love to follow the hosses around.

I suppose they kept Claire Windsor, the shero what was willing to marry the willun to save her daddy, in this yarn because movie formula calls for a shero. Honestly, she don't mean a thing in the story, and only unnecessarily uses up footage that could have better been devoted to comedy gags, if they could have thought up other gags as good as those that have been used.

Frank Keenan manages to pull the routine impoverished Southern gentleman out of the rut in a few spots, there being one scene particularly, where his beloved colt is returned to him, where Frank puts his stuff over with a good wallop.

Otis Harlan, as the old colored servant who remained faithful, gathered plenty of laughs, and they worked his watch without hands just enough times to make it a wow.

I don't know who cut this, but really the basic credit for the real entertainment values delivered here should go to Reggie Barker, the director, for having shot the stuff properly, and to whoever tied this thing together in the high spots where cutting tempo meant everything.

Good melodrama is pretty sure-fire stuff, and they hand out plenty of it in this. There is an excellent sequence showing a mare about to bear a colt getting lost in a storm, with the animal fighting her way out of her stall, after having been returned to the barn, in order that she could again stand guard over her colt, which was being threatened by a mountain lion. They carried this sequence along to the situation where the colt was carried to the Southern home to be nursed back to life, and it was tagged nicely there by a little dance and a music cue for the orchestra to play "Dixie."

For good measure they slipped in an incident where the train on which the colt was going to the big race caught on fire, and while this sequence was the most elemental of meller, it is still a fact that it has good value.

I am sure that the manner in which they have handled the big race scene will put it across with any audience. There is a sweep to the action that is most effective, and the comedy cuts are so nicely timed that they swing this along at a pace that makes it hit beautifully.

The producers don't seem to have made any unusual noise about this little picture, but I want to advise you to play a hunch and go after it pretty strong as entertainment. I believe that you will find that your fans will tell you that they enjoyed it very much, despite the very elemental and fearfully ancient basic plot.



Jack von Dermottovitch

Director

Wishes to thank his many friends for the kind way
in which he has been received in America.

Flood Finish Saves African Dual Role Love Yarn

The Top of the World

Paramount

Length 7 Reels

- DIRECTOR**.....George Melford
- AUTHOR**.....Ethel M. Dell's novel, adapted by Jack Cunningham.
- CAMERAMAN**.....Charles V. Clarke
- GET 'EM IN**.....Sell this as a melodrama of African life, playing up your well known cast. There is a good flood finish to yell about.
- PLEASE 'EM**.....This starts all right, then slumps, and runs along on a hit and miss schedule until the smash at the end, which puts it over.
- WHOOZINIT**.....Anna Q. Nilsson, James Kirkwood, Sheldon Lewis, Lorimer Johnston, Lydia Morris, Charles A. Post, Frank Jonasson, Joseph Kilgour, Mary Mersch and Raymond Hatton.
- STORY VALUES**.....It's one of those dual role things with two men who look alike, a girl, and a good menace.
- TREATMENT**.....They got some good value out of the best situation, but used good judgment in throwing the flood meller for a finish.
- CHARACTERIZATIONS**.....Kirkwood did very well as the two strong men who meet. He played both of them. Anna Nilsson made the shero a personality, and Sheldon Lewis made Dr. Kieff a marvelous menace. Buddy Post gave strength to the foreman character.
- ARTISTIC VALUES**.....There were some very good composition shots and the atmospheric values were quite commendable.

They won't write home about this, but I think they'll like it all right. The flood sequence brought in at the finish with good melodramatic tempo helped decidedly in swinging this into the class of satisfactory entertainment.

Those yarns about a coupla fellers that look alike have been pretty well used up in film efforts, and really it is more or less difficult to make one of those things convincing enough to stir a gang of regulars. Jim Kirkwood had the job of being both fellers in this, and Jim did very well with what was rather a difficult pair of characterizations. He managed to hold your attention even in the scenes which he played with himself,

and that is always difficult, because your mind is so anxious to wander away from the action to think about the technical trick of the double exposure.

The really outstanding characterization in this is the menace done by Sheldon Lewis. There are some very effective close-ups of Mr. Lewis, and I will be surprised if we do not see Shelly as the menace in a lot of important films now, because there is no more effective player on the screen for that sort of thing.

With the locale of this laid in Africa, they managed to put across some splendid atmospheric shots. I want to particularly commend Director Melford for the manner in which he shot Miss Nilsson's arrival in South Africa. I do not believe that he could have registered this any more effectively if he had gone to Africa to shoot it.

Sometimes Miss Nilsson was very well photographed and nicely lighted. Sometimes she suffered from bad lighting and was not shot to advantage. It is unfortunate that more care was not taken with her lighting in some scenes.

There were spots in this where it slumped down pretty badly. After getting away to rather a good start, it seemed to sort of stop for a time and run around in circles. Later on they got going again and kept on straight ahead until they hit the big flood finish, which was decidedly well done and most effective as spectacular melodrama.

The little incident where Kirkwood went out to a lotta niggers and gave them a coupla mean looks and cracked his whip once or twice sort of handed me a laugh, because it was so definitely the "prove I am a hero" stuff.

I am afraid that this is rather a bad title for the box-office. It doesn't mean a darn thing to me, and I have a hunch that it will register rather a negative reaction to most people. I would recommend that in selling this you soft pedal on the title and play up Africa, with the names of Miss Nilsson and Kirkwood, Lewis and Post featured heavily. Call it a melodrama of life in the wilds of Africa, and play up the big flood scene that comes at the moment when the lives of all these players have hit the final dramatic climax.

You may be able to stir up a little additional interest in this if you will hang a little paper about Sheldon Lewis's performance as the willun. Don't make any mistake about it. Fans are tremendously interested in screen willuns. You might step on your advertising a little bit along this line: "Maybe you think you have seen the wickedest face in the world. If you want to see the face of a man that you will never forget, see Sheldon Lewis's performance as Dr. Kieff in 'The Top of the World'." You will be thoroughly safe in approaching this with that sort of conversation, because they have given Lewis some very effective close-ups in the dramatic high spots because it was necessary to build the strength of their menace to give the proper kick to the dramatic action.

Don't figure this as a whiz, but if you will intelligently key your advertising, I think your gang will be perfectly satisfied.



WARNER BAXTER

Current Releases

"THOSE WHO DANCE"—Ince

"THE GARDEN OF WEEDS"—Lasky

"THE FEMALE"—Lasky

Coming Releases

"CHRISTINE OF THE HUNGRY HEART"
—Ince

"THE GOLDEN BED"
—Direction of Cecil B. DeMille—Lasky

In Production

"THE AIR MAIL"—Lasky

A Clean-up, But They Won't See All They Expect To

Dante's Inferno

William Fox

Length 5 Reels

- DIRECTOR** Henry Otto
- AUTHOR** Modern story by Cyrus Woods, with interpolations from Dante.
- CAMERAMAN** Joseph August
- GET 'EM IN** ... This has great hokum box office value and should surely be a big money-getter anywhere.
- PLEASE 'EM** ... If you have a sense of humor and a lot of imagination you can get a great kick out of this. Some people will think it wonderful. Others will know it's terrible.
- WHOOZINIT** Ralph Lewis, Pauline Starke, Lawson Butts, Josef Swickard, Howard Gay, Gloria Grey, William Scott and Bob Klein.
- STORY VALUES** ... The modern nightmare was sure wild stuff. The Inferno action was mostly naked extras in various groupings, meaning whatever the titles chose to designate.
- TREATMENT** ... I don't believe that anyone working in the making of this figures it an artistic achievement. It looks to me like something built to box office specifications.
- CHARACTERIZATIONS** In the modern story everyone chewed up the scenery, and in the Hell action you can't see anything but "figgers" moving fast.
- ARTISTIC VALUES** ... There were some good bits of photographic composition in the Hell shots, but this could not be called an artistic production.

This can't miss. Most of your customers will come with hungry eyes and red-hot imaginations, and they will think that they see a great deal more than they do. The smart hombres who drift in will have a chance to exercise their sense of humor, because if you don't try to take this thing seriously it will provide plenty of comedy values.

There was a modern story wandering through this, or I might rather say galloping through, and the characters in this modern yarn sure chewed up the scenery. At the end we were shown it was all a dream, and, of course, that lets 'em out to a certain degree.

In the Hell action nearly every shot registered a lot of naked extras, with now and then a girl so planted that the light would silhouette enough of her

figger to catch the eye for a flash, thereby creating the illusion that all the other extras running about were beautifully formed women. Actually most all of the others that made up these Hell mobs were men.

This isn't anything to worry about as to technique. The original Dante's Inferno made abroad and shown here some fifteen years ago was a marvelous box office success, and this thing was sure-fire for a financial clean-up from the moment Bill Fox decided to do it. Of course, a great picture could have been made of this, but that is for someone else to worry about, because this one will make you money, and it is so full of hokum titles that the dumbbells will think it is good, and the smart people will laugh so much to themselves that they won't even worry about panning it, much.

Of all the films that I ever looked at, I don't believe that I have ever seen one that was such a genuine "cutter's joy." A man editing this thing could pick up a piece of film at random and slap it into the action, thereafter writing the title to suit his fancy, and then be satisfied that it would make just as much sense one way as another.

I got a great kick out of the title which they pulled at the end of this, when they registered three characters talking, with the tag line putting over the thought that none of them knew what it was all about. If ever a title was written while the writer had his tongue tucked in his cheek, that was it.

From a casual observation, and without knowing anything about the inside on this one, I would say that Mr. Otto and the Fox organization have managed to register the appearance of having spent a ton of money, without actually unloading any great quantity of filthy lucre. Possibly Mr. Otto really worked a long time to get his Hell shots, and maybe each one of them was actually rehearsed and carefully worked out so that it would mean something. If Mr. Otto really fussed around with this thing, and thought that he was creating a series of individual pictures of marvelous meaning, then he and the Fox organization are not quite as smart as I have given them credit for. It rather looked to me as if they had turned a lot of extras loose and chased them through these shots in a great hurry, thereby shooting a lot of film that could be cut and fitted according to the inspirations of the title writer.

Some of your customers may be very much disappointed with this if they come hoping to glimpse many shots of beautiful girls without their red flannels on, because the gals were kept moving whenever they loomed up in the altogether, and for that reason the bird who visits your showshop only for a flash of female loveliness may have to buy several tickets and spend quite a bit of time with you in order to get one good-sized eyeful.

In billing this, don't talk about it being an artistic masterpiece. Step on the Hell idea and show 'em plenty of pictures of the gals what went in the wrong direction. That will get the dough, and you can refer all complaints to Bill Fox. He won't mind the complaints if you have paid enough rental for this.

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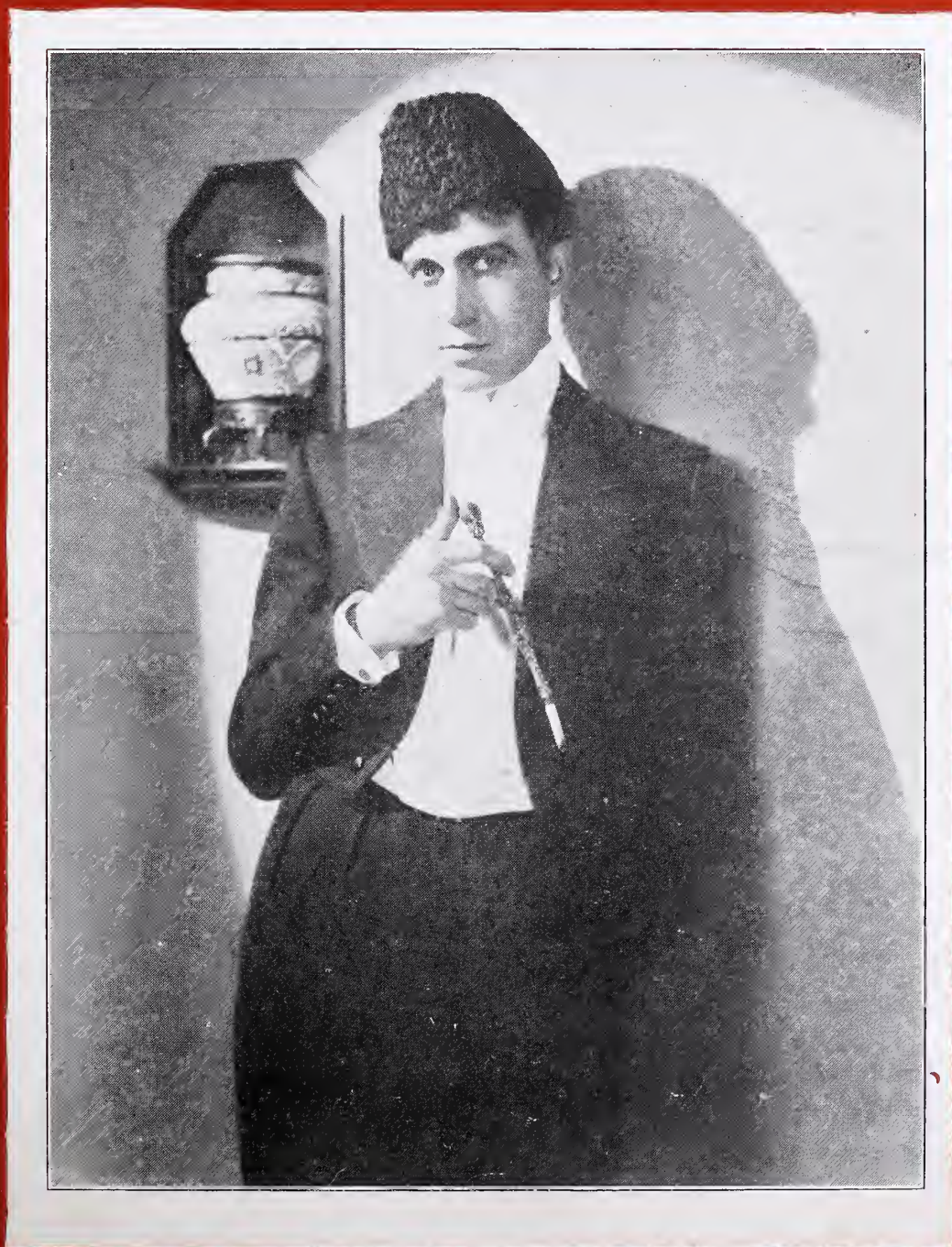
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Arthur
Edmund
Carew

The Persian
in
"THE PHANTOM
OF THE OPERA"
Rupert Julian
Production



Ralph Ince

Box Office Director



"PLAYING WITH SOULS," First National
"THE CHORUS LADY," Producers Distributing
"THE HOUSE OF YOUTH," Producers Distributing
"DYNAMITE SMITH," Pathe
"THE UNINVITED GUEST," Metro-Goldwyn



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- A Man Must Live* **Paramount**
- Smouldering Fires* **Universal**
- Born Rich* **First National**
- Charley's Aunt* **Christie-P. D. C.**
- The Lost World* **First National**
- The Rag Man* **Coogan-M. G. M.**
- The Phantom of the Opera* **Universal**
- Sandra* **First National**
- Locked Doors* **Paramount**
- So Big* **First National**
- The Golden Bed* **Paramount**
- Miss Bluebeard* **Paramount**
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- Frivolous Sal* **First National**
- Broadway Butterfly* **Warner Brothers**
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- Forty Winks* **Paramount**
- The Devil's Cargo* **Paramount**
- Broken Laws* **F. B. O.**

A Wide Open Fight

It looks like De Mille rather upset the apple cart.

I'm willing to admit that I had a private hunch that De Mille's swinging to Producers' Distributing Corporation might verify an earlier thought that maybe this John Flinn-Paul Mooney-Muuroe organization was another Realart camouflage move of Zukor's, but after giving it considerable thought I believe that it is simply a case of "C. B." being desirous of playing in an organization where he has a chance to hold the center of the stage.

It is a well-known fact to those who are in fairly close touch with the inside that Zukor, Lasky and De Mille have had some real battles in the years that have passed. Many people may quarrel with De Mille's ideas of picture making, but the fact remains that he does get box office value into his specials. When all is said and done it is box office value that tells the tale in the long run.

When the break came and it was announced that De Mille had left Paramount, everyone naturally concluded that he would swing to United Artists. It was an open secret that negotiations had been under way for a long time between Fairbanks, Pickford, Chaplin and De Mille. It looked like a switch of the United Artists giving up Griffith to Paramount with De Mille stepping out of Paramount into United Artists.

For many years now Paramount, by virtue of an exceptionally well planned and executed exploitation and sales campaign, has dominated this business. Despite the fact that the Paramount organization has Griffith lined up with them and has the physical distribution of Valentino and Lloyd productions for the coming year, I really believe that the developments of the past six months have sounded the death knell of Paramount domination.

All who have carefully analyzed the production efforts of the last year or two have known that Paramount has not really delivered productions that really deserved to dominate the business. They continued to control by virtue of the accumulated prestige developed over many years.

In analyzing the coming year it is important to realize the fact that organizations like Universal and Fox have stepped out of the general rating of second class, which had possibly unfairly been given to them in years gone by, and established a place in the front

rank, by virtue of some big specials and some corking good routine productions. Universal has some excellent directors. They have delivered an exceptional number of big money getters. They have sold at nominal prices a lot of films that have delivered exceptional entertainment value.

Through the years Fox has hit with an occasional big special. Within the past twelve months he has also improved the general quality of his regular offerings, by virtue of the directorial work of such men as John Ford and Rowland Lee. The current big special, "The Iron Horse," has proved that Fox does know showmanship values, because he slipped this one over with a bang in almost the same manner that he brought "Over the Hill" to the front.

Of course, making pictures and selling them are two entirely different processes. Unless the many competing organizations develop a more aggressive and efficient exploitation and sales campaign they will not be able to down Paramount and gain their rightful position in the business.

Figuring from the viewpoint of the quality of entertainment that may be forthcoming, I would say that this next Fall will give us a more evenly balanced market than we have had for at least six years. As a matter of actuality the Metro-Goldwyn-Mayer organization is in a position, at this time, to deliver more genuine entertainment value than any organization in the industry. Next to this organization I would say that Universal, Fox, United Artists, Paramount, Warner Brothers, and Producers Distributing Corporation stand in about the order designated.

First National, at the present moment, comes pretty nearly being at the foot of the class, but developments may give them greater strength.

Vitagraph delivered some definite winners in the last year and can be counted upon to deliver some good stuff in the coming year. They are not making enough big films to get into the big league just yet.

In calculating the production strength of the Metro-Goldwyn-Mayer organization I am particularly keeping in mind the fact that they have many splendid directors and a very good leadership of showman executives who guide the studio activities so that the delivering of entertainment is the most important

item in the minds of everyone on the lot. When an organization can take such a trite old yarn as that used in "The Dixie Handicap" and deliver such one hundred per cent plus value, then that organization must be reckoned with.

I feel that Universal will be very strong in the coming year because Universal has proved that they are also seeking genuine entertainment values rather than artistic effects, sets and names. Universal has delivered some great comedies in the past twelve months and they have, in "The Phantom of the Opera," a big league special that will give them the same prestige that "The Hunchback" brought.

In figuring Fox I have considered his proven ability to deliver a certain number of exceptional specials, and have also considered the fact that he is attempting a reorganization looking towards delivering a more uniform quality of worthwhile product. When you are thinking about the entertainment value delivered by Fox, don't overlook the fact that Fox has Tom Mix, and today Tom Mix means a lot of dough in thousands of theatres that may not boast 3000 seats, but do show to millions of people.

I feel particularly that the Paramount organization is slipping, not so much because they have lost De Mille, but because they have delivered so many asinine productions that seem to be the direct result of organization effort. Any organization that turns out such things as "East of Suez," "A Man Must Live," "Her Love Story," "Locked Doors," and other similar flops, is fundamentally wrong somewhere.

Warner Brothers will be an important factor in the coming year because this organization has been wise enough to engage a good staff of scenario writers, capable studio executives, and hang on to some very excellent directors.

The fact that the leaders on the list of the Producers' Distributing Corporation release schedule for next year will be furnished by the C. B. De Mille organization and the Christie Brothers organization guarantees that this company will be a factor of considerable prominence.

It may be surprising to you that I have dropped United Artists pretty well down my list. I do that not because I feel that Dong, Mary and Charlie will not deliver good prod-

uct, but because I fear that they will not deliver enough fine product to make them truly serious factors in the coming year.

First National has had a decided hit-and-miss year, with many more misses than hits. Dick Rowland is now in a position to handle this organization as he sees fit. Dick is a very capable executive. It is entirely probable that the quality of First National product in the coming year will be improved over what it was in the past year.

On the face of things, it looks like this summer will be a buyers' season. For a long time we have had a habit of talking about the fall as the beginning of the new year in this industry. Actually, we start our year almost before spring is over. The keen competition among the sales forces has brought about a condition that has edged up from the first of September as a starting point to where they now begin selling even in April.

The important period of the film industry is the selling period. I think that the selling this year will start very early. It will be a terrific battle. The struggle this year will be not only for contracts, but more than ever before for play dates.

The experience of the last ten years has taught the selling organizations that contracts without play dates are not worth a dime. Some of the companies take them when they can't get anything else, because they feel that they may have a moral hold on the theatre owner. Some bitter experiences in recent years, when it was found impossible to get play dates on contracts in hand, has impressed very definitely how costly it is to sell pictures to a theatre man on a contract that carries no play dates, because this sale calls for several expensive re-sellings in order to get specific play dates, without which the contract means nothing.

Certainly the theatre men all over the country should feel pretty good over the prospects for the coming year. There should be more fine pictures in the line-up than at any time in a long while.

The condition as outlined, presenting the most definitely split up market, offering more real competition, than we have had since the days before the organization of Associated Producers, means that every studio worker from the director to the electrician, every writer and every player, from the highest

priced star to the extra, can look forward to an exceptionally prosperous year.

There is only one thing which makes for value in the creative worker's young life. The salary of the creative worker depends entirely upon a competitive market. If two people or more want him there is a chance to get good money. If only one person wants him, then the creative worker must take what he can get.

C. B. De Mille's move to the Producers' Distributing Corporation was of tremendous importance, because if C. B. had gone to United Artists it might have meant that the coming year would have seen just three big organizations, Metro-Goldwyn-Mayer, Paramount and United Artists. I believe that the split which sends De Mille to strengthen Producers Distributing Corporation will give additional courage to men like Laemmle and Fox to fight through the coming year for their chance to overcome the dominant prestige of Paramount.

Any way you look at it, I think that the creative worker and the theatre man have a big year ahead of them. The producers are going to have a tough time because the competition will be exceptionally keen. It should be a good year for them, however, because for the first time in a long while several organizations have a real opportunity to step to the top of the heap.

The Thief of Bagdad

(United Artists)

A stupendous spectacle that must impress anyone. This, of course, will register as a big picture anywhere. The production values are as fine as anything that has ever been screened, and the photographic work, including the trick stuff, is really marvelous.

There were spots, as for instance, where Doug was riding the flying horse through the clouds, that an audience may want to laugh at the fantasy rather than with it, but no one would ever dream of attempting to pan this. This is a truly noteworthy effort that you can get back of with heavy exploitation and feel satisfied that you are delivering full value received. Don't be misled by the fantasy idea. Grown-ups will enjoy this just as much as the kids will, although they may not get the same thrill out of some of the trick stuff.

There are some good comedy moments that blend nicely into the general atmosphere of the offering.

- DIRECTOR** Raoul Walsh
- AUTHOR** Elton Thomas
- CAMERAMAN** Arthur Edeson

A Man Must Live

(Paramount)

Now, after all—no foolin'—I just can't understand how they can make such an awful thing as this in the Paramount organization. Whoever picked on Richard Dix to play a prize weakling, cad character should be fired forthwith.

Maybe Percy Marmont or George Hackathorne could have made this an interesting characterization study. Maybe. Putting blue shirt hero Dix in this spot was ludicrous, and the film as a result is terrible.

According to this yarn, newspaper owners are very nasty persons. Dix, the hero, was a poor reporter, unable to get any other kind of a job. A war hero's family was horror stricken to learn that their hero son was alive just because, after losing his memory, he was in jail for selling dope. That's all a lotta bunk.

We were told that Dix was successful before the war and a great hero in the war. Somehow he had a law suit claim for \$100,000. He must have done something, once, to even be able to sue for that much dough.

After the war, for no good reason, Dix was unable to get any kind of job except reporting, and was a terrible reporter. Looking at Dix no one could believe that that guy couldn't get a job if he wanted one. That killed him as a convincing weakling character.

The story hinged on discovering a supposedly dead war hero, alive, suffering from loss of memory and arrested for selling dope. Certainly no disgrace about that, and his family should have been tickled pink to find him alive.

In addition to being all wrong basically, this is too slow, and certainly it is not entertainment. The best bit in it was done by the doctor. They missed a nice touch when they overlooked having him refuse to accept any fee when he made his first call.

DIRECTOR Paul Sloane
AUTHOR I. A. R. Wylie's Play, "Jungle Law,"
adapted by James Ashmore Creelman.

CAMERAMAN Hal Rosson
WHOOZINIT Richard Dix, Jacqueline Logan,
George Nash, Edna Murphy, Charles Peyer,
Dorothy Walters, William Ricciardi, Arthur
Housman, Lucius Henderson, Jane Jennings.

Smouldering Fires

(Universal)

Here's great entertainment, but I think it's a poor box office title, so you must stir yourself. Get right back of this one and yell about it so that you will get enough customers into the early shows to give you plenty of word of mouth advertising boosting to build business.

Clarence Brown, who directed this, has delivered a series of real successes out at the U. Tell your gang that this was made by the man who recently turned out "The Acquittal," "The Signal Tower," and "Butterfly." Promise them that this is splendid entertainment carrying good dramatic moments, and laughs galore.

Polly Frederick does a characterization that provides a marvelous contrast played against the sparkling vivacity of Laura La Plante. The story is that Polly, an elderly and capable business bachelor girl, marries youthful Malcolm McGregor, and they are happy until the kid sister, Laura, comes home and youth calls to youth.

Polly finally realizes the youngsters' secret and gives the boy up to Laura.

From start to finish this is beautifully dressed with little bits of business and comedy gags that make it remarkably smooth running entertainment. Tully Marshall figures in most of the good comedy moments, and I don't have to tell you how well Tully does that sort of thing.

The atmospheric background is exceptionally impressive because the factory scenes seem real and the home shots are truly artistic. There are some very good exterior locations.

I am sure that after you look this over you will agree with me that Clarence Brown is one of the most promising directors that has been developed in recent years.

Don't expect this to cause a riot without any assistance on your part. I really believe the business office pulled a boner when they picked such a blaa title for this unusually well done bit of entertainment.

DIRECTOR Clarence Brown
AUTHOR Sada Cowan and Howard Higgins'
Story, adapted by Melville Brown.
CAMERAMAN Jackson Rose
WHOOZINIT Pauline Frederick, Laura La
Plante, Malcolm McGregor, Tully Marshall,
George Cooper and Bert Roach.

Born Rich

(First National)

This is surely for no good reason. It's too bad. That is, it's too bad that you may have to collect cash from care-free customers for this consarned cheater.

It's a yarn about a wealthy pair who marry and then don't agree. It never convinces. It isn't fact. It isn't funny. It's just footage.

Claire Windsor and Bert Lytell are blaa, blaa, with gestures. Some one has written a lotta smart crackin' titles that dare you not to laugh at them. Doris Kenyon is wasted as a vamp, and Cullen Landis is cast as a sissy. Two-fisted Cullen as a sissy, well, well.

Your folks will come away from this one more than ever convinced that they could do better if they had the chance. Few of them could do any worse.

It's odd, too, because Bill Nigh is a pretty good director of meller or something with real characterization. Bill must have been anxious to work to do this tale with this cast.

DIRECTOR William Nigh
AUTHOR Hugh Cornell
CAMERAMAN George Folsey
WHOOZINIT Claire Windsor, Bert Lytell, Cul-
len Landis, Doris Kenyon, Frank Morgan, J.
Barney Sherry, Maude Turner Gordon, Jackie
Ott and William Burton.



ROWLAND V. LEE

Director of
Edward Everett Hale's Classic
"THE MAN WITHOUT A COUNTRY"
A Rowland V. Lee Production for
WILLIAM FOX

ROBERT N. LEE

ADAPTATION

and

SCENARIO

of

“The Man Without a Country”

ROWLAND V. LEE PRODUCTION

for

William Fox



“CAMEO KIRBY”

“YOU CAN'T GET AWAY WITH IT”

“IN LOVE WITH LOVE”

“THE HUNTED WOMAN”

Edward Hearn

as

Lieutenant Nolan

in

"THE MAN WITHOUT A
COUNTRY"

A Rowland V. Lee Production



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ARTISTS' MUTUAL LEAGUE

A Non-Profit Organization

ONE PHONE FOR ALL

HEmstead 0067

Courtesy to Agents

HAYDEN STEVENSON
LYNN COWAN
JACK McDONALD
CARL STOCKDALE
WILL R. WALLING



FRED BECKER
HARVEY CLARK
HAROLD GOODWIN
PHILO McCOLLOUGH
EDWARD HEARN

Mr. Walling, as Captain Shaw; Mr. Clark as Peter, and Mr. Becker, as a privateer,
were also in the cast of:

"THE MAN WITHOUT A COUNTRY"



William Walling

as
CAPTAIN SHAW
in

"THE MAN WITHOUT A COUNTRY"

A Rowland V. Lee Production for
WILLIAM FOX

Wilfred Lucas

as

Major Bissell

in

"THE MAN WITHOUT A COUNTRY"

—a Rowland V. Lee Production for Fox

Present Release:

Captain Updike in "CORNERED"

The Flapper father in

"DAUGHTERS OF PLEASURE"



Rowland V. Lee

Successes

"THE CUP OF LIFE"

"SHIRLEY OF THE CIRCUS"

"HIS BACK AGAINST THE
WALL"

"GENTLE JULIA"

"THE DUST FLOWER"

"YOU CAN'T GET AWAY
WITH IT"

"ALICE ADAMS"

"IN LOVE WITH LOVE"

"THE MAN WITHOUT A COUNTRY"



Earl Metcalf

as

LIEUTENANT RIDDLE

in

"THE MAN WITHOUT A COUNTRY"

Daniel Keefe

Assistant Director

"The Man Without a Country"



Rowland V. Lee Production

"The Man Without a Country"

Photographed by

G. O. Post

"The Man Without a Country"

A glorification of the immortal classic
By Edward Everett Hale

A ROWLAND V. LEE PRODUCTION

THE PRINCIPALS

Lieut. Nolan.....	Edward Hearn
Anne Bissell.....	Pauline Starke
Mrs. Nolan.....	Lucy Beaumont
Aaron Burr.....	Richard Tucker
Lieut. Riddle.....	Earle Metcalf
Lieut. Harper.....	Edward Coxen
Col. Morgan.....	Francis Powers
Peter.....	Harvey Clark
Capt. Shaw.....	William Walling
Capt. Kearney.....	Edward Piel
Admiral Decatur.....	Edward Martindel
Capt. Danforth.....	William Conklin
President Jefferson.....	Albert Hart
President Monroe.....	Emmett King
President Lincoln.....	George Billings
Mrs. Burke.....	Pauline Neff
A privateer.....	Fred Becker

Credit also goes to

Robert N. Lee.....	Scenario
Daniel Keefe.....	Assistant Director
Charles Darnton.....	Titles
G. O. Post.....	Photography

Musical Score by Erno Rapee

Rowland V. Lee Production

Charley's Aunt

(Christie-Prod. Dist. Corp.)

Here's an old timer that earns enough laughs to be counted a winner. With Syd Chaplin's name to talk about and the prestige of the old play for those who remember it, you should be able to get some good money with this.

It takes considerable footage for them to get everything all set to start the farce action here, but when they finally get going, with Syd made up as a weird old lady, they develop a lot of gags and it rides through satisfactorily.

Many of the gags were truly ancient, but they were right well done, and I believe that you will find with this one that the well known saying, that the older they are the better they go, is frequently true.

Don't run wild with rash promises about this. It isn't the greatest comedy of the year, but it's darn good entertainment—far better than the general run of features—and if you will concentrate on the Chaplin angle, and the prestige of the old play success, nobody can fuss with you.

DIRECTOR Scott Sidney
AUTHOR Brandon Thomas' Play, adapted by F. McGrew Willis.
CAMERAMEN Gus Peterson and Paul Garnett
WHOOZINIT Sydney Chaplin, James E. Page, Ethel Shannon, Eulalie Jensen, Mary Akin, Priscilla Bonner, Phillips Smalley, James Harrison, Lucien Littlefield and David James.

The Lost World

(First National)

This has great novelty value. It undoubtedly offers a chance for unusual exploitation. Where you handle your ballyhoo well this should get money. It is an unusual picture that will make people talk. It sags badly as entertainment.

This is reputed to have cost close to \$700,000. That was entirely too much. The whole production has been built around the idea of bringing prehistoric monsters to life and tricking them in with players in action. That thought is good as a novelty. After a certain length of footage it loses its wallop. The real weakness of this is that they failed to make the story convincing. When the novelty of the trick photography stuff passed the thing failed to entertain, because you did not believe the characters or the situations presented.

Basically, this lacked melodrama and effective conflict among the human players. It was sadly in need of comedy. If they had filled this full of hokum comedy, as a contrast against the spectacular finding of the prehistoric monsters idea, and had reduced the footage to about six reels, it would have been far better entertainment.

The opening sequences are good, principally because of the playing of Wally Beery and Bessie Love. After they get into the South American jungles there is splendid interest in the first adventure with the prehistoric monsters. The film sags terribly in the middle.

It just about goes to rock bottom before they hit the volcano action and the rescue.

Most folks will think the story is over when the party is rescued from the high plateau. They start all over again in order to develop a sequence wherein a prehistoric monster is supposed to be turned loose in London. These trick shots, showing the big beast wrecking buildings in the city and causing panic among the people, do not get anything like the effect that might have been anticipated. By that time the audience will be sitting back and wondering how they do that stuff.

If the actual story conflict among the humans had been much more effective in the early reels it could have been possible to make the monster action in the jungle land of South America seem almost a reality. Under no circumstances could any audience be made to believe the situation of a monster turned loose in London. Consequently the panic of the people in the city shots was never, at any time, drama or melodrama, but always comedy. It was not played for comedy as screened, except in a few shots.

It is too bad that this runs so long. Considerably reduced in footage it would be a much better value. This is such an unusual offering that you can figure it will cause an exceptional amount of comment. I would think that it is a good box office bet. It will undoubtedly make money for the producers, but they lost at least \$350,000 through spending twice as much as they should have spent in making it.

DIRECTOR Harry Hoyt
AUTHOR Sir Arthur Conan Doyle's Story, adapted by Marion Fairfax.
CAMERAMEN Arthur Edeson, Fred Jackman and Homer Scott.
WHOOZINIT Wallace Beery, Bessie Love, Lloyd Hughes, Lewis Stone, Alma Bennett, Arthur Hoyt, Jules Cowles, Bull Montana and Finch Smiles.

The Rag Man

(Jackie Coogan)

Some one should convince them that they're wrong. Jackie needs fast moving gag comedies. They seem determined to give him heavy actin' to do. It's a mistake. They have taken too seriously what some writers have said about Jackie being an "acting genius."

This may get by, but it's decidedly disappointing. There are a few good laughs from gags, too few. There's too much footage that is just footage.

Jackie should be handled just like Harold Lloyd, Buster Keaton or Doug. MacLean. He needs that kind of material. A few more of these and Jackie will be permitted to retire to the real estate business.

DIRECTOR Eddie Cline
AUTHOR Willard Mack
CAMERAMAN Frank Good
WHOOZINIT Jackie Coogan, Max Davidson, Robert Edeson and William Conklin.

The Phantom of the Opera (Universal)

This can't miss. Here they have a wonderful mystery melodrama, played before a colorful and spectacular background, with a marvelous menace and a good romance. Following Lon Chaney's success in "The Hunchback," this should surely register as one of the biggest money winners of the year.

Here is one smashing, big, spectacular production that has good suspense values and enough sure fire melodrama to make it corking entertainment, entirely aside from the pictorial value of the sets and the mobs.

The shots of the vast auditorium of the Grand Opera House in Paris are about the biggest interior sets that have ever been filmed, and the sequence in which the massive chandelier falls, causing a panic in the theater, is a wow of a thrill.

Technicolor sequences have been introduced to splendid advantage, thereby adding to the pictorial beauty of the production.

Mary Philbin and Norman Kerry are the romantic lovers. There is an unusual story treatment in that these lovers are kept apart for many reels by a wonderful menace. This menace is never seen through all this early footage. Lon Chaney, as the opera ghost, has a marvelous entrance developed because everyone talks about him for many reels before he eventually gets into the picture. Lon is a character with a horrible face, who wears a mask. In the big situation, where he has made Miss Philbin prisoner, and she finally tears the mask from his face, the close-ups carry a sure fire wallop. Many men, trying to imagine themselves women, which is, so far as I know, an impossible job, have wondered whether Chaney's make-up was too horrible. I checked with a number of women about this. They all agreed that it gave them a terrific wallop. Then they likewise agreed that none of the close-ups should be taken out of the picture. Chaney's performance was really wonderful. After carrying the menace burden for many, many reels, he manages, in one scene, to gain the necessary sympathy.

There's plenty in this one to make your customers talk. That means a happy cash register in the ticket window. Everyone must admit that this has excellent mystery action, romance and spectacular values. There is really no chalk mark to put against it.

Norman Kerry has developed a marvelous prestige by his performances in big features of this type. The boy is about ready for stardom. He and Miss Philbin make a wonderful pair of lovers to build a story around.

Arthur Edmund Carew, as the romantic figure of the mysterious Persian, stands out in the production. This character has been nicely placed in the early sequences to lead the audience to believe that he is the opera ghost. Except for the fact that advance advertising will indicate Lon Chaney's eventual presence in the film, nearly everyone will think that Carew is the phantom. I must say that I am tremendously in favor of the manner in which the early scenes have been handled to arouse such a keen interest in the appearance of the menace.

The task of making a weird melodrama of this type into a convincing production was a truly big one.

Rupert Julian has done exceptionally well with it. While the action is melodramatic, he makes it convincing. He has made a great commercial film that has artistic dignity.

Virginia Pearson, as the Prima Donna who resents the advancement of appealing, little Mary Philbin, was very well cast for this important contrasting role.

Gibson Gowland gives a virility to the part of the leader of the backstage groups who seek out the phantom, which lifts the mob sequence from the classification of just arm-waving extras, to a convincing melodramatic movement.

The art and technical work necessary to achieve the effects screened with this one were probably the biggest single interior sets job ever undertaken in this country. The detail was excellent.

DIRECTOR..... Rupert Julian
AUTHOR..... Gaston Leroux's Story, adapted by Elliott J. Clawson.

CAMERAMEN..... Charles Van Enger and Milton Bridenbecker.

WHOOZINIT..... Lon Chaney, Mary Philbin, Norman Kerry, Arthur Edmund Carew, Snitz Edwards, Gibson Gowland, John Sainpolis, Virginia Pearson, Edith Yorke, Anton Vaverka, Bernard Siegel, Olive Ann Alcorn, Edward Cecil, Alexander Bevani, John Miljan, Grace Marvin, George B. Williams, Bruce Covington, Cesare Gravina, Josephine Haynes and William Humphrey.

Sandra

(First National)

"Sex Appeal Barbara" La Marr wanders through a terrific lot of sets in sequences that are supposed to carry her to many parts of the world before they get through with this, but when it is all done it doesn't mean a thing. The story has to do with Barbara's suffering with one of those dual personality things. They had almost a debate at the first of the film getting this dual personality thought over. Then they began to wander from sequence to sequence through a lot of footage that didn't advance the story at all. Finally Barbara was started out on a vamp career. According to what we saw and the titles they slipped us, Barbara wandered a long way and prospered quite some, but never really became a sure-enough vamp.

To me this was a lot of apple sauce. Maybe your fans will accept it because of the production values. I am strongly inclined to the belief that they won't.

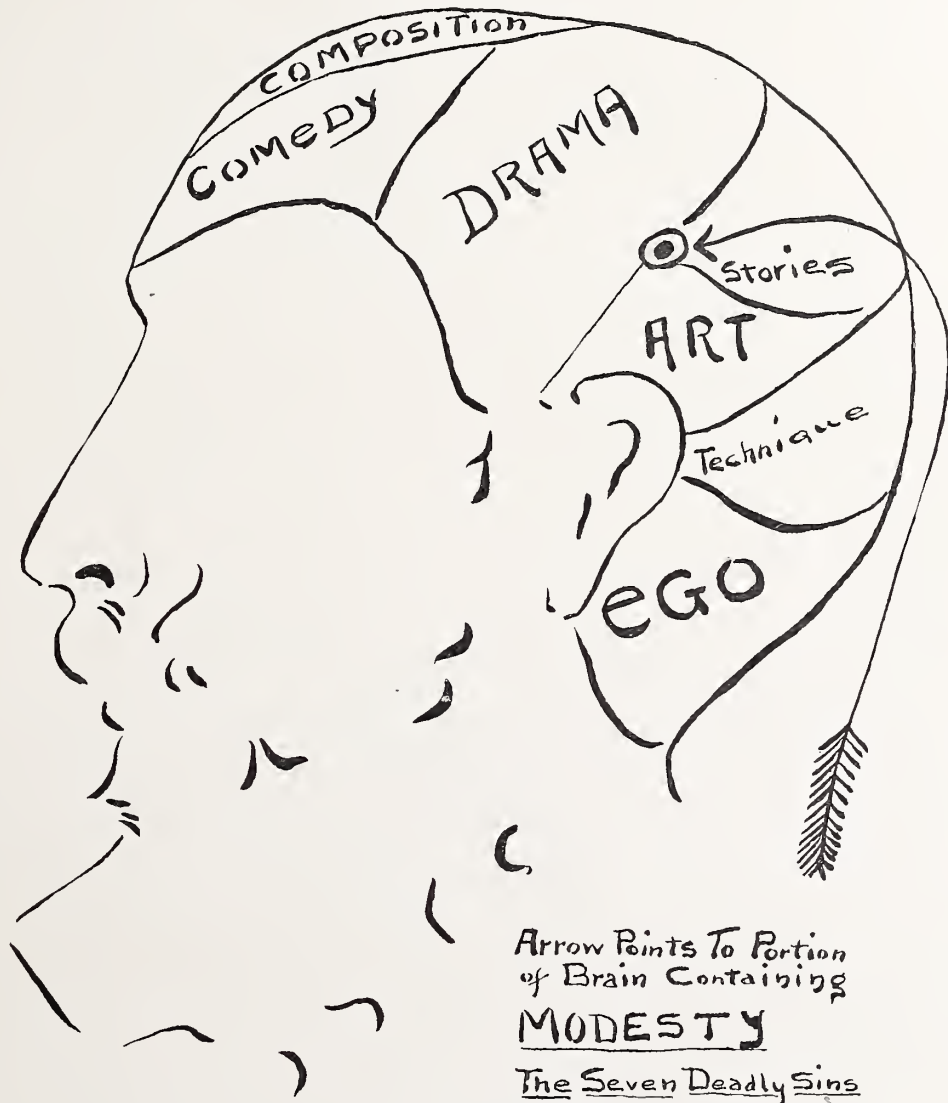
The Charity Ball sequence, in which Barbara met her downfall, looked like anything but a charity ball. The extras looked like extras. Certainly they didn't look like society folk.

DIRECTORS..... Arthur H. Sawyer and George Melford.

AUTHOR..... Pearl Doles Bell's story, adapted by Arthur H. Sawyer.

CAMERAMAN..... R. G. Bergquist

WHOOZINIT..... Barbara La Marr, Bert Lytell, Arthur Edmund Carew, Leila Hyams, Augustin Sweeney, Maude Hill, Edgar Nelson, Leon Gordon, Leslie Austin, Wallace Morgan, Lillian Ten Eyck and Helen Gardner.



Arrow Points To Portion
of Brain Containing

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Cross Word Puzzles

John McDermott

An Unsolicited Opinion:

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(His Mother)

Locked Doors

(Paramount)

Honestly, I'm discouraged about Bill De Mille. I always figured that William was the brother of the two who might give us real stuff some day. By golly, this is so bad that if I didn't know that Bill De Mille wouldn't have to do such a thing, I would figure that he had been handed a bloody, awful script and ordered to shoot it scene for scene and title for title, whether he liked it or not.

This is a great, new idea. It's the triangle situation. Betty Compson starts as Bob Edeson's wife, meets Theodore von Eltz, learns to love him, and in the end Edeson steps aside so that the lovers may be happy. Now I ask you.

At the first Betty loomed up in her nightgown. Her tittering was very good. Bob Edeson, as the hubby, came into Betty's bedroom and we learned that this was one of those "kiss only your hands" marriages. Boy, will you page Mr. Hays? After all the things I heard Hays explain about what was to be done to the fillum biz, it seems decidedly off key to find these bedroom discussions looming up in productions called "Locked Doors."

Anyway, Betty went out in the country and met her young fisherman, and they had a great time together for a few days. These scenes proved that it doesn't pay to get the stars too far away from the studio lights that are needed to give them the benefit of artistic photography. When they finished the "love's young dream in the woods" sequence, they pulled a title that was one of the biggest wows I have ever caught on the screen. Here it is exactly: "The husband is an architect." No, Clarice, that was not a speech but a plain statement of fact plastered in front of a sequence that brought us back to the city and into Edeson's office. Well, we soon learned that Betty's young lover was her hubby's protege. Now, wasn't that nice and convenient?

The young folks philandered around a bit in Edeson's home until someone obligingly started a fire in the laundry, and the house began to burn down. At that moment young Von Eltz, the lover, was in Betty's room, arguing with her. They were deciding to behave themselves. Before the fire sequence was finished Hubby Edeson discovered them, and instead of giving Von Eltz a kick in the pants and Betty a good spanking, he decided to send the young man on a nice, little trip to Italy, with the news that when he got home Betty would be a divorced lady ready to wed him.

If anyone ever shot at the nine-year-old intelligence, this is it. At least it looks to me like that's what they were doing. Maybe I'm wrong. Maybe they think this is a good picture. I could excuse Bill De Mille taking such a trite yarn to work with if he had filled it full of nice little touches and good comedy business. This is just the same old triangle junk made worse by being played "with gestures."

Theodore Roberts was in this for no good reason except to register in three or four shots for a laugh. Of course, Theodore delivered. The cheating at solitaire gag, which they used for Roberts, is good, but I'm sorry to say that it has been registered in several other pictures so that it will not be new to a large per-

centage of the fans.

Of course, if you want to figure this as a cheater and lure 'em in by flashing the "Loeked Doors" idea, with the suggestion that it is a marriage problem drama, you may get some eustomers, but surely if there was ever one that will make your gang peevish, this is it.

DIRECTOR..... William De Mille
AUTHOR..... Clara Beranger
CAMERAMAN..... L. Guy Wilky
WHOOZINIT..... Betty Compson, Theodore Roberts, Kathlyn Williams, Theodore von Eltz, Robert Edeson and Elmo Billings.

So Big

(First National)

Again, hats off to the director. Ever so often we hear a lot of noise about the fact that the director is not an important item, yet the films that really hit big can generally be traced to the touch of a real directorial mind.

To be sure this was a sure fire mother love yarn, but Charlie Brabin has slipped in bits of business and characterization touches that give it the wallop that pulls at the old heart.

This thing gets away to a marvelous start and holds up to the end, even though it does become spotty in the last few reels. Mothers everywhere will love this. Nearly everyone will be tremendously impressed by Colleen Moore's performance. It is essentially different from anything Colleen has done before. Jean Hersholt and Wally Beery help a lot with effective characterizations. Gladys Brockwell makes a bit stand out like a cameo. John Bowers gives an impressive performance, and Rosemary Theby, Dot Farley and Ford Sterling help to keep the drammer and comedy moving. The real weak spot in this picture was Ben Lyon. He just never made his stuff register.

The opening scenes of this, with the funny old costumes of the days before the automobile, are sure fire. Director Brabin carried it through beautifully up to the beginning of the sequences where Ben Lyon came in as Miss Moore's son. From that time on the mother situations got across, but the rest of the action rather missed.

You can go after this pretty strong, because it is a pretty safe bet anywhere with any kind of an audience. Certainly it stands out far above the average run of feature releases.

Just remember that Colleen Moore has been identified with flapper pictures and make a point of explaining in your advertising that this is a great mother love story. You must not figure that everyone has read Edna Ferber's novel.

DIRECTOR Charles Brabin
AUTHOR..... Edna Ferber's Novel, adapted by Adelaide Heilborn.
CAMERAMAN..... T. D. McCord
WHOOZINIT..... Colleen Moore, Ben Lyon, John Bowers, Wallace Beery, Ford Sterling, Dot Farley, Jean Hersholt, Sam De Grasse, Gladys Brockwell, Rosemary Theby, Phyllis Haver, Charlotte Merriam, Henry Herbert, Baby Dorothy Brock and Frankie Darrow.



CARL LAEMMLE

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WITH

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SNITZ EDWARDS, ARTHUR EDMUND CAREW

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DIRECTED BY RUPERT JULIAN



Rupert Julian

Director of

“THE PHANTOM OF THE OPERA”

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Starring

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as
"The Phantom"
in

"THE PHANTOM OF THE OPERA"

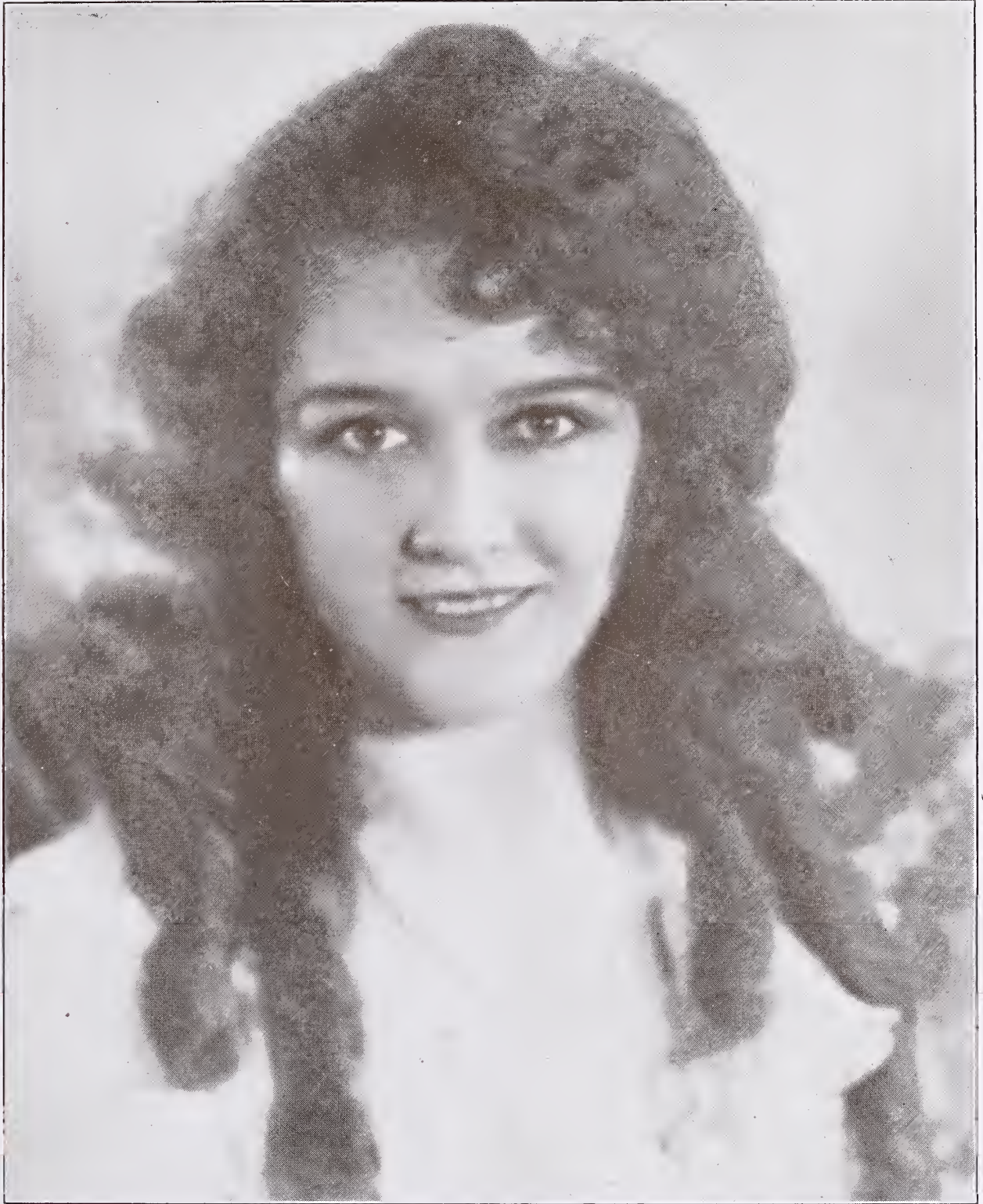


Norman Kerry

as the
Viscount Raoul De Chagny
in

“THE PHANTOM OF THE OPERA”

—a Rupert Julian Production
Universal Super-Jewel



Mary Philbin

as

Christine Daae

in

"THE PHANTOM OF THE OPERA"



Virginia Pearson

as
"The Great Carlotta"

in
"THE PHANTOM OF THE OPERA"
Rupert Julian-Universal Super Jewel



Gibson Gowland

as
Simon Buquet
in

“THE PHANTOM OF THE OPERA”

The

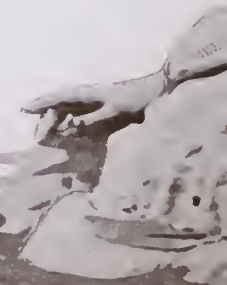
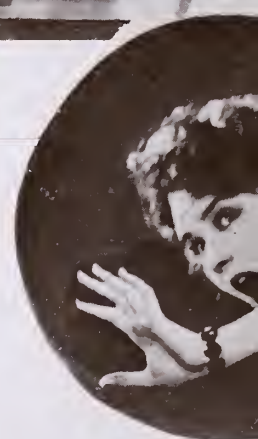
Phantom

Carl
Laemmle's
Tremendous
Melodrama
Extraordinary



*"Be he angel or devil
he can never separate us!"*

*One step more and he would
clutch her in his terrible
embrace!*



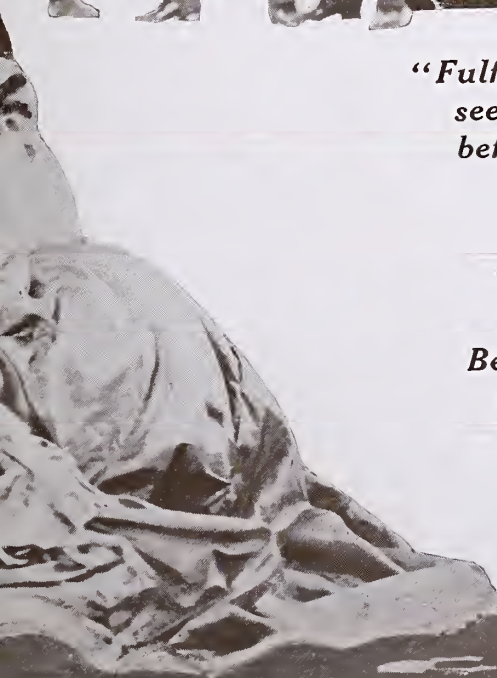
...of the Opera

Universal
Super-Jewel
de Luxe
Directed by
Rupert Julian



*"Fulfill your promise or
see your lover perish
before your very eyes!"*

*Before he could strike the
unknown had vanished
like a ghost!*





Universal Pictures Corporation
PACIFIC COAST STUDIOS
UNIVERSAL CITY, CALIFORNIA

February 12, 1925.

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Robert Mitchell

Edward
Cecil

as
Faust
in

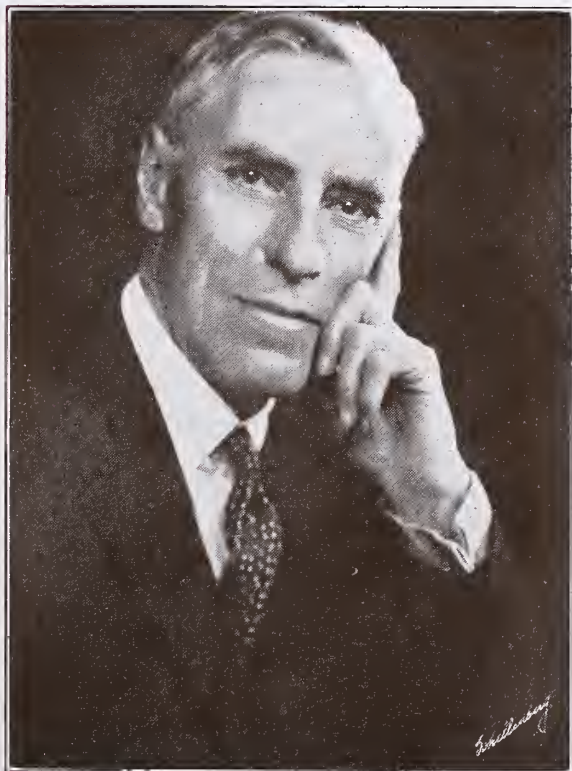
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in

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“THE PHANTOM OF THE OPERA”

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on

"THE PHANTOM OF THE OPERA"

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Santa Monica 61316

Gilmore Walker

Film Editor

on

"The PHANTOM of the OPERA"

Rupert Julian—Universal Super-Jewel



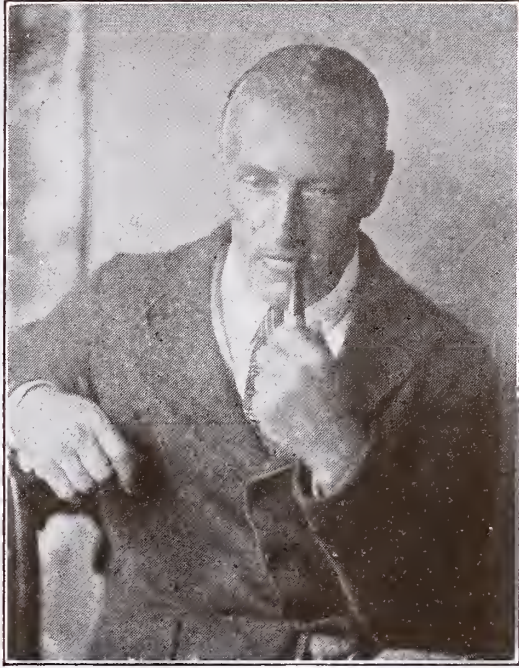
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"THE KAISER—THE BEAST OF BERLIN"

"FIREFLINGERS"

"MOTHER O' MINE"

"THE SAVAGE"

"MERRY-GO-ROUND"

"LOVE AND GLORY"

"THE PHANTOM OF THE OPERA"

It's coming!



The
**DRAMATIC
THRILL**
of the
AGE

THE PHANTOM OF THE OPERA

The Golden Bed

(Paramount)

Wow, and a coupla pooh poohs! This should drive all of the hard workin' scenario hounds to synthetic gin. Why should anyone ever worry about digging up a story for screen purposes when De Mille can pull something like this and get away with it? And, brothers, don't kid yourself; he'll get away with it. The thing is an awful nightmare as a story, but it's got a lot of flash and a trick title, and it will make money.

Right away you all start in to give me an argument that this won't make as much as it would if it were a good picture, and, of course, I agree with you. Just the same I don't believe that anyone but De Mille would put as much money and as much production into as terrible a story as this, leave it all on the screen, and yet he will be able, a year from now, to turn to the books and prove that "The Golden Bed" was a successful movie.

Insofar as the Paramount organization is concerned, I would say that "The Golden Bed" is better entertainment than a lot of the so-called drammer they have turned out. C. B. has at least delivered plenty of flash, if he hasn't given us any characterization values or convincing story situations.

This looks like someone slipped C. B. the idea of having a eandy ball, whereupon they slapped together a story to go with it. They made the mistake of trying to pile the story on thicker and thicker, with the result that the characters and the action became very funny indeed without being played for comedy.

If C. B. had centered things around his eandy ball and had used about one-fourth of the story material which he tried to crowd in, with a lot of hokum comedy used to take up the footage now wasted on silly and unconvincing dramatic twists, this could have been an entertainment knockout.

There is one thing that this picture proves. Lillian Rich has a very bootiful figger. I also think that the young lady could do some tall trouping if given the right opportunity.

Rod La Roegue and Vera Reynolds struggle hard with impossible situations. Their personalities help. They can't liek those weird story ideas. Bob Edeson has some good moments.

The story is just simply impossible, because it leaps wild hurdles and bangs into unreal situations that never convince. Through the action they do such silly things as to have Rod La Roegue stiek a coupla thousand dollars of bills under his coat without even trying to put them in his pockets. Rod has a calendar on his office desk and written on this calendar is this double memo, "Tonight candy ball, tomorrow Thompson's note due." To me that was the biggest yell in the picture. The fact that a guy would have to write a memo to remind himself about a eandy ball which he had his entire candy factory working overtime to make ornaments for, was a pip, but this was topped by the idea that he would place the memo about the note right under it for any and all to read.

I got a great kick out of one title where Baxter was supposed to tell Miss Rich that she was a Lorelei, but he was a great sailor. This title was about as far

from what Baxter might have said to her as anything anyone could imagine. They had a shot showing Miss Rich registering her beautiful figger posed as the Lorelei, and so they wanted to tie that idea into the story with a title.

Towards the end of the film they had a spot where Miss Rich played an entire scene with Baxter wherein nothing but Baxter's feet registered. The thought struck me that maybe Baxter was off salary, and they figured that this was a good way to clean-up a scene that was overlooked.

I can't believe that De Mille thinks this is a good picture as drama. I have too much respect for C. B.'s intelligence to feel that this is anything but his idea of what can be made to register with the masses as flashy entertainment.

I do wish that somebody would take C. B. by the ear, however, and keep him from running quite this wild. He could get all of his flash value and still not insult the intelligence of the millions who do sit through a thing like this and feel very resentful over more than half of it.

Figured from the box office, there can't be any two ways about the drawing power of a title like "The Golden Bed," made by C. B. De Mille. I would take into consideration the fact that there may be some kick-back after your early customers report to their friends their opinion of this.

DIRECTOR.....C. B. De Mille
AUTHOR.....Wallace Irwin's novel adapted by
 Jeanie Macpherson.
CAMERAMAN.....Peveril Marley
WHOOZINIT.....Lillian Rich, Vera Reynolds,
 Henry Walthall, Rod La Rocque, Theodore Kosloff,
 Warner Baxter, Robert Cain, Julia Faye,
 Robert Edeson and Charles Clary.

Miss Bluebeard

(Paramount)

Not fast enough and not funny enough, is the answer on this one. Bebe Daniels failed to make enough of an impression to carry this, and the other women were really bad.

Ray Griffith walked into the picture and provided the only bright spot. The bit where Ray imitated a cat is a wow. There were some good gags and it earns some laughs, but figured as a whole it is decidedly a disappointment.

Apparently a lot of titles were planted for the purpose of sweetening the censors. The basic skeleton was apparently a farce, but they didn't speed the action fast enough to give it a successful farce tempo.

I wouldn't play this unless I had to, and if you are hooked with it, I would try to sneak by through mentioning Ray Griffith in type at least as big as Bebe Daniels.

DIRECTOR.....Frank Tuttle
AUTHOR.....Avery Hopwood's Play, adapted by
 Townsend Martin.
CAMERAMAN.....J. Roy Hunt
WHOOZINIT.....Bebe Daniels, Robert Frazer, Kenneth MacKenna, Raymond Griffith, Martha Madison, Diana Kane, Lawrence D'Orsay, Florence Billings and Ivan Simpson.

Excuse Me

(Metro-Goldwyn-Mayer)

Hokum—yes, but gags that make you laugh and a great meller thrill finish make this entertaining. Step on it a bit. Promise plenty of fun and a wow of a kick in the exciting finish. I believe your gang will be thoroughly satisfied.

Conrad Nagel and Norma Shearer, as a pair of lovers who start on their honeymoon before they get married, carry the central thread, but Bert Roach steals most of the comedy end of the film. They soft pedaled on the part of the porter, played by Walter Hiers. Miss Shearer was not lighted so well.

They uncovered plenty of gags and most of them registered. Any gang should get enough laughs out of this to feel happy.

For a finish they staged a bit of wild meller with Nagel in an airplane racing to save the train from plunging through a burning bridge into a tremendous chasm. This stuff was registered more effectively than anything of the kind ever screened. The shots showing the engine going down into the canyon with Nagel rescued as it slipped into the depths below were a peach of a sequence.

In my opinion this type of entertainment has a more general appeal than any of the sex or marriage problem yarns.

DIRECTORAlf Goulding
AUTHOR AND SUPERVISOR.....Rupert Hughes
CAMERAMAN.....John Boyle
WHOOZINIT.....Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers, Bert Roach, William V. Mong, Edith York, John Boles, Eugene Cameron, Fred Kelsey, Paul Weigel and Mae Wells.

Frivolous Sal

(First National)

She's not frivolous enough. They pull a lot of wild meller in this, and some of the action thrill stuff may impress, but the picture misses as entertainment, principally because Mae Busch, as the shero, is played for straight drammer instead of being developed for real comedy and dramatic contrasts. I don't know why it is, but people always seem to want to do something other than what they do best. Mae Busch is one of the cleverest girls in screen work when turned loose in a comedy characterization. She seems doomed to heavy drammer.

There was one nice bit in the very first of the film, when Ben Alexander's mother died. After that there wasn't a single moment that convinced.

They had a fight that was rather wild, and a thrill sequence including a chase through ice caves, a horse leaping over a canyon and falling to the bottom of it, and a fight between two men riding in an ore bucket hundreds of feet above a valley. This action stuff will please meller fans, but I believe that the horse's fall was a mistake. The company claims that they used a dummy. The point is that most of the audience will feel that a horse was really killed in taking the scene, and folks don't like to see animals hurt.

This was not really well edited. The titles were very decidedly full of language.

Mildred Harris bobbed up now and then. She was not particularly well photographed, and the part was not important.

Ben Alexander was rather wasted in this. The story construction was such that it seemed that the kid was being dragged in whenever he appeared.

This is far below the standard of what J. K. McDonald delivered when Bill Beaudine was directing for him, so do not refer to the previous McDonald successes. If you bill this as an action meller, without making promises that are too rash, your gang may let you get away with it.

Play up Tom Santschi and Mitchell Lewis as the strong men of the mountians, because these two players are both very well known. I mention this particularly because otherwise you might talk only about Eugene O'Brien and overlook two old-timers who have millions of friends.

DIRECTOR..... Victor Schertzinger
AUTHOR.....J. K. McDonald's story, adapted by Lois Zellner, Tamar Lane and Lex Neal.
CAMERAMAN..... Chester Lyons
WHOOZINIT..... Eugene O'Brien, Mae Busch, Ben Alexander, Tom Santschi, Mitchell Lewis and Mildred Harris.

The Broadway Butterfly

(Warner Brothers)

If you don't think Bill Beaudine knows how to string a series of comedy gags together just take a slant at the opening of this one. Man, oh, man, how he does pile the laughs one on top of the other.

The story thread in this don't mean much, and nobody will care. The yarn has to do with the troubles of a coupla chorus girls and their sweeties. The story thread is there principally for the purpose of providing spots for plenty of entertaining hokum. The bachelor ball sequence, where Willard Louis promenades with a horse's tail decorating his sunset is a positive riot. The gag of stealing the pearls off of Louis' shirt is a whiz.

Louise Fazenda and Willard Louis carried the burden of the comedy, and when all is said and done this must be figured purely as a comedy.

In billing this I would particularly refer to Bill Beaudine's successful productions, such as "Wandering Husbands," "Penrod and Sam," "My Boy," and "The Narrow Street." Fans who like snappy, light entertainment will be interested in knowing that this was directed by the man who has made these other pleasing films.

There were spots where this sagged because of the story mechanics that had to be registered. Generally speaking you can figure it as one that will surely please.

DIRECTORWilliam Beaudine
AUTHOR.....Darryl Francis Zanuck
CAMERAMAN Ray June
WHOOZINIT.....Louise Fazenda, Willard Louis, Dorothy Devore, Lillian Tashman, Cullen Landis, John Roche and Wilfred Lucas.

Alfred E. Green

Directing

"The Talker"



Included in the Cast are:

ANNA Q. NILSSON
LEWIS STONE
IAN KEITH
SHIRLEY MASON
TULLY MARSHALL

BARBARA BEDFORD
GERTRUDE SHORT
HAROLD GOODWIN
LYDIA YEAMAN TITUS
Assisted by Jack Boland



Sam E. Rork Production
for First National

Love's Wilderness

(First National)

This might be called the fan's bewilderment. If ever there was a movie this is it. They start off with beautiful Corinne Griffith as a sweet young thing in a small town, and old George W. Fate goes to work and things begin to happen to her. She falls for a romantic looking young man, and then they jumble the action fast and furious for a time with Corinne finally landed as the wife of the governor of a prison island, upon which island the romantic lover is a prisoner.

They pull a weird storm sequence in which Corinne falls around in a swamp, while escaping prisoners are running hither and yon, until finally Corinne flops in front of an alligator, and the romantic young prisoner nonchalantly appears at the right moment to rescue her from the beast.

They jump from that to the good old situation of Corinne and the romantic heavy in a cabin, with hero hubby coming to the rescue. In this sequence they pull a snake sneaking up upon the heavy, and this is rather an effective bit, if the censors let it stay in. Women don't like snakes in pictures, and in many states they are barred.

From what I have told you it is easy to understand that this is one of those wild things that runs around in circles more or less, and in a way "Love's Wilderness" is a proper title, because the whole gang seemed to be wondering what they really wanted to do or think.

Of course Corinne Griffith is a lovely thing, and you can't take that asset away from any of her pictures. This has action and some color, but the darn thing runs so wild that it can not be listed as a good picture.

If Corinne gets you dough you can afford to sneak this one by because it moves, even though the moves don't mean anything.

It is sure a pity that a beautiful baby like Corinne Griffith can't have someone take her affairs in hand so that she could get a real story and start somewhere. The individual sequences in this were right well done. This was sunk from the first because of the weird yarn that had to be told.

DIRECTOR.....Robert Z. Leonard
AUTHOR.....Evelyn Campbell's Story, adapted by Helen Klumph; continuity by Eve Unsell.
CAMERAMAN.....Oliver Marsh
WHOOZINIT.....Corinne Griffith, Holmes S. Herbert, Ian Keith, Maurice Cannon, Emily Fitzroy, Anne Schaefer, Bruce Covington, David Torrence, Frank Elliot, Adolph Millar and Jim Blackwell.

The Great Divide

(Metro-Goldwyn-Mayer)

A good opening and a cloudburst thrill movie finish will get this by, but it's a long way from being a tremendous dramatic triumph.

Early in the production they missed by failing to

really convince you regarding the menace. Wally Beery was too funny and Tearle was too quiet to give you a definite impression of Miss Terry being in tremendous danger.

You may know this yarn idea. A guy bargains for a gal, when three rough necks find her alone in her home. He buys off the weakling and kills the tough hombre.

With a situation where we were led to believe that Miss Terry would have escaped from Tearle had it been possible, we see her calmly getting married to him and proceeding to their mountain home beside the Grand Canyon. They didn't put this over. Everyone will ask why she didn't call for help and let somebody rescue her when they were being married.

After the opening sequence, and for miles and miles of footage before they got to the thrill finish, we had a constant argumentative discussion about why Miss Terry didn't give up to her hubby, and she was always mouthing around about "her price." It's a wonder they didn't call it "The Price She Owed," or something like that.

I think they made a mistake in the first place when they cast Tearle in this part, because there is surely no element of suspense where you put Conway Tearle and Alice Terry into a situation that marries them in about the first reel.

Apparently they realized that this needed something to jazz it up, and at the end they pulled a very effective cloudburst in a canyon sequence, with Tearle leaping a chasm while racing to get a doctor, and afterwards the doctor and Tearle riding "Hell bent for election" down a narrow gorge ahead of a wall of water which was rushing to engulf them.

You can get this one by, but the terrific and tiresome slump which comes in the three or four reels in the middle of this, keeps it from registering as real entertainment. Don't make rash promises, because the present generation of movie goers don't give many whoops about the prestige of this famous play success, and if you get on record with unnecessary promises you may have some serious kiek-backs.

There were a few beautiful shots of the Grand Canyon, and in some of the studio shots they registered a good effect, but frequently they slipped in some very phoney back-drop scenes which seriously mar the effectiveness of the good shots. While they were at it, it is too bad that they didn't go to the Canyon for everything that they wanted which was supposed to show the Canyon, and play all of the studio stuff in such a manner that no fakey back-drops could loom up.

I'm afraid that many of your customers will notice that Miss Terry started for home with Huntley Gordon without a hat or a coat, and, boy, that was a long, long journey to take without the proper togs.

DIRECTOR.....Reginald Barker
AUTHOR.....William Vaughan Moody's Play, adapted by Benjamin Glazer; scenario by Waldemar Young.

CAMERAMAN.....Percy Hilburn
WHOOZINIT.....Alice Terry, Conway Tearle, Wallace Beery, Huntley Gordon, Allan Forrest, George Cooper, Zasu Pitts and Ford Sterling.

“Capital Punishment”

A

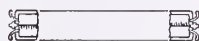
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B. P. SCHULBERG PRODUCTIONS, INC.

Cheaper to Marry

(Metro-Goldwyn-Mayer)

Here's a good trick theme and title. Instead of loading it full of heavy drama they have wisely made this entertainment. The problem stuff is put over with laughs to balance the heavy situations.

To my mind this is well laid out. There's not too much story. There's a good basic theme background. There are interesting gags. From start to finish they concentrate on getting comedy values.

Lew Stone is keeping a girl, Paulette Duval. Conrad Nagel, his partner in business, is planning to marry Marguerite de La Motte. They prove, with plenty of good gags to keep you entertained while they're proving it, that getting married is not only more satisfactory than living with a woman, but is also much cheaper.

Louise Fazenda and Claude Gillingwater run through as a secondary thread, providing some very good comedy business.

They have some club and party sequences to provide flash. A Wall Street battle incident is a little bit more understandable than most of these Wall Street sequences that get on the screen.

This looks like a good bet to me. The title should pull 'em in. The plentiful sufficiency of laughs should please 'em. Chalk up another in favor of the entertainment picture as contrasted against the thing where they are so busy telling a lot of story that they never get anywhere.

DIRECTOR.....Robert Z. Leonard

AUTHOR.....Samuel Shipman's Story, adapted by the Hattons.

CAMERAMANAndre Barletier

WHOOZINIT.....Conrad Nagel, Marguerite de La Motte, Lewis Stone, Paulette Duval, Claude Gillingwater, Louise Fazenda and Richard Wayne.

Peter Pan

(Paramount)

Sure fire for kids and excellent entertainment for the grownups, this stands pretty well at the top of the heap. I have only one real kick to register. Towards the end of this they slipped in a title in which Peter registered his very definite objection to going to school. The title is badly worded and should not be used. Lord knows it's tough enough getting the younger generation to go to school without having a childhood hero like Peter Pan register that going to school is the bunk.

Betty Bronson was a great choice for Peter Pan. The fact that she was an unknown made her seem the

character, whereas any recognized star playing the part would have only been that star in the part.

Miss Bronson's smile and her animation carried the spontaneous appeal necessary to make this hit. If given the right sort of material, Miss Bronson should step into real popularity.

The trick effects, particularly the handling of the Tinker Bell visualization, were very good indeed.

The dog, played by George Ali, was a high spot for entertainment value all the way through. Ernest Torrence was a good Captain Hook, and Esther Ralston gave an excellent performance as the mother, registering several moments of pathos that will get to all the mothers.

Somehow they couldn't quite make up their minds to keep this English. They started off with characterizations and atmosphere that seemed decidedly English, with titles to fit, and they finished up with conversation about being American gentlemen and a few cheers for the Stars and Stripes. Of course, in the English version they will change the flag to the Union Jack, but in my opinion they should have carefully handled the American version so that the English accent would not have sneaked into the early sub-titles, and the English flavor should have been kept out of the early scenes.

When they announced Herbert Brenon as the director of "Peter Pan," I was a bit dubious. Herb's specialty has always been corking good melodrama. Herb has delivered an excellent visualization of a very difficult story to transfer to the screen. Mr. Lasky can surely feel satisfied with this presentation of a bit of material which promised for a long time to be tough to visualize.

DIRECTOR.....Herbert Brenon, assisted by Roy Pomeroy.

AUTHOR.....Sir James Barrie's Play, adapted by Willis Goldbeck.

CAMERAMANJames Howe

WHOOZINIT.....Betty Bronson, Ernest Torrence, Cyril Chadwick, Virginia Brown Faire, Anna May Wong, Esther Ralston, George Ali, Mary Brian, Philippe de Lacey and Jack Murphy.

Edward H. Hayden

Federal Income Tax Advisor

announces the removal of his offices from
the Hollywood Security Building to

Room 325 Mauser Bldg.

6912 Hollywood Boulevard

A Thief in Paradise

(First National)

This may get them in. I don't think anyone will rave over it. They dish up a weird mixture of box office lure but they never make it real enough to convince.

An under-water battle with a shark, a polo game played by girls in bathing suits (for no good reason), and some full exposure dancing shots of Aileen Pringle, were the high spots figured as cash collectors.

Of the lot I guess the string of pearls dancing done by Miss Pringle will come first as a box office value. The lighting was so arranged that little was left to the imagination, but after all it failed to give me any thrill. I believe the fact that these dance shots were so apparently placed for lobby flash purposes kept them from carrying a wallop.

You just couldn't believe this thing. Every time they put over a bit that started to get you, they turned around and slapped you in the eye with some terribly artificial sequence.

Ronald Colman suffered and suffered. This boy may have the right dope. Maybe the women like those woe-begone lovers. Anyway he always plays as if his tummy hurts him. Conway Tearle has done the same thing for years and gotten away with it, so maybe it's good.

Doris Kenyon was the sweet young thing, the pure shero who waited around for Friend Hero to get tired of his shenanigan with Aileen.

The meller sequence following the wedding was rather hectic. Aileen trailed the honeymooners and walked right into Miss Kenyon's bedroom at a most unexpected moment. Hero Ronald was still suffering. He hadn't yet scared up enough courage to kiss Doris. Then they had a wild horseback runaway and hero rescued shero, which convinced him that he loved her and could kiss her.

Finally they let Colman reach in the old faithful drawer and get the gun. Watson, they're at it again. Ronald shot himself in the head and then a title said he recovered the following summer, which made it possible for the customers to go home.

This may have cheaper box office value, brothers, and it will appeal to those who "seek their colorful romance in the theatre," but go easy on any rash promises. It is not really a good picture.

DIRECTOR..... George Fitzmaurice
AUTHOR..... Leonard Merrick's Novel, "The Worldlings," adapted by Frances Marion.
CAMERAMAN..... Arthur C. Miller
WHOOZINIT..... Ronald Colman, Aileen Pringle, Doris Kenyon, Claude Gillingwater, Alec Francis, John Patrick, Charles Youree, Etta Lee, Lon Poff.

Forty Winks

(Paramount)

This is corking entertainment. It's broad hokum, but it has plenty of laughs and Ray Griffith.

Don't overlook this Griffith boy. I have said before that Ray Griffith is headed for big things. I be-

lieve, after seeing this, that the Paramount organization has finally had a happy thought and decided to make Ray Griffith a feature comedy star. Certainly Griffith and the gags make this.

They start off with some tricky semi-melodramatic cuts showing Anna May Wong as a spy who steals the papers from William Boyd. They bang right into the old meller by disclosing that the papers were the United States Government coast defense plans. Just about the time you want to give them the old mental raspberry, in walks Ray Griffith. From that time on you forget about the plot mechanics and sit back to enjoy plenty of giggles and a few ha ha's with Ray.

They keep this old meller skeleton in evidence all the way, but after the fun starts you are never supposed to take it seriously. There is a wow of a scene between Griffith and a safe blower, and some good stuff where a couple detectives try to nab the comedian.

They worked out a chase routine where a lively pup continued to betray Griffith's hiding place, and they topped it all with a splendid runaway motor boat sequence, in which they mixed their hokum gags with equally hokum meller.

At the end they have some good laughs with Griffith and Viola Dana climbing onto a target at sea to escape from a burning motor boat. This played very nicely down to where they escaped in a row boat, but, after this they should have played the clinch. They pulled a bad anti-climax by having a submarine come up to inquire whether or not the war was over.

To my mind this is one of the best pieces of entertainment that Paramount has turned out in the regular routine in a long while. There is no plot but there certainly is a lot of fun. When you compare this enjoyable evening's entertainment with such terrible things as "A Man Must Live," "East of Suez," etc., etc., it seems impossible that both could have come from the same lot.

I am sure that exhibitors everywhere are going to cheer about this one. I believe that they will class "Forty Winks" along with "The Dixie Handicap," "Excuse Me," "The Fast Worker," and similar productions built only for entertainment value, rating them as the most desirable form of production to receive in the regular routine.

Don't figure that your fans don't know Ray Griffith. The name may not stick fast in their minds, but if you will flash his picture where they can't miss it, they will remember his face. If you will call attention to some of the pictures he has worked in so successfully you will find that the fans will turn out in goodly numbers to see him in this production, where he really has the most important part. Properly exploited, this should be a box office clean-up.

DIRECTOR..... Frank Urson and Paul Iribe
AUTHOR..... David Belasco and Henry C. De Mille's play, "Lord Chumley," adapted by Bertram Millhauser.

CAMERAMAN..... Peverell Marley
WHOOZINIT... Viola Dana, Raymond Griffith, Theodore Roberts, Cyril Chadwick, Anna May Wong and William Boyd.

MILTON M. MOORE

CINEMATOGRAPHER

“He Who Gets Slapped”

Victor Seastrom-Goldwyn

“Tom Boy”

Dorothy Devore-Mission Films

“Passionate Youth”

(Tentative Title)

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“The Goose Woman”

for Universal



Fred Esmelton

as

Count George in
Josef Von Sternberg's
“ESCAPE”
Metro-Goldwyn-Mayer
(Now in Production)

Future Releases:

Captain Bedford in **“RAFFLES”**
Universal Super-Jewel
“The Lady of the Night”
Metro-Goldwyn-Mayer
“CALIFORNIA STRAIGHT AHEAD”
Universal Super-Jewel

Personal Management
Grant E. Dolge

GRanite 4308

GRanite 3177

The Devil's Cargo (Paramount)

This is an important picture for three reasons. First, it puts Pauline Starke over with a bang. Second, Buster Collier really comes to life with a pleasing characterization that will do him more good than anything he has ever done. Third, Victor Fleming proves that he knows how to register entertainment values, and for that reason he steps a long way up the ladder as a director.

Everyone who knows anything about pictures knows about Pauline Starke. I think nearly everyone has always liked Pauline's work. Unfortunately for Pauline she has always been sort of wished into those "pity" parts, because she had that plaintive appeal that called for sympathy. In this Pauline steps right out into the arena with another appeal that always makes producers and theatre owners, who keep one eye on the box office, sit up and take notice. From somewhere, somehow, Pauline has dug up just enough flesh upholstery to give her that stuff they call sex appeal, and, boy, she blossoms in this as one of the most beautiful of our young leading ladies. Oddly enough, she looks, at times in this, like Gloria Swanson, only a lot better than Gloria ever looked.

Pauline and Gloria really began to do parts 'way back in the old Triangle days, and when De Mille made a clothes horse out of Gloria she got a jump toward the top. Right now Gloria is pretty well set. In my opinion Pauline Starke is going to be heralded as one of the really big "discoveries" of the year. Isn't it funny how we suddenly discover somebody after they have been sticking around for years and years? Possibly Pauline just needed those additional pounds. Possibly she hasn't put on any pounds and it is simply a question of how she was photographed. Anyway, she walks away with this picture and makes it an interesting meller centered around a beautiful shero.

I was glad to see Buster Collier get across as nicely as he did in this. Some of Buster's work hasn't registered so well with me, and I like to see a kid like Buster really hit.

From start to finish in this the director registered nice little touches, good bits of comedy business, and human incidents that made it real and effective entertainment.

This is a story of the gambling halls and rough house manners of the days of '49, with the action centered around a situation where they cleaned out the town of Sacramento, loading all the undesirables on a steamboat and shipping them on to Frisco. At Frisco the boilers of the boat blew up, and most of the riffraff got ashore. The disabled hulk drifted out to sea, carrying Miss Starke, Collier, George Cooper, who also loved Pauline; Dale Fuller, and the madame of a house that Dale had been an inmate of, and an old man. The only other occupant of the boat was Wally Beery, who had been planted as a thick-headed brute stoker who had been kicked around at will by little Raymond Hatton, the mate of the steamer.

For the last coupla reels they went into the situation where Wally, finding the cap of the dead cap-

tain, suddenly pictures himself in authority, and so became a menace to the other people. They had registered some very good laughs with Wally, and while they got some value out of him as a menace, the audience couldn't quite get over the fact that he was a comic figure. The big fight scene was not a terrific success from a melodramatic viewpoint, because the audience was rather inclined to laugh in spots, particularly where the two girls joined in the battle.

This is good entertainment. If I were you I would yell a lot about it, particularly from the viewpoint of it being a picture which will give Pauline Starke her opportunity to become one of the big stars of the future. You might point out the fact that "The Miracle Man" made Lon Chaney, Betty Compson and Tom Meighan; that "The Four Horsemen" made Valentino, etc., etc., stating that in the same way this picture will make Miss Starke.

DIRECTOR Victor Fleming
AUTHOR..... Charles E. Whittaker's Story, adapted by A. P. Younger.
CAMERAMAN..... C. Edgar Schoenbaum
WHOOZINIT..... Pauline Starke, Wallace Beery, Claire Adams, William Collier, Jr., Raymond Hatton, George Cooper, Dale Fuller, "Spec" O'Donnell, Emmett C. King, John Webb Dillon and Louis H. King.

Broken Laws (F. B. O.)

This is a preachment made as an action melodrama rather than as a characterization study. It fails to really get you, consequently becomes rather draggy.

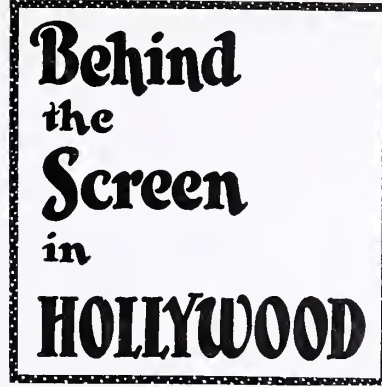
The chief fault with this is that they present a tough kid of the type that has generally been played for comedy values, as a horrible example. They carry him from the time he is just a bad little boy on up to the point where they pull the good old courtroom scene, and mother takes the stand to plead that she is the guilty one for not having trained him right.

Mothers who are worrying about training their kids may get some kick out of this, although even for them I think it runs too long to hold them. Every youngster that ever amounted to anything was a tough one to handle at some time. It would seem to me that this yarn will fail to accomplish much, except to worry mothers of kids a little bit more about their problem in training youngsters.

They have tackled here the greatest problem in psychology that has existed through the ages, and they have surely failed to get anywhere towards a solution.

Maybe this will get by for you, but don't rave about it.

DIRECTOR..... R. William Neill
AUTHOR.... Adele Rogers St. Johns' Story, adapted by Marion Jackson and Bradley King.
CAMERAMAN..... J. R. Diamond
WHOOZINIT..... Mrs. Wallace Reid, Percy Marmont, Ramsey Wallace, Jacqueline Saunders, Arthur Rankin, Virginia Lee Corbin, Pat Moore and Jane Wray.



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You know the kind of stuff Wid can write. Well, the newspapers of this little old country are just eating it up.

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his editorial column to the newspapers would meet with such an instantaneous, enthusiastic reception.

It astounded me to learn how many of these newspaper publishers in big and little cities knew about Wid and his reputation as a writer. I thought few people outside of the industry had ever heard of our "hard-to-get-past" editor.

NOW, HERE'S THE WORD. I, personally, will handle the exploitation of a few individuals. You must have a future. I won't take your money if your future is all behind you.

If you have a prospective future I can help make it a most prosperous one.

In addition to the stupendous circulation opened for me by my co-operation with Wid's Syndicate (remember it runs into the millions—many times that of the Saturday Evening Post) I undertake to promote your interests with the fan magazines, local newspapers, and to give your promotion my personal attention.

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You need it. I can give it in a way never even hoped for in the past.

This service is NOT cheap. But it is not the cost that matters. It is results that count.

I DO NOT CRAVE to be "exclusive" with my service, just to run a "select organization" necessarily. My proposition is geared to benefit a few—and to give those few who are "there"—AND GOING SOMEWHERE!—The Perfect Service!

SIG SCHLAGER.

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See
Page
9



Your Future Depends on *Exploitation*

Success in show business does not always go to the creative artist with the most ability.

Just as trade mark names like Coca-Cola and Wrigleys have been made to earn millions through exploitation, show business success is achieved by an intelligent building of a

Trade Mark Name Value

for the individual player or director. The name must be made familiar to the millions and must bring to mind a favorable impression.

I am specializing in the work of establishing and maintaining for capable creative workers an active contact with the local newspapers, the national fan magazines and the important studio executives.

Through my association with Wid's Syndicate service, which goes each week to 1325 daily papers in 1325 cities covering the entire United States and reaching a circulation of over fifteen millions (5 times that of the Saturday Evening Post), I am able to give a truly effective and comprehensive national promotion service in addition to my personal work locally and in the fan magazines.

You have probably been told many times by many self-styled exploitation men, that they could do wonders for you.

Results Are What Count

Of course you believe in exploitation. The only point you need to consider carefully is—Are you being promoted intelligently?

I have a personal record in exploitation work which I am proud of.

Just remember that in addition to my personal accomplishments and the newspaper syndicate service, I am most fortunate in having back of me, the guiding hand of the master thinker of the industry, Wid. It is ideas and intelligent planning which make truly sensational success. Wid is not doing exploitation work but I am able to go to him for ideas. You cannot conceive what that is worth to me—and to you.

You may phone me at GRanite 5277 or GRanite 5578.

Personally I will handle only a limited number of accounts. Additional accounts will be handled by experienced men, working at all times under the guidance of the organization and with the complete contact and promotion facilities of the syndicate service to achieve comprehensive results.

Yours—for results,

SIG SCHLAGER.

P. S.—Don't be an "eeny-meeny-miny-mo" guy waiting for some one to pick you out by chance. If you want success in show business—**B R O A D C A S T.**

Wid's

The Moving Picture World calls Wid:
"The Apostle of The Creators"
He has been for ten years.

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Editor - - - - - Wid Gunning

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Reviews This Month

Last Laugh Ufa-Universal
Recompense Warner Brothers
The Chorus Lady . . . Regal-Prod. Dist. Corp.
The Iron Horse Fox
Percy Ince-Associated Exhibitors
Too Many Kisses Paramount
The Thundering Herd Paramount
Sackcloth and Scarlet Paramount
Greed Metro-Goldwyn-Mayer
Contraband Paramount
Qou Vadis Ufa-First National
Dressmaker From Paris Paramount
Man and Maid Metro-Goldwyn-Mayer
Let Women Alone Prod. Dist. Corp.
The Swan Paramount
Recreation of Brian Kent . . Prin. Pictures
The Lady . Norma Talmadge-First National
Comin' Through Paramount
The Way of a Girl . . Metro-Goldwyn-Mayer
Siege Universal
Salome of the Tenements Paramount
My Son First National
As Man Desires First National
Go Straight B. P. Schulberg
Denial Metro-Goldwyn-Mayer
Wizard of Oz Larry Semon-Chadwick
Learning to Love First National
On Thin Ice Warner Brothers
Lady of the Night Metro-Goldwyn-Mayer

Some Busy Guy

The famous old one-armed paper hanger with the hives has had nothing on me for the past few weeks. I've been busy. I've played golf just once in six weeks so that proves my point.

The newspaper syndicate has developed into the biggest thing the industry ever heard of and that has taken a lot of time.

A lot of folks suddenly learned that my advice on stories is valuable and that kept me up a few dozen nights.

When I switched the little old book to a monthly I saw this flood of work ahead of me, but I slipped on one point. It was the last week in January when I got out the January issue. I should have labeled it the February number.

The issue labeled February really came out March 1st, so instead of calling this one the March issue, it is the April issue, as it should be. All subscriptions will be advanced a month accordingly.

I'm mighty happy over the way the newspapers all over the country have enthusiastically greeted my syndicate service. I am sending this service every week now to 1325 daily newspapers in 1325 cities, exclusive service to one paper in each city. These papers have a circulation of more than fifteen millions, which is just five times that of the Saturday Evening Post.

Think it over.

Through this marvelous contact with the public I am presenting some thoughts that will really accomplish a lot towards the making of better movies. No one has ever had anything within a million miles of this for movie fan reader contact. Remember that Photoplay Magazine only has a little over a million circulation. Think it over.

\$100,000 Pictures

It is reported that Carl Laemmle has issued an order that \$100,000 is the absolute limit of expenditure per production this year. That's a dangerous edict. Good films can be made for \$100,000, but today brains are very costly. I question if Uncle Carl has cornered enough talent at Universal City to guarantee real product at such a figure.

Dollars don't make entertainment but brains do. It would take an awful lot of brainy guiding to deliver real product consistently under the \$100,000 figure. Today you either have to have the real goods or be satisfied with the bookings of the "skimmed milk" theaters.

Ideas Have Always Been Too Cheap

There is an old saying that advice is worth what it costs. The film industry has gotten into a very bad habit of asking advice and opinions from everybody and not "considering the source." It takes a truly great executive to absorb a lot of suggestions and then know which ones to act upon. We have as yet very few executives, producers, directors or writers who have the gift of recognizing the inspirational suggestion when it comes.

The system of having many audience previews in and near Hollywood is responsible for the development of the new evil "the flood of free advice." It is all right to ask opinions about a picture from the janitor, the ice man and your neighbor's wife, but if you let a majority vote of such opinions rule you, then you are headed for business suicide.

Naturally around Hollywood everyone, with or without experience, thinks that he knows all about motion pictures and what's wrong with them. The oft-repeated statement heard at previews, "getting reactions from the public," is a lotta bunk. You can, to a certain degree spot possible laughs but you can never know by the preview principle if a different editing would better the laugh, because you could never get that same audience again to look at that film for the first time.

Previews to decide about editing, titles, and tempo are a joke. Those matters can only be settled by specialists to the best of their respective ability. You might just as well put a man with a bad cold up in front of a hundred people on a street corner and attempt to get some intelligent, unanimous decision as to what, if anything, should be done for him. If the man was in the film business and the crowd followed the habit of trade folks at previews, they'd all say he looked fine, to save an argument, and then on the way home they'd discuss what kind of flowers to buy for his funeral.

Ideas and opinions are the most valuable thing in the film business. They make success or failure.

For years we have been in the habit of asking for ideas and opinions, ranging from main titles and casting advice to judgment on stories with no thought of paying for it. Ideas and opinions are finding a market today. A

few successful executives and producers are realizing the importance of getting the men who have good ideas and opinions on the payroll. The successful producers of the future will be those who seek out the men with ideas and opinions, based on experience and training, and those men will be paid plenty.

When you get free advice, Mr. Producer, be sure you stop to "consider the source." It will save you plenty of grief. Making successful movies is not "guesswork," it is an exact science and we have not yet developed many "graduate specialists." Beware the Freshmen.

Big Money for Interpreters

I really believe that the days of "automatic success" have passed. When names like Valentino, Meighau, the Talmadge girls, Mary Pickford, Pola Negri, Jackie Coogan, D. W. Griffith, Barbara LaMarr, C. B. DeMille and Corinne Griffith fail to draw capacity business without production values to back them up then we are hitting into a new era.

Check back carefully and you'll find that everyone in that list has had a "flop" in the past year or so. Some have had several.

Possibly the "flops" didn't lose money but they missed by far earning what the "names" should pull.

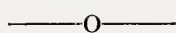
Suddenly everyone is learning that story values are essential and that a story must be given an intelligent screen treatment or all its basic values may be lost.

Every movie that was ever made was actually "authored" by from four to twenty persons. Screen visualization is truly a work of "group authorization."

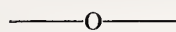
No one person has ever had the right to claim the authorship of any film. Executives are just beginning to realize that. The failure of many high-priced books and plays because of bad "treatment" for the screen has impressed the importance of "screen translators." It's a different language. The interpreters must know their stuff. Those who do will get top money this year.

Capable creators need never worry about producing or exhibiting combines. Many exhibitor groups are combining into powerful and almost menacing forces. Some big producers have their heads very close together. But when all's said and done success can come only from delivering entertainment.

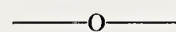
"Some of the scenes of 'The Thundering Herd' are reminiscent of Frederic Remington's paintings."—New York Times.



"The Thundering Herd" is the most beautiful picture I ever saw."—Mildred Spain, New York Daily News.



"William K. Howard's composition photographically is something that stands out tremendously. He has achieved groupings and scenes that rival the best that that great artist of the West, Frederic Remington, has done. Howard qualifies as the Remington of the screen after 'The Thundering Herd'."—Variety.



Acknowledged with thanks, and in appreciation of the work of Lucien Andriot and Harry Hollenberger, the Cinematographers whose artistry merited such praise.

WILLIAM K. HOWARD
Director

The Last Laugh

(Ufa-Universal)

If you're a showman you can not only make a lot of money with this, but you can make your audiences go forth anxious to recommend it to all of their friends in the spirit of having discovered something new, unusual and worth while in the movies.

This picture will have a tremendous influence in the studios of this country because it will be constantly referred to for at least a year, whenever there is a story conference on and arguments are being discussed concerning the use of action mechanics as against characterization touches. This production proves conclusively that it is possible to hold the attention of an audience through many reels with one great sympathetic character and one good situation.

I do not believe that any studio executive in this country would ever have O.K.ed this story and put it in production. I think that the success of this film in the American market will do much toward improving our product over here.

There is only one sub-title in this film, and personally I think it is an absolute crime to have that one. It slaps you in the nose, takes you right out of the illusion. It is solely for the purpose of explaining that you are going to see a happy ending.

There is much in the way of technique in this production that American studio workers should study. There is no one thing that is startlingly original, but the general development of the entire production proves many things that if generally adopted would help a lot.

Emil Jannings gives a great performance. This film proves that with one sympathetic character properly done it is possible to hold the interest without romance or action thrills.

From a commercial viewpoint I say that it is entirely up to your showmanship ability just to what extent you can cash in on this. It has great potential possibilities. Sell it as an innovation. For the pure novelty of the idea play up the fact that it is a film without sub-titles. You can safely say to your fans that this production will have a greater influence for good in the making of films than any one film that has been produced in the history of the industry. You can explain that statement by saying that this film proves conclusively the importance and value of concentrating upon characters sufficiently to make them seem real. Of course many films have been made in which the characters were real, but you should make clear to your fans the fact that studio organizations frequently sacrifice character values for physical action, in the belief that they can not afford to give too much time on the screen to the development of characterizations for fear that the audience will not enjoy it.

There are scores and scores of little touches in this that are delightful. I will not attempt to enumerate them. The performance of the player who joins with Jannings in the dinner celebrating his good fortune is outstanding. Photographically there are many very effective bits of treatment.

DIRECTOR.....F. W. Murnau
AUTHOR.....Carl Mayer
CAMERAMAN.....Karl Freund

Recompense

Warner Brothers

This is a sequel to "Simon Called Peter." I'm afraid few people will care. Surely after the first gang sees it, there'll be plenty of empty seats for the rest of the run.

Marie Prevost and Monte Blue do their darndest, but the book was twisted psychology and the screen treatment gets nothing but the wandering maze of mechanics which takes the lovers through the war, to the wilds of South Africa and back to London, constantly changing their minds as to what they will do about their love affair, which started in the other book.

Given a different treatment this might have had value, although the book is just a "cash in" on the success of the earlier "best seller," which got over because of the naughty bedroom scene between the nurse and the minister in a London hotel.

Folks who read "Simon Called Peter" may be interested enough to sit through this. If anyone else does, it will be because they have no place to go.

DIRECTOR.....Harry Beaumont
AUTHOR.....Robert Keable's novel
 adapted by Dorothy Farnum.

CAMERAMAN.....David Abel
WHOOZINIT.....Marie Prevost, Monte Blue,
 John Roche, William Davidson, George Seig-
 mann, Virginia Brown Faire and John Patrick.

—o—

The Chorus Lady

(Regal Pictures Corporation)

A good jazz characterization by Margaret Livingston, surrounded by plenty of melodramatic action, makes this very good entertainment for the houses that figure on a crowd that wants pep rather than subtle touches.

This is not an elaborate offering, but, considering the apparent moderate expenditure, they have delivered very good values. Miss Livingston makes good on the excellent promise which she registered in "Wandering Husbands," and they have fires, jazz parties, a race-track sequence, and shero's sister rescued from the heavy's apartment, for thrill moments.

Those who remember Rose Stahl's famous play may find that the picture is decidedly different, but after all the percentage of movie fans who know anything about the famous old play is decidedly small. There is a new generation since then, and while many will remember the name, they will not recall the plot of the play in detail.

DIRECTOR.....Ralph Ince
AUTHOR... James Forbes' play, adapted by Bradley King.

CAMERAMAN.....Glen Gano
WHOOZINIT... Margaret Livingston, Philo McCul-
 lough, Alan Roscoe, Virginia Lee Corbin, Lillian
 Elliott, Lloyd Ingraham, Eve Southern and
 Vervyn Leroy.



Donald Keith

"THE SCREEN'S NEW WONDER-YOUTH"

Juvenile Lead in
David Belasco's "The Boomerang"
Lead in "Baree, Son of Kazan"
(Vitagraph)

Under exclusive management
of
B. P. Schulberg

The Iron Horse

(Fox)

This can't miss at the box office and will give complete satisfaction as entertainment. It has the same epic dignity that made "The Covered Wagon" dominant. William Fox has proved smart enough as a showman to give it all the necessary prestige in exploitation and presentation.

Director John Ford has covered a terrific lot of territory in presenting a visualization of the building of the first great continental railroad. He has been intelligent enough to color his tale with the good spotting of comedy hokum. What Ernest Torrence and Tully Marshall were to "The Covered Wagon," J. Farrell MacDonald, Francis Powers and James Welch, as the "Three Musketeers" of the section gang, are to this.

George O'Brien acquits himself splendidly as the hero. This was really George's first work before the camera. You should capitalize on the fact that he is the son of Chief of Police Dan O'Brien of San Francisco. That has good news interest value.

Madge Bellamy is a sweet shero. Gladys Hulette adds another mark to her credit by an excellent performance in a construction camp vamp characterization. It looks to me like Miss Hulette is headed for big things.

Sometimes this may seem to wander and drag if you are studio wise and thinking only about movie story construction, but I believe that nearly all of the millions of fans will follow sequence after sequence without any sense of lagging interest.

There are some very beautiful bits of composition, but for the most part this production was photographed under conditions almost similar to those under which the railroad was originally constructed. In talking to Jack Ford about the fact that much of this had been photographed in apparently bad weather, Jack gave the unique explanation that from his point of view a man who intended to shoot another would hardly wait for a nice day to do it, so he had proceeded to make his picture regardless of the fact that the weather often made it difficult to get good photographic results.

One of the values of this production is the fact that it starts with human characters who get across the underlying theme in a human manner. Jim Gordon, as the father of George O'Brien, makes you truly feel the spirit of the early pioneers who went West to conquer. William Walling, as the father of Madge Bellamy, gives a performance which proves the dominant nature of the man, without at any time losing the necessary sympathy. James Marcus, as the Judge who moved his "Court" with the development of the railroad, registered some great laughs. Fred Kohler is a good menace.

You can't go too strong in the billing of this. The only complaint that fans can honestly give might be the fact that it runs long, which is really more or less necessary in order to present a comprehensive visualization of this gigantic undertaking.

DIRECTOR John Ford
AUTHORS Charles Kenyon and John Russell
CAMERAMAN George Schneiderman
WHOOZINIT George O'Brien, Madge Bellamy, Gladys Hulette, J. Farrell MacDonald, Francis Teague, Charles Edward Bull, Francis Powers, James Welch, William Walling, James Marcus, George Waggoner, Winston Miller, Colin Chase, Fred Kohler and James Gordon.

Percy

(Ince-Associated Exhibitors)

This is terrible. It's a cheap meller, poorly done, with Charlie Ray badly handled and smothered by poorly directed physical action.

Charlie Murray, with a lot of broad hokum comedy, delivers the only entertainment values registered. There was a vamp in a Western dance hall who worked on the star, and I may have seen worse, but I can't remember where.

The melodramatic action in this was so badly handled that it resembled the sort of treatment comedy producers give to melodrama when they are burlesquing.

If you like Charlie Ray, and if you think your fans may ever like him again, refuse to play this one.

DIRECTOR R. William Neil
AUTHOR R. W. Hanby's novel, "The Desert Fiddler," adapted by Eve Unsell and J. G. Hawks.
CAMERAMAN James R. Diamond
WHOOZINIT Charles Ray, Charlie Murray, Barbara Bedford, Louise Dresser, and others.

Too Many Kisses

(Paramount)

This is darn good light entertainment. Director Paul Sloane, a newcomer, has hit a stride here that shows promise. The yarn is elemental and ordinary. Richard Dix is a trifling young hero, and Frances Howard a dignified young Spanish beauty, with William Powell a wicked willun being constantly thwarted with a comedy twist. "Harpo" Marx, a comedian from the theatre, earns some good laughs. Joe Burke, as Dix's bodyguard, helps a lot, and Frank Currier is a good daddy of the Theodore Roberts type.

This is not heavy dramma, but I'm betting that your gang will like it because it has the same twang to it that the little movies that made Wally Reid famous carried.

The tempo is slow and the action nicely timed all the way. They register some very good gags and put them over beautifully.

Bank on this as a pleasing little production and you will have a pleasant evening.

DIRECTOR Paul Sloane
AUTHOR John Monk Saunders' story, "A Maker of Gestures," adapted by Gerald Duffy.
CAMERAMAN Hal Rosson
WHOOZINIT Richard Dix, Frances Howard, William Powell, Frank Currier, Joe Burke, Albert Tavernier, Arthur Ludwig, Alyce Mills, Paul Panzer and "Harpo" Marx.



Ernst Lubitsch

Directed

"KISS ME AGAIN"

a

LUBITSCH PRODUCTION

for

WARNER BROTHERS



Marie Prevost

as

Loulou Fleury

in

"KISS ME AGAIN"

Ernst Lubitsch Production

The Thundering Herd

(Paramount)

Here's a sure fire, walloping Western, with a galloping gang of buffaloes as one high spot and a "charge of the covered wagons" as a second high spot. I don't have to tell you how these big Westerns are coming money everywhere. They have a sweep and a size that impresses. Folks go out with a recollection of a thrill that causes them to send their neighbors in past the cash register.

Figuring this one technically, I can tell you that it has been marred to an extent of at least 50 per cent in entertainment value by very poor editing and titling. When it comes to story construction, editing and titling, I do not bow to anyone in this industry, and with no knowledge of what this was all about other than what I actually saw on the screen, I can say positively that in one week's time I could have increased the entertainment value of this production at least 100 per cent.

The elements of a big knockout Western were all here and these values register, in spite of the very bad titles and the crude assembling, but if this had been properly reconstructed it would stand as just about the best Western film ever made.

The chief fault with the editing is that the story sequences are made very episodic with messy cutting back and forth to various groups that tend to confuse the spectator mentally. Long, burdensome titles are presented entirely too frequently, and the story proper is not developed with anything like the strength that it could have been built into by a re-arrangement of the scenes that actually appear on the screen.

The final rescue of the wagon train by the charge of a group of thirty or forty covered wagons was a great bit of showmanship for a smashing effect. In building to this climax, however, the cutting fails to properly establish the circumstances of the charge and the intent of the rescuers, with the result that one of the most thrilling spots in the film brings a laugh where it should stir any audience to applause. It is true that in most cases this laugh will be a half hysterical laugh, because the swing of the action commands attention, but better editing would have made this sequence one of the most stirring effects ever put on celluloid.

Director William K. Howard has proved two things in this production. He knows the wonderful value of hitting high spots, and he has the gift of sensing good photographic composition. Howard presents some tremendously impressive scenic shots that add wonderfully to the dignity of this.

Lois Wilson and Jack Holt have proved themselves in this type of Western. They both give good performances once more. Recently Miss Wilson has developed more vivacity, and as a consequence her personality today is making millions of new friends for her with every picture.

Noah Beery right now stands at the top of the class as the bold, bad man of the big Western melodramas. Noah gives another excellent performance in that capacity in this film. Eulalie Jensen makes the part of Noah's wife stand out. The best bit in the production as now edited is the little touch where Miss

Jensen is looking at the bloody knife which she has used in killing her husband's enemies.

You can yell loud and long about this one. I tell you how it could have been improved technically because it hurts me to see a big production go out in a truly faulty form, but very few, if any, of your fans will be able to sense the faults in editing and titling, and realize how much better this could have been assembled.

The tremendous sweep of the physical action that does register, "as is," will carry this to success.

DIRECTOR.....William K. Howard
AUTHOR.....Zane Grey's story adapted by Lucien Hubbard.

CAMERAMAN.....Lucien Andriot
WHOOZINIT... Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton, Charles Ogle, Col. T. J. McCoy, Lillian Leighton, Eulalie Jensen, Stephen Carr, Maxine Elliott Hicks, Ed. J. Brady, Pat Hartigan, Fred Kohler and Robert Perry.

Sackcloth and Scarlet

(Paramount)

Here's conclusive proof of how a bad story treatment licks a good director. The first sequence of this is a pip. Then the story starts and it becomes gradually more terrible. Each succeeding sequence piles on the horror of coincidence and crude mechanics until it seems that they only figured this on one rule, "When you need 'em pull 'em."

When Henry King slipped with "Romola" it was figured that conditions had handicapped him. In this instance, insofar as anyone knows, Mr. King was on his own to deliver a real production. After this it would seem that he does not know story values or story treatment.

This is not entertainment as it stands because the story is a mess. Orville Caldwell, Dorothy Sebastian and Alice Terry promise well at the start because they are three good personalities. The false situations into which they were thrust wrecked them.

Miss Terry had a very weepy part and frequently she was held before the camera in close-ups for such a length of time that it made you uncomfortable watching her weep. Dorothy Sebastian shows possibilities. Orville Caldwell was excellent in the early sequences. Properly handled, he might be a very good bet.

Personally, I think the title is not so good as a box office proposition. Certainly the picture will not register as entertainment. Three writers are credited with the treatment of the novel. I have never read the book, but I would hate to be credited with having had anything to do with the sort of story treatment that is presented here.

The production values were not elaborate, but there was much excellent photographic work.

DIRECTOR.....Henry King
AUTHOR.....George Gibbs' novel, adapted by Tom Geraghty, Jules Furthman and Julie Herne.

CAMERAMEN... Robert Kurrle and William Schurr
WHOOZINIT... Alice Terry, Orville Caldwell, Dorothy Sebastian, Otto Matiesen, Kathleen Kirkham, John Miljan, Clarissa Selwynne and Jack Huff.

Greed

(Metro-Goldwyn-Mayer)

Undeniably I am prejudiced regarding this one because of having seen it in its full length. I was emphatically in favor of presenting it in eighteen to twenty reels, running simultaneously in two theatres. The Barnum exploitation possibilities would have added tremendously to the box office return under such a procedure, and surely there was everything to gain and nothing to lose.

Unfortunately, in reducing this in footage the motivation of the characterization was lost and the dramatic and emotional values secured through tempo thoroughly marred.

I have frequently talked about the difficulty of trying to condense a book that takes six hours to read into an hour and a half of screen visualization. Disregarding entirely the question of whether or not "Greed" was too sordid, the fact remains that "Greed" in condensed form could not possibly be the "Greed" of Norris' six-hour book.

Even with this crippled as badly as it has been by editing which loses entirely the big values of the original work, anyone must recognize the directorial achievement in registering realism, and the outstanding performances of Gibson Gowland as McTeague, Zasu Pitts as Trina, and Jean Hersholt as Marcus, will never be forgotten by those who see this production.

If I were handling a theatre today I believe I could take "Greed," even in its mutilated form, and do big business with it. It may not be good for a long run because its appeal is limited, but certainly there are enough customers who would appreciate it to mean excellent business for the regular booking time.

The day will come when the screen will present entertainment that can not be condensed into a two-hour production. Apparently the bosses were not yet ready to attempt such an innovation. Already this sort of presentation is being done abroad and in South America. Von Stroheim's previous production, "Foolish Wives," is being offered in two sections in two theatres, or in the same theatre two different evenings, in foreign countries.

Anyone who has ever questioned von Stroheim's directorial ability must pull in their horns after viewing "Greed." In the condensed version the characterizations lose much that was originally registered and the sordid aspect becomes more prominent because you lose that very important "reason why" character development which was achieved by a very slow tempo in the original version.

DIRECTOR.....Erich von Stroheim
AUTHOR.....Frank Norris' novel, adapted by Erich von Stroheim.
CAMERAMAN.....Ben Reynolds
WHOOZINIT.....Gibson Gowland, Zasu Pitts, Jean Hersholt, Dale Fuller, Chester Conklin, Sylvia Ashton, Austen Jewel, Oscar Gottel, Otto Gottel, Joan Standing, Hughie Mack, Erik von Ritzau, Tempe Pigott, James Fulton, Lon Poff and James Gibson.

Contraband

(Paramount)

A small-town comedy meller about a conflict between a gal who inherited a newspaper and a group of bootleggers. This is not big league, but it is good light entertainment, rather decidedly better than the Paramount average.

Lois Wilson is stepping right along these days and Noah Beery is an excellent comedy heavy as the double-crossin' sheriff. Ray McKee does a sympathetic nut hero, with Ray Hatton, Luke Cosgrove, Charlie Ogle, Johnny Fox, Victor Potel and Edward Davis helping to carry this along smoothly.

Alan Crosland in directing gets better results out of the possibilities of this little yarn than he has out of some of the more pretentious productions where he has been behind the megaphone.

The bootlegging slant may give this an added exploitation angle. Don't cheer too loudly, but don't be afraid of this as light entertainment.

DIRECTOR.....Alan Crosland
AUTHOR.....Clarence Budington Kelland's story, adapted by Jack Cunningham.
CAMERAMAN.....Allen Seigler
WHOOZINIT.....Lois Wilson, Noah Beery, Raymond Hatton, Raymond McKee, Charles Ogle, Luke Cosgrove, Edward Davis, Johnny Fox, Victor Potel, Alphonso Ethier, Cesare Cravina and Lillian Leighton.

Quo Vadis

(Ufa-First National)

After you see this you'll wonder why they made the new version. If they were going to do it, certainly it should have been done right.

Undoubtedly this suffers from bad editing and titling, but just the same it is very spotty as to photographic values and production values. Some of the exterior shots are very beautiful, but most of the studio stuff is not so good.

As this stands, they fail entirely in the important problem of building the story so that the characters and the situations develop effectively towards big climaxes. You are in constant mental turmoil trying to keep the thing straight in your mind, and it is well towards the end of the story before you really know who is who and why. Even at the end much occurs which has no real significance because the characters have not been properly established and developed.

Quo Vadis has always had an exceptional appeal because of its association with the persecution of the early Christians and also because of its spectacular background. This production will undoubtedly register with many, if for no other reason than that they will feel that they are the ones at fault if they do not grasp it. It will register with them in about the same manner that grand opera does with the uninitiated. They may not like it but they will be afraid to say so.

Do not bank on this as a knockout. It lacks the essential qualities of a production that can be a sensational success in the present American film market.

—From *New York Morning Telegraph*, Dec. 28, 1924

“The industry has been immensely benefited by the activity of five foreign directors-- Ernst Lubitsch, Dimitri Buchowetski, Maurice Elvey, Victor Seastrom, and Svend Gade...what Lubitsch was to Germany and Seastrom to Scandinavia, Maurice Elvey was to England! It is well known all over the world that America imports only the finest directorial talent available, selecting only the best, and it was after viewing Maurice Elvey’s productions that Mr. Fox offered him a contract to come to America and produce for his organization.”

The Dressmaker from Paris

(Paramount)

In spite of its glaring faults, this will probably be classed as entertainment, and it can't miss at the box office with Leatrice Joy in a film with such a title.

The story is terrible. Except for Miss Joy's performance, the drama is awful. It has some good comedy values, and there are quite a number of laughs registered, but both the serious sequences and the comedy sequences are an absolute burlesque on small-town life in this country. Millions of small-town folk may resent this. It must be remembered that most of the movie population lives in small towns.

They will undoubtedly groan many times over the arm-waving mob climax. It is bad enough to cause most of them to feel rather peevish over the insult to their intelligence. The yarn, insofar as the mechanics are concerned, is a crude grouping of coincidents, with nothing that displays a spark of originality or inspiration. There is no characterization that hits. Even with the very crude story mechanics it would have been possible to have given this splendid characterization strength. Ernest Torrence is presented as the comic father of Mildred Harris. Mr. Torrence wears a terrible moustache and fails to get across anything, except when using gags that would have been funny with any extra man doing them.

Miss Joy is beautiful and by the very sincerity of her performance she lifts many terribly trite incidents. Mildred Harris appears to splendid advantage and proves again that she could register if given the right opportunity. She has not had one in some time. Allan Forrest has one of those stick-around-for-the-finish hero parts, and Lawrence Gray, a rather pleasant juvenile, has a part that is simply shot in for the purpose of smoothing out the finish.

The small-town characters were all badly burlesqued. They could have been much funnier and entirely in character if played according to actual small-town standards.

The beauties wearing the gowns will not particularly knock your eye out, although one blonde, fuzzy-haired kid had one great closeup. When the models were called upon to register bits they were very self-conscious. Their "acting" missed badly.

Many of the comedy titles were quite good. The dramatic titles were, for the most part, very bad. The set, which was supposedly arranged in the small-town department store for the giving of the fashion show, was hardly in keeping with what could have been done. After taking a look at the size of the department store used, the treatment of the characters of this town was very bad indeed.

DIRECTOR.....Paul Bern
AUTHORS....Adelaide Heilbron and Howard Hawks' story, adapted by Adelaide Heilbron.
CAMERAMAN.....Bert Glennon
WHOOZINIT....Leatrice Joy, Ernest Torrence, Allan Forrest, Mildred Harris, Larry Gray, Charles Crockett, Rosemary Cooper and "Spec" O'Donnell.

Man and Maid

(Glyn—Metro-Goldwyn-Mayer)

This one's sick. If you expect hot stuff from Elinor, and I think your fans do, watch your step because this one isn't even lukewarm. There is no atmospheric production value. It is not funny—at least not intentionally funny. It is just a lot of footage that never gets anywhere, and leaves you blah, unless you have been aroused to the state of being peevish over having wasted an evening.

Harriet Hammond is presented in this. We have heard a lot about Miss Glyn having made a great discovery in Miss Hammond. Apparently Miss Hammond was tremendously impressed with the fact that she had been discovered. She either posed with a self-conscious rigidity that was most apparent, or she emoted frantically, with either extreme being equally bad. I believe that Miss Hammond working under conditions wherein she would not feel so tremendously keyed up, could do some rather pleasing work. Unfortunately it was apparent at all times in this offering that she felt the weight of the movie world upon her brow.

The titles in this are terribly burdened with language and add decidedly to the soggy of the general effect.

This same yarn might have been made very good entertainment had we been given one or two outstanding characterizations, such as Jack Gilbert delivered in Miss Glyn's "His Hour" under the direction of King Vidor.

DIRECTORVictor Schertzinger
AUTHOR....Elinor Glyn's story, adapted by Elinor Glyn.
CAMERAMANTed Lyons
WHOOZINIT....Lew Cody, Renee Adoree, Harriet Hammond, Paulette Duval, Alec Frances, Crawford Kent, David Mir, Gerald Grove, Jack Gadsden, Winston Miller, Jane Mercer and Carry Clark Ward.

Let Women Alone

(Producers Distributing Corporation)

This title may pull business. The production starts with a great idea, but flops badly. They don't run it fast enough for farce and they fail to make it good drama. For a while they just about talked it to death, and then, in an effort to crowd in too much story, it became very choppy and jumpy, with a movie chase finish.

This was not an expensive production, but neither is it a particularly good one, considering the fact that they had a fair idea to build upon.

DIRECTOR.....Paul Powell
AUTHOR....Viola Brothers Shore's story, "On the Shelf," adapted by Frank Woods.
CAMERAMAN.....Joseph Walker
WHOOZINIT....Pat O'Malley, Wanda Hawley, J. Farrell MacDonald, Wallace Beery, Ethel Wales, Marjorie Morton, Harris Gordon and Lee Willard.

Clarence Brown's

Production of

**“The Goose
Woman”**



A Universal Special



Clarence Brown

Producer of

"THE ACQUITTAL"

"THE SIGNAL TOWER"

"BUTTERFLY"

"SMOLDERING FIRES"

"THE GOOSE WOMAN"

Under Contract to Joseph Schenck to direct
Two NORMA TALMADGE PRODUCTIONS and
Two CLARENCE BROWN SPECIALS



Louise Dresser

Mary Holmes

in

"THE GOOSE WOMAN"

Clarence Brown Production-Universal



Jack Pickford

as

Gerald Holmes

in

"THE GOOSE WOMAN"

Clarence Brown Production-Universal



Constance Bennett

as

Hazel Woods

in

"THE GOOSE WOMAN"

Clarence Brown Production-Universal

Milton M. Moore

CINEMATOGRAPHER

on

“The Goose Woman”



Clarence Brown Production—Universal

Kate Price

in

"THE GOOSE WOMAN"

Clarence Brown Production
Universal



George Nichols

as

Chief of Detectives

in

"THE GOOSE WOMAN"

Clarence Brown Production
Universal

Gustav
von Seyffertitz

as

Vogel, State's Attorney,

in

"THE GOOSE WOMAN"

—
Clarence Brown Production
Universal



Charles Dorian

Assisting

CLARENCE BROWN

on

"THE GOOSE WOMAN"

for Universal

Are We Really Coming to Life?

Maybe we're waking up. For years film executives have yes-yessed every discussion of the importance of the story, but only within the past year have they actually gotten down to brass tacks with an effort to intelligently construct and prepare the screen visualization of a story, which is really an entirely different thing from a book, a play, or an original synopsis manuscript.

In just the same way film executives have yes-yessed for years any and all discussion about the importance of exploitation. Within recent months important executives are finally getting down to an analyzation of what constitutes exploitation. They are beginning to understand that the mere purchase of space in magazines, newspapers, or on billboards is not nearly so important as the development of specific and pertinent ideas that attract and compel theatre attendance.

Exploitation is at least 75 per cent of show business. Making money from films is show business. Exploitation in the film business is a joke. Routine methods that were used in the prehistoric days of the one and two reelers still exist. Not yet has any one firm made a comprehensive or intelligent effort to reconstruct effectively their exploitation methods.

In a way it is entirely a matter of habit. It took many years for film executives to get into the habit of paying directors more than two or three hundred dollars a week. Today they pay directors two or three thousand dollars a week, and more, and think nothing of it, simply because they have gotten into the habit of thinking that it is all right to pay directors big money.

It has taken film executives many years to get out of the habit of thinking that they should pay those who can intelligently prepare a screen visualization much money. Today the more progressive companies are spending thousands and thousands upon the preparation of every production, realizing that the thousands spent at that time save twice the number of thousands that would have to be spent during the actual production when preparation has been inefficient or un-intelligent.

For years film executives have agreed that exploitation is the biggest single item in this business. Unfortunately these same ex-

ecutives have never gotten into the habit of thinking that they can pay big money for exploitation ideas. The result is that the best exploitation brains in this country are not being devoted to selling films, whereas they sure should be because superlative exploitation can bring a greater return on actual cash expended in this business than in any business that the world has ever known.

I believe that our biggest executives are slowly beginning to realize that the routine methods of the past and the decidedly silly type of copy used is our greatest single fault today. Any important executive will promptly admit to you that a main title and the exploitation ideas centered around a picture may make a difference of hundreds of thousands of dollars, yet these same men do nothing practical towards securing better exploitation ideas.

The biggest reason why we have not advanced in this industry in the matter of exploitation is that very human element that gives every man the thought that he can write a great ad. You will find few film executives who will attempt to tell you that they can direct or that they can write stories. They feel that direction and story writing is some mysterious gift of genius that they need never hope to achieve. These same men, with supreme confidence, will attempt to tell you that they can have as good exploitation ideas as any exploitation specialist. Actually the development of an exploitation campaign really calls for far more of that mysterious inspiration called genius than directing or story writing.

Even though some of our executives, through their business contact and showman experience, might be able to have very good ideas on exploitation, it is pathetically faulty and appallingly costly to have them fail to realize the necessity today of engaging the very best brains it is possible to buy for the development of exploitation ideas. Specialized exploitation brains are an absolute essential in this industry today, despite any capacity which our executives may have for developing exploitation ideas, simply because film executives are too thoroughly confined with their noses to the grindstone of their daily routine to permit them to give the concentrated thought necessary to the development

of main titles, phrases, and constructive campaigns for the establishment of a proper contact with the millions of movie fans, which work is beyond question the most important that has to be done in the next ten years in this industry.

I hope that we are waking up. Surely we have been slow enough in accepting any new developments, even though the industry has made marvelous strides in twenty years. The first company which gives the proper consideration to the securing of specialized brains to be concentrated on exploitation problems, will achieve a return that will run into millions of profit. Of course, the moment one firm does this the others will jump hurdles to follow. I do not mean that film corporations should blindly engage so-called advertising agencies from outside the industry, because fundamentally such an agency is even worse than the

poorly paid, struggling showman type of press agent now working within the industry. No exploitation work has ever been so highly specialized as show business, and particularly the film business. There are capable men within the industry. I know at least half a dozen who are truly big league. Those men are floating in the back water now, because they found that through the years the big bosses were not ready for real exploitation advancement. Those men have what we call good jobs for exploitation men, but they should be earning ten times what they are getting, because if given a real opportunity to develop a truly constructive and intelligent exploitation campaign, with the scope that is essential for success today, they could startle the industry with the magnitude of the results achieved.

I truly hope that we are waking up. Surely it is time.

—o—

Theatres No Good Without Real Films to Show

Warner Brothers say they are going after theaters. That's all right, but why not finish the first job which is making real entertainment to put in theaters.

The editor of *Picture Play*, a fan magazine, in all seriousness states that the Warners will complete two thousand new theaters in two years. I wonder if he knows any more jokes.

Of course, I know that Warner Brothers have no dream of completing two thousand theaters or even two hundred. Naturally they need theaters in which to show their stuff. They claim they are locked out of too many theatres by politics. Maybe so. Every other independent must then be in the same boat. They'll never catch up with the situation trying to build their own theaters.

The problem of every independent is to learn to make films that will be so good that politics can't keep them out. Such films have been made by independents and will continue to be made. If Warners had delivered a few absolute knockouts they wouldn't have to worry about owning theatres.

I like Harry Warner. He is the real executive of the family. He is at least honest. He thinks that since he personally doesn't know how to produce films he should leave that end to his younger brothers. I think that's a mistake.

Motley Flint and other bankers have a lot of money tied up in Warners. If they make a mistake it hurts every independent. Warners would be better off if they made only four films in the next twelve months, providing they could get enough brains together to make those four productions sensationally successful.

There is too much competition among the boys who just grind out celluloid and kid themselves and try to kid others that they are great. Buying or leasing theaters won't really help such an organization. There is no spot in the world where money can be lost faster than in theaters which cannot put topnotch entertainment on the screen.

I hope Harry Warner changes his mind and decides to make four fine films instead of bucking the theater-buying game while a celluloid grinding organization turns out a quantity of hit and miss product.

Any organization that can make four big winners could afford to burn up six flops made at the same time, in the effort to hit the winners and still they wouldn't have to worry about theaters.

First, last and all the time success in this industry will be built on fine product. That is the only real future. In any other direction is only failure, sooner or later. Just watch the months go by and check,



Ralph Ince

Box Office Director



"PLAYING WITH SOULS," First National
"THE CHORUS LADY," Producers Distributing
"THE HOUSE OF YOUTH," Producers Distributing
"DYNAMITE SMITH," Pathe
"THE UNINVITED GUEST," Metro-Goldwyn

The Swan

(Paramount)

Adolphe Menjou's characterization and the little touches registered by the director make this very good entertainment. If you will bill it heavily, concentrating attention entirely upon Menjou this should get some business.

The story is nothing to write home about. It depends upon one situation, centered around the old idea of bringing folks down to fundamentals. Sometimes they have done this by ship-wrecking them on an island, but in this case they do it by planting them in a log hut in the mountains, where they seek shelter from the storm.

From start to finish this is Menjou's picture. He gives a splendid characterization, registering many excellent comedy touches. Most of the laughs come from the director's contrasting the dignity of a Court of Royalty against the human inclinations of the individuals therein.

In most of the billing which I have seen on this they concentrated upon a gag line about the Swan being a girl whose eyes said yes while her lips said no. That is decidedly old stuff for the movie fans, and I think you should sell this as a Menjou characterization if you expect to really get results.

Frances Howard makes her bow in this. Miss Howard comes from the theatre. She is a sort of youthful Elsie Ferguson. She has little to do except to look like a princess. When given plenty of opportunity, if intelligently directed in such opportunity, she may hit. She has both poise and beauty.

DIRECTOR Dimitri Buchowetski
AUTHOR Ferenc Molnar's play, adapted by Dimitri Buchowetski.

CAMERAMAN Alvin Wyckoff
WHOOZINIT Adolphe Menjou, Frances Howard, Ricardo Cortez, Ida Waterman, Helen Lindroth, Helen Lee Worthing, Joseph Depew, George Walcott, Michael Visaroff, Mikhal Vavitch, Nicholi Sousannin, Arthur Donaldson, General Lodijensky and Clare Eames.

The Re-creation of Brian Kent

This is a mechanical presentation of Harold Bell Wright's story, painted with a broad brush. Apparently the Harold Bell Wright readers turn out for any visualization of his stories, regardless of how crudely they may be done, so I suppose that this may be figured as good box office.

It is truly a pity that some of these stories of Wright's have not been visualized in a manner that would deliver real screen characterizations. The players walk through this, acting like actors at all times, with titles explaining their emotions that are as mechanical as the general treatment of the whole. Wright's reader following has come through his ability to present characterization by the colorful use of language. Stripped to their skeleton mechanics, his stories are ordinary. I hope to some day see some of his characters visualized intelligently.

Let 'em know that this is built around Wright's novel and let it go at that.

DIRECTOR Sam Wood

AUTHOR Harold Bell Wright's novel, adapted by Arthur Statter and Mary Scully.

CAMERAMAN Glen MacWilliams
WHOOZINIT Kenneth Harlan, Helene Chadwick, Mary Carr, Zasu Pitts, Rosemary Theby, T. Roy Barnes, Ralph Lewis, Russell Simpson, DeWitt Jennings and Russell Powell.

The Lady

(Norma Talmadge—First National)

This is sadly lacking in commercial values. Following Norma's last one, which was not so good, I fear this is due for a definite flop at the box offices. It is not entertaining. It lacks romance and dramatic conflict. I can not feel that the public are particularly crazy about seeing Norma do old woman characterizations, and certainly this characterization is not big enough in itself to carry the film.

Analyzed, this is only a mother's sob story, and except for the music hall sequence, which carries some laughs, it runs pretty flat. I really can not understand how Norma is put into this sort of thing if they expect her to maintain her position among the real big money stars.

There are other players who give satisfactory performances in this, but the entire action is concentrated on Norma, because she starts as a mother running a cheap barroom, telling her life story, and practically all of the film is devoted to the visualization of her tale of woe. Where you get a preponderance of mothers in your audience you may find that they will like this, but even with the mothers I question if they will go out and send their friends to see it. Certainly this is not the type of thing which the young people prefer to see Norma in.

There are some very good photographic values, and the old-time costumes give a certain degree of novelty but not enough to make it outstanding. Alf Goulding and John Fox, Jr., register some good comedy bits, but there is not enough comedy to counter-balance the overwhelming amount of sob stuff.

I believe that the basic fault here was the arrangement of the treatment, which failed to maintain a proper element of suspense and romantic conflict. From the first Norma lost some sympathy for having married a sap like the character played by Wallace McDonald. Basically this snuffered because the story was over at the beginning and failed to get anywhere after it progressed beyond the one situation of a mother unwilling to give her child into the hands of her tyrannical father-in-law.

Watch your step on this one. I believe that the day has come when any star must deliver entertainment value to get money and please the fans.

DIRECTOR Frank Borzage
AUTHOR Martin Brown's play, adapted by Frances Marion.

CAMERAMAN Antonio Gaudio
WHOOZINIT Norma Talmadge, Wallace MacDonald, Brandon Hurst, Alf Goulding, Dorris Lloyd, Walter Long, George Hackathorne, Marc MacDermott, Paulette Duval, John Fox, Jr., Emily Fitzroy, John Herdman, Margaret Seddon, Edwin Hubbell and Miles McCarthay.



Renaud Hoffman

Director of

"PRIVATE AFFAIRS"

An adaptation of George Pattullo's short story, "The Ledger of Life"
Producers Distributing Corporation



Robert Agnew

as

Fred Henley

in

"PRIVATE AFFAIRS"



Mildred Harris

as

Amy Lufkin

in

"PRIVATE AFFAIRS"

Just finished

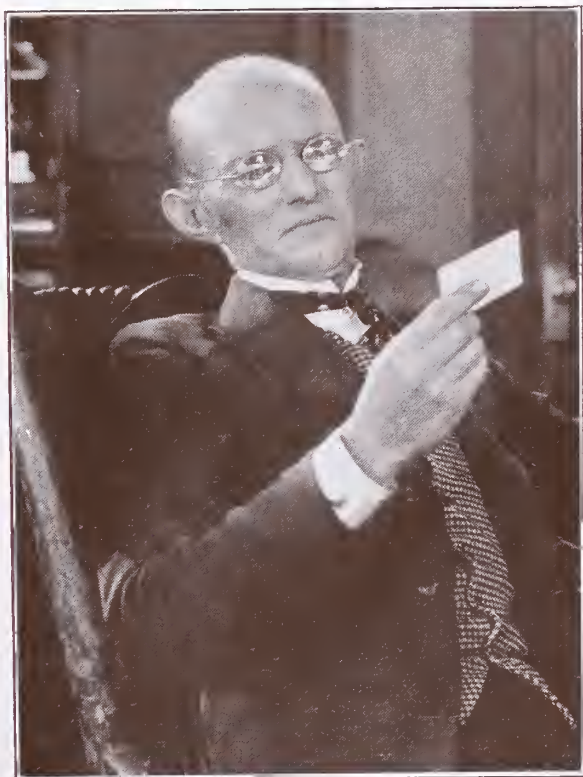
"THE DRESSMAKER FROM PARIS"

Present Engagement
Vitagraph, New York

David Butler

as
Lee Cross
in
"PRIVATE AFFAIRS"

—
In Preparation:
"HAVOC"
—a Rowland V. Lee Special for Fox



Charles W. Mack

as
Sam Hanks, Postmaster,
in
"PRIVATE AFFAIRS"
A Renaud Hoffman Production

—
Eli Stubbs in "THE NIGHT SHIP"
Lazarus in "THE SILENT PAL"
Enos Dayton in "A WOMAN'S SECRET"
Henry McCarty Productions

Current Production:
Dr. Bowman in "THE BANDIT'S BABY"
Fred Thompson Production

Writers' Club, Holly 7145

Comin' Through

(Paramount)

Really, it's too bad. Having in a way been instrumental in helping Tom to the top of the heap with "The Miracle Man," I sure hate to see him go on and on in these terrible productions. Tom has a great following. That is proved by the fact that he is still able to pull business in spite of the awful movies he has worked in in recent years.

This is a yarn about the hero who clears out a coal mine town, with the high spot developing where Tom and Wally Beery chase one another around over the machinery and scaffolding of the mine.

There is the suggestion of a thrill in a bit where the mine tram is allowed to run wild, but all in all this is a pitifully elemental movie.

Tom Meighan, in the right kind of a story and properly directed, can be made the dominant character in pictures today, but unless somebody does something constructive toward selecting him the right sort of material pretty soon, he will be wondering why the companies are not breaking their necks to bid for his services.

Lila Lee is pleasing in this, as she always is, but Lila can do much more than they permitted her to do in this. I know. I have seen her do it. This same yarn, given a different continuity treatment and different direction, might have been a forceful production. As it is, "blaa" is a polite word for it.

DIRECTOR.....Edward Sutherland
AUTHOR.....Jack Bethea's story, "Bed Rock,"
adapted by Paul Schofield.

CAMERAMAN.....Faxon Deane
WHOOZINIT.....Thomas Meighan, Lila Lee, John
Milern, Wallace Beery, Laurance Wheat, Frank
Campeau, Gus Weinburg and Alice Knowland.

The Way of a Girl

(Metro-Goldwyn-Mayer)

You have to overcome rather a bad main title here, but I think your gang will enjoy this if you get them past the cash register. Certainly no one will be able to criticize it because the producers have deliberately kidded all of the melodrama in such an effective manner that they have discounted any possible criticism.

They have used here the old idea of opening with a scenario writer at work, but never before have I seen this idea so nicely handled as to staging. By following this treatment through to the finish they get several marvelous laughs. There is a positive yell in this when they cut right into the middle of a melodramatic situation where the shero is about to shoot the heavy, and go back to the scenario writer with the shero looming up beside his typewriter to inquire whether or not she has to go back and shoot this guy. The author tells her that she must, and then they cut right back to the middle of the meller and the shero shoots him.

It will be apparent to all of you who know your onions that this is a melodrama that has been doctored by the injection of the scenario writer idea and a lot

of comedy hokum. It is a beautiful job of salvage. As it stands it is darn good entertainment. I want to particularly commend Harry Rapf, M. G. M. studio boss, who is responsible for having insisted upon working this one over when it needed it. That is a decided departure from the age old method in this game of shooting the flops out to the theatres and forcing them to play them whether they like them or not.

There are some very good comedy gags slipped into the action here and there, one of the best being a bit where a drunk is trying to get cherries out of a glass. The speed of this and the novelty of it carries it nicely in its present form. There is some good thrill action in the melodramatic sequences, and whenever this gets too wild they wisely swing back to the author and kid it a bit.

DIRECTOR.....Robert Vignola
AUTHOR.....Katherine Newlin Burt's novel "The
Summons," adapted by Albert Shelby Le Vino.
CAMERAMAN.....John Arnold
WHOOZINIT.....Elinor Boardman, Matt Moore,
William Russell, Mathew Betz, Sidney Bracey,
George Fawcett, Kate Price, Hank Mann,
Charles K. French, Floyd Johnson, Jack Herrick
and Leo Willis.

Siege

(Universal)

This should have been a great characterization study. They made it a Universal movie. I know the book. It had great possibilities.

Photographically this presents some excellent values. As drama it's a lotta applesauce. They were so intent upon registering physical action and the mechanics of certain sequences that they lost entirely the underlying values that made the book good stuff.

Mary Alden, as the domineering old lady, was not presented in a manner that gained sufficient sympathy to make her a real characterization. Eugene O'Brien belongs to that group of dead-pan poker-face leading men, and he went through this without registering much of anything except a lot of entrances and exits. The film proved that he is a good pedestrian.

I don't think this title is worth a nickel. I cannot figure that the cast will stack 'em in at your box office. I do not believe that they will go out and recommend this to their friends. It is beautiful enough in spots to keep those who come in from being completely dissatisfied, but I would advise you against making much noise about it in order to entice your customers past the cash register. The titles were very bad. There was one real laugh registered. It was the repetition of the gag of presenting a pair of old maid twins. If anything was needed to definitely label this as a movie, the handling of the chase at the end placed it beyond recall.

DIRECTOR.....Svend Gade
AUTHOR.... Samuel Hopkins Adams' novel, adapted
by Harry Thew.
CAMERAMAN.....Charles Stumar
WHOOZINIT.... Mary Alden, Virginia Valli, Eugene
O'Brien, Mark McDermott, Harry Lorraine, Bea-
trice Dunham, and Helen Dunbar.

Salome of the Tenements

(Paramount)

The Jewish types doing extra work registered some laughs. That's the extent of the entertainment provided by this one. Jetta Goudal looked pretty at times but chewed up the scenery when given a chance. She was fearfully miscast or else not in sympathy with her director. Possibly the director was not in sympathy with her. Anyway she was bad "with gestures." Conway Tearle's brother did the hero. From the time he walked into the first close-up until the finish he remained terribly conscious of the fact that he was acting in a movie.

Honestly it seems a crime that such a thing as this should be presented by a prominent company in this day and age as entertainment for the millions of cash customers who may contribute, because of this fairly trieky title.

This same very ordinary formula story could have been made into a tremendously different production. The point is that the result registered is fearfully tiresome and surely so painfully old school that it will offend 90% of the fans who support our studios.

The atmosphere was at all times artificial. It would have been easy to have made this quite impressive with characterization studies. Not a single character registered anything except decidedly self-conscious acting.

If your fans are inclined to raise a row when you cheat on them I would suggest that you forget to play this one. It's a bad baby.

DIRECTOR Sidney Olcott
AUTHOR Anzia Yezierska's novel, adapted by Sonya Levien.

CAMERAMAN Al Liguori and D. W. Gobbett
WHOOZINIT Jetta Goudal, Godfrey Tearle, Jose Ruben, Lazar Freed, Irma Lerna, Sonya Nodell, Elihu Tenenholtz, Mrs. Weintraub and Nettie Tobias.

My Son

(First National)

Nazimova as Jack Pickford's mother, with Constance Bennett, Charlie Murray, Hobart Bosworth, Dot Farley, Ian Keith and Mary Akin in support, can't very well miss for some good money at the box office.

This is a homey little melodrama played against a very beautiful seashore background, with some very exquisite exteriors shot at Del Monte, the most beautiful spot in the world.

Connie Bennett, the little blonde wise-cracker from the city, vamps Pickford to the point where he steals a necklace so they can run away for a party. Nazimova discovers the theft and blocks the plans of the young people. That's not a big yarn, but in a sense the best value of this is the simplicity of the story because the lack of physical action and story mechanics leaves room for some good characterization bits and a number of touches of broad comedy, without overlooking the beautiful atmospheric shots, which might have been lost in the shuffle if there had been more story.

Nazimova is naturally the center of it all and she gives a performance that will more than please her

millions of fan friends. Jack Pickford and Connie Bennett make a great team, with Mary Akin a good contrasting type for the sympathetic wait-for-the-final-clutch shero.

Dot Farley and Charlie Murray help with the laughs, and Hobart Bosworth and Ian Keith are the two strong men who clash over Nazzy. Bosworth puts a good kick into the elemental situation where he halts the escape of the boy.

Don't run wild with your adjectives on this one because adjectives don't get you anywhere with most fans today. Concentrate on selling the thought that this presents Nazimova as Jack Pickford's mother in a story where she must guide him as between the love of a blonde and a brunette.

DIRECTOR Edwin Carewe
AUTHOR Martha Stanley's play, adapted by Finis Fox.

CAMERAMAN L. W. O'Connell
WHOOZINIT Nazimova, Jack Pickford, Constance Bennett, Charlie Murray, Hobart Bosworth, Dot Farley, Ian Keith and Mary Akin.

As Man Desires

(First National)

This is passable hokum comedy meller made acceptable by Viola Dana, Milton Sills and some nice bits of business injected by Director Irving Cummings. The story is adapted from Gene Wright's novel, "Pandora La Croix." It is really "The Squaw Man" formula, played against the atmosphere of the South Sea Islands.

The best sequence in the film is the barroom stuff where Sills and Tom Kennedy have a fight, and they inject some good comedy bits and nice touches wherein Dana figures with Sills.

When they got down to the finish the mechanics remain true to formula, with the heavy shooting the native girl, Miss Dana, in order that the shero, played by Ruth Clifford, could walk into the arms of Sills. Miss Clifford had been waiting rather nonchalantly out on the jungle island at night for the moment when the roughhouse would finish and her lover be free to go into the clutch with her.

The situation where Sills had to perform an operation on the man whom he thought had come to arrest him was rather good, but this thing really never got under your shirt at any time and was only an action meller against an interesting background, made reasonably entertaining by the comedy gags and Miss Dana's performance.

Don't run wild in billing this, but you can figure that it will get by satisfactorily because of the cast and the atmosphere. The title should pull some business.

DIRECTOR Irving Cummings
AUTHOR Gene Wright's novel, adapted by Earl Hudson.

CAMERAMAN Roy Carpenter
WHOOZINIT Viola Dana, Milton Sills, Ruth Clifford, Rosemary Theby, Irving Cummings, Paul Nicholson, Tom Kennedy, Hector Sarno, Lou Payne, Anna May Walthal, Edneh Altemus and Frank Leigh.

SHOWMANSHIP is the keynote of the photographic product of Harold Dean Carsey.

IN the exploitation of the screen personality outstandingly interesting studies for magazine and rotograveure are highly valuable.

NEWSPAPER reproductions made from Harold Dean Carsey negatives represent the true personality of the sitter and a minimum of value is lost in the transition from emulsion to zinc.

DOUBTLESS you have noticed the recently published studies in fan magazines and Los Angeles newspapers of Miss Anita Stewart, Miss Margaret Livingston, Mr. Noah Beery, Mr. Lou Tellegen and Mrs. Tellegen, Mr. Norman Kerry and many other Harold Deon Carsey subjects.

THE HAROLD DEAN CARSEY STUDIO is now located on an "art acre" at 720 Laurel Canyon. Its atmosphere will prepare you for its remarkable product. Sittings by appointment only. Phone GRanite 7454.

Go Straight

(B. P. Schulberg)

This is good, snappy, crook, comedy meller. It swings into an excellent start, with interest centered around Gladys Hulette. After she has moved through a first sequence outwitting the cops and a lotta crooks, we have some good comedy hokum centered around Hollywood and the movie studios. They step into a nice little romance between Owen Moore and Miss Hulette for the final half of the picture, and this is pepped up with another meller sequence when the crooks move West, thereby giving this a swinging tempo that will make it more than satisfy the average customer.

This is not supposed to be the hit of the year, but it is very good light entertainment, unusually well done for this sort of thing.

DIRECTOR.....Frank O'Connor
AUTHOR.....Ewart Adamson's story, adapted by Agnes Leahy.
CAMERAMAN.....Harry Perry
WHOOZINIT.....Gladys Hulette, DeWitt Jennings, Robert Edeson, Francis McDonald, George Fawcett, Lillian Leighton, Ethel Wales, Owen Moore and Mary Carr.

Denial

(Metro-Goldwyn-Mayer)

This is an excellent value for small towns. In the cities where your gang wants more jazz and more action this may do a Brodie. It is not big drama, but there are some good character bits reasonably well tied together. It misses being great, and this type of production really needs to be great to justify the lack of the entertainment qualities which many of the masses insist upon.

Emily Fitzroy and Edward Connolly carry the burden of the characterization drama and give excellent performances. The love story is all right, but really gets by more on the quaint old-time costumes and comedy touches than because of the work of the young lovers, William Haines and Claire Windsor. Bert Roach earns some good laughs, but is not at his best.

Folks who like the quiet character study type of offering will enjoy this. If you are in a city you should carefully key your advertising to bring out that type of clientele.

DIRECTOR.....Hobart Henley
AUTHOR....Lewis Beach's story, "The Square Peg," adapted by Agnes Christine Johnston.
CAMERAMAN.....Ben Reynolds
WHOOZINIT.....Emily Fitzroy, Edward Connolly, Bert Roach, Claire Windsor, William Haines, Lucille Ricksen, Bobbie Agnew and Vivian Ogden.

Wizard of Oz

(Larry Semon-Chadwick Production)

This is a hokum comedy presentation of one of the most famous set of characters ever presented to the public. It should be a box office wow, not only because Montgomery and Stone in the old days made the title famous in the theatre, but principally because millions of children since have read the new series of Wizard of

Oz books which have been continuously published in recent years.

This can not and should not be analyzed from any technical viewpoint of dramatic story construction. It is a comedy for kids that will not offend grown-ups who go for the purpose of laughing. It could have been better, but the only test for this type of film is to check it with audiences, and the gang I sat in with thoroughly enjoyed it.

Personally I would say that it is decidedly spotty. Some of the bits are excellent. Some of it misses decidedly.

From the viewpoint of the trade, the greatest interest centers in Larry Semon's bride, Dorothy Dwan. Dorothy is very easy to look at and will probably go quite a long way. She is now working in dramatic productions.

When you book this, see to it that you get all of the kids. Sell it straight as a comedy to the grown-ups. If you get the kids interested sufficiently, you can be sure that the rest of the family will turn out because when they think the kids want to go to a picture which is a comedy they are perfectly willing to trail along.

DIRECTOR.....Larry Semon
AUTHOR.....Frank L. Baum's story, adapted by Frank L. Baum, Jr., and Leon Lee.
CAMERAMEN.....Hans Koenekamp and Leonard Smith.
WHOOZINIT.....Larry Semon, Dorothy Dwan, Mary Carr, Virginia Pearson, Charlie Murray, Bryant Washburn, Josef Swickard, Otto Lederer and Oliver Hardy.

Learning to Love

(First National)

This will get by because it has Connie Talmadge and some good gags. Where they try to take the stuff seriously it is not so good. They should have had a much better story and a great deal more comedy.

Connie Talmadge is one of the most likeable personalities the screen has ever had, but certainly she has been handicapped recently by material and production values that have burdened her down rather than helped to push her up.

The only really bright spots in this were the moments where they slipped right into straight hokum gags. The best gag was where Connie rode around the block several times during the progress of a fight which she had been the cause of.

This isn't terrible, but it is a long way from being what it should have been. You can figure that Connie's friends will accept it, but do not bank upon anyone becoming a walking advertisement for it. The construction of the yarn was bad and it was decidedly lacking in the entertainment values which folks want when they turn out for a Connie Talmadge picture.

DIRECTOR.....Sidney Franklin
AUTHORS.....John Emerson and Anita Loos
CAMERAMAN.....Victor Milner
WHOOZINIT.....Constance Talmadge, Antonio Moreno, Emily Fitzroy, Johnny Hannon, Ray Hallor, Alf Goulding, Wallace MacDonald, Edythe Chapman, Byron Munson, Edgar Norton and Percy Williams.



Margaret Livingston

Starring in

"THE CHORUS LADY"

Playing First Runs Everywhere.

Just completed "I'LL SHOW YOU THE TOWN"

Engaged for "THE WHEEL"

Victor Schertzinger Special for William Fox.

On Thin Ice

(Warner Brothers)

This is just one of those things. It is not funny enough nor interesting enough to be really good entertainment. They start off with a bank robbery situation, where a girl brings in a payroll satchel which contains washers instead of the payroll, and the rest of the footage is devoted to an attempt by a group of crooks to locate the real payroll. They wandered all over the place, and permitted the action to drag fearfully, with only a stray laugh here and there to hold it up. Finally the bank president admitted that he had pulled the robbery.

Edith Roberts, as the girl, didn't make any truly definite impression, and Tom Moore, Bill Russell and Theodore Von Eltz seemed to be rather at a loss to know just exactly what their characters were supposed to be.

Once in the story, Moore and Russell left Miss Roberts flat in a farm house, where they had gone for a vacation, and then when she departed from the farm house and lined up with Von Eltz, the doctor, the situations jarred you by their coincidence, following which Miss Roberts left the doctor, but somehow received a telegram when there was certainly no apparent manner in which her address could have been obtained.

Toward the end of the yarn they pulled a dance act for no good reason except that possibly somebody figured that they needed some production value.

I would advise you to watch your step on this one. It can not be figured as real entertainment. The title is hardly one that will compel attendance.

DIRECTOR.....Mal St. Clair
Author... "The Dear Pretender," adapted by Darryl Francis Zanuck.

CAMERAMAN.....Byron Haskins
WHOOZINIT.... Tom Moore, Edith Roberts, William Russell, Theodore Von Eltz, Wilfrid North, Gertrude Robinson, Jimmie Quinn.

Lady of the Night

(Metro-Goldwyn-Mayer)

This is disappointing. It has a good title and Norma Shearer. That combination will mean money at the box office. Unfortunately, the offering is decidedly light weight, and consequently those who come in to see the star or because of the title will not rush to their friends with a recommendation.

I believe it was truly a mistake to have Shearer play both parts. If she had been put in one part, with that part made into a colorful characterization, the

production might have had considerable more value. With Miss Shearer playing both parts, none of the characters at any time gave any indication of noticing that the two girls resembled one another.

Monta Bell is clever, and consequently this is never bad. It is just light weight. The story is decidedly slender and never registers a dramatic or emotional wallop. Instead of adding to the dramatic strength, the use of Miss Shearer in both characters called attention to the camera mechanics and so marred the effectiveness of the emotional moments.

You can get this by if you are careful. Don't make any rash promises.

DIRECTOR.....Monta Bell

AUTHOR.... Adele Rogers St. John's story, adapted by Alice D. Miller.

CAMERAMAN..... Andre Barleteir

WHOOZINIT.... Norma Shearer, Malcom McGregor, George K. Arthur, Fred Esmelton, Dale Fuller, Lew Harvey and Betty Morrissey.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Wid's, published monthly, at Los Angeles, California, for April 1st, 1925.

State of California) ss.
 County of Los Angeles }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Wid Gunning, who, having been duly sworn according to law, deposes and says that he is the editor and publisher of the Motion Picture Trade Journal known as WID'S, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Wid Gunning, 6411 Hollywood Boulevard.
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 Managing Editor,
 Business Manager, Jean Temple, 6411 Hollywood Boulevard.

2. That the owner is: (If the publication is owned by an individual, his name and address, or if owned by more than one individual, the name and address of each, should be given below; if the publication is owned by a corporation, the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.) Wid Gunning, 1845 Edgemont Avenue; Helen F. Gunning, 1845 Edgemont Avenue; Jean Temple, 7157 Sunset Boulevard; THE EDMONT PUBLISHING COMPANY, 6411 Hollywood Boulevard, Los Angeles, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state). None.

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5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers, during the six months preceding the date shown above, is: (This information is required from daily publications only).

WID GUNNING.

Sworn to and subscribed before me this 23rd day of March, 1925.

(Seal.)

HOWARD B. HENSHEY.

My commission expires June 12, 1927.



Noah Beery

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MAY, 1925

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Editor - - - - - Wid Gunning

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Reviews This Month

Kiss Me Again Lubitsch-Warner Bros.

Just a Woman First National

Seven Chances
Buster Keaton-Metro-Goldwyn-Mayer

The Spaniard Paramount

Goose Hangs High, The Paramount

Beauty and the Bad Man . Prod. Dist. Corp.

Introduce Me Associated Exhibitors

Sally First National

Code of the West Paramount

Private Affairs Prod. Dist. Corp.

Zander Cosmopolitan-Metro-Goldwyn

DeClasse . . . Corinne Griffith-First National

Kiss in the Dark Paramount

Unholy Three Metro-Goldwyn-Mayer

Air Mail Paramount

The Talker First National

Protect Your Name Values

For years players' names have been a box office asset in this game and they still are. To a certain degree, stories, main titles, producing company prestige and directors may influence attendance, but the names of the players still constitute the most important factor governing cash admissions.

The producing organizations having so many players under contract that they sometimes farm them out and the free lance players who work hither and yon must begin to understand the very serious problem that develops through their being willing to work anywhere that the offer meets their salary request.

The argument may be presented that it is good business for a player to be kept active every week in the year as long as the salary is right, but personally I feel that there is a great menace in the situation that makes it possible for producers of very cheap and ordinary "quickies" to secure a cast of ten or twelve prominent players to appear in a very ordinary film. The purpose of the "quickie" producer is not essentially that of building his production values, but rather the false pretense premise of having a lot of names to flash in front of the theater and in the exploitation matter regarding his production. Most of these players are engaged for the minimum of time that they will work. Some will not accept an engagement for less than a week, but some accept a day's work if the producer is willing to pay a few hundred dollars for that one day's activity. Figured commercially the player has just two things to sell, first his ability to give an outstanding performance in a suitable character, and second, his box office draw, based on the fan following that may have been developed through a period of time.

When a player works a day or two in a "quickie" he is automatically killing the goose that lays the golden eggs because he is assisting in a process of cheating the public.

The public has come to expect that that player will give a good performance. If the

Protect Your Name Values--Continued

player works only in a few scenes, the performance cannot come up to the expectations of the public. Automatically the public gets a reaction of resentment against that player which hurts the drawing power of that player in the next offering in which he may be advertised.

Entirely aside from the problem of whether good players should accept poor parts in "quickies" comes the just as important problem of whether producers should farm out prominent players to other producers even where the parts seem to be good. When a player is farmed out to another producer there is always serious danger that the other producer may consciously or unconsciously favor his own contract personalities to the detriment of the players secured by the borrowing proc-

ess. I have seen this happen in several recent productions. In one case it was only an instance of very bad lighting of a woman star who had been loaned, but that lighting, which was undoubtedly unintentionally bad, will surely have a detrimental effect upon the popularity of that player.

I am for the "quickie" producer just so long as he makes good entertainment at a reasonable cost without using cheating methods such as putting important players into bit parts for the false pretense use of their names. I am writing this only as a note of warning to the players who are free-lancing and to the producers who are farming their stock company, because if a player's value depends upon good performances registered, then that value should be carefully guarded.

J. G. BLYSTONE

DIRECTOR

INDEPENDENT

Current Productions

DICK TURPIN

"The Everlasting Whisper"

William Fox Studio

William K. Howard

*By Jimmy Starr
of the Los Angeles Record*

ONCE a Critic wrote: "William K. Howard is a coming director."

BILL came, he saw and he injected the greatest number of thrills, the sweetest romances and the surest-fire box-office elements ever contributed in the space of a year to a single production company's program.

I'D hate to have been the salesman working in competition with Paramount's man selling "The Border Legion," "Code of the West" and "The Thundering Herd."

VARIETY calls Bill "The Frederic Remington of the Screen." Well, he has beautified the drama of the outdoors—he has made ART of the "WESTERN."

I WRITE this from the creative urge. I don't get paid for it.

I OWE it to Bill.

I AM the Critic who wrote—a year ago: "William K. Howard is a coming director."

“Treatment” Is the Thing Today

Probably more than anyone else in the industry, I fought the battle of the directors when they were trying to gain recognition. A few years ago the director, as a director, reached the peak. Always in those days I pointed out that the truly successful director must also be either a writer or a capable judge of story material. When I became a partner and associate of George Loane Tucker, I quit writing for several years and in that period of time I saw the director as a director hit the top and start down the other side.

Today we have in the trade a positive proof of my early statement that the successful director to continue successfully must either be able to write or be an excellent judge of story material. To succeed under present conditions and conditions that will continue in the industry, the director who cannot write his own script must be willing to accept supervision or he will go backwards rapidly. A director who does not know story values or who cannot write may deliver an outstanding

success once in four or five times, but will probably fail utterly in the other attempts because the percentage of fool proof scripts that are provided in this industry is certainly less than one in five.

The biggest real need in the industry today is the development of writers and directors who can effectively condense the telling of a story to the footage limitations of the film theaters. In the writing of stories for magazines or publication as books, there is very little limitation because an author may start with a short story idea and finish with a very long novel. If the material is good it will be a great success. In writing a play an author is limited by the fact that he must confine his action to a certain few sets. That limitation is recognized and everyone who attempts to write a play automatically confines the action to a reasonable number of sets.

In this industry ninety-nine out of one hundred writers refuse absolutely to recognize the basic limitation of the time allotment that

ALFRED E. GREEN

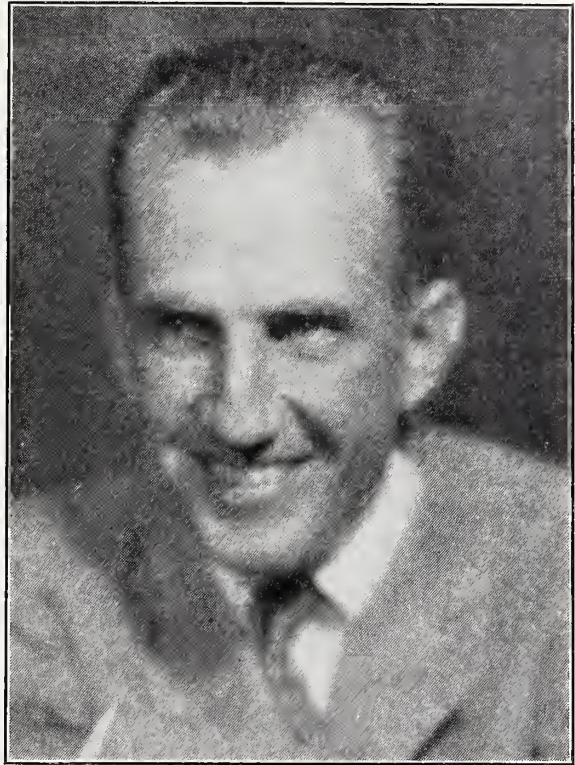
DIRECTOR *of*
“SALLY” and “THE TALKER”



George E. Marshall

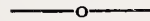
Supervising Director of the Fox Film Corporation's new short feature department, comprising the

O. Henry, Van Bibber, and The Married Life of Helen and Warren, Series.



Monty Brice

In Charge of Scenarios and Stories for the New Short Feature Department of Fox Studio, Producing the Van Bibber, The Married Life of Helen and Warren and the O. Henry Series



Latest Pictures: Comedy Constructionist

"FORTY WINKS" "CODE OF THE WEST"
"FRIENDLY ENEMIES" and
"ANY WOMAN"

“Treatment” Is the Thing Today--Cont’d

a movie theater can give to a feature production. It is always easier to make a story sound good when told at length than it is to tell it in condensed form. For years now, writers have been delivering screen treatments of stories that if photographed as delivered would make anywhere from ten to thirty reels of film. The alibi has always been that they wanted to develop it in full and permit the director or studio executives to take out what they did not like. Unconsciously or intentionally, depending upon the individual, the writers of such film treatments have been dodging the real responsibility of a writer for the screen.

In the making of a motion picture approximately thirty to fifty per cent of the actual time on the set must be given to the moving of lighting equipment, the rearranging of furniture and the set-up of the camera for the purpose of taking different angles and camera shots. When a script fails to effectively present a minimum of necessary camera angles that script writer has automatically added anywhere from twenty-five thousand to two or three hundred thousand dollars to the production expense of that film.

Some script writers, realizing that they are presenting a treatment which is many reels too long, resort to the subterfuge of writing under one scene number what would be anywhere from three to fifteen separate camera angles when properly cut up. In that way they are able to present a continuity which upon casual examination indicates a proper length because it may have only two hundred and fifty numbered scenes.

The intelligent condensation of a story is the greatest need in our production activity today. Only a very few of our directors and writers understand the importance of working out this condensation process before beginning to shoot. If you were today to look at “The Miracle Man,” made many years ago, you would find in that production the use of a technique in story construction for the screen which gave ample footage for the development of the emotional high spots because of the use of good visualized bridges to carry the audience mentally from one sequence to another. Some directors and writers have in recent years made an effort to develop this

sort of technique, but for the most part it has been left to the director or studio executive to work out this condensation while the film was being shot.

Writers who can intelligently and effectively visualize a story in script form so that they can be positive that if shot scene for scene it would not run over five reels in footage will find themselves in the future in a position to command very large financial remuneration. Such a script leaves the director the opportunity to develop after getting on the set at least one reel and possibly two reels of additional characterization touches.

Last week at the Writers’ Club, Ernst Lubitsch’s latest production, “Kiss Me Again,” created a sensation. It is the smoothest piece of construction work that has been placed on the screen in an age. I have not talked with Mr. Lubitsch or with Mr. Hans Kraley, the author, but I am of the opinion that Mr. Kraley and Mr. Lubitsch worked out the script of this production in perfect detail before they ever began to shoot. Actually the story thread has to do with a very slender French farce triangle. The treatment is a string of “glorified gags.” The success of this offering is entirely due to the smoothness of the development, the deft little touches in the way of business and the tempo.

Bill Shakespeare said, “the play’s the thing,” and for a long time in this business they have been yelling about the importance of the story. I want to insist that to secure excellent screen entertainment “treatment” is the thing, and there is a greater need today in the industry for writers or directors capable of developing treatment than there is for the finding of stories or the development of men who can take a perfect script and deliver a good picture. Actually most stories published as books or even produced as plays contain more essential material than can be effectively used on the screen. To make a film register as excellent entertainment it requires more time to develop the characters in visualized pantomime than it does to establish facts in the theater where the players are real and where an element of artificiality is more readily accepted.

I look for rather a radical upheaval in the business of production in the next few years

"Treatment" Is the Thing Today--Cont'd

because producers are going to come to understand the economical importance of forcing writers of continuities to condense their treatments to a proper length that will obviate the necessity of shooting two or three times as many scenes as can possibly be used in the final cutting. It takes much less time for a director to retake each individual scene several times once he has his lights and camera set than it does to make twice as many scenes from different camera angles. With the script properly condensed, a director could, at much less expense, do more retaking to accomplish

a perfect result, and in that way could more nearly approach the registering of a visualization that would have the essential qualities of success.

The director who cannot write had better make up his mind to work with associates who can deliver him real stories or he is headed for the discard. The writer who cannot condense had better begin at once an intensified training in the problem of developing continuities in the shortest possible footage. It is the biggest economical problem facing the industry today.

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OF INTELLIGENT PROPAGANDA OPERATED BY THE INDUSTRY'S
KEENEST ANALYST AND A SHREWD EXPLOITER.

*This is Not for the Many; It is Geared for the
Requirements of the "Going-Somewhere" Few*

Kiss Me Again

Lubitsch-Warner Brothers

If the Warners could find another Lubitsch-Kraley combination and would concentrate on securing four a year like this one, they wouldn't have to worry about theaters or buying exchange systems.

You theater men who think that a big picture may need spectacular values or thrills should give this one a chance to prove to you that you're all wrong. Don't present this as just a picture. Yell your head off about it. It's a pip!

Lubitsch and Kraley have devised here a string of about a dozen glorified gags and they have milked each one of all the laughs possible, topping every gag with a nice finish.

They took almost a reel at the opening of this to get over in very slow tempo a gag about a wife and her lover using a piano player to fool Friend Husband.

Some writers after seeing this began to proclaim the fact that no studio would accept such a story. Probably no studio would accept the bare story thread of this, but you can bet your shirt that most any studio executive would have greeted with joy the finished continuity from which this was made. Our writers should learn to do such continuities.

Of course the real credit for this success goes to Lubitsch and to Hans Kraley. The players all give great performances. We have had Monte Blue and Marie Prevost as husband and wife before, but never have they given such delightful comedy results. John Roche registers an embarrassed lover characterization that is one of the best performances of the kind ever screened. Willard Louis in his quiet handling of the lawyer character proves the value of placing capable artists in parts that some directors might attempt to register with less capable personalities. Clara Bow was entirely at home as the little stenographer who wanted to play a bit, and her work with Blue was delightful in that it went just far enough without at any time over-reaching.

I don't mean to take credit from the players, but I believe that they will be the first to agree with me that it was the masterly direction of Lubitsch that made their individual successes possible.

You undoubtedly know that the famous "Kiss Me Again" song was from "Mlle. Modiste," made famous by Fritzi Scheff. I believe that the correct title of the song is "If I Were On the Stage," but nearly everyone knows it as "Kiss Me Again" because those words appear most prominently in the refrain. Play up this song tieup because that adds to your title value, and in showing the picture be sure that your orchestra makes use of the song in cueing the music.

If you have ever wondered exactly what I was talking about when I have raved about tempo and about pictures being like a piece of music, study this one and you'll see the value of tempo. Towards the end, by switching the tempo, Lubitsch carries this to a climax that is an absolute wow.

DIRECTOR.....Ernst Lubitsch
AUTHOR.....Hans Kraley
CAMERAMAN.....Charles Van Enger
WHOOZINIT.....Monte Blue, Marie Prevost, John Roche, Willard Louis and Clara Bow.

Just a Woman

First National

Starting off with Claire Windsor, Conway Tearle and Percy Marmont in a triangle, this promised to be interesting, but they devoted so much footage to people going in and out and conversation that was certainly not dramatic, that long before they approached the finish it was pretty well sunk. Radical cutting and new titles might save it, but in the beginning they were wrong in having a very conventional story which they failed to lift by distinctive treatment. If this is reduced in footage before it gets to you it will be one of those things that you can play without hiding out afterwards, but you cannot count it a winner.

There were some bits of business in the early sequences that were rather good and the idea of using an ape in the divorce frame-up provided a novel situation, but by the time they got to the divorce they had really murdered this thing by conversation and story mechanics. The players were never able to pull this out of the artificial rut. They were actors all the time.

DIRECTOR.....Irving Cummings
AUTHOR.....Eugene Walter's story, adapted by Jack Cunningham.
CAMERAMAN.....Arthur L. Todd
WHOOZINIT.....Claire Windsor, Conway Tearle, Percy Marmont, Dorothy Devore and Eddie Gribbon.

Seven Chances

Buster Keaton-M. G. M.

This is sure fire for big money. It is as sweet a comedy development as any feature length comedy ever made, and the gags used through the early reels are beautifully played out and nicely topped.

The whole thing is built around Buster's being unable to tell the girl he loves that he wants to marry her, and then he faces the situation where he must be married within a few hours or lose an inheritance of a million bucks. The laughs pile up as he proposes to girl after girl without success, and then they build into a marvelous chase gag, where they have advertised for brides, topping it with various mobs of women, wearing bridal veils, chasing Buster through the streets and over the mountains.

They do some new stuff in this and a lot of the old stuff particularly well. You can bank on it as a laugh getter that will delight your gang and send them out looking for new customers for you.

T. Roy Barnes, Snitz Edwards and Jules Cowles do some nice work feeding to Buster.

Buster has had several top-notch feature successes now, with the result that he must be placed right up at the top with the champion money getting comedians.

DIRECTOR.....Buster Keaton
AUTHOR.....Roi Cooper Megrue's story, adapted by Jean C. Havez, Clyde Bruckman and Joseph A. Mitchell.
CAMERAMAN.....Elgin Lessley and Byron Houck
WHOOZINIT.....Buster Keaton, Ruth Dwyer, T. Roy Barnes, Snitz Edwards, Frankie Raymond, Erwin Connelly and Jules Cowles.

**Jack Dempsey and
Estelle Taylor**

IN

**“Manhattan
Madness”**

World's Greatest Action Picture



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in

"MANHATTAN MADNESS"



Estelle Taylor

in

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in

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Coming Releases:

"NEVER THE TWAIN SHALL MEET"

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"ZANDER"

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Dick L'Estrange

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"MANHATTAN MADNESS"



Robert J. Graves

as

"CUPPY"

in

"MANHATTAN MADNESS"



Holly 1186

You'll be delighted with

JACK DEMPSEY

as a loveable, fightin', he-man from the West.

You already know beautiful

ESTELLE TAYLOR

and you know how the fans have an added interest now that she is "Mrs. Dempsey."

You remember that great comedy success,

"HER TEMPORARY HUSBAND,"

with Syd Chaplin, Tully Marshall and Owen Moore.

Well,

Jack McDermott

who directed it, has directed this marvelous combination of action, mystery, laughs and thrills.

An Entertainment High Spot
The Seat Selling Sensation
of
1925

Bill Gets An Answer

Mr. Hays sent out a letter to the newspaper men over the country asking for suggestions and criticisms. I don't know exactly what Bill had in mind, but I have had several good laughs over comments that have loomed up in various papers that come into my office.

The following comment from the editor of the Red Bluff Daily News, in Red Bluff, California, may be interesting to folks in the trade:

**"MR. HAYS ASKS OUR OPINION
AND HERE YOU HAVE IT**

We have a letter from Mr. Will Hays, the big boss of the movie business, inviting us to criticize motion pictures as a means of eventually getting a better class of pictures. All right, William. We saw "Single Wives" at a local house last night and regret exceedingly that you were not there to see the film and hear the caustic, vitriolic and disgusted comment we heard. Since you invite our opinion, we want to impress upon you, Mr. Hays, that shows of this character are a putrid mess in the nostrils of men and women who still hold to the belief that there are some things in domestic life too sacred to be dragged into a movie film, for no reason than to make a good showing at the box office. We are of the opinion, William, and it's our opinion you have invited, that any show that causes an audience to sit on needles and pins, wondering what ghastly thing the flappers and lounge lizards are going to do next, needs fixing. Fathers and mothers who are making an honest effort to give their children the best possible in clean thinking and clean living, see their efforts go for nothing in the face of a movie that displays no respect whatever for the finer sensibilities of men and women of any degree of culture. The intimate bedroom scenes and sickening petting parties that we are treated to in pictures like "Single Wives," do not meet the endorsement of the average audience. And Red Bluff is average.

"Single Wives" is not an honest portrayal of society any way. We are given a party of wealthy men and flappers in a home of superlative luxury, where all they have to do is to push a button and their every want is attended to by a servant. Their time is given over to slobbering over some other man's wife or hus-

band, the whole vile mess ending in a scandal. This particular picture does not point a moral, being simply an exhibition of filth. There are many others of the same general tone. The setting leading to the conclusion that all society is vulgar, and that the theater-loving public is not entitled to any consideration.

This is our opinion, Mr. Hays. We do not blame the men that are exhibiting these pictures throughout the country. They are doubtless doing the best they can, but if there is any way to get at the source of this stream of screen vulgarity, you have our permission to go to it. Also, we are under the impression you have the authority."

The Spaniard

Paramount

Apparently they tried to make something that would be somewhat of a combination of "Blood and Sand" and "The Sheik." They failed. This has some interesting production values and the bull fight scenes are rather well registered because of some good real bull fight cuts that are tricked in, but basically it is all wet, since there is no one in the story to sympathize with. Ricardo Cortez, the bull fighter, and Jetta Goudal, the fair lady that he decides to beat into submission, are both a coupla heavies, and neither one at any time earns or justifies your sympathy. Noah Beery, as a serio-comic valet, really wins more sympathy than anyone else up until the finale, when he is twisted into the real heavy so that Cortez may become the hero.

This really lacks a lady in distress. Elemental as this plot structure is, the thing would have had a tremendously greater appeal if a charming girl, like Lois Wilson, had been cast as the shero. Jetta Goudal is an interesting personage, but after one good look at her no one will ever feel that she needs their sympathy in handling a guy like Cortez. It is not clever enough to register as entertainment as a battle of wits between two strong characters, and so, being played as an elemental meller romance, it falls flat through lack of sympathy.

If you want to try to cash in on the exploitation gag that the Spaniard is a greater lover than the Sheik, you are welcome to go to it, but I would watch my step about encouraging any gang to expect too much from this one.

DIRECTOR..... Raoul Walsh
AUTHOR..... Juanita Savage's novel, adapted by J. T. O'Donohoe.
CAMERAMAN..... Victor Milner
WHOOZINIT.... Ricardo Cortez, Jetta Goudal, Noah Beery, Mathilda Brundage, Renzo de Gardi, Emily Fitzroy, Bernard Seigel and Florence Renart.

The Goose Hangs High

Paramount

This has no thrills or big production values, but consistent old Jim Cruze has put across some real laughs and a sure-fire bit of pathos nicely spotted here and there. When you can make 'em laugh and cry you've got good entertainment, and Jim does that in this. He handed me a lot of laughs and made me cry along with the rest of the gang, and that, to me, means that he has delivered.

From some standards this is not a big picture, but for the great majority, who are for the most part community folk, I believe that this will register as excellent.

Unfortunately, this title will undoubtedly prove to be a terrible handicap, and for that reason I am afraid that the picture may not have a big financial success, with the result that a year from now the bosses may not figure that it was a good picture because it did not make a fortune or two.

The story structure is simple, having to do entirely with the placing of some children, with decidedly modern generation ideas, in a pathetic home atmosphere where a father and mother were struggling hard to give the kids schooling advantages. George Irving gives a marvelous performance as the father, and if only enough producers see this work that George has done in this, he should never again have to worry about wanting to direct. Myrtle Stedman ably holds up her end of the family parent characterization by doing some excellent bits as the mother. Connie Bennett, as the flapper daughter, and Edward Piel, Jr., as the youngest boy, earned a lot of laughs. Gertrude Claire, as Granny, made the character outstanding. Z. Wall Covington made the bit of Noel most sympathetic by virtue of a great smile. Cecille Evans was a good little smart crackin' stenographer. James Marcus was effective as the cheap politician menace. Anne Schaefer, in the bit as the cook, helped to make the pathos real.

This was a success as a play, and it is up to you to sell it to your fans, because a film like this, that has such excellent human values, should be given the necessary exploitation support to bring out plenty of customers. I am sure that you will find that 95 per cent of your gang will like this very much indeed.

DIRECTOR..... James Cruze
AUTHOR.... Lewis Beach's play, adapted by Walter Woods and Anthony Coldeway.
CAMERAMAN..... Karl Brown
WHOOZINIT..... Constance Bennett, Myrtle Stedman, George Irving, Esther Ralston, Wm. R. Otis, Jr., Edward Piel, Jr., Gertrude Claire, James A. Marcus, Anne Schaefer, Z. Wall Covington and Cecille Evans.

Beauty and the Bad Man

Frank Woods-Prod. Dist. Corp.

This is an elemental western with some good broad comedy moments and several interesting characters who are very badly handicapped by too much story.

Apparently unwilling to change the original of Peter B. Kyne in spots where it should have been changed to secure an effective condensed version, they proceeded to make this very episodic, with rather annoying results.

Russ Simpson, Forrest Stanley and Jim Gordon register three good characters that might have made this an excellent picture if the footage had been devoted more to characterization bits and less to the mechanics of an unwieldy yarn. Andre De Beranger, as a weakling heavy, had an excellent opportunity, but he acted too much and spoiled it. Mabel Ballin as the girl did not stir any strains of emotion.

Although crude in spots, this has some fair sequences and will get by reasonably well where your gang do not expect too much.

DIRECTOR..... William Worthington
AUTHOR..... Peter B. Kyne's story, adapted by Frank Woods.
CAMERAMAN..... Joseph A. Dubray
WHOOZINIT... Mabel Ballin, Forrest Stanley, Russell Simpson, Andre De Beranger, Edna May Cooper and James Gordon.

Introduce Me

Associated Exhibitors

Chalk up another success for Doug MacLean in his series of mistaken identity characterizations. This time he gets spotted as a famous mountain climber and they build some great hokum around his trip up the mountain side.

There are some very good gags in the sequence which build up to the mountain climbing finale, and the titles are rather nicely timed as a feeder for the comedy gags. This lets down at times and would have been much better if they had developed more gags and laughs around some of the other players. It is all well and good to concentrate everything on the star when he is just "coming up," but MacLean has reached a point where he must keep his stuff absolutely top-notch, and to do so he cannot afford to have slow spots.

You can't go wrong on this one. It's a great comedy, and with the increasing popularity of this boy with the pained smile caused by his embarrassment, you should be able to get real dough with it.

Bob Ober, as the heavy who whistled, pointed up a lot of the best bits, and he could have developed many more laughs if given more business.

DIRECTOR... George Crone; supervised by Al Santell
AUTHOR..... Raymond Cannon and Wade Boteler
CAMERAMEN..... Jack McKenzie and Paul Perry
WHOOZINIT..... Douglas MacLean, Robert Ober, E. J. Ratcliffe, Wade Boteler and Anne Cornwall.



Alyce Mills

Current Engagement—Featured Player in
"FAINT PERFUME" by Zona Gale

Next Engagement—Featured Lead in
"MY LADY'S LIPS" by John Goodrich

B. P. SCHULBERG PRODUCTIONS

Sally

First National

Hats off to Al Green, the director; Colleen Moore, Leon Errol, and whoever provided the gags. This is a pip of a hokum comedy that dies ever time they get into the very crude story development, but manages in spite of the bad story and a terrible set of titles to register as corking entertainment.

Sally is a title that can't miss for big money now, more because of the song and the radio plugging of the song, than because of the popularity of the Ziegfeld-Marilyn Miller comedy from which this was made. The whole nation has heard the "What Has Become of Sally" thing on the radio so much during the past few months that the title "Sally" has become worth a lot of dough.

Leon Errol carries the comedy burden, and surely proves in this that he has tremendous possibilities for work on the screen. Colleen Moore plays Sally somewhat a la a combination of Fannie Brice and Ben Turpin, but she earns a lot of laughs, and this thing is only good during the hokum gag moments.

The efforts to put across story value fall flat. The costume which Sally wears during the big party is atrocious, and I believe they made a mistake in this sequence in trying to follow what might be a big set in a theatre, instead of attempting to give a note of reality to the atmospheric background of the party sequence.

I cannot understand the use of so many crude titles in this, and it must seem difficult to those who do not understand that the director does one thing, the gag men provide something else, while the story and titles are written by others, to see such a variance in entertainment quality come in one single production.

Despite all the crude spots, this can't miss both as box office and satisfying entertainment, because they surely deliver more than an average quota of laughs, and that should keep anyone from attempting to crab about this one.

DIRECTOR.....Alfred E. Green
AUTHOR.....Guy Bolton's comedy, adapted by June Mathis.

CAMERAMAN.....T. D. McCord
WHOOZINIT.....Colleen Moore, Lloyd Hughes, Leon Errol, Dan Mason, John T. Murray, Eva Nova, Ray Hallor, Carlo Schipa, Myrtle Stedman, E. H. Calvert and Louise Beaudet.

Code of the West

Paramount

A different kind of cowboy, some beautiful scenic exteriors and a forest fire give you something to talk about. There are some good values, but this has been rather weirdly cut and titled so that the net result is something which half of your customers may delight in, while the others will think it quite sad.

They have some very fine stuff in the forest fire sequence, but in cutting it they carried it past the climax and went on and on until all of the splendid effect was lost.

Eddie Gribbon earns a few good laughs with broad comedy, and the triangle between Owen Moore in over-

alls, Connie Bennett as a flapper, and Dave Butler as a movie type of cowboy, carries a certain amount of elemental value.

This has not the sweep nor power of other Zane Gray westerns delivered by Paramount, but you can shoot it through very satisfactorily if you will concentrate on the idea that there is a forest fire spectacle, some very good riding thrills and a hero who is a different kind of a cowboy.

DIRECTOR.....Wm. K. Howard
AUTHOR.....Zane Grey's story adapted by Lucien Hubbard.

CAMERAMAN.....Lucien Andriot
WHOOZINIT.....Owen Moore, Constance Bennett, Mabel Ballin, Charles Ogle, David Butler, George Bancroft, Gertrude Short, Lillian Leighton, Edward Gribbon, Pat Hartigan and Frankie Lee.

Private Affairs

Prod. Dist. Corp.

Just a good little picture this is, and, except for a faulty construction, it would have been much better than just good.

Renaud Hoffman has proved in this and his recent productions that he knows how to take individual sequences and characters and get splendid values. He has scores of nice touches in this. He registers a lot of laughs. There are a few very good gags. Unfortunately, in developing this plot, too many characters were introduced without any co-relation, with the result that the time lapse leaves an audience very much in the air trying to remember who's who when the lost packet of letters is uncovered. This whole story hinges around the idea of a bunch of letters being lost for many years, with the latter part of the story registering how the loss of these letters affected the lives of all those to whom they were addressed.

A tighter story construction and a better establishing of the most important characters would have made this much more effective. As it stands, it has some good values, but it sags badly in many spots.

The biggest laugh is the barber who gets the letter from the distillery offering liquor at pre-prohibition prices. The characterization of Dave Butler, where Dave is always fussing with his clothes, is very well handled. Mildred Harris gives a very pleasing performance in a part which called for careful treatment since the sympathy was swinging back and forth throughout the picture. Hardee Kirkland registers splendidly with the character of the drunk who receives an inheritance. Bobbie Agnew and Gladys Hulette are a pleasing pair of young lovers.

This will go much better in community houses than it will in the big cities. It has a lot of excellent human touches.

DIRECTOR.....Renaud Hoffman
AUTHOR.....George Pattullo's story, adapted by Alfred A. Cohn.

CAMERAMAN.....Jack McKenzie
WHOOZINIT.....Gladys Hulette, Mildred Harris, Robert Agnew, David Butler, Hardee Kirkland, Betty Francisco, Arthur Hoyt, Willis Marks and Charles Mack.



Margaret Livingston

HITS: "THE CHORUS LADY," "UP THE LADDER,"
"TOO MANY WOMEN," "THE WHEEL" and

Violet Deering in
"HAVOC"

—A ROWLAND V. LEE PRODUCTION

Wm. Fox Special

Zander the Great

Cosmopolitan-Metro-Goldwyn

This will make Marion Davies a lot of new friends. It also proves that George Hill is not only an excellent prospect for directorial development, but a master of photographic composition and effect.

They open this with a hokum sequence or two in which Marion is a freckle-faced orphan abused by the ogre of a matron and finally, when the lady who has given her a home dies, she starts for Arizona with little Zander to find Zander's father. They use a great "bridge" in the multiplying rabbits gag and the sequences in the bootlegger's hangout on the desert have very good value.

After they get into the story mechanics it sags, but this has a good action finish. The camera angles used in the scene where Blinn kills the heavy were quite effective.

With Harry Myers and Harry Watson as comedy cowboys (and I can't understand why someone doesn't sign up Harry Watson for life) and Holbrook Blinn and George Seigman playing glorified bits, Miss Davies has a supporting cast that helps a lot. Johnny Huff is a very cute youngster. Harrison Ford with a beard is better than usual.

You can of course make a lot of noise about the cast in this, and I would advise that you yell about the photographic artistry because it sure is distinctive. You can safely tell them that Miss Davies gives one of the best performances of her career. This has not the size and spectacular values of some of Miss Davies' earlier films, but from a straight entertainment viewpoint most folks will enjoy it as much or more.

DIRECTOR..... George Hill
AUTHOR.... Salisbury Field's play adapted by Lillie Hayward, editorial direction by Frances Marion.
CAMERAMAN.. George Barnes and Harold Wenstrom
WHOOZINIT... Marion Davies, Holbrook Blinn, Harrison Ford, Harry Watson, Harry Myers, George Seigmann, Emily Fitzroy, Hobart Bosworth, Richard Carle, Hedda Hopper, Olin Howland and Master John Huff.

Declasse

Corinne Griffith-First National

They talked this to death. The only thing that gives it any value is the fact that someone cut it so that more than half of the picture is made up of Corinne Griffith close-ups, and Corinne is sure easy to look at, which helps just that much for folks who are willing to pay their dough to sit and look at animated photographs of the star.

Clive Brook gives an excellent performance and holds a considerable degree of sympathy for the heavy character he plays. The rest of the cast were made to walk and talk through miles of footage that was fearfully mechanical and old-school, with the result that they were definitely artificial all the time.

To look at this on the screen, you could never suspect that it was considered to be a great play.

Here is an example of what lack of good treatment can do towards killing the possibilities of good material.

If your gang loves Corinne, talk about her and go easy with promises about the picture. Clive Brook is an interesting new figure and they will like him. Herald him as a new type of screen heavy.

This is weak as entertainment basically because they devote entirely too much footage to the mechanics of moving people about and talking through yards of footage with practically all of the titles very poor indeed. Of course, Corinne wears some lovely gowns and your customers may accept this, even though they fail to consider it really good entertainment.

DIRECTOR..... Robert Vignola
AUTHOR..... Zoe Akin's play adapted by Chas. E. Whittaker and Bradley King.
CAMERAMAN..... Antonio Gaudio
WHOOZINIT..... Corinne Griffith, Clive Brook, Rockcliffe Fellowes, Lloyd Hughes, Lilyan Tashman, Hedda Hopper, Bertram Johns, Louise Fazenda and Eddie Lyon.

A Kiss in the Dark

Paramount

This gets away to a great start because of some nice gags like the greyhound weather vane and the business of Menjou's fingers tapping when he got ready to make love. The use of Havana as a background for the first half had values, but they lost their perspective and used a bit too much of it with harmful results. The last half drops decidedly because of too much story mechanics and the fact that it was not as clever nor as funny as the first half.

Menjou got away to a great start and did his best through the last few reels, but was handicapped in the last half by a lack of good bits of business. Lillian Rich was excellent. This girl will go to the top rapidly. Kenneth MacKenna shows promise as a juvenile. Aileen Pringle gave a good performance, but was handicapped in the early footage by rather poor lighting. Ann Pennington was shot into one sequence for no good reason and her stuff was cut so badly that it failed to register much.

They had a bad back drop outside a window in the Havana Hotel that reminded me of the technique of ten years ago. The missing of the steamer sequence is not convincing because it would have been a cinch for the stranded wife to have caught the steamer by the use of a motor launch.

With this title and Menjou and Rich to talk about, you should be able to pull some dough. You can't count on this, however, as a production that will build business after the early runs because the sag at the end rather takes the wallop out of it.

DIRECTOR..... Frank Tuttle
AUTHOR.... Frederick Lonsdale's play, "Aren't We All," adapted by Townsend Martin.
CAMERAMAN..... Alvin Wyckoff
WHOOZINIT..... Adolphe Menjou, Aileen Pringle, Lillian Rich, Kenneth MacKenna, Ann Pennington and Kitty Kelly.



Lee Moran

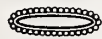


With Reginald Denny in

"WHERE WAS I?"

By Edgar Franklin

Direction of Wm. A. Seiter
For Universal



Eric Mayne

Now Playing

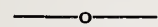
LORD MOUNTSEVERN

in

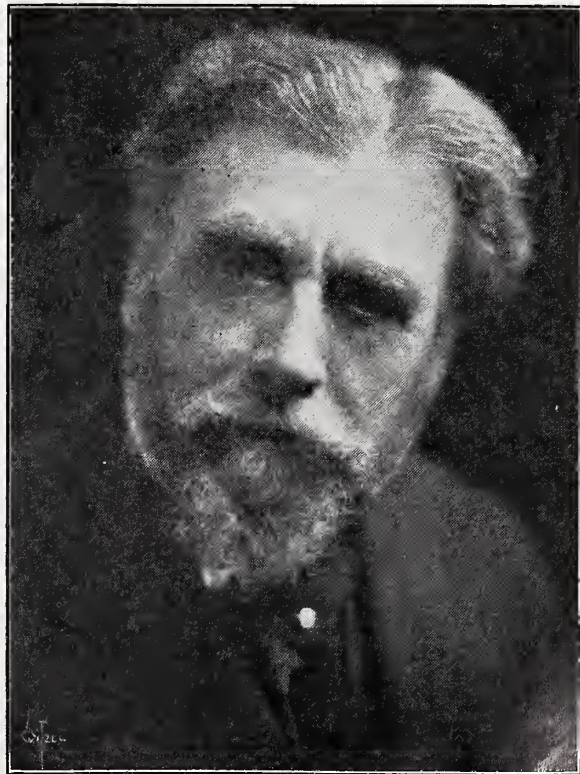
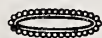
"EAST LYNNE"

—an Emmett Flynn Production.

For Fox.



HOLLY 0713



The Unholy Three

Metro-Goldwyn-Mayer

I believe that this is the greatest money-making picture that I have seen to date coming from the Culver City studio since the earliest Triangle days, and I think that this will get more money than anything that might have been made there even by Triangle.

This is a beautifully developed crook regeneration story, in which is presented the novel combination of a ventriloquist who appears as a woman, a dwarf who appears as a baby, and a giant. This trio are originally registered in a museum, and we get an excellent sequence planting their characters. Mae Busch is a pickpocket associate of Lon Chaney, the ventriloquist, and when the Unholy Three begin to operate a bird store, Matt Moore becomes their clerk. There is a nice little love affair developed between Matt, as the embarrassed lover, and Mae Busch, and in the end they get a very good courtroom sequence where Chaney, as the ventriloquist, saves Matt from punishment for a murder that has been committed by the giant.

Just as the lion sequences put a great movie kick into "He Who Gets Slapped," we get a gorilla sequence in this one that has a marvelous value as a melodramatic thrill.

Much of this yarn is hokum, but it has been beautifully done, with the sequences nicely handled, and any gang anywhere will get a kick out of the suspense moments.

The scene where Mathew Betz, the detective, calls on the three crooks and plays with the toy elephant in which the dwarf has planted the stolen jewels, is an excellent bit of work.

Here is a corking crook story, with decided novelty, smoothly developed and produced, and you can cash in on it for plenty of real dough if you do your share in intelligent exploitation. Yell a lot about Lon Chaney's performance as a woman. Lon is a very big card today, and his work in this will make the neighbors talk.

DIRECTOR.....Tod Browning
AUTHOR.....T. A. Robbins' story, adapted by Wally Young and Tod Browning.

CAMERAMAN.....David Kesson
WHOOZINIT...Lon Chaney, Mae Busch, Matt Moore, Victor McLaglin, Harry Earles, Mathew Betz and Edward Connelly.

The Air Mail

Paramount

Here's an elemental meller that takes an awful long time getting into action and never really provides an impressive kick because of the artificiality that has gone before the fight scenes when they do come. Although photographed in mountainous country, it lacks artistic composition and good photographic values. The crudities even go so far as to show a supposed rainstorm effect with shadows from the sun plainly visible. The development of the melodramatic moments is decidedly messed up. The ease with which a crook is able to enter the air mail service is hardly

forgiven just because that particular crook decides afterwards to go straight.

Billie Dove is a beautiful girl and has possibilities. In many shots she was not well lighted and suffered as a result.

This lacks convincing thrill and is totally devoid of anything that could be called characterization treatment. There is just one laugh in the picture. It comes from a title when some of the willuns are loaded into a car containing others, at the finish, and they register this speech, "Move over, we are the worst criminals."

Possibly you can get this by, by billing it as a melodrama of the air mail service, but you can be pretty sure that your gang won't send many of the neighbors to see it.

DIRECTOR.....Irvin Willat
AUTHOR...Byron Morgan's story, adapted by James Shelley Hamilton.

CAMERAMAN.....Alfred Gilks
WHOOZINIT.....Warner Baxter, Billie Dove, Mary Brian, Douglas Fairbanks, Jr., George Irving, Richard Tucker, Guy Oliver, Lee Shumway, Jack Byron, John Webb Dillon and Lloyd Whitlock.

The Talker

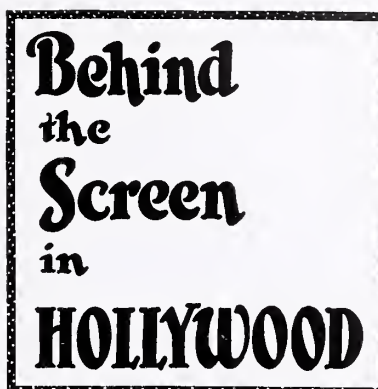
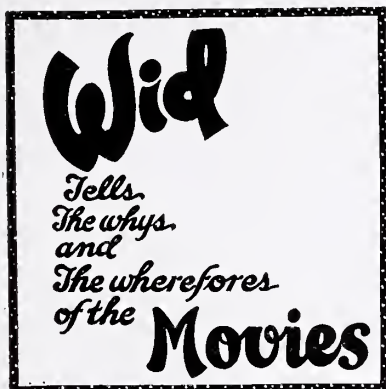
First National

The first half of this is marvelous. In the second half they talked it to death. The early dramatic clashes were beautifully counter-balanced with some good comedy gags that were carried through several reels of footage without a let-down.

Tully Marshall, as the henpecked husband who finally got drunk, gave a marvelous performance. Gertrude Short, doing a neighbor kid always asking questions, was built up into a sure fire laugh every time she appeared. Lew Stone and Anna Nilsson were a splendid team for man and wife, and Ian Keith gave the best performance he has shown on the screen to date as a young promoter sheik. Shirley Mason did not have so much to do in the early part of the film, but she registered a wow of an emotional scene in the last half which pulled this part of the film up, even though it had sunk far into the depths. Harold Goodwin gave a performance that was impressive because of his sincerity.

Here was very definitely a case of trying to crowd too much into the last half of what started off to be wonderful entertainment. If they decide to sacrifice some of their psychology and take a reel or more out of the last half of this you will get a splendid film. Rarely have we had three reels that clicked any nicer than the first part of this one. One thing is conclusively proved here, and that is that Al Green, with the right kind of material, can deliver sure fire comedy entertainment.

DIRECTOR.....Alfred E. Green
AUTHOR.....Marion Fairfax
CAMERAMAN.....Arthur Edeson
WHOOZINIT.....Lew Stone, Anna Q. Nilsson, Ian Keith, Shirley Mason, Harold Goodwin, Tully Marshall, Gertrude Short, Barbara Bedford and Lydia Yeamans Titus.



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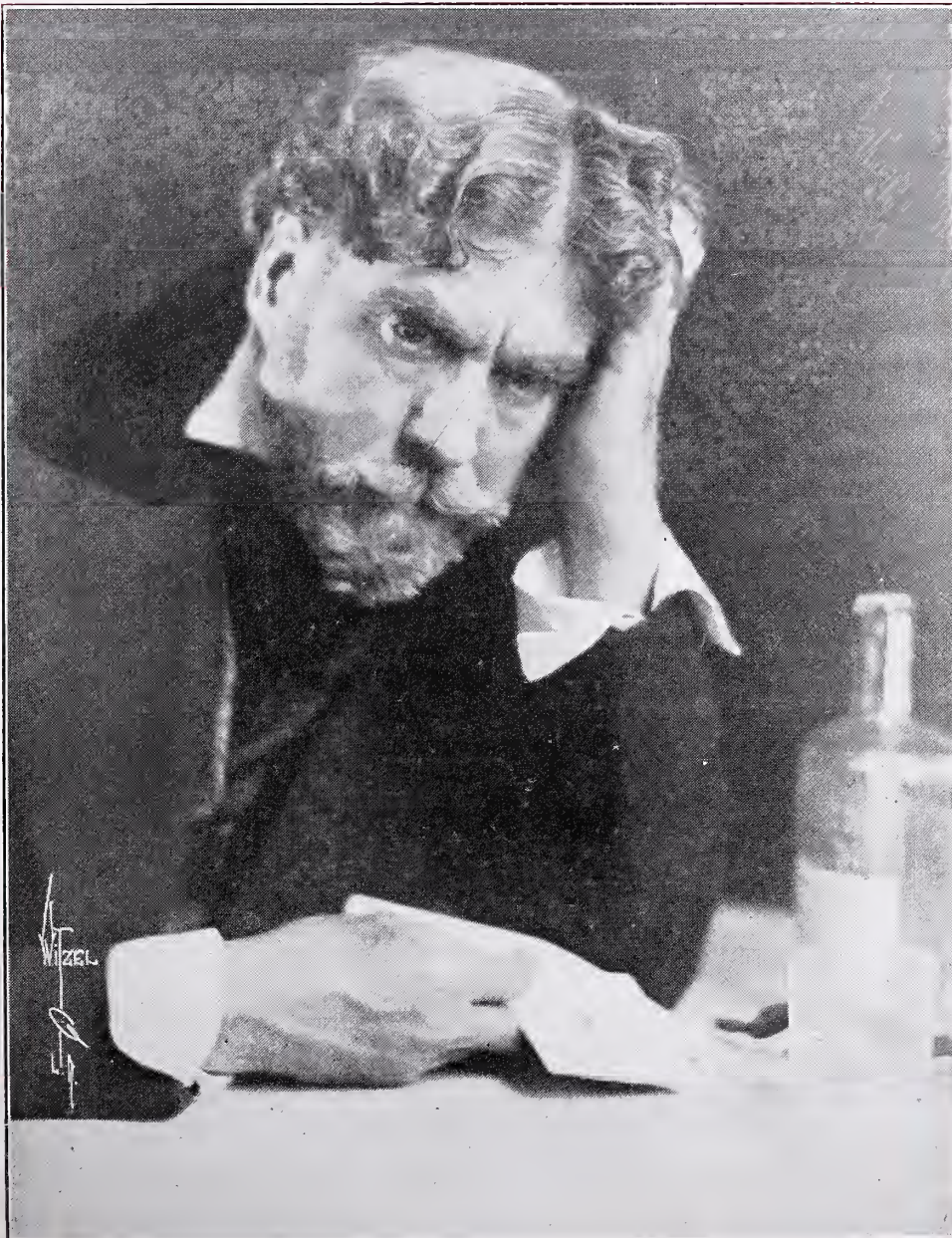
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VOL. III. NO. 5

JUNE, 1925

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in
"EAST LYNNE"
an Emmett Flynn
Production
for Fox

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Editor - - - - - Wid Gunning

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Reviews This Month

- Tides of Passion* . . . Vitagraph-Warner Bros.
Eve's Secret Paramount
Drucilla With a Million F. B. O.
Proud Flesh Metro-Goldwyn-Mayer
Men and Women Paramount
Beggar on Horseback Paramount
The Little French Girl Paramount
Madame Sans Gene Paramount
Raffles Universal
Three Keys . . Banner Prods.—State Rights
The Charmer Paramount
New Toys First National
Adventure Paramount
Mike Metro-Goldwyn-Mayer
Friendly Enemies
Belasco Prod.—Prods. Dist. Corp.
I'll Show You the Town Universal
I Want My Man First National
Eve's Lover Warner Brothers
The Crowded Hour Paramount
Some Punkins . .
Charles Ray-Chadwick Prod.
The Night Club Paramount
Black Cyclone Hal Roach-Pathé

What Is an Independent ?

"Rally with the Independents!" Once more in the good old summertime the cry echoed back from the welkin, or whatever that thing is that cries are supposed to echo from. For a little more than fifteen years now I have spent a portion of my summertime listening to those who cried loud and long about the down-trodden independent. For many years I did a lot of yelling myself. The question is just what is an independent?

The guy who makes a "quickie" over on Poverty Row and then takes it under his arm and tries to peddle it is about the only independent that I know of. Unless he writes, directs and plays in the film, provides the money and then afterwards sells it, I really don't believe that that guy is an independent. If he is a little fellow with a little bit of money who hires somebody to write and hires somebody to direct and hires somebody to act and hires somebody to sell, then he is really just like his big brothers, only he is a little fellow.

If we are going to decide that the independents are only the little fellows, we won't get very far. Never in the tumultuous years of this game's activity has there been anyone to come forth with a very definite description of what is an independent. For a long time an independent was anybody who was not hooked up with the General Film. Then for a long time an independent was anyone who was not hooked up with Paramount. This year the general discussion seems to indicate that an independent is anyone who is not hooked up with the Big Three, Metro-Goldwyn-Mayer, Famous-Players-Lasky and First National.

The big laugh about all this to me is the fact that Metro, Goldwyn and Mayer have been three of our greatest independents. Not so many years ago Famous Players and Lasky as separate units were independent leaders. Certainly First National will still explain to you that they are the most independent of the independents.

Carl Laemmle gave cash money to the assembled convention of exhibitors in Milwaukee and announced that he always has been and always will be an independent. I think a lot of Uncle Carl and Bob Cochrane, but, by golly, I can't see much difference between the lineup of the Universal organization and the lineup of any other big organization.

These annual conventions have gotten to be rather a thing to poke fun at because they generally evolve into a gathering of much speaking and little doing. I didn't go to Mil-

waukee this year because, as I have grown older, my sense of humor has developed more. I understand that the exhibitor politicians intend to make strenuous efforts to line up theater owners so that the theater organization may control the play dates of these individual theater owners. To me there is a very definite humorous side in this movement when it is heralded with loud acclaim about "Rally to the Independents!"

It looks to me as if some of the brothers have intentionally or unintentionally decided to go to work selling films for some of the weaker organizations in the hope that they may get somewhere by altering the balance of power. If they would openly say that that is what they are attempting to do, then I might appreciate their efforts. I would still say, however, that the answer in the motion picture business when all is said and done, is now, and always has been, that he who wins is he who makes the best pictures and has the best selling organization.

If I were running a theater today and someone came to me with the request that I turn over the playing time of my theater, which is, after all, the same as turning over my theater, I would certainly register a quiet smile while I inquired as to just who was to be the master mind that would do better for me than I might do for myself. I don't care what conversation goes with the effort to gather play dates together, the actual activity resolves itself down to a simple attempt to formulate a method of group buying. Such a movement is nothing whatever except the very thing which most of the exhibitor politicians yell about, the so-called menace of the producer who owns many theaters or the theater chain which dominates a section of the country.

As a theater owner I would give very serious thought to the fact that there is a decided difference between an organization controlling many theaters where the organization itself actually owns all of the theaters and an attempt to formulate a similar buying power wherein the theaters are owned by many individuals and a politically inclined leader wishes to take charge of the destiny of these individual theaters by controlling the one thing which means life or death, which is play dates.

In other words, the booking date pledge idea brought forward at Milwaukee is nothing more or less than the well-known booking agency plan which when presented a few years ago was hailed as a terrible menace.

Odd as it may seem, I feel that the Milwaukee commotion actually helped the Big Three more than anyone else. I have been through many conventions where there has been much yelling about rally to the support of the independents. Always it has evolved that following the convention the theater owners went back to their brick and mortar in which their money was tied up and proceeded promptly to wire, telephone or personally visit the sales organizations of the muchly cursed dominant producers for the purpose of securing the product of the big companies before their competitors might tie it up.

Today more than ever before this business has resolved itself down to a question of making good entertainment and selling it intelligently. Today the selling element has an added angle in that the public must be sold and consequently the producer willing and able to back up quality product with good selling to the public naturally has an edge in the matter of interesting the theater owner.

Just pictures will not make any theater owner a fortune today. He must have good pictures and he must sell them intelligently. The fact that his pictures are made by an independent or by a so-called trust company means nothing to the public. The guy whose quarters make the cash register happy is only concerned with the one element of good entertainment and today the theater owner knows that so well that he is not concerned so much with buying film because he can get it cheap, as he is with getting good pictures, because they will attract the crowds. Cheaply bought films that cannot attract are in the long run much more costly than expensively bought films properly advertised. Films with good advertising possibilities prove a sufficient magnet to the public to bring in enough dollars to not only pay the expensive cost but show a handsome profit besides.

When all is said and done, have we any honest-to-goodness independents? If so, who, where and why?



Laura La Plante

Starring in

"THE TEASER"

"DOUBLING FOR CUPID"

"DANGEROUS INNOCENCE"



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* * *

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Evelyn Brent Productions

“Typed” Stars Make Hash of Good Stories

I think this will be the great year of the new faces. The tremendous success in the past year of Metro-Goldwyn-Mayer in establishing Jack Gilbert and Norma Shearer will surely encourage great efforts to develop new stars.

It is unfortunately true that we have suffered a lot in delivering entertainment values through the fact that a great majority of the established personalities have been typed to the extent that as soon as they come into a story the audience knows that they are the hero, the heavy, the shero or the vamp.

The fact that most of the prominent players have been definitely registered as certain types has made it more difficult to deliver pictures with any element of suspense and in many cases rather good stories have seemed to be hash since the end was obvious from the beginning because of the personalities cast for the principal characters.

This is really just another one of the vicious circles that makes the business of providing picture entertainment difficult because the theater owners demand name values in order to arouse interest from the ticket-buying public and in developing personalities to the point where their names have value it is natural that the players be given a distinctive type of character to continually play.

We cannot get entirely away from this situation at any time, but I do believe that this very circle will cause the development of many new screen personalities since the studios will find it very advantageous when they have stories to do where the suspense element of the romantic love thread is important to cast players who are not known to be hero, heavy, shero or vamp, just as soon as they walk into the action.

There are many very capable players among the men who have never had a real opportunity in pictures, and it has been proved that girls with distinctive beauty and intelligence can be rapidly developed by a good director so that I look for an exceptional number of star developments in the coming year with every studio attempting to build new personalities.

George E. Marshall

Supervising Director

VAN BIBBER COMEDIES

MARRIED LIFE OF HELEN AND WARREN

O. Henry Series

Produced by
WILLIAM FOX CORPORATION

Good Will Is Any Organization's Asset

They tore up her contract and gave her a new one calling for several times as much weekly income. That has happened. It has happened both to the hims and the hers. You also know that there have been cases where the him or the her got rather nasty and refused to play unless something like that was done by the firm that hadn't offered to do it. There have been some cases where the firm, feeling that the artist was unable to deliver, has asked that the contract be torn up, but there are actually more cases where unsatisfactory individuals have continued to draw money on contracts unfavorable to the firm than there have been instances where the firm has requested that the artist try his luck somewhere else.

In the hectic ten years that contracts for artists at high salaries have caused much commotion in this weird industry there has been a tremendous lot of conversation pro and con as to various contract abuses. Producers have been cussed for insisting upon options which gave them a right to extend a contract without giving the individual the right to quit and the producers have wisely answered that if they gamble on a player they should have some chance to win.

Actually when all is said and done there is no positive way in which creative work can be really held to a definite line by the written word. It is true that where clashes result an artist might be kept from refusing to play ball but in nearly all instances experience has proved that this business actually operates best on a basis of ability and good will.

Proven ability has almost invariably found great reward in this industry. The instances where proven ability has not found great reward have been due for the most part to personality conflicts, with these personality conflicts being of a nature that would affect the same individual in most any work.

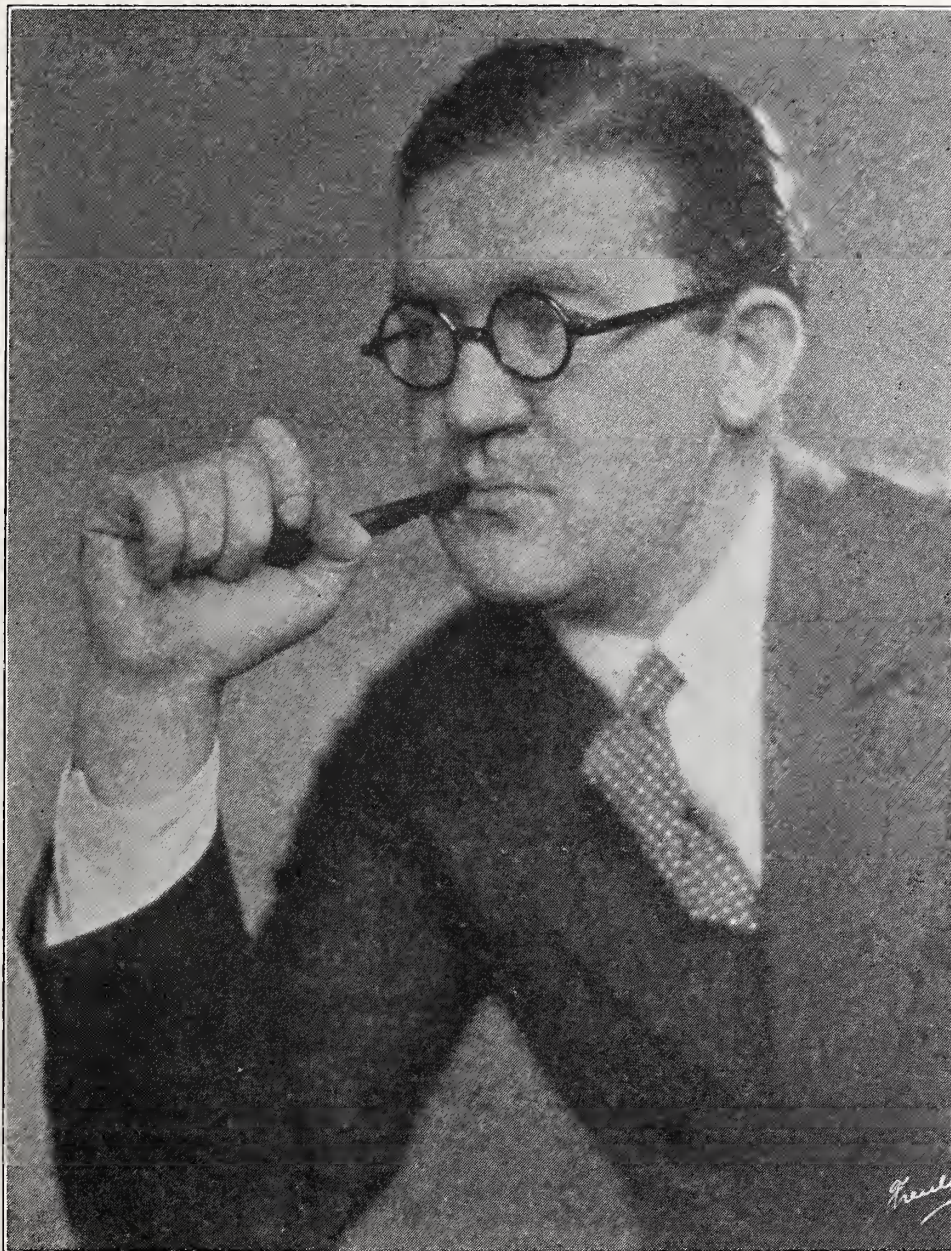
Gradually in the past five years I have watched this industry settle down to a more general acceptance of an organized method of operation. Through this course of settling

down there have, of course, been many upheavals, large and small. I have been very interested in seeing the general tendency among the larger companies to play fairly with individuals who could have been held to unpleasant long-term contracts. That spirit will do more towards accomplishing big things than any other one item.

Individuals who are unfamiliar with the problems of the producer, the distributor, and the theater man, those who know only studio activity, frequently fail utterly to grasp the reasons for the attitude of the producer toward certain contract matters and towards certain organization requirements. I find every year that the creative artists, as a whole, are sensing the fact that they are better off to concentrate entirely upon their creative work. Certainly with trade conditions as they are now, and will remain for some years to come, it is important to the big producers to maintain good will within their organization. The coming years will be a struggle of big organizations rather than in any degree a conflict among independent units.

No one will ever solve the contract problem. When the exact commercial status of an individual's ability is in question it is a very difficult matter to enter into an arrangement that will be entirely equitable to both employer and employee. Naturally the employer feels the need of some protection in the form of a written agreement. The most encouraging thing for the creative artist who depends entirely upon creative work, be it acting, writing or directing, is the very definite intention evidenced in the past few years by the biggest producers to maintain good will by the voluntary changing of contracts for those who have delivered an exceptional result.

No industry or profession has ever been able to entirely solve the matter of equitable payment and the more specialized the profession, the more intricate is the question of financial reward. The most important thing for individuals to consider is not "What will I make this year," but "Where will I be going in the five years to come." Five years in this industry is really a generation in any other.



John Ford

Director of

"THE IRON HORSE"



Just completing, "Thank You"
Early releases, "Lightnin'," "The Fighting Heart," Etc.

WM. FOX SUPER SPECIALS

We Sure Need Brains in Our "Ad" Offices

"If you are tired of ordinary pictures, go to Grass."

When I saw that looming up on a twenty-four sheet in this man's town I felt pretty sore about it. The psychology of that type of advertising was certainly all wrong because it is surely bad business for someone within the industry to hammer into the minds of the public the fact that probably they are tired of ordinary pictures.

I have frequently said that success in this industry comes from the making of quality product and from intelligent selling. We are making better pictures all the time and our trade selling is improving a little, but we are still woefully lacking in the matter of comprehensive selling and advertising to the public.

I caught an editorial recently about a Cleveland situation where a reviewer gave great prominence to a Harry Langdon comedy while the advertising department of the same paper failed to inform anyone as to where that Harry Langdon comedy might be running. This is just a glaring example of the very common error of failing to analyze the possibilities of the entertainment program being offered. Most of the theater owners conduct their advertising campaign automatically, and with very little regard to their true job of attempting to pick out the appealing angles of the films on the program as applied to their individual community.

The greatest fault with the advertising and selling in this industry is that most of the exploitation material is prepared by men who do it under pressure of time before they have actually seen the thing which they are writing advertising about.

Gradually some of the more important organizations are seriously attempting to get their product finished so that the exploitation men may see it before devising the copy to be used, but even then there is entirely too little

serious attention given to the importance of preparing lithographs, newspaper ads and other material which goes into what we call the pressbook. The theater men of this industry are not really trained exploitation men. They are terribly handicapped when they are handed material which lacks inspiration.

I hope that within the coming year, now that we are getting down to a sense of the bigness of this industry, that the organizations with millions to spend will come to a more definite realization of the need of engaging the best possible brains for the preparation of the advertising material which is to be used as the foundation of selling pictures to the public.

I have watched so many campaigns prepared in different organizations that I am really in a position to talk accurately when I say that the manner of preparation still carries too much of the routine grind and too little of the inspirational touch.

We have learned in the studios to give more time to preparation in the making of productions. The next step for dollars and cents success is to give decidedly more time and better brains to the problem of intelligently preparing the sort of advertising material that the ordinary untrained theater owner mind can make use of in attracting big money to his ticket window.

When all is said and done it is the dollars and cents result which counts and the advertising and exploitation associated with a film has much more to do with its financial return than any other single factor, not excepting the story, the director's ability, the players' personalities or the artistic quality of the production.

Great advertising ideas cannot be pulled out of the air by men who work in a routine grind manner. It is, of course, necessary to maintain an organization to follow through detail, but just as they have copy specialists in every big advertising agency, we should have copy specialists in every motion picture organization wherein the exploitation material for the use of theater owners is prepared.



Emmett Flynn

Directing

EMMETT FLYNN PRODUCTIONS

For

WILLIAM FOX

Season 1925-26

"EAST LYNNE"

"SEVENTH HEAVEN"

and

TWO MORE SPECIALS

Will Produce soon "THE HOUSEBOAT ON THE STYX"

Keep the Closeups Beautiful

The danger signal is going up for some of our girl stars. When a closeup jumps out and hits me right square on the nose because of bad lighting or the fact that the cameraman has failed to show a proper respect for the star's age, I realize that we need some new faces.

Don't think for a minute that the average fan doesn't get just exactly that same reaction of having been slapped a wallop when one of those closeups discloses the fact that the wonderful girl of his dreams is not always beautiful.

I have heard all the arguments about art and acting making it permissible for our screen beauties to contort their faces, but I want to go emphatically on record with the statement that pictures and the theater are on a different plane when it comes to the question of shall the stars be beautiful.

We have educated our fans to expect beauty from our sheroes. We may have been wrong in doing that, but by golly, we did it and we are going to have to live up to it. There is really no actual need for any reasonably good-looking girl being shown on the screen in a manner that registers disagreeably, providing the producer, the director and the cameraman are willing to go to the trouble of accomplishing visualized beauty. I have seen some of our really homely sheroes made beautiful by good lighting and I would hate to sit down and diagram all of the so-called beauties of the screen who require exceptional care in lighting and camera angles to properly maintain the illusion.

The point which I want to emphasize is that we have created an illusion regarding most of our "name" stars among the girls. We have held forth to our bill-paying public that the girls who carry the romance of imagination to the millions by way of the screen are in a sense of the "fairy queen" beauty type and it has been conclusively proved that beauty on the screen is a tremendously more effective asset than acting from a pure dollars and cents viewpoint.

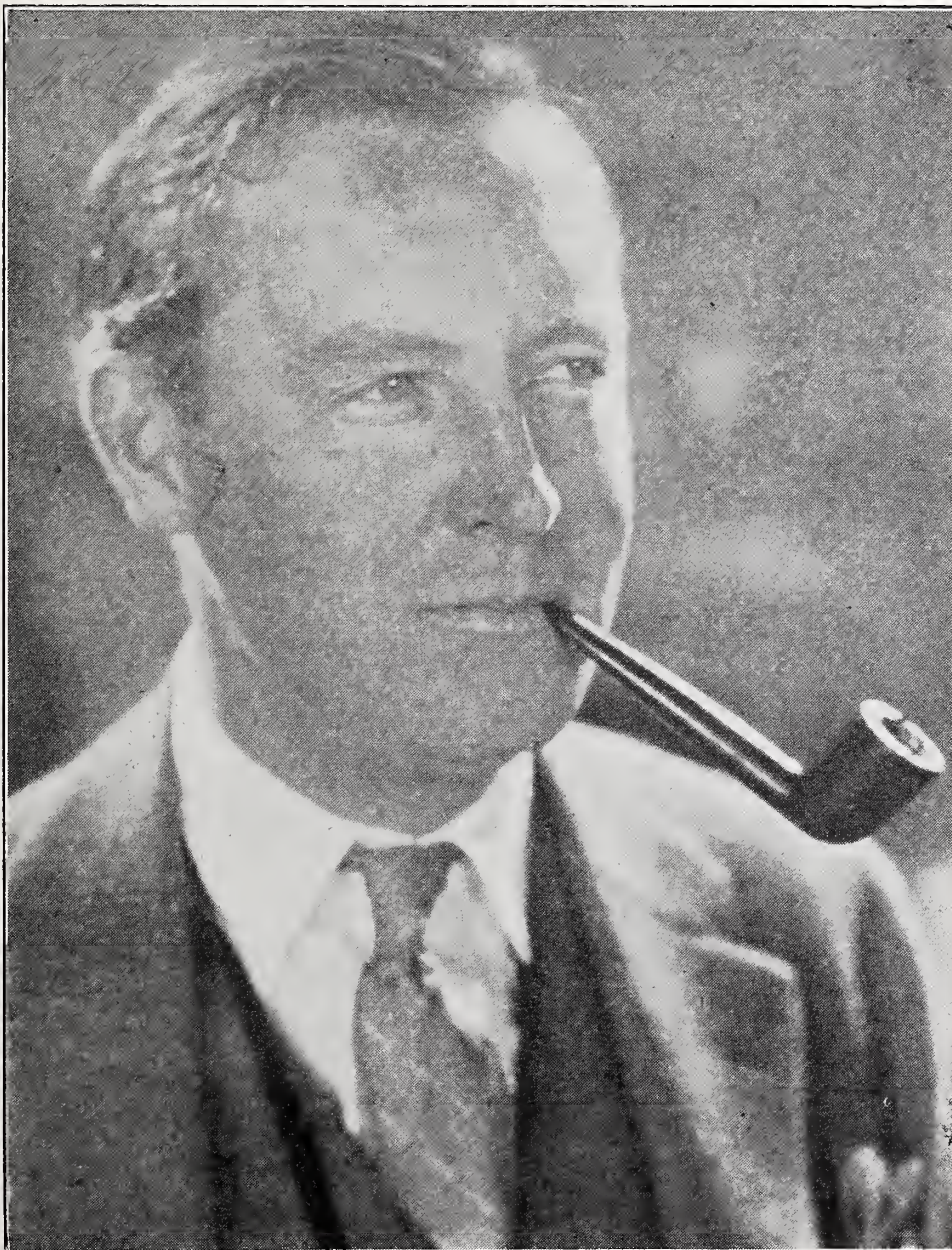
One of our most common mistakes, and I have noticed it occurring with appalling frequency recently, is to show one of our sheroes,

generally acclaimed a great beauty, in most of the scenes of a production very beautiful indeed, with other scenes disclosing in a glaring manner deficiencies that knock you cold.

No one understands any more thoroughly than yours truly the fact that it sometimes is inconvenient to make retakes. It may also be impossible to eliminate by cutting the flashes which expose the shero's beautiful face as an unpleasant thing to see. I insist, however, that this is a very important matter because you can liken it to spending an evening at a theater where you watch with entranced interest a beautiful shero presenting a romantic story only to have that lady walk in in the middle of an important scene in the third act with all her makeup off and the lights so readjusted on the stage that you see her at her very worst instead of at her very best. Of course, you say that that could never happen in the theater. Of course it couldn't. Yet that is exactly what we do on the screen when we present a girl as very beautiful through ninety per cent of a film and then here and there permit the use of scenes and closeups which destroy entirely the illusion that she is beautiful because we show her very unlovely.

We have gotten away from the old idea that all of our heroes must be collar-ads and that is a very fortunate thing because men are artificial when they try to continually try to be too handsome. It is an inherent trait, however, for everyone to like to imagine their sheroes as beautiful things, and it is an absolutely destructive force to permit bad closeups to expose the defects or our ageing girl star's facial composition.

In this industry a person who is once named as a star automatically retains a certain amount of prestige because of name value and for that reason we have many girls still playing leading parts who are today quite decidedly past the proper age to face a camera. I am not holding forth any cry for nothing but youth on the screen, but I am very urgently asking the producers for their own sakes to take especial care in lighting and photographing their girls, if they expect to continue to cash in on their name value. It can be done. It's just a question of whether you will exercise care or permit your name values to slide into the discard.



Rowland V. Lee

Directing

ROWLAND V. LEE PRODUCTIONS

For

William Fox

“HAVOC”

“AS NO MAN HAS LOVED”

Adapted by Robert N. Lee
From “THE MAN WITHOUT A COUNTRY”
By Edward Everett Hale

“THE SILVER TREASURE”

Adapted by Robert N. Lee
From “NOSTROMO”
By Joseph Conrad

Cutting Is the Key to Picture Success

Cutting is to the motion picture creative artist what the lamp was to Aladdin. When a director, author or player tells me that cutting is an absolute mystery to them I feel that they should take their work seriously enough to study a bit and find out what it is all about.

I can as easily imagine Henry Ford saying that he doesn't know what it is that makes his flivvers run as I can imagine a director or a writer saying that he knows nothing about cutting, and cares less.

When all is said and done no picture is a picture until it is finally cut. More pictures have been made and ruined in the process of cutting than in any other single department of the work and that statement is surely an apparent truth because until a picture is cut it is not a picture.

Writing a story for the screen in the generally accepted form is really not writing for the screen at all. The master scene continuities which have been written for the most part in this industry might almost as well be written in synopsis form with some details as to character. Such scripts leave the greatest task of evolving a picture to the director, and most directors who shoot from such scripts leave the eventual task of evolving a picture to the men in the cutting room.

Cutting is to motion pictures actually the work that is done by a composer who assembles the various sound elements into a pleasing whole when he writes a melody. Of course, the motion picture continuity writer is supposed to parallel the composer of music. There are not a dozen motion picture writers existent who actually write in truly correct motion picture form.

I believe that every writer and director should take a very thorough course in the study of cutting because it is actually the most important single step in the work of making a fine film.

The question of whether or not continuities should be written in actual camera angles is one which has been discussed over a period of years. I have always contended that unless a director has an exceptional mind for cutting values he should be compelled to work with a camera angle continuity purely from a viewpoint of economy. When a director has an

acute sense of cutting values he can work successfully from a master scene continuity, but he could work much more successfully and tremendously more economically if his continuity were broken up into actual camera angles before he went on the set.

With a camera angle continuity carefully worked out in every detail before the overhead and shooting has begun, the director comes to the studio with only the task before him of getting on the screen the emotions desired. His mechanics have all been planned and laid out.

Of course, with exterior scenes a director cannot write on paper perfect camera angles because the exact exterior locations will vary the camera angles to be used according to light values and circumstances beyond the control of the director.

If you were to ask the average continuity writer today if they do their scripts in camera angle form they would answer you with a very surprised look that of course they did, else they would not be writing continuity. If you requested the opportunity to examine one of their scripts you would find it full of nice little notations mentioning closeups, medium shots, long shots, etc. If you really know what motion pictures are all about from the viewpoint of the finished product you would readily observe upon a close inspection of this script that many of the scenes could not possibly be photographed without moving the camera because too much action has been presented in the scene as written.

In order to actually know just how far afield the average continuity writer goes in this matter of camera angles you must know something about cutting. If you understand cutting then you only need to read the script from the viewpoint that each scene is to appear on the screen in the actual order as presented with the action given as detailed and then you would know that it couldn't be done.

The most common fault in writing continuities today is that the writer presents action that if screened as presented would result in a finished motion picture of approximately fifteen reels in length. I have had some very prolonged and very interesting discussions with writers regarding this almost universal fault and have learned that the general attitude seems to be that the writer feels that he should present plenty of material from which

the director is to choose that which shall constitute the finished picture.

My contrasting analysis of this method of writing a picture continuity is to ask how you might feel if you had delegated an architect to present to you plans for a house to cover a lot 50x100 and found that the architect had returned to you plans for forty rooms in several stories with many odd cupolas here and there and the very innocent explanation to go with it that he thought he would give you plenty of rooms in the plans so that you might thereupon choose which ones you might like to have. You would certainly say to the architect, "But if I pick out six or seven rooms from this set of plans, how am I to know that they will dovetail together and fit on my 50x100 lot?" What would you say to the architect if he told you that that was your problem.

The real job of one who is given the task of doing a film continuity is actually that of the architect who must provide a house of a limited number of rooms that will be the best possible house that can be placed on the stated

amount of footage available at a reasonable cost.

Actually the best architect is the one who returns with plans which are complete in that they present a pleasing building but offer an opportunity for some expansion or elaboration in case such expansion or elaboration is desired.

In the same way the continuity writer who is handed a book, a play or an original story should feel that the first basic task is to present a plan of telling the story in a manner that will positively retain the best elements in a form that he can be sure will fit into the very definite limitations of footage that must be imposed in the motion picture business. Such a plan or continuity should, if anything, be constructed from the viewpoint of it being possible to present it in five reels or less with at the same time separate detailed plans being offered for suggested additions and elaborations which might enhance the value of the structure being considered.

Hundreds of times I have been ap-

William Austin

in

"SEVEN DAYS"

Christie All-Star Special

Directed by Scott Sidney

Recent Releases:

"GARDEN OF WEEDS" "HEAD WINDS"

"THE NIGHT CLUB"

Engaged for

"THE BEST PEOPLE"

Direction of Sidney Olcott

For Lasky

593-280 — 597-462



proached by persons who have been desirous of becoming writers for the screen and almost invariably they have begged for an opportunity to see a continuity. Sometimes I have let them see continuities, but always I have said to them that they could learn very little indeed from reading a continuity. The real way to learn about motion pictures is to see and study motion pictures.

If anyone asks you what is a continuity, you should, to be correct, tell them that every motion picture presents a visualized continuity in the form in which it should have been written but probably wasn't.

If you want to study what a continuity of a story should be, I would suggest that you pick out some very good film and see it four, six or even ten times until you can learn to see it not as a motion picture story flowing along smoothly, but as a series of absolutely disconnected photographic shots, each taken from a different camera angle at a different time and under different conditions and then finally assembled together as a whole.

In studying a motion picture in that manner you will discover intricate things about the making of motion pictures which you may never have dreamed of before.

Most people, even those within the industry, think that the motion picture business is really rather an easy business in which to succeed, and as a rule men in one department have very little regard for the finesse required in another department.

As long as motion pictures were a novelty and succeeded because they gave fast action or presented exterior beauty that the theater could not bring, there was not the need for the finished excellence of story telling that is essential today for big success.

Today we are definitely competing with vaudeville houses and with the legitimate theater. There is also today a very acute competition within the industry because for the first time since motion pictures existed the automatic success is passing out.

For almost a generation now any producer who could get a motion picture distributed made money with it. Almost any man who ran a theater without deliberately committing business suicide made money with it. Today competition in the motion picture business has reached an acute point because the public has ceased to go to pictures entirely as a matter of habit and just because of the nov-

elty therein, but has rather decided to sit back and wait for something worth while in the form of a comedy or dramatic entertainment.

The coming of this keen competition means that to succeed workers in the film studios must, for the first time, approach the work of making a motion picture with a more definite respect for the intricate process involved.

The old method of getting a story on paper in more or less of the semblance of picture form, thereafter leaving it to the director to photograph something like what was written, adding whatever he might think of on his own account, with the final result juggled about in the cutting room until by the grace of God something resulted, is surely due for the discard, because such methods are not only very costly but are decidedly not conducive to the best results.

I am not one to cry for efficiency as it is generally thought of in connection with creative work, but I do believe most firmly and solemnly in common sense economy and the concentration of money, brains and effort on the points where they will do the most good. For years I have discussed the importance and value of preparation. Today definite and serious consideration is given to preparation. Even more consideration should be given to it since that preparation should be brought down to an even finer point than it is today. That finer point is actual camera angle continuity. By camera angle continuity I mean continuity which actually presents on paper the visualized action of a story just as it might appear when finally presented on the screen, scene for scene and flash for flash.

If you tell me that that is being done by most everyone, then I know that you do not know what I am talking about. If you tell me that that cannot be done, I can only tell you that it has been done but by fewer people than you can count on the fingers of your two hands. Personally, I think I could lose several fingers and still count all of those who have ever actually written a real camera angle continuity.

The biggest need in the industry today from a viewpoint of saving millions every year in production and securing a tremendously better product is a development of camera angle continuity and a more thorough understanding of the problems involved in cutting and assembling a film story.



William A. Seiter

Director

of

"WHERE WAS I?"

* * *

A Wm. A. Seiter Production for Universal



Reginald Denny

as

THOMAS F. BEDFORD

in

"WHERE WAS I?"

* * *

A Wm. A. Seiter Production



Otis Harlan

as

BENNETT

in

"WHERE WAS I?"

Starring Reginald Denny

A Wm. A. Seiter Production



Just Finished "Zeb" in "LIGHTNIN'."



Lee Moran

as

HENRY

in

"WHERE WAS I?"

Starring Reginald Denny

* * *

A Wm. A. Seiter Production for Universal





Chester Conklin

as

ELMER

in

"WHERE WAS I?"

Starring Reginald Denny

* * *

A Wm. A. Seiter Production for Universal

Wm. H. Turner

as

JONES

in

"WHERE WAS I?"

Starring Reginald Denny

A Wm. A. Seiter Production



"NEW LIVES FOR OLD"

With Betty Compson
For Famous Players-Lasky

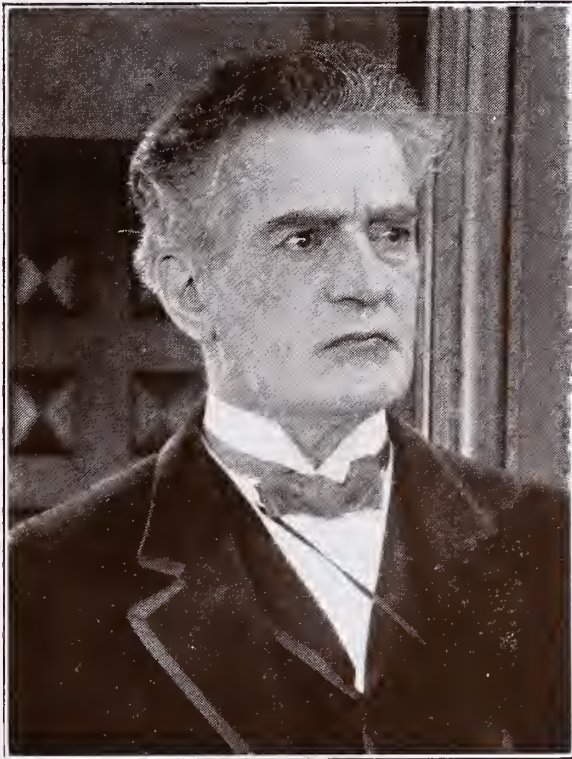
"THE ENEMY SEX"

James Cruze

"A WOMAN'S DESIRE"

Eddie Laemmle
Universal Jewel





Tyrone Power

as

GEORGE STORM

in

“WHERE WAS I?”



Under the Exclusive Management of
John Lancaster



Thomas G. Lingham

as

MR. McPHERSON

in

“WHERE WAS I?”

Starring Reginald Denny

A Wm. A. Seiter Production



Glendale 548-W





Charles
Stumar

Cinematographer

on

"WHERE WAS I?"

Starring Reginald Denny

* * *

A Wm. A. Seiter Production

WM. A. SEITER

PRODUCTIONS
For UNIVERSAL

"The Fast Worker"

"The Teaser"

"Dangerous Innocence"

"Where Was I?"

It's Really Marvelous that They Put Up With It

If you want to sincerely realize just what a tremendous hold pictures have upon the public go down to some real good picture and so time your entrance that you will come in about the fourth reel. When you stop to figure out that approximately half of the people who see pictures, see them backwards, you can know how tolerant the public is, because after you have looked at a few pictures backwards you will wonder why anyone ever enters a theater except by timing their entrance so as to see a production straight through.

I will agree that seeing a picture backwards is about the most discouraging thing that you can possibly do because after you have seen a real good film that way and have realized that half of the cash customers see the masterpieces in that form, you may come away with the thought that there is not much use in worrying about developing a perfect picture after all.

Everywhere theater men are constantly striving to do away with the curse of the continuous performance which brings the audience in at the wrong time, but since it is entirely a matter of dollars and cents the best that the theater men can do is to present their time schedule and in that manner take care of those ticket purchasers who are sufficiently interested to be anxious to see the picture straight through.

I feel that really this is one of the very serious evils remaining with the industry as a relic of the early days and I think that the theater men have become rather hardened to this fault in our system through years of putting up with it. They do not actually sense the danger that lies therein.

The best picture that was ever made can lose its value by being seen backwards, and if for no other reason than to guarantee the enthusiastic support and endorsement of those who enjoy a film, you theater owners should make more strenuous efforts to get your fans into their seats at the right time so that they may see a picture in the proper consecutive order.

If a newspaper printed any story with the last half first, people would be very indignant. Certainly the publishers would be soundly cussed if they presented a novel with the last

half told first in such a form that it would be impossible to read the first half until the last half had been finished. The play producer who would offer a play with his third and fourth acts first and his first and second acts last would be laughed out of the business. That is actually what we do in the picture business all of the time when we permit a large percentage of the public to see good films beginning with the fourth and fifth reel. It's a tough problem. It always has been a tough problem. We shouldn't forget to worry about it.

Art Yes But Entertainment First

I am one of those who have for years raved more or less about photographic beauty and effective composition. No one loves beautiful pictures on the screen more than I do and I have often said that after all this is a business of pictures that move. I am afraid, however, that now when most of our cameramen have learned more than the rudiments and have become true artists that there is a possible danger of our going too far into the matter of making pictures that move because we have actually progressed out of the pictures that move novelty stage into the situation where we are selling entertainment. I say "selling entertainment" because—don't kid yourself—it's a question of selling it today.

I do not ask that anyone capable of doing so should fail to provide good lightings and artistic composition, but I want to emphasize most decidedly that first of all we must now give the buying public laughs and effective drama.

We have had many instances of just ordinarily photographed films that have proved to be tremendous successes, due to story value, characterizations or personalities. One of the most outstanding successes of the industry coming in this classification was "Over the Hill." If you were to make up a list of fifty or one hundred of the productions which have probably had the greatest commercial success, you would find that a decided majority of those successes registered because of personalities and drama and comedy values, rather than because of the artistic background provided by the cameraman and scenic artist.



Waldemar Young

Scenarist

Ready For Release

"THE UNHOLY THREE"

"THE MYSTIC"

Current Releases

"THE DIXIE HANDICAP"

"THE GREAT DIVIDE"

Recent Release

"DOROTHY VERNON OF HADDON HALL"



Alfred A. Cohn

*Author of the Screen Version and
Continuity of*

“Friendly Enemies”

Starring Weber and Fields

What Just a Few of the Critics Said:

New York Daily Mirror:

The picture outdoes the stage play, which is remarkable in itself. And the titles sparkle with merriment.

New York Evening Journal:

It's a hilarious film. . . . There are laughter and tears, and the story holds one's attention throughout.

New York Sun:

It is an enjoyable movie . . . and the continuity writer has exercised great skill in transferring it to the screen.

The Daily News:

It moves convincingly toward its stirring climax The Stage play couldn't have been any better than the picture . . . just couldn't.

The Evening World:

All day long crowded houses were swayed through the whole gamut of emotions, from profound pathos to hilarious comedy.

San Francisco Examiner:

It may be safely proclaimed one of the funniest comedies of the screen.

Los Angeles Express:

(Monroe Lathrop)

Transferring to the screen a comedy-melodrama whose pungency on the stage consisted so largely of verbal wise-cracks is obviously no easy task. But Alfred A. Cohn did a good job in the conversion of "Friendly Enemies."

What the Stage Author, Samuel Shipman, said in N. Y. Newspaper Ads.:

The story was pictured with greater skill and fidelity to the original than any other of my plays, or almost any play that I have seen on the screen. No author could wish for a happier interpretation.

Now writing the screen version of "PARTNERS AGAIN," the latest Potash and Perlmutter stage play, by Montague Glass and Jules Eckert Goodman, for Samuel Goldwyn Productions.

ALFRED A. COHN

Marion Bldg.,
5617 Hollywood Boulevard
Phone HOLly 3222, or Writers Club,
HOLly 7145



Lenore J. Coffee

Recently Sold Original Story
"BED AND BOARD"

To Be Produced by

FIRST NATIONAL

Just finished adaptation and continuity of
"EAST LYNNE"

William Fox Special

Now Under Contract With

CECIL B. de MILLE

Demmy Lamson, Manager. HE. 1802

Douglas Z. Doty

Stories and Continuities

Eight Successful Continuities in 1924, Including

"BROADWAY AFTER DARK"

and

"WIFE OF THE CENTAUR"

Three Originals Placed During 1924

Just completed adaptation and continuity for

Present Theda Bara Story

At present working on

"THE KING"

for Lasky. To be directed by

MONTA BELL

Demmy Lamson, Manager. HE. 1802

Arthur Statter

ADAPTATIONS AND CONTINUITIES

"THOSE WHO DANCE"

Thos. H. Ince

"RECREATION OF BRIAN KENT"

Sol Lesser (Collaboration)

"SO BIG"

First National (Collaboration)

"ONE WAY STREET"

First National (Collaboration)

"WRATH"

Metro-Goldwyn-Mayer

GRanite 7847 or Writers' Club



Olga Printzlau

Continuities and Adaptations

* * *

"THE BEAUTIFUL CHEAT"

Ted Sloman-Universal

* * *

"THE REASON WHY"

Elinor Glyn

Metro-Goldwyn-Mayer

* * *

"MANNA"

Just Played Two Weeks at the
Philharmonic Auditorium

* * *

GRanite 9905

Stage Plays:

"WINDOW PANES"

In Rehearsal for Fall Production
To Be Produced by Martin Beck

* * *

"THE STING"

In Rehearsal for Fall Production
To Be Produced by Al Woods



Harvey Thew

Writing Continuities

—•••—

"OH, DOCTOR!"

"RAFFLES"

"A LITTLE BIT OF BROADWAY"

"ENEMY SEX"

* * *

Also Titles

"EVE'S LOVER"

"MY WIFE AND I"

"THE MAD WHIRL"

"THE FAST WORKER"

* * *

HE. 9115



Agnes Christine Johnston

Adaptor of

"CONFESSIONS OF A QUEEN"

"THE TOWER OF LIES"

"THE DENIAL"

Metro-Goldwyn-Mayer

* * *

"FORBIDDEN PARADISE"

Famous Players-Lasky

Bradley King

* * *

"WHY GIRLS COME BACK
HOME"

(Original for Warner Bros.)

* * *

"CAMERA-ANGLE" Continuities

"WHEN THE DOOR OPENED" (Fox)

"DECLASSE" Collaboration (First Nat'l)

"THE MARRIAGE WHIRL" (Corinne
Griffith)

"SATAN IN SABLES" (Warner Bros.)



Monty Brice

In Charge of Stories
Adaptations and Continuities

ASSOCIATED

Catherine Carr
Beatrice Van
Harold B. Lipsitz
Kenneth O'Hara

Produced by
WILLIAM FOX CORPORATION

Hope Loring

Louis
Duryea
Lighton

Metro-Goldwyn-Mayer



EVE UNSELL

Recent Continuities and Adaptations
For 1925-26

"THUNDER MOUNTAIN," one of the John
Golden Series. Directed by Victor
Schertzinger for Wm. Fox

"JOSEPH GREER AND HIS DAUGHTER,"
Directed by George Archainbaud

"FOREVER AFTER" (Corrine Griffith)
In Collaboration with June Mathis
First National

"THE ANCIENT HIGHWAY" (In collabora-
tion with James S. Hamilton)
Irvin Willat Prod.-Lasky

"HELL'S HIGHROAD"—C. B. de Mille

The "Horse Opera" Formula is a Good Standard

The horse operas are leading the way. Around the studios you will hear horse operas discussed with rather a disparaging note of sarcasm in the voice of those who refer to them. Folks who like to think and talk about this business as art feel quite scornful over elements which are pure and simple entertainment.

We would have not nearly so many failures if every story considered for production were tested on the horse opera formula premise. That premise is to provide a story thread presenting action and romance with somebody to cheer for and somebody to hate.

The horse opera formula nearly always gives three elements: the man to cheer for, the man to hate and the woman to sympathize with. When a story lacks some one to cheer for, someone to hate and someone to sympathize with, it must be a characterization study handled by masterly players and directed by a man capable of making understandable characters that instead of being black and white are a bit grey with transitions from the grey to the black and the white.

The most important basic element in a successful story structure should be someone to sympathize with. If you want to analyze just how important that element is, think over the list of personalities who have become great favorites and you will find that only those who have played sympathetic parts have remained successful over any period of years.

Characters who seem bizarre, unusual and distinctively novel make sensational success for personalities, but such sensational success is rarely permanent unless the personality swings into sympathetic characterizations, after gaining recognition.

Just as Theda Bara suffered from the fact that she played unsympathetic parts, you will find that Barbara La Marr hit a high spot because of the unusual character of the parts portrayed and then started down hill because

her personality did not hit in sympathetic roles.

We have very few directors who can make great successes of characterization productions because it is, of course, much more difficult to make a film from a story that requires subtle shadings than it is to make one on a straight, simple structure.

It is natural that there should be a tendency towards constantly attempting to achieve the unusual in the matter of film stories and yet most of the studios would be much better off if they devoted their efforts to doing well the simple story structures, even though those story structures failed to provide any exceptional or unusual basic values. Vaudeville artists with great success do the same acts through a generation. We should not worry so much about finding something absolutely new. We should be entirely satisfied when we do the proven story structures in a better and more entertaining fashion. When all is said and done horse opera structure is a pretty solid foundation.

Congratulations!

Great work, Bernie!

Not only is B. P. Fineman turning out consistent box office entertainment from the F. B. O. lot, but he has delivered some real stuff in those Evelyn Brent pictures.

Bernie plays his cost cards close to the belt—but makes 'em count. Now "Smooth As Satin," the latest "Brent" plays the Capitol, New York. Ralph Ince directed.

The combination of a pleasing personality, interesting story material, good direction and excellent photography has built Miss Brent to a point where she can step among the big ones.

In these days when large wads of money are spent quite nonchalantly, it does the old heart good to see an organization working with a "leather vest" tendency able to turn out entertainment values that ring the bell.

"Bernie" Fineman has made good on a nice tough job. Three F. B. O. productions in the N. Y. Capitol in three months means something.

*..... I tried to paint a picture
of Life as Life is really lived.
Signed EDWIN CAREWE.*



EDWIN CAREWE

Producer-Director

of

“THE LADY WHO LIED”

A FIRST NATIONAL PRODUCTION

..... Starting, Soon . . . “THE SEA WOMAN”



Virginia Valli

in

"THE LADY WHO LIED"



Demmy Lamson, Manager, HE. 1802



Lewis Stone

as

JOHN PIERPONT

in

EDWIN CAREWE'S

"THE LADY WHO LIED"

A First National Picture

* * *

Under the Exclusive Management of

FREDDIE FRALICK

Suite 616 Taft Bldg.

HOLLY 4102

DREXEL 5132



Nita Naldi

Portraying the Role of

“Fifi”

in

EDWIN CAREWE'S

“The Lady Who Lied”

A FIRST NATIONAL PICTURE



Edward Earle

as

DR. ALAN MORTIMER

in

Edwin Carewe's

"THE LADY WHO LIED"

* * *

A First National Picture



Leo White

as

MERTON

in

"THE LADY WHO LIED"

* * *

HOLLY 4735





LOIS LEESON

Scenario Adaptation
Edwin Carewe's

"THE LADY WHO LIED"

* * *

Now working on script of Edwin Carewe's
"THE SEA WOMAN"
First National Pictures

WALLACE FOX

Assistant Director
Edwin Carewe's

"The Lady Who Lied"

* * *

A First National Picture

Robt. B. Kurrle

Cinematographer
With Edwin Carewe

Productions



"The Lady Who Lied"

**A First National
Production**



Louis Payne

as
GEN. SIR HENRY KENYON

in
"THE LADY WHO LIED"

Tides of Passion

Vitagraph-Warner Bros.

J. Stuart Blackton, at the initial preview of this, laughingly apologized for the title. The Commodore admitted that one or two of his previous productions had suffered from titles that lacked what is termed box office value and that it was for that reason that this story, originally written by Basil King as "In the Garden of Charity," had been labeled "Tides of Passion."

This is a very good production, primarily because it tells a fairly complicated yarn, running over scores of episodes in a comprehensive manner due to a very good continuity structure that makes the episodic action seem to flow along a simple story line because of the use of effective dissolves and bridges that carry the line of thought from one part of the world to the other without long and cumbersome sub-titles.

The continuity was done by Commodore Blackton's daughter and it was an excellent bit of work. I particularly appreciate it because I realize what might have been done to this story by many other writers who seem swamped when they break into one of these yarns that covers a period of many years and takes the characters to many parts of the world.

Mae Marsh and Laska Winters as the two girls who are married by Ben Hendricks give excellent performances. A sympathetic and effective portrayal was expected from Miss Marsh, but in this we find that Miss Winters easily holds her own against the famous star of the early Biograph days. Earl Schenck and Ben Hendricks are the two most important men in the cast and they register characterizations that are marked by sincerity and convincing realism. No one overplays to the point where you are abruptly yanked out of the illusion at any time.

When they finally come down to the storm and strife finish, the footage seemed to run a little bit long, but it is difficult to know just how such a sequence may react on audiences who never understand or think of the mechanics that creak in behind the production of any motion picture. The entire story was presented against a background of very beautiful photographic composition and there were many marvelously effective coastline and surf shots.

This production may never be a sensational success, but it is certainly an excellent presentation of a complicated plot told convincingly even through a sequence where the angry villagers became a mob. I want to especially comment on one fact. The story was laid in a New England community of simple sea-going folk, but the director and scenarist had the intelligence to hold back either the showing of the quaint village or the villagers until the villagers came properly into the plot action. The normal routine movie construction would have been to have opened the production with a shot of the village and a lot of stuff showing villagers which would have meant absolutely nothing to the story at that time. In the manner in which this was told, attention was concentrated upon the actual characters involved in the plot progression, and because of this concentration the episodic construction of the story did not jar, since there were

only a few people to think about until it became necessary to bring the villagers into the action.

DIRECTOR..... J. Stuart Blackton
AUTHOR..... Basil King's novel, "In the Garden of Charity," adapted by Marion Constance.
CAMERAMEN..... Nicholas Musurala and William S. Adams.
WHOOZINIT..... Mae Marsh, Laska Winters, Ben Hendricks, Earl Schenck, Thomas R. Mills, Ivor MacFadden.

Eve's Secret

Paramount

I never did find out what Eve was holding out on us. I must say, however, that the cameraman exposed the secret that Betty Compson must make them be a little more careful with their lighting, because there were many shots where Betty surely did not look so good. This is just too bad, because Betty can be photographed to look like eight million dollars and it is a shame to let enough bad closeups sneak into a picture to totally destroy the illusion of the beauty of the character being presented.

As a whole this is just a fair movie idea poorly done.

Certainly this is nothing that anyone is supposed to take seriously because it is that old yarn about the guy who got sore with the family argument about women and decided to marry the first decent girl he saw, with the result that for no good reason he picked on the cobbler's daughter, educated her, dressed her and prepared her for the job of wife. Of course those things have been done, but it is hard to make a poor working girl believe it when she has paid her quarter to sit in a show shop, and while she would be willing to sit there and watch something which she doesn't believe, she expects that at least the Cinderella tale will be beautifully and cleverly told.

Jack Holt in this did a combination of Adolphe Menjou and Wally Beery. He was a hard guy, but suave. Buster Collier got in for a few feet early in the story and then made a strong finish as a wild youth beating the gambling wheel at Monte Carlo.

Some of the spots, as for instance the one where Betty was seated with a lot of extras grouped around like the star in a musical comedy surrounded by chorus men, was decidedly artificial and off-key. If Betty had been played for her physical beauty all the way and had been dolled up in very attractive costumes, with the action played against a bizarre and interesting background, this might have registered as good entertainment. As presented, it is not so good. The title will probably attract business. You only need to ask your conscience whether or not you want to collect money on a good title and a phoney picture.

DIRECTOR..... Clarence Badger
AUTHOR..... Zoe Akin's play, "The Moon Flower," adapted by Lajos Biro. Screen play by Adelaide Heilbron.
CAMERAMAN..... H. Kinley Martin
WHOOZINIT..... Betty Compson, Jack Holt, William Collier, Jr., Vera Lewis, Lionel Belmore and Mario Carillo.

Druscilla with a Million

F. B. O.

Don't overlook this one. I think this main title is the bunk and I begged the studio gang to give it a better one, but they argued pro and con for several months and finally decided to let it alone. This has many of the elements which have marked our greatest successes. It is a simple little yarn, but has Mary Carr in a truly sympathetic old lady part that brings her from an old ladies' home into possession of a fortune which makes it possible for her to adopt many babies. You can readily see what sure fire audience stuff would develop from that situation.

Priscilla Bonner, a young lady who has played various bits here and there, gives a performance in some sequences of this which marks her as a girl with exceptional possibilities if given the right opportunities. They develop a very effective courtroom scene where an effort is made to break down Miss Bonner on the witness stand and this is climaxed by a situation where her cry of distress brings her husband to her in what I believe to be as sure fire a dramatic highspot as anything that I have looked at in a long time. You can bank on it that that big moment in the courtroom scene will turn something over inside of most of your audience.

This is one of those things that comes alone now and then without any of the earmarks of being unusual which has very definite audience values worthy of having it ranked as an exceptionally good production. You can go out of your way in promising your fans that this is very much worthwhile because without any possible question, they will thoroughly enjoy it.

You will have to do some very definite plugging in your advertising however, because to me the title seems positively blah and unless you do some special work in exploiting this you may have very few customers to enjoy it.

DIRECTOR.....F. Harmon Weight
AUTHOR.....Elizabeth Cooper's Novel, adapted by Lois Zellner.

CAMERAMAN.....Lyman Broening
WHOOZINIT.....Mary Carr, Priscilla Bonner, Kenneth Harlan, Henry Barrows, William Humphreys, Claire DuBrey and Milla Davenport.

Proud Flesh

Metro-Goldwyn-Mayer

This is good entertainment because from start to finish they play it for comedy with the romantic triangle kept light and frothy instead of becoming heavy and sexy.

The basic structure centers around the question of class distinction and they get a great scene out of a little sequence where a plumber who has insisted upon meeting a Spanish beauty because he feels that he is her equal is invited to sit down and have tea with the servants in the house on the theory that if he is the Spanish lady's equal, then the servants are his equal.

The light comedy treatment handles the theme argument pleasantly enough to make this entertaining

and Eleanor Boardman, Pat O'Malley and Harrison Ford give very good performances. This is the first time I can recall having seen Harrison Ford do a character swinging into light comedy and he surely handled it most satisfactorily.

This does not attempt to be a big picture in that the treatment is light and bordering upon satire all the way, but I think that your gang will consider it very good entertainment.

DIRECTOR.....King Vidor
AUTHOR.....Lawrence Rising's Novel
ADAPTORS.....Harry Behn and Agnes Johnson
CAMERAMAN.....John Arnold
WHOOZINIT.....Eleanor Boardman, Pat O'Malley, Harrison Ford, Trixie Friganza, William J. Kelly, Rosita Marstini, Sojin, Evelyn Sherman, George Nichols, Margaret Seddon, Lillian Elliott and Priscilla Bonner.

Men and Women

Paramount

This is a painfully artificial melodramatic structure played without distinction in which the three main characters were most unsympathetic because of the things which they were made to do.

The yarn presented the triangle of Richard Dix and his wife, Claire Adams, with Neil Hamilton endeavoring to usurp his friend's wife. In so far as I could tell, the moral seemed to be that if you stole \$3,000 worth of bonds in order to give a silly little wife things that some rival threatened to give her, you would be forgiven by a nice kind bank president who would send you to Brazil to run a coffee plantation.

Basically, this lacks the greatest necessary element, which is sympathy for the central characters. They were all a lot of saps. An effort was made to alibi this by stating that the story had no hero and no villain. To me it seemed to present a yarn about a lot of fools, told in such an artificial manner that you at no time considered them real humans, because they always remained movie actors doing such things as a tired-out scenario writer might devise for them.

If this needed any final label to stamp it as a movie, the final situation where the bank president, with the pretty stained glass window in his home, pulled the "I forgive you" stuff settled all the argument. It was like one of those things where a story has been written up to a point without any logical ending possible, with the result that in order to get it over with they just decided to send the hero and shero far, far away and let it go at that.

If you are able to do so, I would promptly forget this one.

DIRECTOR.....Wm. De Mille
AUTHOR.....David Belasco and Henry C. DeMille's play, adapted by Clara Beranger.
CAMERAMAN.....L. Guy Wilkey
WHOOZINIT.....Richard Dix, Claire Adams, Neil Hamilton, Robert Edeson, Henry Stephenson and Flora Finch.

EDDIE GRIBBON



The Burglar
in
"SEVEN DAYS"
(Christie-P. D. C.)

Recent Releases:

- "CODE OF THE WEST" (Famous Players-Lasky)
- "FORTY WINKS" (Famous Players-Lasky)
- "THE BORDER LEGION" (Famous Players-Lasky)

Coming:

- "JUST A WOMAN" (First National)
- "THE LIMITED MAIL" (Warner Bros.)

DEMMY LAMSON, Mgr.
HEmstead 1802.

Beggar on Horseback

Paramount

Too much ice cream and cake gives little boys indigestion. Too much fantastic nightmare spoils a good picture's possibility.

I think the name of this is a handicap. A very small percentage of the ticket-buying public knows that this was a successful New York play. The weird title calls for too much explanation in the advertising.

As a play novelty this had very good values. The personalities of the players and the lines of the play helped it to success. In considering this from a picture viewpoint it presented very definite difficulties because pantomime comedy in pictures needs to be pretty broad and definite to register surely.

I think they went wrong with this when they gave so much footage to the nightmare sequence. Jim Cruze has done a lot of beautiful work in the fantastic imagination of the dream sequence, but more than half of the points made miss fire because they are not broad enough or definite enough. The fantasy also becomes tiresome because there is too much of it.

I can readily understand how this would be a deceptive production because the gang undoubtedly had a tremendous lot of fun in the studio while making it since this sort of thing would appear to be screamingly funny when worked out, yet might fall flat when dished out in too large quantities on the screen.

With half as much nightmare and a great deal more value built into the story itself this would have been a much better bit of entertainment.

People will either be impressed by this or consider it silly and tiresome. Possibly no one will come out and definitely complain, but it is a long way from being the knockout that was anticipated.

Jim Cruze can hardly be held responsible for this failing to prove to be the biggest comedy in months because directorially he has delivered a marvelous result. This is just one of those things that sort of ran away from the makers in the making of it.

I would advise you when playing this to lay heavy stress on the fact that it is a comedy taken from a great New York play success in which the hero goes through a very wild nightmare. If you do not diagram the type of production you are offering, you may find business not so good because I cannot feel that the main title has the comehither lure that is needed to attract plenty of quarters to the ticket window.

DIRECTOR.....James Cruze
AUTHOR....George S. Kaufman and Marc Connelly's play, adapted by Walter Woods and Anthony Coldewey.

CAMERAMAN.....Karl Brown
WHOOZINIT.....Edward Everett Horton, James Mason, Esther Ralston, Frederic Sullivan, Edwin Connelly, Gertrude Short, Ethel Wales and Theodore Kosloff.

Little French Girl

Paramount

They walked and talked this to death. I never read this book, but after seeing the picture I am sure that they missed the opportunity to properly use some very good material.

From start to finish, people walked and walked and walked, and whenever they stopped walking they talked and talked and talked. Constantly someone was overhearing someone else's secret and it was really just a combination of creaking mechanics laboring through the telling of a story that in itself was not tremendously compelling.

The big scene between Mary Brian and Esther Ralston that finally developed missed badly because it was played in double shots instead of the proper technique of cutting from closeup to closeup.

There was good emotional material here because the plot had good character conflict and some excellent emotional moments. The treatment and handling missed these because the action rolled along without a proper placing of emphasis upon the important moments.

I do not figure that this title is worth much, in spite of the fact that many people have read the book. We must learn that our movie public is made up of the millions, whereas our book-reading public is made up of the thousands.

You cannot afford to yell loudly about this being a great picture, because it isn't. My advice would be to run it if you must, and figure that they probably will not raise a row because it at least moves slowly through a lot of complications that hold a certain amount of interest despite the fact that they have been poorly presented.

Mary Brian, who was in "Peter Pan," shows possibilities but could have been made to register much more. I cannot feel, however, that Miss Brian has quite that indescribable "something" which will make her tremendously successful. Seeing Esther Ralston in this just after seeing her in "Beggar on Horseback," I am inclined to say once more what I said after "Peter Pan"—that Miss Ralston has excellent possibilities. She has emotional qualities but needs to be carefully handled photographically. Neil Hamilton, who always gets into our pictures these days by the grace of our god, D. W. Griffith, is a regulation hero with a little more assurance than the average collar-ad type. Alice Joyce is good to look at, appearing as Miss Brian's mother, but Alice can do bigger things than the opportunity offered in this part.

DIRECTOR.....Herbert Brenon
AUTHOR....Anne Douglas Sedgwick's novel adapted by John Russell.

CAMERAMAN.....Hal Rosson and Leo Tower
WHOOZINIT.....Alice Joyce, Mary Brian, Neil Hamilton, Esther Ralston, Anthony Jowitt, Jane Jennings, Mildred Ryan, Eleanor Shelton, Maurice Cannon, Maude Turner Gordon, Paul Doucet, Julia Hurley and Mario Majeroni.



Rosalind Byrne

Recent Releases:

"THE GARDEN OF WEEDS"—Lasky
"THE FAST SET"—Lasky
"SO THIS IS MARRIAGE"—Metro-
Goldwyn-Mayer
"WORLDLY GOODS"—Lasky
"LOCKED DOORS"—Lasky
"SEVEN CHANCES"—Buster Keaton

Future Releases:

"THE MARRIAGE WHIRL" — First Na-
tional
"RAH! RAH! RAH!"—Harold Lloyd
"WHAT PRICE BEAUTY" — Circle Pro-
ductions.

—•••—
Phone: HE. 6450

Madame Sans Gene

Paramount

Gloria Swanson will carry this and it is really a marvelous proof of the potency of Gloria's personality to be able to say that she will carry it because it is plenty to carry.

Whoever decided to make this an educational travelogue presenting historical spots in Paris at the same time that it was supposed to be a bit of romantic entertainment, should be murdered because the constant offering of titles that stopped the story to inform you that such and such a prop or set was the real stuff surely made this a tough one.

The story structure and the authentic production background were an awful handicap, but Gloria gave a performance that made this rather pleasing in spite of all these drawbacks.

This is decidedly spotty in that it has some very excellent moments and some very tiresome sequences. Sometimes you actually believe it because of the magnetism of the star and then they slap you in the nose with one of those explanatory captions setting forth the fact that some guy is really using Napoleon's snuffbox and you come to with a start and realize that you are looking at a movie made with Gloria in Paris rather than enjoying a yarn about Napoleon and the washerwoman who "knew him when."

If, instead of telling all of the historic facts on the screen while the story was being unfolded, the Paramount Company had issued a booklet with these statements therein as a souvenir program to go with the production everywhere, they could have sold enough advertising in the booklet to have made some money out of it and have provided a permanent ad for the film that would have gone into every home without killing the illusion of the yarn as it was disclosed on the screen.

In your exploitation of this, you should make use of the knowledge that this was photographed in Paris with the historic props and sets actually used because that angle of course has a box office value. I would concentrate on that slant and upon the exceptional interest in Gloria which exists now since she married a lad with a long name in France and surely there can be no question but that this will get a lot of money. If you don't rave too much about the definite merits of the production itself and concentrate more upon the excellent performance given by Miss Swanson, you will probably have less kickback when the gang comes out.

DIRECTOR.....Leonce Perret
AUTHOR.....Victorien Sardou and Emile Moreau's play, adapted by Forrest Halsey.

CAMERAMAN.....George Webber
WHOOZINIT.....Gloria Swanson, Emile Drain, Charles de Roche, Madeleine Guitty, Warwick Ward, Henry Favieres, Arlette Marchal, Renee Heribelle, Suzanne Bianchetti, Denise Lorys and Jacques Marney.

Raffles

Universal

Not fast enough nor mysterious enough is the best verdict on this. Everyone knows that "Raffles" was a famous amateur crook. For fear that anyone might not know this, they told the story, which should be a fast-moving detective mystery yarn, with sufficient labels that there was never any mystery.

The conflict between Raffles and the detective was not really entertaining except in the final sequence in Raffles' apartment and that was not done sufficiently well to justify this as a production.

Your folks may accept this as just a movie, but those who like their mystery stories to carry fast-moving action and truly intriguing twists will be rather sadly disappointed.

House Peters, as a dominant personality, holds the attention quite effectively, but the support fails to give a proper background and the story structure and directorial handling fails utterly in the matter of providing good incident.

This may get by but it is pathetic considering what there was to work with.

DIRECTOR.....King Baggot
AUTHOR....Ernest William Horning and Co-Author Eugene Presley.

CAMERAMAN.....Charles Stumar
WHOOZINIT.....House Peters, Miss Dupont, Hedda Hopper, Frederick Esmelton, Walter Long, Winter Hall, Kate Lester, Freeman Wood, Roland Bottomley, Lillian Langdon and Robert Bolder.

Three Keys

Banner Prods.-State Rights

This looked like someone had shot a lot of stuff in a hurry and then dared some smart crackin' title writer to make a story out of it. If anyone ever asks you what a "quickie" is, I would suggest that you ask them to try to find this somewhere and take a look at it. People walked in and out and out and in for no good reason and talked a lot with the title writer doing his best to explain the plot and at the same time make you laugh whether you liked it or not.

The story was supposed to have something to do with complications about some stock securities, but I doubt if anyone who sits in the theater will ever be able to know for sure just what it is all about.

The general attitude of all the players was that of folks who were getting paid for marching through sets and the only thing approaching a performance was that delivered by Edith Roberts in a few spots.

I cannot think of any good reason you should worry about this unless you are interested in knowing how mechanically a movie yarn may be thrown together.

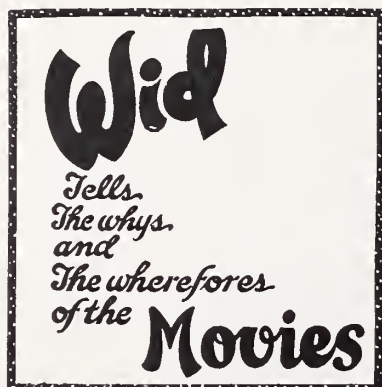
DIRECTOR.....Edward J. LeSaint
AUTHOR.....
CAMERAMAN.....
WHOOZINIT.....Edith Roberts, Jack Mulhall, Gaston Glass, Virginia Lee Corbin, Miss Dupont, Charles Clary, Stuart Holmes, Joseph W. Girard.



Photo by Woodbury

Anders Randolph

Through Hundreds of Newspapers Scattered Everywhere in the United States Millions of Movie Fans are Reading These Columns WEEKLY



HOLLYWOOD.—Well, the Shriners managed to make "Wild Hollywood" wild. During the big convention week the thousands of visitors got many a thrill seeking out the gay movie denizens in the secret "dens" of their iniquity. Actually, most of the Shriner visitors only found other Shriners also seeking thrills, but they did make it a wild week for quiet, hard-working Hollywood.

MAYBE you've wondered lately what has become of Lila Lee. Well, you see, Daddy Jim, that's big Jim Kirkwood, went along to New York and got himself into a play that made such a success that "Daddy Jim" just had to stay in New York. And it was rather a "rough" play, and a lotta people felt sorry for Lila because Jim was working in such an uncouth play success. And now, by golly, Lila has gone along to New York and is working in a play, too, and they say it's just as rough as Jim's, and maybe worse. And still folks talk about the awful movies that should be censored.

AT THE Sixty Club, which is a social gathering of movie folk for an occasional dinner dance, Gloria loomed up with a very boyish bob, and it sure was becoming. I'm mighty strong for Gloria, because I remember so well the days of ten years ago when she was first registering as an actress. Of course, De Mille made Gloria famous when he made a "clothes horse" of her, but at the same time he gave her a big handicap, because millions who noted her first in the wild clothes thought she could not act. They had never seen her earlier dramatic work. The De Mille press agents always liked to give the impression that the "great C. B." had yanked Gloria right out of a comedy company bathing suit. Gloria really did some excellent dramatic work in Triangle films after leaving comedies and before going to De Mille. I can take a bow for having given her some very good notices in reviews of her early dramatic work.

THE CALL for youth is going out again, and once more this year there is a chance for about half a dozen young people to go up the ladder to success. I saw a test the other day of a youngster who has been in

Pathe comedies for a coupla years, Blanche Mehaffey. She is to try her wings in the serious stuff. I think she'll hit.

ONE of the independent producing companies, "F. B. O.," has made a movie with a name which may not attract you. It is "Druscilla With a Million." Just remember that name, and when it comes along this summer take a look. I think you'll like it. There's some corking mother stuff and some mighty cute baby bits. They have a courtroom sequence that makes you forget that you've seen many bad courtroom scenes in the movies.

THE Lord Mayor of London offered Tom Mix a drink of port wine, and Tom told him he didn't drink. That may go pretty well in America, but I'll bet if that story ever gets out in England they'll sure be positive that Tom ain't no real cowboy. No foolin'.

MAYBE you don't know a lot about Bill Fox. Well, the Fox Film Corporation made its 22nd annual announcement this year, and I'm here to tell you that twenty-two years in this funny movie business is a long, long time. Well, Bill Fox has turned out, among others, "Over the Hill," "Daughter of the Gods" and "The Iron Horse." Bill has also given us Theda Bara and Tom Mix. Maybe you'd never thank him for them, but millions have. For a generation Bill Fox has been making plain ordinary bread and butter entertainment. His company has made a lot of money. After all, this is a business, and not an art, so Bill Fox is a great success. This coming season Fox will present "Lightnin'," "The First Year," "The Fool," "Seventh Heaven," H. G. Wells "Marriage," and some movies of Joseph Conrad and Peter B. Kyne stories. You will know the name Bill Fox better as the years roll by.

HOLLYWOOD, June—Do you love the old faces best? Would you like some new stars? You may not realize it, but when all's said and done you're really responsible for the fact that you continue to find on the screen girls who cannot act and are no longer beautiful, and players who never could act and are not easy to look at, but have "name" value.

The movie business has many vicious circles that keep it from progressing more rapidly, but most of these situations become endless circles simply because you folks who pay the bills fail to register your likes and dislikes.

THE success of individuals in the movies comes from varied reasons. Some have friends in high places who force them upon the public. Some girls have great physical or facial beauty. Some appear in movies which are very successful and ride to fame on the success of the movie to which they have really contributed nothing. They just happened to be in it. Thou-

sands of others could have done equally well. Some find one opportunity to do a great thing and are forever famous because of that one superlative bit of work.

I 'LL grant you that it's a lotta bother to write letters or go to the trouble of registering your opinions in a definite manner. The point is that if you won't say what you want you must take what you get and like it.

YOU fans who contribute the dimes, quarters and dollars in showers of millions really have little to do, actually, with what makes a movie personality a success in the first place. You do have the chance to do everything about saying whether or not they should continue as a success. You actually do nothing. You grumble and pass the buck.

WHEN a name once becomes established in the movies for any one of the basic reasons given above, then the producer knows that that name is an asset. No matter how he may misuse that asset, he continues to profit by using that name for a long time because you long-suffering "bill payers" do not protest against his intentional or unintentional mistakes in using the "name asset."

A FEW hundred indignant letters from fans would quickly stop the use of girls grown old in parts calling for youthful beauty, and you and you alone can stop the use of personalities who are absolutely not capable of portraying emotion in parts which call for real acting. What are you going to do about it. Will you write a few letters?

MARY MILES MINTER has gone to New York to play on the speaking stage. She has become rather too plump for the movies. While still a child, for several years before she was thirteen, Mary played with the Farnum brothers in "The Littlest Rebel" in the theater. She put on long dresses and entered the movies when she was about fourteen. She is now twenty-three. Mary worked before the camera about seven or eight years. In that time her salary aggregated more than a million and a half, real money.

IT'S funny how the producers get weird ideas about the value of the titles of books and plays. Paramount bought the New York play success, "A Beggar on Horseback." Jim Cruze directed it and now the theaters are having a tough time explaining to the ninety-five per cent of our population who never heard of the play that it is a comedy. Here in Los Angeles they are buying a lot of newspaper space to set forth the fact that the movie contains neither "beggars" nor "horses." Incidentally it is mostly a nightmare. The dream sequence would have been better one-half as long. There's too much of it.

Wid's Information About the Movies and Hollywood Movie People Already Is Paid Tribute by Scores of American Newspaper Publishers Who Present "Wid Tells" and "Behind the Screen" to Their Readers as Coming from the "Movie Authority."

**Behind
the
Screen
in
HOLLYWOOD**

HOLLYWOOD, June. — Big Chief Jim Cruze is on the warpath.

The noted Paramount director, creator of "The Covered Wagon," is going to make the western of westerns—"The Pony Express."

This is scheduled to be not only THE epic of the wide open spaces, but also an answer to the detractors who have been hailing each succeeding imitation of the original "Covered Wagon" as being "as good as" or "rival to" or even "greater than" the Cruze masterpiece.

Already two other companies have thrown their gauntlets into the movie arena with announcements that they are to make "pony expresses."

Meanwhile Jimmy is cruising about the west absorbing atmosphere and gathering lore for the picture. It is to be a melodramatic thriller of the first water.

Cruze has proved himself the directorial ace at the Lasky lot. He not only has made such pictures as "One Glorious Day," the Will Rogers classic, and "The Beggar on Horseback," the fantasy now being released, but also has exhibited his versatility in handling a great variety of subjects in commercially successful fashion.

HARD WORK, thy name is Woman. June Mathis is the movie exemplar of unrelenting toil.

Her Boswell, Harry Wilson, enthusiastically relates that Miss Mathis is working on three scenarios simultaneously. They are the stories for her own production of "Viennese Medley," which Kurt Rehfeld will direct; "The Sea Woman," an Edwin Carewe production-to-be, and "Joseph Greer and His Daughter," in which Lew Stone will be seen.

Miss Mathis is head of the scenario staff of First National, and in addition is to supervise a production unit of her own, according to our informant.

She currently is required to put her okay on every step of production of First National pictures made in Hollywood, passing upon the daily "rushes" (scenes made the preceding day), consulting with directors relative to the hiring of players, and supervising the editing of the completed picture.

In addition to all this Miss Mathis proudly declares she is "a home woman." She is married to Silvano Balboni, the highly capable movie pho-

tographer who, we learn, is this week quitting camera work for an executive desk.

TITO SCHIPA was the guest of honor of the Noah Beery home t'other night. Tito, you probably know, is the great tenor star of the Chicago Grand Opera Company.

Tito is a great friend of Noah, who takes the singer to the Hollywood Legion Club's boxing matches whenever he is in town.

I expected a musical evening, for not only is Schipa one of our leading artists, but Noah was an operatic basso before he became a movie star.

Nothing doing, however. Tito had just come from the hospital, where he had undergone a minor operation on the nose, and Noah "just wouldn't." Tito offered us records of his voice, but I declined. I told him I had one. The evening was given over to movie gossip. Tito is an ardent fan, especially since brother Carlo is in the movies. He was the cabaret violinist with Colleen Moore in "Sally," and just played a part with Mary Pickford in "Annie Rooney."

A GREAT movie star has passed on. He was one of the movie "intelligentsia" and a popular player.

Many directors and stars attended the funeral, which was sponsored by Mack Sennett and Jackie Coogan.

The star was Teddy, the Great Dane. He was only a dog—but how he amused and thrilled us!

His passing inspired the tribute of tears and many flowers.

ELEVEN months ago a bright little girl of 15 summers came to Hollywood from Oklahoma with her mother.

They haunted the studios for a long time in search of Opportunity. The "kid" was movie-struck. She was Mary Brian.

They "came in" when Betty Bronson got her chance. Jesse L. Lasky was the discoverer.

Mary played Wendy in "Peter Pan." Then she accompanied her mother to the New York studio of the Paramount company on her first trip to New York.

Mary Brian has returned to Hollywood now a "featured player."

She played the title role in "The Little French Girl," and also had a prominent part in "The Street of Forgotten Men."

Mary has "arrived." Who says the age of miracles is passed? Mary wants to know.

EDDIE GRIBBON has contracted to be a burglar for seven days. Don't send for the police. It's only in fun—for the movies.

Eddie has joined the corps of funny fellows who have quit making comedies to play "comedy relief" in feature-length pictures.

"Seven Days" is the title of a new picture Al and Charles Christie are producing. Eddie Gribbon plays the role of a burglar in it. Scott Sidney is directing.

MARSHALL NEILAN, who has departed from the Metro-Goldwyn-Mayer studio to make an independent picture, still maintains his contact with the M.G.M. lot. He's going back when he finishes "Skyrocket" with Peggy Hopkins-Joyce-Morner, but meanwhile has sold his former bosses a story. It is a typical Neilan yarn called "Ups and Downs."

HERE'S a girl that "knows her onions."

Eleanor Boardman refuses to cut her hair. She remains the sole Hollywood star still wearing "woman's crowning glory," since Evelyn Brent "did the deed" a fortnight ago.

"It's not that I wouldn't, but that I shouldn't," said Eleanor, quite sensibly considering "to bob or not to bob" from the business viewpoint. "I realize I'm not the type of girl who looks best with clipped locks—so let 'em grow!"

Miss Boardman is playing the lead in Elinor Glyn's "The Only Thing."

WHAT Price—Kate! Kate Price is the busiest woman on the Universal lot. She's playing Laura LaPlante's mother in "Doubling for Cupid." Anybody having commerce with Cupid should be busy enough. But Miss Price also is working in the final sequences of Clarence Brown's "The Goose Woman." Kate's got another job, too. She's writing a scenario.

LAURA JEAN LIBBEY. It's a name to conjure with. Take that plus the title of "A Poor Girl's Romance." Put the combination in lights in front of a movie theater. Want to see the picture? Bet you do!

B. F. Fineman, who is going to produce this and other Libbey stories, is betting the same way.

In two weeks he is going to start production of a series of Libbey heart-throb yarns calculated to open the tear-ducts of the susceptible nation.

DOUG AND MARY are going to keep right on working. "Don Q" and "Annie Rooney" already are en route to New York. They will be shown on Broadway this summer. Now Doug is going to make "The Black Pirate," while Mary will star in "Scraps," similar in type to "Annie." William Beaudine will continue to direct Mary, being retained to make "Scraps."

IT IS REPORTED that Adolphe Menjou, happier amid the early-Summer tulips of the Bois in Paris than among the competitive bull-rushes of Hollywood, has harkened to amicable words emanating from Messieurs Adolph Zukor and Jesse L. Lasky. "Mr. Menjou," is the quiet word from a reliable informant, "will return to the studio after enjoying a well-earned but brief vacation."

It seems that Menjou will play "The King" in the play of that name, after all. The king has done no wrong, according to the feeling here, and the debonair Adolphe will be welcomed home with the usual fanfare of welkin and publicity.

The Charmer

Paramount

Pola Negri is surely a fascinating personality. It is a darned shame that she hasn't been given the right material and the right director for consistent performance because she surely can put fire and feeling into her performances.

This thing got away to a very human and colorful opening with Pola as a peasant girl who attracted an Irish chauffeur and his master. The triangle of master and man in love with the same girl was an excellent premise and they got some good comedy in the early reels, particularly the short seasick bit that can't miss anywhere.

After Pola landed in New York as a tremendous theatrical success and they got past the early sequences that were rather well done, they fell with a sickening thud as the problem of presenting a truly gripping dramatic situation developed.

In other words this was just another one of those things that went along very satisfactorily through the period of presenting characters and introductory incidents only to flop when the moment arrived to present a dramatic situation that would justify the early structure. It was the good old song about "all dressed up and no place to go." The plot never got anywhere.

In an effort to get a situation at the end, they used the good old mechanic of Pola taking the place of the guilty woman in order to save scandal but these dramatic sequences lacked wallop and as a result the picture sort of petered out at the end without hitting a high spot.

I think you will find that Pola Negri still has a host of admirers and you can safely promise regarding this one that she gives a performance of the Pola they have always loved, the girl who has fire, enthusiasm and a sense of humor.

DIRECTOR.....Sidney Olcott
AUTHOR.....Henry Baerlein's Novel "Mariposa"
adapted by Sada Cowan.

CAMERAMAN.....James Howe
WHOOZINIT.....Pola Negri, Wallace MacDonald,
Robert Frazer, Trixie Friganza, Cesare Gravina,
Gertrude Astor, Edwards Davis and Mathilda
Brundage.

New Toys

First National

The most interesting thing about this one is the fact that Dick Barthelmess' wife works in it with him. It is rather an awful thing to have put Dick in because it starts as very light comedy and finishes as terribly broad hokum slapstick.

The thing does get quite a lot of laughs but when it is all done there is bound to be a feeling of emptiness which should not go with the productions of a star who ranks where Dick Barthelmess does with the lovers of the romantic.

From a cold-blooded commercial viewpoint the fact that Dick and his wife are reported to have had

a disagreement gives added interest to this and folks may also be interested in knowing that Clifton Webb, with whom Dick's wife has been dancing, professionally, appears in the cast as the man who causes friction between Dick and his wife.

I would say that this is one of those things that you might get by with if you concentrate all of your conversation upon such points as suggested above without saying anything about the picture itself except that it provides some good comedy moments.

The very broad hokum comedy sequence where Mrs. Dick makes her appearance as an actress cannot help but appeal to any audience as being funny but that sort of thing is rather a sequence where they laugh at it rather than with it, since they have not generally associated Barthelmess with broad comedy productions. There are some good laughs in the early domestic difficulties sequences, but this part of the offering dies at times and the whole thing seems to lack a solid foundation.

The production values and the photographic results were not particularly impressive.

DIRECTOR.....John S. Robertson
AUTHOR.....Milton Gropper
ADAPTOR.....Milton Gropper
CAMERAMAN.....Roy Overpaugh
WHOOZINIT.....Richard Barthelmess, Mary Hay,
Katherine Wilson, Francis Conlon, Clifton
Webb, Bijou Fernandez, Laura Lacaillade,
Jacob Kingsbury, Jules Jordon, Tammany
Young and Baby Pat O'Connor.

Adventure

Paramount

This is just a good movie. It gets into the good classification by virtue of the fact that the atmosphere is interesting, that Pauline Starke is in it and that Wally Beery and Raymond Hatton as a couple of comedy heavies provide plenty of real laughs.

The drammer of the yarn is not so good but it will be accepted because the title labels this as an adventure yarn and when you plant a sick hero in the South Seas with a capable young beauty taking charge of his affairs, you have a premise that will surely intrigue the interest of most ticket buyers.

The poker game sequence in which Miss Starke plays with Wally Beery and Raymond Hatton is a sure fire wow.

Many folks may be interested in the fact that one of Miss Starke's servants is the famous Hawaiian champion swimmer, Duke Kahanamoku.

Pauline Starke has come up pretty fast in the past year and I think that you will find that her name will mean considerable at the box office if you plug it properly. The fact that this is developed from a Jack London story may interest many.

DIRECTOR.....Victor Fleming
AUTHOR.....Jack London's Novel, adapted by A.
P. Younger.
CAMERAMAN.....C. Edgar Schoenbaum
WHOOZINIT.....Tom Moore, Pauline Starke, Wallace
Beery, Raymond Hatton, Walter McGrail, Duke
Kahanamoku, Noble Johnson and James Spencer.



Margaret Livingston
"Havoc"

Mike

Metro-Goldwyn-Mayer

Mickey Neilan is once more in his element. This is a straight combination of broad comedy gags with a melodramatic finish that will bring cheers and applause. It is very much along the formula lines of Mickey's famous "Go Get It" of some years ago.

Mickey takes those tried and true veterans, Charlie Murray and Ford Sterling, through comedy sequences that will make any gang roll in their seats with laughter. Hank Mann is used for some good laughs, and several kids help a lot in doing bits such as Mickey used Wesley Barry for in the early days of that freckle-faced kid's career.

Mickey introduces in this a new personality in Sally O'Neil, and that sassy little lady registers in a manner that promises interesting developments.

After playing along for several reels in a broad comedy vein, Mickey delivers a thrill that has a good kick when he lets a caboose carrying the kids do a runaway while the hero and the comics pull a spectacular rescue by means of a steam shovel and engine which pursue the flying runaway car. Later on Mickey has a fleet of aeroplanes chase and capture a gang of train robbers, and it is this aeroplane action which has the broad melodramatic significance that will pull spontaneous applause from the kids in any audience and possibly from some of the grownups.

"Mike" is sure fire. It is great entertainment and makes no pretense of being anything else. Your gang will love it.

DIRECTOR..... Marshall Neilan
AUTHOR Marshall Neilan
CAMERAMAN..... Dane Kesson
WHOOZINIT... Sally O'Neil, Ford Sterling, Charlie Murray, Wm. Haines, Ned Sparks, Hank Mann, Frankie Darro, Junior Coghlan, Muriel Frances Dana, Sam DeGrasse, Wilfred Lucas, James Quinn.

Friendly Enemies

Belasco Prod.-Prods. Dist. Corp.

Yell loud about Weber and Fields. They are funny and folks who come to see them will probably go home feeling that they have been fairly well entertained.

With some audiences this may register as a pretty good picture. I was pretty sore about it personally because it could have been a marvelous picture and it isn't.

Somehow those associated with this became obsessed with the idea that the play was more important than Weber and Fields. That's silly. Even in the advertising matter presented, the title is given more prominence than the two stars and you should certainly reverse that in all of the advertising which you do.

This was a hurrah story about the war with some broad melodrama and a few good moments of pathos

as shown in the original play. The melodrama as screened is pure hokum and the pathetic incidents miss entirely except for some moments that Lew Fields manages to put over in spite of handicaps.

If you will concentrate all of your advertising upon Weber and Fields, you will undoubtedly be able to do some business with this and send your gang home fairly well satisfied. Don't rave about the picture itself because it is not what it should have been. Talk entirely about the famous comedy team, whose name is a household word throughout this country.

DIRECTOR..... George Melford
AUTHORS... From the stage play by Samuel Shipman and Aaron Hoffman.

ADAPTOR..... Alfred Cohn
CAMERAMAN..... Charles Clark
WHOOZINIT..... Lew Fields, Joe Weber, Eugenie Besserer, Virginia Brown Faire, Jack Mulhall, Stuart Holmes, Lucille Lee Stewart, Nora Hayden, Jules Hanft, Fred A. Kelsey, Johnnie Fox, Ed Porter.

I'll Show You the Town

Universal

I've never read this book, but a lot of people have told me that it was a very good yarn. After seeing the picture I cannot figure what was great about the book, because on the screen they have delivered a straight string of rather broad comedy gags with some of them leaning very decidedly towards the slapstick classification, all working up to a grand chase at the finish.

There are some good laugh gags and from a straight entertainment viewpoint this might be figured as earning enough laughs to justify it, but through the early sequences it seemed to me that the introductions were decidedly laborious and in view of the fact that it became broad farce later on, I think they took entirely too much time in attempting to plant certain characters in the early reels.

Reginald Denny has developed quite a following and for that reason I would figure this capable of getting pretty good money. I do not believe that it is as good as "Sporting Youth," "Oh Doctor" or "The Fast Worker," but in any event it is a broad comedy that has enough laugh values to please a large percentage of your fans and you will have no complaint unless it might be from folks who have read the book and feel that the picture as screened fails to deliver what they saw in the book.

DIRECTOR..... Harry Pollard
AUTHOR... Elmer Davis' novel adapted by Raymond Schrock.

CAMERAMAN..... Charles Stumar
WHOOZINIT.. Reginald Denny, Margaret Livingston, Marion Nixon, Edward Kimball, Lilyan Tashman, Hayden Stevenson, Neely Edwards, Wm. A. Carroll, Martha Mattox, Helen Green, Lionel Braham, Cissy Fitzgerald.



Herbert Blache

Directing

UNIVERSAL JEWELS



In Production

"CHIP OF THE FLYING

'U' "

With Hoot Gibson

Second Production, Untitled
Story Based on Calgary Stampede, also with Hoot Gibson.
Both to be made in and around
Calgary, Banff, Canada.

I Want My Man

First National

This is just one of those things. The title has a certain amount of definite box office value hooked up with the fact that you have Milton Sills, Doris Kenyon, May Allison and Phyllis Haver in the cast.

The story is one of those blind soldier-nurse love affairs that comes to life after the war when the hero with his regained sight is about ready to marry another girl. I was glad to see May Allison back at work because May has a lot of very definite values. This is centered around the conflict between Miss Allison and Doris Kenyon for the love of Sills and they go right up to a marriage situation between Miss Allison and Sills, breaking it at the last second by having Phyllis Haver's hubby shoot himself. And of course they never get back to the altar because in the next reel Sills discovers that Kenyon is his long lost sweetheart from "Over There."

In many First National pictures in the past year or so I have observed a constant use of a rather weird lighting arrangement which is for the most part developed by splashing spots of light hither and yon all over the set. Someone must have decided that spot-lights were for spotty lighting because they certainly insist upon delivering a very weird lighting arrangement in most of their productions. Possibly this is artistic. I don't know because I know I am not artistic. Anyway it seems messy to me and it may so impress many others.

Your gang may not kick you on the shins for playing this and it has a pretty good title so that possibly it is a safe bet, but I wouldn't rave about it if I were you because the emotional moments do not really stir you. They talk entirely too much.

DIRECTOR.....Lambert Hillyer
AUTHOR.....Struthers Burt's novel, "The Interpreter's House," adapted by Joseph Poland and Earl Snell.

CAMERAMAN.....G. C. Von Trenn
WHOOZINIT.....Milton Sills, Doris Kenyon, May Allison, Phyllis Haver, Paul Nicholson, Kate Bruce, Theresa Maxwell Conover, Louis Stern, Charles Lane and George W. Howard.

Eve's Lover

Warner Brothers

This is great entertainment until they ran wild at the finish. The artificial arm-waving mob climax may send your gang out with a bad taste, possibly discounting much of the entertainment value that has been previously delivered.

Through the first four or five reels the personalities of Irene Rich, Bert Lytell, Willard Louis and Clara Bow provide scores of comedy bits that are sure fire audience stuff. There are plenty of good gags and Bert Lytell gives one of the most pleasing performances that he has ever registered. Miss Rich, as a business woman anxious for romance, makes a difficult character most convincing and Willard Louis and Clara Bow ring the bell every time with their

comedy clashes. The hat gag, which is not particularly new, was developed into a real riot by the manner in which it was played. Every time Miss Bow and Louis got together she smashed his hat and this thing was pyramided in such a manner that it really became a yell.

It is too bad that someone let this run wild into some artificial melodrama having to do with labor troubles at the factory when they got to the final reels because this very crude movie stuff rather put a curse on what had been a very pleasing bit of entertainment. This was one of Roy Del Ruth's first feature efforts and he certainly demonstrated a directorial knowledge of playing little bits of business which should make him a good bet if given the right sort of story structure to build upon.

DIRECTOR.....Roy Del Ruth
AUTHOR.....Mrs. W. K. Clifford's Novel, adapted by Daryl Francis Zanuck.

CAMERAMAN.....Byron Haskin
WHOOZINIT.....Irene Rich, Bert Lytell, Clara Bow, Willard Louis, Arthur Hoyt, John Stepping.

The Crowded Hour

Paramount

A mechanical movie about the war with plenty of argument concerning heroes and patriotism and a lot of news weekly war stuff scattered here and there is what they delivered in this. Possibly this might have been made distinctive entertainment if the characters had been made more believable. As it stands the general impression is that of a lot of people who run around through a war background without any of the things which they do registering convincingly.

The emotional conflict in the breasts of the characters concerning the problem of whether or not a man should enlist is not so good today because with the war over and many people disappointed regarding the consideration being given at this time to our heroes there is bound to be in any audience a decided difference of opinion as to whether or not a man should have stepped out to do the heroic thing.

The situation centering around the spot where Bebe saved a thousand men instead of her sweetie had a certain amount of basic melodramatic appeal, but the artificiality of the whole kept it from carrying a great emotional wallop.

You can sneak this one by, but it is a long way from being a truly impressive picture. I have yet to see a production where news weekly material cut into the action has genuinely added to the reality of the production.

DIRECTOR.....E. Mason Hopper
AUTHOR.....Channing Pollock and Edgar Selwyn's play adapted by John Russell.

CAMERAMAN.....J. Roy Hunt
WHOOZINIT.....Bebe Daniels, Kenneth Harlan, T. Roy Barnes, Frank Morgan, Helen Lee Worthing, Armand Cortez, Alice Chapin, and Warner Richmond.

CLIVE BROOK



KATE PRICE

Now In
"THE STILL ALARM" (Universal)
Phone 558-220

Excerpt from Sunday Examiner, June 7, 1925:

SHURE, SHE'S A BIT O' IRISH

By Daphne Marquette

Everyone knows Kate. She was dear old Johnnie Bunny's pal in the early days. She swashed gorgeous soap-suds as the mother of Mary Pickford's smudgy little "Amarilly of Clothes Line Alley." She played golf with Connie Talmadge in "The Near Lady." Buster Keaton's side-splitting wife in "His Wife's Relations" was Kate. In "The Sporting Venus," soon to be released, she is excellent foil for Blanche Sweet's delicate loveliness.

And now as Laura La Plante's mother in "The Beautiful Cheat," she plays the delicious role of an uneducated Irishwoman all dressed up—with social aspirations.

Miss Price is a free-lance—"always for independence." She is ever in demand, rarely getting a week's rest. She loves the word WORK. The sudden turn from pathos to comedy is easy and natural for her. With every Kate Price tear goes an Irish smile.

"But the greatest things we do are not always appreciated," says the delectable Biddy. "Faith, I once did a very noble thing, and not one word of credit am I gettin'. Lean down while I whisper to you. I once made Buster Keaton LAUGH, begorra!"

53

Some Punkins

Charles Ray-Chadwick Prod.

Charlie Ray is back in the type of thing that put him among the famous film folk. Once more he is the bashful boy of "String Beans" and "The Egg Crate Wallop." This yarn is a simple little broad comedy presentation of the bashful country boy, the city slicker, the sweet little country girl and the villagers. The plot activity centers around the cornering of all the pumpkins in the county and they work it up to a spot where Charlie has bought up all the pumpkins, but finds difficulty in paying for them, thereby developing mob activity with a fire providing a climax. Charlie's Rube Goldberg fire engine invention adds some laughs to the melodramatic climax.

No one would ever consider this an artistic achievement from the viewpoint of production, but after fussing around with things like "The Courtship of Miles Standish," Charlie very wisely decided to go back to the overalls and the awkward kid stuff without the soft focus production values and surely this type of production, crude as it may be in some ways, will be tremendously more successful as entertainment and decidedly more remunerative to the star and his financial supporters.

I believe that the fans everywhere will welcome Charlie Ray when you make it clear to them that he is once more the awkward country boy who finally wins his sweetie from the city slicker. Don't rave about the production itself. Concentrate all of your noise upon this being Charlie Ray's return to his famous characterization. I think your gang will like this very much because it has plenty of laughs and enough of the good old hokum melodramatic conflict to give a satisfied feeling.

DIRECTOR.....Jerome Storm
AUTHOR.....Bert Woodruff
ADAPTOR.....Charles E. Banks
CAMERAMAN.....Phillip Tannura
WHOOZINIT.....Charles Ray, Duane Thompson,
 Hallam Cooley, Geo. Fawcett, Fanny Midgely,
 Bert Woodruff, Wm. Courtright.

The Night Club

Paramount

Ray Griffith gives this all the values that it has. He saves it from dying a horrible death. Why they called it "The Night Club" no one knows except the guy who thinks up box office titles.

Whenever Ray was on the screen he held the interest and provided a lot of laughs. Whenever they got into the telling of story mechanics this flopped and certainly the farce structure and the general supporting values were not worthy of the star because this Griffith boy has proved himself so good that he should be given the best possible support in the way of material and production values.

Frequently this thing ran very wild and verged into the straight chase routine type of slapstick comedy.

It is a good title and Ray Griffith's popularity today will make it a money picture, with the laughs provided by that worthy sufficient to keep your gang from actually complaining. Concentrate everything upon the personality of the star in your advertising and do not make rash promises about the production itself.

DIRECTORS.....Frank Urson and Paul Iribe
AUTHOR.....William de Mille's play, "After Five,"
 adapted by Walter Woods.

CAMERAMAN.....Pederell Morley
WHOOZINIT.....Raymond Griffith, Vera Reynolds,
 Wallace Beery, Louise Fazenda, and William Austin.

Black Cyclone

Hal Roach-Pathe

This is a horse travelogue with the story written into the titles by someone with an excellent imagination. They made you believe, or at least attempted to, that the animals were doing marvelous mental gymnastics which emotions were never evident in the photographic shots presented.

This sort of thing has a very good novelty value and audiences are inclined to forgive much with this type of picture that they would never overlook in a straight dramatic or comedy production.

A wild yarn was sent out regarding this picture stating that toy horses had been used. That's a lotta applesauce!

This is neither better nor worse than the first horse picture that Roach made. I cannot feel that anyone will rave about it and yet the chances are that they will accept it so that the advertising possibilities are something which you can cash in on.

DIRECTOR.....Fred Jackman
AUTHOR.....Hal Roach
CAMERAMAN...Floyd Jackman and George Stevens
WHOOZINIT.....The horses: Rex, Lady and the Killer. The people: Guinn Williams, Kathleen Collins and Christian Frank.

OPPORTUNITY

If You Have the Versatility to Enact the Dual Role of a Good Bad Woman of the Mining Camps, and of a Young Western Ranch Girl, and will Finance the Publication of a Small Edition of My Story, "MOLLIE B' DAM," I Have a Proposition to Offer That Will Bring You in Big Returns and Place You on the Road to Stardom. Or, if You Are a Director, or Star, Looking for a Story Filled with Heart Interest and Exploitation Angles, Here It Is!

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“A Very Real Picture”

SAYS THE FILM DAILY OF

MAURICE ELVEY'S

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JULY, 1925

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"Taking the Bows!"

There are an awful lot of people in this game who do not get any credit or recognition for what they do. They remake sick productions, they re-edit poor ones into good ones, they rewrite bad scripts.

I know hundreds of such workers and, oddly enough, they are not paid as much as the workers, whose faulty work they must do over. The reason is that they are not allowed to "take the bows."

I know one young writer of scripts who has recently completely rewritten the continuities submitted by three highly rated and heavily paid continuity writers. This young writer, who has been called in to rescue the "sick babies," has been with one organization for years. He's an "old story." He gets less than the "star" writers get whose work he has rewritten. Now here is the joker. This young lad does the work and the "star" writers get the credit and "take the bows."

Recently a director turned in a production that was considered an awful thing. The studio organization revamped the whole thing, kidded it, burlesqued it, made a broad comedy of it. It went over as a success. The original director, whose work was considered a flop, "took the bows."

I've been studying this thing lately. For years and years now I have been doing advisory work on production and exploitation problems. I have been paid large fees, yes. As a fifty-fifty associate of George Loane

Tucker, I made a fortune. But, I have always been "the silent one." I have never "taken any bows." Most folks in the trade, except those few who have had actual contact with the work I have done, continue to think of me as a "guy who writes reviews," one of those "damned critics."

Well, folks, I give you fair warning. I'm going to start "taking bows" as a creative worker. I'm gonna quit being known as a "critic." I'm going to do specific work where part of the arrangement will be that I can "take a bow."

I'm headed now for where I'm going as a creative worker in the next ten years. Among other things, I'm going to "write." I may do other things. Very definitely I intend to get out of that mental pigeon hole where most of the industry has had me labeled as a "critic."

It is easy to understand that nearly everyone should always think of me only as a critic, because ten years ago, after holding some fine general manager-executive jobs with firms like Eclair and the Powers, Selznick Warners combine, I deliberately set out to make a name for myself as a "production specialist." I did such a thorough job of registering myself as a "critic," while all of my "production advisory" work was done without "taking any bows," that a "critic" I was labeled and a "critic" I have remained in the minds of most.

Sometimes when a guy kicks you in the nose, he does you a great favor.

He may make you stop and think.

I got a great laugh out of a "kick in the nose" the other day.

A very good friend of mine said to me, "Why, you can't write! You only know when things are wrong."

Well, brethren and sistern, that sure started something in the old think tank. Why, great guns and galloping grasshoppers, all I've been doing since I was knee high to a duck is "writing." Yet, here was this friend of mine, who doesn't write and therefore thinks that writers are some sort of mysterious, weird, gifted creatures, looking me in the eye and telling me that "I couldn't write."

Well, that settled it. I decided right then and there to start "taking bows" for work done, and so make it clear that I am not "just a critic."

I guess I have been sorta subconsciously preparing for this, because for seven months now the name "WID" has been looming up every week before millions of newspaper readers in Boston, Denver, Philadelphia, Cleve-

land, Detroit, etc., etc. The editors of the biggest newspapers in the country say I can "write."

If a writer managed to break into the Saturday Evening Post every week for several months, his name would get to be mighty well known, eh what? Well for months now the name "WID" has been hitting every week with several times as many readers as the Saturday Evening Post claims. It has been hitting in the biggest cities and in hundreds of small towns.

I sure have, without thinking about it, particularly, prepared a very beautiful "name value" to fit in with my decision to begin "taking some bows," as an author.

It's funny how things happen, but that good friend who gave me that mental "kick in the nose" sure helped me quite some, yes, sah, quite some. I must buy him a silver-plated bicycle.

So just get yourself set. By golly, I ain't no longer "just a critic." From now on I start "taking bows." The first announcement is that "Wid" is a "writer." Yes, sah, a darned good writer. Now, don't laugh. I mean it. I've checked my stuff against the best in the game. Further announcements in due course.

It's Time to Wake Up!

I wonder when this industry will come to understand the very definite fact which cannot be dodged that **every production** that is made is a **law** unto itself in so far as the **cash customers** are concerned.

The automatic success of this business has been really very harmful in many ways principally because it has made it possible for errors to continue and continue and continue simply because the **mistakes** brought back a **profit**, thereby easing the conscience of he who either **made** the mistake or **permitted** it to go **through**. The fact that the actual income from any individual film production is never accurately known for at least one year after the production of the film has in itself been a dangerous element tending to blindfold the bosses.

I say that the **automatic success** has truly been **harmful** because if a production has made five or twenty-five thousand dollars profit, those responsible for it or those financially interested have been satisfied and have failed to think of the all important fact that that

same production **might have made** anywhere from \$100,000 to \$500,000, net.

Once a production gets out of the red and starts hitting in the black, then every thousand dollars is velvet, and, although millions have been made in this industry, it is a positive fact that any thinking executive will confirm that really and truly hundreds of millions of possible profits have been lost through **inefficient** and **unintelligent** cashing in on the possibilities at hand.

In every big industry, such as the steel business, the automobile business and, in fact, in any business where transactions and possible profits run into millions, the **big men** are paid **big** money to spend most of their time **thinking**. There is a famous story about the very successful railroad wizard who wanted a big executive to spend **more time** with his feet up high, looking out the window, **thinking**.

It has always been a fault in this industry that we have had so few men capable of taking charge of the affairs of the industry, because of the intricate and technical details involved, that those men have been **overburdened** with detail work. The result has been that the real bosses, large and small, in both the production, sales and distribution departments of this industry have **rarely had time** to get a proper **perspective** on what it is all about.

I am not commenting now on the mistakes of judgment in important production and distribution matters that come through hurried decisions made by men trying to think of too many things. The specific point which I want to refer to now is this: The bosses, large and small, in this business are so definitely tied into the inter-locking trade questions that they do not **properly segregate** the problems of the industry as between what are definitely **trade** reactions and what are definitely **actual customer** reactions. We are too much inclined to think of our market as the theater owner. It is true that the theater owner must be **sold**, but it is most definitely true that if the **public** is sold, the theater owner "**buys**." Think that one over.

No single commodity was ever presented in this world to so many possible customers with so little ability on the part of anyone to decide **values** as in the case of the marketing of cans of film to theater owners. Selling a theater owner cans of film, which are only **cans of film exploited entirely in the trade** is a tough job which today has reached a point of high-

powered competition that absolutely demands a readjustment of thinking in the industry. That readjustment will change conditions.

Everyone in this industry knows that no matter how good the salesman, he is automatically stopped at a certain point in the selling of product **which is only cans of film labelled with trick trade values**, represented by the names of players, directors, writers or a flashy main title. On the other hand, everyone knows what a wonderful spot any organization is sitting in that possesses the thing which has been **definitely sold to the public**, because then it is not a case of **selling** to the theater owner, but entirely a case of **letting** the theater owner **buy**, whereupon the sales organization is able to tack on a price of all that the traffic will bear, and frequently more.

Possibly you say that I am only telling you things which everyone knows. I say that possibly everyone knows these facts, but most emphatically I say that the men in this industry don't act as if they knew these facts.

Here's the definite point that I am getting at. For years and years, **for no reason** at all except they **started** in that way, film producers have marketed their product on a very faulty method of **forcing** the trade to accept something which the trade didn't want in order to get something which the trade did want. To accomplish that point producers have spent millions in building up "**company prestige**." They have spent millions in planting in the hearts of their trade market, which means the theater owners, the fear of God in relation to the specific product handled by the organization. The greater the **fear** of the organization, the bigger the **prices** secured by that organization for goods that the market absolutely **did not want**, at least insofar as one-half of the product might be concerned.

Certainly it is faulty to force **undesirable** product on a retailer and force that retailer to **force** it upon the ultimate consumer. Supposing Henry Ford discovered that through errors that had happened in his vast organization, fifty thousand Fords had been turned out which were thoroughly unfit. Can you dream of Henry Ford **deliberately** making his **dealers**, who knew these machines were faulty, buy them and in turn **force** them upon customers, who also **knew** they were faulty.

Can you imagine the Kellogg firm, which makes breakfast food, discovering that a few

thousand cases of breakfast food had become filled with bugs, and then **forcing** grocers, who knew that the food was filled with bugs, to in turn **force** their customers to buy this food, which the customers also **knew** was filled with bugs?

Give that some serious thought. Every time a poor or a bad motion picture is **forced** into theaters, thereby **forcing** the public to see it, you have an exactly similar case to the one which I have presented where the Kellogg company would **force** grocers to sell customers food which the customers **knew** to be full of **bugs**.

Production and sales bosses argue that they cannot always make good entertainment, and that it is impossible to know whether pictures completed are **truly** bad or not. I say that's a lotta applesauce. I grant first of all and all the time that difference of opinion always exists about entertainment values, but I **insist** that in the film business, just as in all show business, there are **certain standards** that **trained men** know and recognize. The argument that some one or that some millions, if you please, might like a certain **bad** production is just the same argument that the Kellogg breakfast food sales manager might present to anyone complaining about his bug-selling activity, if he said, "But, my dear sir, **many people like bugs**. Don't tell me they don't like bugs, because in France they eat snails and in Asia they eat mice, and if you want to carry it further, you can find plenty of humans with abnormal appetites for various items that surely cannot be rated as standard food values." That's the crux of my argument about **standards** in pictures.

Entirely aside from the item of the **quality** of production and the matter of **forcing** upon the trade and the **ultimate consumer** product which is short on entertainment value, I want to point up the fact that our **automatic success** and our ability, so far, to **make** the theater owner and the cash customer **like it** is a mistake for this reason. No film entertainment of any kind or character should ever be produced without those who put their money into it having discovered a **specific reason** why the public can be interested in **liking** that particular offering. That element may be atmosphere, it may be a personality or personalities, it may be a theme, or it may be an unusual novelty. The point is that no money should be invested in the making of any motion pic-

ture in the manner that is constantly done, which I call "for no good reason."

When a producer, be he large or small, has decided to produce a specific film, that producer should at the moment of deciding to produce that specific film set aside an amount of money and prepare a definite plan of spending that money for the purpose of presenting to the cash customer public "the reason" why the cash customer public is going to like and enjoy that particular film.

Why do you buy certain cigars? Why do you buy certain candies? Why do you buy certain automobiles, garters, breakfast foods, etc. The millions in the American public today are spending millions every day for articles which are no better and possibly not as good as other similar articles which are not advertised. They are not only spending those millions for those advertised articles, but the important item is that they thoroughly believe that those advertised articles which they purchase are the best articles of that sort on the market.

The mistake in the film business has always been that the advertising and exploitation has been concentrated upon brand and firm exploitation, rather than upon specific productions, and that is a mistake in the film industry, because if this industry continues for five hundred years, it will never be possible to present a uniform brand of motion pictures.

I do not say that the Paramount Company, the Universal Company, and other firms that have spent very large sums on national advertising of their brands have thrown that money out the window, because I feel that the men who spent that money always did it with the knowledge that they were using the well-known advertising and exploitation trick of getting a reaction within the trade by the spending of money apparently aimed at the ultimate consumer. That method of attack is used frequently and successfully in many national merchandising undertakings.

The thing which I am asking for is a little clear thinking and a thorough readjustment in the matter of exploiting motion pictures. Today we do not spend enough. Today what we spend is for the most part fearfully wasted. Any capable, clear-thinking, advertising or exploitation specialist will return the same positive opinion.

In a business where values are created entirely by exploitation, as they most certainly

are in this business, it would be feasible and advisable to spend three and four times, or even ten times the percentage for exploitation that is expended in other industries. It is an absolute fact that a hundred thousand dollars intelligently expended upon the exploitation of a specific production that had anything to exploit would bring a net return of very definite profit far over that expenditure in excess of what could be secured in returns without such expenditure.

Every production made by either a small or a large organization should be carefully analyzed at the time of first consideration for possible exploitation angles. At the same time, in the original estimate of production costs, there should be allotted a certain sum for the exploitation of that specific film. An exploitation specialist for each production is just as important an item for the success of that particular production as is the employment of a cameraman. In my opinion, the exploitation item is more important than any other one item because the exploitation in this industry positively controls the income.

I understand thoroughly the distribution problems in this industry which make it essential for certain large sales organizations to make a great many pictures. I am not asking that any one attempt overnight to readjust some of the faults universally recognized regarding that method of making and selling films. I am only asking that some clear thinking be done with reference to the importance of individual exploitation for each production produced, so that in the minds of the public, who make big profits possible, each production has that within its makeup which, when properly presented to the cash customer, causes an urge to drop quarters in the little old cash register at the ticket window. Any production which does not justify an expenditure of an amount of money in special exploitation, equal to the amount of money spent on the making of the films, is positively weak and should not be made. Unless a production has exploitation values to that degree, it is a bad commercial proposition.

The actual fact that by exploitation the gross return of a production may be increased to a degree dependent entirely upon the efficiency of the exploitation makes it silly indeed that we in this industry fail to take advantage of the one marvelous thing which the motion picture has provided, which is that after the

production has once been placed on a **negative**, it is possible to show it in hundreds or even thousands of theaters simultaneously with little additional cost and with a return in direct proportion to the amount of **demand** that has been developed through the **exploitation done**.

Supposing Mr. Kellogg, after once making a batch of breakfast food, could then **sell** and **resell** and **magically multiply** the amount of that food without any **additional initial cost**, marketing it at a **fluctuating value**, dependent entirely upon the **demand** created by his **exploitation**. Do you think that Mr. Kellogg would spend much money in **exploitation**? Think it over.

Certainly you know that Mr. Wrigley has made his millions from the fact that through **exploitation** he has developed a **demand** for Wrigley's chewing-gum. Supposing Mr. Wrigley were sitting in the **soft spot** that we in the motion picture business are sitting in. Suppose, after once spending his **initial production cost**, he might **multiply** and **multiply** and **multiply** by a hundred and a thousand times the **quantity** of his output, without much added expense, **sell** and **resell** the same output over and over again, without additional manufacturing expense, and **fluctuate** the price of his gum anywhere from five cents to a dollar and a half, in the same manner that we in the film business are able to **fluctuate** film rentals anywhere from \$10 to \$100, or from \$200 to \$2,000, **dependent entirely** upon the **state of mind created** in the mental think-tanks of the theater owners by our **exploitation** activities.

Maybe you have been too busy through the several years that you have been in this funny **automatic success** business, worrying over the constant rush of details that keeps nearly everyone working ungodly hours, to ever get down to a basic analysis of just how important **exploitation** is in this industry. Try to argue me out of this presentation of facts.

I'd love to spend an hour with any of you and prove that I'm right. The important thing is that we should **only make productions** worthy of **some definite exploitation** because if there is some definite exploitation value involved, we can by **concentrating** upon that point **so intrigue the interest** of our ultimate consumer **in that point** that because of his in-

terest in that point, he will excuse the **possible flaws** that frequently develop through the fact that we must still depend upon a very definite shortage of man power capable of delivering a hundred per cent result in production.

If you take a man to dinner and spend all of your time before dinner and during dinner impressing him with the fact that the cook is really presenting a marvelous roast chicken, you can, by keeping your guest's attention focused on the **roast chicken**, have him very happy, even though the potatoes may not be so good; but if you only take him into dinner, without in any way pointing up the fact that he should think of one particular thing, the fact that the potatoes are not so good may stick out in his mind.

That is why **every production made** should have a special exploitation value of some sort, and that is why we should certainly **spend enough money** to make the public **concentrate** on that point, not only to **get them in** in the first place, but to **keep them happy** after they go out, which is an item that has received **entirely too little consideration** in the automatic success years that have gone by.

Just remember Mr. Kellogg and the bugs in the breakfast food. We shouldn't sell **bugs**, but if we must, we should try to keep the customer **from seeing them**, or **make them think** that bugs are **really fine food**. It can be done.

And that's that!

"The Greater Movie Season"

New Jersey theater owners and some others in various spots have rebelled against the idea of co-operating with the Will Hays office in putting over a "greater Movie Season" campaign for August. That's too bad.

Any **intelligent** exploitation done by **anybody** is **good** business. If the theater owners disagree as to the **methods** of the Hays office, they should make some effort to get together with them on matters having to do with **exploitation**.

Upsetting an "exploitation" apple cart is always bad business. Nothing is gained by fights that have the semblance of a lot of kids in a back alley.

C. Gardner
Sullivan



June Mathis



Winifred Dunn

Writing for Mary Pickford



Author of

“SCRAPS”

Miss Pickford's New Picture Now Going Into Production

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“THE UNDYING PAST”

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* * *

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Adaptation for
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Reginald Denny

Screenland

*“ . . . But it is George Irving
Who Makes ‘The Goose Hangs High’
An Epic of THE AMERICAN FATHER”*



George Irving

GRanite 2732

* * *

Recent LASKY Productions

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“THE AIR MAIL”

“THE WILD HORSE MESA”

“THE MAN WHO FIGHTS ALONE”

“THE GOLDEN PRINCESS”

“NORTH OF 36”

“WANDERER OF THE WASTELAND”

Do You Really "Know" the Picture Business?

Do you think you **know** something about the film business? What make you **think** so? If you stop to analyze, you will probably have to answer that the reason you think you **know** something about it, is that you have **been in it** anywhere from six weeks to sixteen years. Probably you feel that you know an **awful lot** about it because you and those associated with you frequently sit down in friendly discussion of "what's the **matter** with the film business."

Actually, I question your **knowledge** of the picture business. Well, says you, that guy's gotta lotta crust. What makes him think I don't know the picture business? Well, says I, **how many pictures** have you **seen** every week of every year for the last ten years, and what's more, says I, how have you **looked** at those pictures. As a satisfied audience when they were good and with scornful disdain when they were rotten. Probably, says you.

Now, maybe you want to know **what** this is all about. Well, I tell you, folks, I have about made up my mind that the **picture** people should seriously begin to really **know** something about the **picture** business. Ninety-nine and a half per cent of them today, **don't**. Any guy what's mixed up in the automobile business to a point where he really feels qualified to say that he actually **knows the automobile business**, can tell you all about the **whys** and **wherefores** of all good automobiles, down to the smallest detail of manufacture, progressive development and even with some knowledge of distribution and sales.

There never was a business in the history of the world where fewer people interested in it knew **less** about the various elements **that make it a business**. The rapid growth of the picture business has made it a business of **specialists**. That has a value, but it also has a terrible fault in that the specializing in one department too frequently causes the specialists to be so **totally ignorant** of other departments that **expensive** and **disastrous errors** result.

There is only one real way to know the picture business, and that is to see a lot of pictures. When I say "**see**" a lot of pictures, I mean more than sitting back in a chair half asleep, noting the high spots as a cash customer. Any man who thinks that he is one

per cent of a film man should **see** pictures and **plenty of them** with an **analytical** eye that **measures values carefully**.

The picture business has drifted into an appalling habit of taking **heresay evidence** as if it was a **decision of the Supreme Court**. From bosses down to prop boys and from sales managers down to shipping clerks the industry has developed a most dangerous habit of saying, "I hear that Lucy Smithers in 'Who Stole the Kitchen Sink' is terrible," or "They tell me that Blondey Pink Eyes in 'Get Me a Husband' is a knockout." Most of the time nobody ever stops to **analyze** who started this "They say" stuff about any particular picture, and if the person who is holding forth orally mentions the name of the person who told him, no stress is laid upon whether he who **originally** expressed the opinion **actually saw** the picture or not. There is the crux of the whole proposition. Picture people don't see enough pictures and they don't **study** them.

Last month I presented a few thoughts on continuity and stated why we should have camera angle continuity both for the purpose of **saving** individual fortunes on **each** of many hundreds of pictures made every year, and for the purpose of getting a better **quality** result. I emphasized the fact that we have very **few** writers or directors who have so **trained their minds** as to be able to visualize camera angles and put down on paper an accurate **blue print** of the intended visualized story. I said that in response to many inquiries as to where a perfect continuity could be found. I wanted to direct everyone to the theaters to study the completed productions screened because the finished film in every event is **actually** a continuity form.

I am willing to grant that there are very few really excellent continuity models even in the **finished product**, when it is on the screen, but any writer or other picture worker anxious to **study** the picture business can learn more about the picture business insofar as studio work is concerned by carefully and intelligently **studying** and **analyzing** finished product on the screen than they can in **any other manner**.

There is **no other single reason** for the fact that we have such a terrific percentage of **mediocre** and **bad** pictures than the one point that picture people have failed to **see pictures** and **study pictures** persistently and **analytically** enough to be able to develop within the



Henry B. Walthall

industry **enough** men whose **judgment** of what constitutes **good entertainment** is **sure** enough to avoid the making of **mistakes**.

If you are one of the many who used to see many pictures, but have dropped from the habit because you have felt that you need no longer see pictures because **you know all about them**, then you are only **digging your own grave** in this industry, because **entertainment values** and picture progress are items as **elusive** as women's fashions, and God knows there is probably nothing more elusive than that. Every month for years and years some progressive thought has **slipped** into this industry having to do with providing better entertainment or entertainment more attractive to the prevalent mood of the great American public. You can in no better way realize how true this is than to **make it your business** to see pictures **made one year ago, two years ago, five years ago and ten years ago**.

No matter what **department** of the making, selling or exploitation of pictures you may be associated with, I can say positively that you **must** make it your business to **see** and **study analytically** a majority of the productions made and distributed, if you ever **hope** to progress and succeed in this money-mad work, and, if you make up your mind **now** to see more pictures, get very clear that very important point that you must not only plant yourself in a theater or a projection room to **look** at the screen, but you must **carefully study the exact whys and wherefores** of what you see on the screen.

An automobile man, inspecting the latest model of a rival manufacturer, certainly wouldn't **stand off** and **look** at the body and raise the hood to take a **casual glance** at the motor. Now give that a thought. Mr. Automobile Man would **analyze** that new model inside out and thoroughly under the surface. That is what you must do when you **see pictures**, if you expect to **keep** your **mentality properly geared** to progress with this industry, which moves more rapidly than any one industry ever has since business was known to civilization.

Why Just the Rough Stuff?

I've just read Frances Marion's novel about a girl, Minnie Flynn, who starts as an ignorant Irish shop girl, becomes a five thousand a week movie star, and then flops to the gutter.

I'm surprised and just a bit resentful. Eagerly I searched for some indication that there is a sincere, hard-working, self-respecting element of creative workers who really make up about ninety-nine per cent of the motion picture business.

I know that dirt, vice, and cheap, blatant mentalities may be considered "more colorful" for novel purposes, and when Nina Wilcox Putnam wrote "Laughter Limited," a yarn with a movie background, I did not resent her characterizations. She is not a "movie." She is not supposed to know the real truth.

Frances Marion's name has appeared on thousands of screens as the writer of important continuities. She is presented in the advertising connected with her novel as a real "movie," thoroughly familiar with the real "inside." That makes her objectionable picture of movie life a thing of more serious consequences.

We have personalities in this industry who are all wrong, but for every "wrong" one there a hundred "right" ones, and it was hardly the thing for Frances to so totally ignore the serious minded, achieving folk of this great industry, even though she may consider them "uninteresting" as "colorful characters."

Still Pictures

Some studios have commenced to realize the importance of getting good still pictures for exploitation purposes. In most cases this job still rests with the director. That's wrong. Still pictures are essentially an exploitation item. They should be made by an exploitation specialist.

The Laugh Makers Win

Today Comedy is King. Most people don't know it, but comedy is actually much **harder** to produce than drama. You may say that it's easier to make a **bad** comedy than it is to make a **bad drama**, but I again wish to differ because in a **bad comedy some** laughs are registered, and it is harder to work out bits of business that bring even a few laughs than it is to work out dramatic movement that brings **nothing**.

It is a bit odd how long it has taken to bring about in this business a **realization** of the fact that comedies could be made as full length productions, competing most successfully with the best of dramatic features. It has been definitely demonstrated that comedy stars are the greatest box office asset and that feature length comedies costing the same amount of money, if produced with the same intelligence, will easily **gross** more than dramatic efforts.

Some highbrows who love to spend their evenings studying what the World War has done to humanity, may try to sell you the idea that the American public wants to laugh **now** more than it did before the war. Life's too short to argue about that point, but personally I think it's mostly a lotta bunk. I have been foolin' around show business with a very intimate contact ever since I convinced the op'ry house manager that I should have a job in spite of my knee pants and three foot six stature, and I can recall the **success**, even in those days, of **entertainment** which carried plenty of laughs.

It is just one of those weird things about this rapid-fire industry that we got started through the Keystone days, thinking of comedies as something that should **never be more than two reels long**. I think that a lot of that came from the fact that we only started to have the nerve to make five-reel features on the assumption that we were going to photograph some **famous story** or present on the screen some **name-exploited actor**. We who have been in this funny game for many years can readily testify, if we are honest, to the fact that when pictures first sneaked into the five and six reel class, it was done with rather the feeling that we had **no right** to attempt to compete with the theaters. We tried to justify our right to present an evening's entertainment by stealing a bit of the reflected glory from famous authors of novels, playwrights

and theater stars. I believe it was in those days that the impression managed to sink pretty deep into everybody's heart that a comedy, properly, was a one or two reel affair.

It is still true that the comedy makers have a great advantage over the makers of drammer because on the comedy lots they can turn out short films as well as big features. A short comedy has a very definite structure advantage over any possible short drama in that there doesn't have to be much sense to the darned thing. As a matter of actuality the comedy boys also have the edge when it comes to long length features, because it doesn't matter much what the action is all about just so long as it is funny enough to keep you laughing for an hour or so.

The makers of comedy are **fully entitled** to all of this definite **story structure edge**, however, because, as I said before, developing action that can be photographed that will make a gang laugh is some task and worthy of great reward.

Now that the comedy makers have finally dug out from under that **negative impression** that subconsciously kept them down in the one and two-reel class, a peculiar thing has occurred in that the makers of the very successful feature length comedies have opened up a market which really never existed before for the making of one and two-reel dramatic subjects to be used in connection with the feature comedies to provide a balanced program.

Considered casually, you might feel that the comedy game is very definitely limited because all comedy producers attempt to do the same thing. Actually there is almost as much opportunity for definite variety in the making of comedy as there is in the making of drama. Comedy really divides into three definite classifications. First and most frequent is the rough-housing, go-as-you-please, kick-'em-in-the-fanny stuff that carries the general name of slap-stick. Second, we have the type of screen comedy that follows rather closely the farce action of the theater. Third, we have light comedy with a definite tinge of romance, which carries again the color of the theater light comedy. As a matter of fact, our comedy in pictures divides pretty much as our comedy in the theater, which comes under the three heads of burlesque, farce and romantic light comedy.

Just as we have dramatic and romantic stars in the more serious films, we have in

comedies stars who specialize in roughhouse activity, stars who specialize in farce and stars who specialize in romantic light comedy. There is a definite field for each, and in all three of these fields it is possible to present the same variety of background and production value that may be utilized for the making of dramas or melodramas.

We have had very definite **cycles** in this industry wherein, for no reason at all, certain factors have suddenly been recognized. Some years ago the **writer** was just as important as the **director**, but no one seemed to know it and the **director was placed on a throne** and recognized as "The Great Guy." In the last year or two, the industry has gradually decided to give real recognition to the **writer**, and while some of the directors who were established in the early days still retain their somewhat **tarnished** crowns, we find the writers stepping into big money and **taking the bows**. Of course the stars we have had with us always, and we will have them as long as we are in show business. Right about now I

feel that we are hitting the **Feature Comedy Cycle**. Beyond any question, today, Comedy is King.

Give Him a Short Answer

Despite the fact that more pictures are being made than can possibly be shown in the existing theaters of the country, you hear now and then some director, writer or player complaining about the lack of work.

There are only two possible answers to any one being out of work in this industry. You have failed to sell yourself or you have failed to make good.

I know that there are hundreds of capable creative workers who are not getting along as well as they should. They cannot properly complain. They have failed to sell themselves. After all, this is a busy business. You can't expect the bosses to come seeking you. They are kept too busy by those who actively keep themselves in the spot light.



Patsy O'Byrne

Eccentric Comedienne

as

MRS. SMIFF

in

"MY OLD DUTCH"



Eddie Gribbon

Burglar
in
"SEVEN DAYS"
for
Christie
(P. D. C.)

Heavies
and
Comedy Roles
—♦♦♦—
Demmy Lamson, Mgr.
HE. 1802

Yegg
in
"UNDER WESTERN
SKIES"
for
Universal

Mr. Lasky

CHRISTIE COMEDIES

WELL KNOWN FAVORITES AND BRIGHT NEW
PERSONALITIES MAKING UP ALL-STAR CASTS



BILLY
DOOLEY



JACK
DUFFY



VERA
STEADMAN



JIMMIE
HARRISON

is Right!

**THE SUREST TWO-REEL
LAUGH ENTERTAINMENT
ON THE MARKET TODAY**

**NEVER, in screen history have
audiences shown so much
appreciation of genuine fun
as they have demonstrated
over Christie Comedies this
past year.**

**NEVER has an organization de-
voted so much energy and
skill in creating exactly what
the public wants in hilarious
entertainment as Christie is
doing right now.**

**YOU can bank on Christie to
make 1925 a real comedy
year.**

RELEASED THRU
EDUCATIONAL FILM EXCHANGES



U. K. and Continental Europe controlled by
CHRISTIE FILM SALES, LTD.
12 D'Arbly St. (Wardour St.) London, England

Revel

The unclothed
identified as Miss
Davis, a hotel
attention of the
s held for ques-
s and disorder
police said, indi-
ave followed a

Lasky Says Humor Has Replaced Sex And Problem Play

Jesse L. Lasky, first vice-president
of the Famous Players-Lasky Motion
Picture Corporation, today told the
company's international convention
that humor had replaced the so-called
sex plays and problem plays on the
screen.

"The public," said Lasky, "has
thrown problem plays of all kinds into
the discard," and, he added, "the next
12 months will be the greatest comedy
year in the history of motion pictures."

"By comedy I do not mean what is
commonly called slapstick, but fast
moving stories of optimistic and hu-
morous vein."

The que-
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First Brush Fire Of Season Rages

Two federal forest rangers
ext. fire fight



NEAL
BURNS



NATALIE
JOYCE



DORIS
WYNN



JEAN
LORRAINE

F. B. O.

ANNOUNCES

26 Two-Reel Comedies for 1925-26

TO BE PRODUCED BY

JOE ROCK

THROUGH THE STANDARD CINEMA CORPORATION



13 Standard Comedies

"A TON OF FUN"

Featuring

Fatt Carr, Kewpie Ross and Tiny Alexander



13 Blue Ribbon Comedies

Featuring

Alice Ardell

Supported by Chester Conklin and other well known feature comedians
to be announced later.



*Also Available Through F. B. O. JIMMIE AUBREY COMEDIES and
STAN LAUREL COMEDIES*

*Good Luck to You, Mr. Exhibitor, and
Good Luck to Me in My New Series of
Christie Comedies This Season!*



Neal Burns



Natalie Joyce

Christie Studio



Playing Leads in
Christie Comedies

Just Loaned to Samuel Goldwyn
Productions for a Role in
"STELLA DALLAS"

“Overlooking” Big Bets!

“New Wives For Old” was an idea and there is a lot of commotion now about “new faces” with many studios seeking new personalities to build into stardom. While there is still a certain amount of effort going the rounds towards finding beauty contest winners and shopgirl sensations, it is a fact that most of the studios have suddenly learned that the best place to find new faces is among the group of old faces that have been about, possibly for such a length of time that they have forgotten to look at them as closely as they should.

Jack Gilbert kicked around in the film business for a long time before anyone discovered that he had Elinor Glyn’s famous “it.” Today Jack is headed for the very top of the heap because of “The Merry Widow” and “The Big Parade,” two of the biggest pictures of this season or any season. They will put Jack in the king’s seat. I can give you quite a list of players who were suddenly uncovered, as for instance, Lon Chaney, who worked for years doing excellent work before “The Miracle Man,” and such boys as Pat O’Malley and Bob Frazer, who starved for a long, long time before they convinced someone that they should be earning large salaries.

The girls have a little tougher time when it comes to the “new faces” idea, but it is positively true that executives wishing to discover new stars could undoubtedly do better searching among those workers who are struggling in the ranks instead of seeking in the far fields of department stores and New York choruses.

One of the most important things for studio executives and directors who think about casting to remember is that a face which may have become familiar to them through contact in the studios may be a new face indeed when properly presented on the screen. It has also been proven more than a dozen times in the past year that certain players, both

girls and men, if given the right opportunity, can deliver on the screen an entirely new personality from anything which they have ever shown on the screen before. Just as in the cases of Lon Chaney and Jack Gilbert, who had both been on the screen for years and years, it was certain combinations of opportunity which made it possible for them to suddenly achieve great success.

Let’s have new faces, yes, but let’s look carefully among those present, now seeking earnestly for an opportunity.

Welcome Frank!

Frank Newman has come out to live with us here in Happy California. Welcome, Frank.

For years and years now, Frank Newman is one of the names that has stood out with me, alongside Harry Crandall, Jake Wells, Rothapfel, Jack Partington, Abe Blank, Aaron Jones, Von Herberg, Fred Desberg. Good friends all. Men whose friendship was first made by correspondence and afterwards cemented by personal contact. Theater men all. In Washington, D. C., Virginia, New York, San Francisco, Des Moines, Chicago, Seattle and Cleveland, their names stand for the best in entertainment.

I’m a terrible guy about writing letters. I appreciate the fact that I have been able to keep the friendship of hundreds of real men all over the country, even though I don’t answer letters when I should. The first thing Frank Newman said to me was, “You didn’t answer my letter.” But Frank and I are still good friends.

Frank Newman comes to Los Angeles to run the Paramount downtown theaters with a record of truly great accomplishment in Kansas City.

We will all miss genial Al Kauffman, who has gone over to Europe to run Mr. Paramount’s theaters on the other side, but we are sure glad that Frank Newman has come to Los Angeles.

Welcome, Frank!



Neely Edwards



Feature Comedian Making
Blue Bird Comedies
—for Universal



Art Rowlands



Playing the Heavies
In a Series of
Blue Bird Comedies
With Neely Edwards
for Universal Release

It's the Man Who Says "Yes" or "No"

Here in Hollywood we have developed a practice of taking pictures in the process of final editing into neighborhood theaters for what we call "previews." The theory is that an **audience reaction** is secured. Any audience reaction thus secured represents the national audience reaction in just about the same **proportion** that a **single drop** of water would represent in the most beautiful **swimming-pool** in Hollywood. The point is that the audience may total a thousand persons. In the United States there are approximately sixty million people going regularly to pictures. You can figure out with your own pencil what the proportion amounts to.

Furthermore, I defy anyone to **accurately estimate** what any preview audience really thinks about the production shown in any accurate degree. I want to add, that you should remember what I have just told you about the fact that maybe it doesn't matter what they think about it anyway.

We have a hard time in the picture business finding people associated with the business that **know entertainment values**. When anyone is **suspected** of knowing them, or **admits** that he or she knows them, they manage to get a lotta dough for the **asserted knowledge**. When such knowledge is **worth so much**, why is it so important to run out to Glendale or Santa Monica and try to pull an India Yogi stunt of **guessing** what the thousand people in the theater **think** about the offering shown.

If any of the existing picture organizations seriously want to get a reaction from several hundred people regarding a film, why not select several hundred so-called **picture people** for the purpose. If a big organization required every member of the organization to view a film, they would then be in a position to insist that every member of the organization make a definite written report on what their **personal reaction** was to that particular film. I question if any organization wants to

ask every member of their organization to make a written report on each of their films, because any boss immediately senses the fact that such a lot of written reports might be **most disconcerting**. If it were necessary for the employees to sign the reports, they might do a lot of **yessing**, and, if they were anonymous, they would have only a **questionable** value.

The basic point which I am trying to make clear is that it is very seldom that any two people will see any picture from **exactly** the same viewpoint, and we may be very thankful that that is true, else pictures would be made like flivvers and the business would be owned by **one man** in a short time.

Actual written suggestions regarding pictures from anyone are **important** and **valuable** only in **direct proportion** to the **ability** of whoever **receives** and **considers** those suggestions, to **analyze**, **subdivide** and **segregate** the **good** from the **bad**. In other words, when all is said and done, **making pictures** resolves itself down to a specific matter of the **expression of the individual**, and in every single instance of the making of a production it is the man who has had the power **to say yes and no** in matters of **judgment** that mark the picture one way or the other. Frequently pictures are influenced by many individuals, but in **every case** the pictures must in the end be the **expression** of the **individual** who has had the power **to say yes and no** on matters of such items as **story structure**, **detail of incident**, **casting**, **direction**, **cameraman**, **sets**, **editing**, and **titles**.

It will never be possible in any manner to obviate and eliminate that status in the picture business. Pictures will always be an **expression** of an **individual**. That individual may be a man with a checkbook and money in the bank. That individual may be a director who has reached a position where he has authority to say yes and no. That individual may be a star who has reached a position of being boss of certain productions. That individual may be an executive in a position where he must say yes or no regarding the various elements which make up a production.

No matter which way you figure it, backwards or forwards, up or down, there is really only **one item** that makes good or bad pictures. That item is **judgment** in saying yes or no regarding the **selection of the elements** which go to make a production.



Eddie Borden



Keith and Orpheum Headliner—
Musical Comedy Favorite—(They Know
Him Everywhere There's a Vaudeville
Theatre)



GRanite 2217



EDGAR NORTON

Current Release

The Baron
in
"LOST, A WIFE"

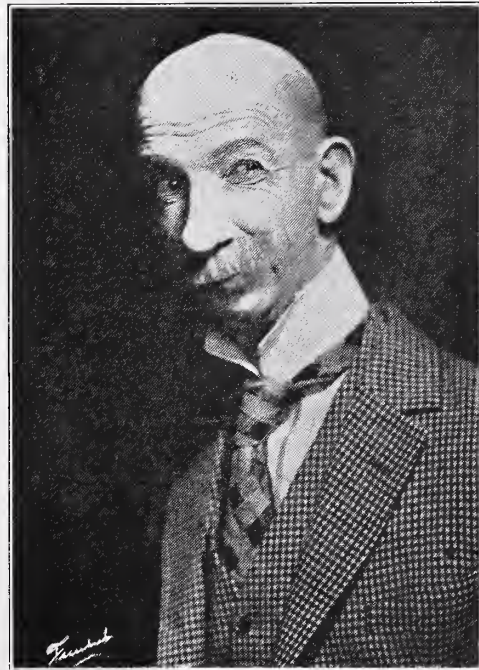
New York Sun, June 13:

"The production is rich and beautiful, and at least three undisputed triumphs of light comedy acting are obtained.

"Adolphe Menjou is superbly modish and mannerly. Edgar Norton is amusingly ridiculous as the unfortunate baron, and Greta Nissen is handsome, capable and understanding as the wife."

"THE MARRIAGE WHIRL"

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JOE MURPHY

The Original **ANDY GUMP** of the Movies

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Wid
*Tells
 The whys,
 and
 The wherefores
 of the*
Movies

**Cover
 the
 Nation**

**Behind
 the
 Screen
 in
 HOLLYWOOD**

<i>Philadelphia Inquirer</i>	- - - - -	402,330
<i>Boston Post</i>	- - - - -	367,600
<i>Cleveland Plain Dealer</i>	- - - - -	246,235
<i>Denver Post</i>	- - - - -	220,219
<i>Cincinnati Post</i>	- - - - -	162,727
		<hr/>
		1,339,111

There's Just Five Papers

FIGURE THEN on DALLAS and DULUTH, LOUISVILLE and PORTLAND, COLUMBUS and TOPEKA, TOLEDO and OAKLAND, and right through the country in hundreds of big cities, right on down to the small towns and you can commence to conceive what Wid's Syndicate means today. This service has been running for seven months. It is today established as a big feature in the greatest as well as the small cities throughout the United States, thereby giving to Wid as a writer, the

Greatest Circulation

Ever achieved by any one having to do with films and film folk.

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, July.—I've told you about how some of the producers manage to "doctor" and "make over" productions when the director fails to deliver the result desired. Now I want to call your attention to one that surely needed "doctoring," but the Paramount company seemed unable to perform the operation as successfully as rival producers have done. There is no reason why you should see "Grounds For Divorce" unless perchance you are interested in "movie mistakes" to the extent that you might enjoy laughing "at it" instead of "with it."

AN ATTEMPT has been made with "Grounds For Divorce" to "jazz it up" with titles. I cannot recall in all the years that I have been seeing thousands of movies, good, bad and indifferent, a worse case of messing a thing up with titles that were terribly "off key." It is surely hard to understand how a big organization like Paramount can expect you cash customers to accept such a production. It rather indicates a very definite instance of under-estimating the intelligence of movie patrons. Maybe the Paramount organization really believes that stuff about the average intelligence being that of an eight-year-old.

COLLEEN MOORE'S CONTRACT with First National is about up, and they do say as how Colleen is asking for a weekly fee of over \$5,000 a week. It do beat all how these gals step out. Just a few years ago Colleen was "trying to get along." Then she married a young press agent, John McCormick. Friend Hubby, by virtue of an executive position with First National, in their producing organization, was able to give Colleen "opportunity." Colleen really delivered with plenty of "personality that pleased," and now Mr. and Mrs. McCormick are sitting on top of the world.

YOU probably remember how much and genuine news commotion was created some years ago when William G. McAdoo, yes, the same one what looked like a possible President, once, plunged into the movie world as the head of United Artists, which was when Doug, Mary and Charlie originally "went on their own." Well, later on, Mr. McAdoo stepped out because of the political situation, but one of his right hand men, Oscar Price, stayed in the movie game, and Oscar

has continued active, representing some very substantial banking interests.

NOW COMES A MOVE that looks like Mr. McAdoo himself may become actively interested again. Mr. Price has joined with P. A. Powers, one of the "original" movie millionaires, in taking over a sales company known as "Associated Exhibitors" and it looks like this organization may become a very important factor. "Mickey" Neilan, one of our greatest directors, and Ralph Ince, master of melodrama, are already making movies for the Price-Powers combine. Price controls all the famous stories made once by "Triangle" some years ago, with stars like Fairbanks, Bill Hart, Charlie Ray, Lillian Gish, etc. Price has completed a remake of Doug's greatest success, "Manhattan Madness," with Mr. and Mrs. Jack Dempsey starred, and is now using Glenn Hunter of "Merton of the Movies" fame, in a series of the stories that made Charlie Ray famous.

THE POWERS WEALTH is backing Neilan, who is using Peggy Hopkins Joyce in his first—and it is reported that Hope Hampton is to do a series for this combine, which would mean more millions in financial backing since Miss Hampton is Mrs. Jules Brulatour, and Mr. Brulatour has plenty and then some.

THERE IS AN ODD ANGLE in the situation if Powers and Brulatour get hooked up together. Powers has been in the game for years and years, having been financially associated in a dozen important producing and selling organizations. Today he conducts a motion picture raw film factory which is one of the few competitors of the great Eastman company, which has dominated the "raw film" market ever since there has been a movie business. Now Mr. Brulatour made his millions as a result of that very domination of the Eastman company. Way back in the early days, Brulatour became the authorized sales representative of the Eastman company under a contract that brought him a tremendous fortune as the mushroom growth of the movie game automatically pyramided sales. If these three men, Oscar Price, P. A. Powers and Jules Brulatour, seriously decide to start something, you can look for plenty of fireworks, whether William Gibbs McAdoo joins them actively or not. From present indications it looks like this group may do you a lotta good. You see they can make the competition a bit hot and force the big organizations who now dominate the market to make better movies or lose their high and mighty seat. That's one fascinating thing about this business. There's always some big new movement underway to stir things up.

YOU HAVEN'T HEARD MUCH about D. W. Griffith lately. Well, the famous maker of the good old "A. B." one-reelers, who set a new pace for the whole game with his

Behind the Screen in HOLLYWOOD

"Birth of a Nation," has had some troublesome years trying to be an "independent." In those years "D. W." has done some very good work and he has done some that was decidedly unworthy of him. The real mistakes were in great part due, I believe, to the fact that business and financial worries had Griffith in a mental turmoil. Inspirational creative workers cannot do good work if they try to be business executives with half of their time. Griffith has now an arrange-

HENRY B. WALTHALL, the nonpareil of moviedom, has been engaged by B. P. Schulberg for a featured role in "The Girl Who Wouldn't Work."

I am going to form an investigating committee of one and report to you folks why we don't see more of H. B. on the screen.

An artist of genius, he is a charming man and he has a following of millions who have admired his every performance since the immortal "Little Colonel" of "The Birth of A Nation."

"THE CRAZY FOOL" is going to be a movie. Donald Ogden Stewart sold Metro-Goldwyn-Mayer the movie rights to his book, then went back to New York and was quoted as characterizing Hollywood as "a city of Babbitts."

"The Crazy Fool" is a story of a gump who inherits an insane asylum and "runs it on Rotarian business methods."

The studio announcement goes on to say that said gump "becomes immensely wealthy in his endeavor and finds that insane people are more sane than sane ones."

That's a philosopher that I shall recommend to William Jennings Bryan for investigation.

THE NORDIC strain is proving the conquering Viking quality in the movies.

Anna Q. Nilsson long has been a favorite. Victor Seastrom already is established as a leading director. Now Benjamin Christiansen is at the Metro-Goldwyn-Mayer studio preparing to produce his own original story and Maurice Stiller is on the way from Sweden to join Seastrom and Christiansen as director on the same lot. Anders Randolf, a splendid Scandinavian actor, is another who is becoming very popular.

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, July—One of my pet statements is that the movie business is a "state of mind." You cash customers who pay the bills surely should know that. In no business ever known is it so possible to make millions by simply making you "believe" something. Advertising and exploitation is sometimes misused, but just the same it is the real power behind the throne because, once a movie has been completed, the real expenditure has been made and from that time on the financial returns depend entirely upon the quality and quantity of exploitation done. In the movie business they have a special opportunity since there is no standard of values and the financial results can be made to fluctuate entirely in accordance with the "state of mind" created regarding any particular movie.

REALIZING the importance of exploitation, the movie press agents often attempt in weird ways to exploit certain productions. Sometimes colossal successes are registered. Sometimes the press agents go mad in their wild way and do things which are colossal catastrophes. A press agent's blunder in England recently may cause American producers the loss of millions and may be responsible for a very genuine rebuilding of the movie producing business in England.

BBRITISH movie producers had failed to compete successfully with American movies even in their own country. The British movie studios were about ready to give up the fight. Then along came Jimmy Bryson of the Universal Company anxious to create a furore over the American-made movie "The Phantom of the Opera." Well, Jimmy created a furore all right. In some manner he arranged a military escort to greet the cans of film containing "The Phantom" upon their arrival. Probably Jimmy figured that the military escort would stir things up among the slow-moving Britishers. It did.

WHEN ENGLAND heard about the "military escort" for the cans of film a lot of the editors of big newspapers began standing on their heads and government officials began running around in circles. The stunt was labeled "an insult to the British uniform" and man, oh man, how the

brothers did yell. The English theater owners are talking about boycotting all American movies in order to punish the "impertinent Yankees," and they may do it. There is a serious possibility that the British movie producers may, as a result of this commotion, be able to re-establish themselves and a real movement is underway to have the Government provide financial backing that would once and for all guarantee British movies for Great Britain such as might compete with America. So goes the world. No one actually knows yet what will happen but Jimmy certainly stirred up his commotion and the "stunt" may cost American movie producers many millions.

MOVIE MAKERS are convinced that you want to laugh. More attention is being given to the making of comedies today than to any other type of movie. I'm sure that won't make you mad. A lot of the comedies are good. That's what saves the day.

NOW THAT HAROLD LLOYD has become his own boss he will find himself in the peculiar position of competing with himself. The company that Harold formerly worked for is sending out again as "re-issues" some of the movies that Harold made some years ago so that for the next year or so there will be a lot of Harold Lloyd movies on the market, many old and a few new. There is one blessing. Nearly everything Harold ever made can be seen a second time with pleasure. You really need not cuss if you go in to see a Harold Lloyd opera and find that you have already seen it. Just relax and lean back in your seat. You'll find that you'll soon be laughing and enjoying yourself and, after all, that's what you go to the movies for.

IT LOOKS LIKE LEONORE ULRIC who was talked about a lot for the girl to do "The Bird of Paradise" in the movies, is to do a movie for the Oscar Price—P. A. Powers new Associated Exhibitors organization, which has much of the same atmospheric value that "The Bird of Paradise" had. This movie was made some years ago by Tom Ince for Triangle and was called "Aloha." There has been a big lawsuit over the famous Old "Bird of Paradise" play and a lady who claimed that Richard Walton Tully had used her ideas in his play won a big damage suit decision. There was quite an element of romance in the lawsuit in that the writer who sued was represented by her son, an attorney, who, according to the dope, studied law and spent years in training with the big thought in mind of some day winning his mother's suit.

MILDRED DAVIS, that beautiful little lady who is now Mrs Harold Lloyd and the charming mother of Mildred Gloria Lloyd, a very wonderful little miss who is growing rapidly, is to return to the screen as "Alice" in "Alice of Wonderland" and I can tell you right now that it will be a

Behind the Screen in HOLLYWOOD

tremendous success, because Father and Hubby Harold not only has millions but a superb sense of entertainment values, that guarantees a great movie for Mildred as "Alice." If there was some way to arrange this funny movie business so that a producer would never make any movie unless he had some such sure fire combination as that to work with, then you cash customers would have fewer wasted evenings of maddening grief viewing the "mistakes" of the movie bosses.

MAYBE you'd be interested to know that "Krazy Kat" or "Felix," the cartoon comedy, is one of the most popular movies in the world. This series is particularly popular abroad. Way back in 1912 when I was American sales manager of the French Eclair Company, we made in this country the first cartoon comedies ever developed from "comic strip" characters. We used "The Newlyweds" and the stuff was great. All the theater owners who were persuaded to buy this series pronounced them a great success, but it was a "new idea" and nearly all of the theater owners of those days were not interested in "new ideas." We were just "ahead of the times" and after using up a lot of money and energy trying to convince a majority of theater owners that "animated cartoons" were good stuff, we decided to quit being "crusaders" and take the "easiest way," which was, give the theater owners "what they wanted."

IT MAY MEAN NOTHING in your life, but right now a battle of millions is going on among the biggest movie makers to buy and control about half of the movie theaters in the country. Theater chains in every sections of the country are being bought by producers. No one can correctly say at the moment just what will be the eventual result, but because of this theater buying activity this has become the most hectic year in the career of a very hectic business. I'll have a lot of important things to tell you later on regarding what effect this theater buying by producers will have on the sort of movies you will pay money to see in the future.

Wid

Tells
The whys,
and
The wherefores
of the
Movies

HOLLYWOOD, July — Books have been written about what's wrong with the movies. You'll notice that the title is always followed by a big ? mark. Nobody really knows yet what's wrong or it stands to reason there'd be fewer mistakes.

Readers of "Behind the Screen" will note some incongruities in the news of the movies that may perhaps explain in part "what's wrong."

DIMITRI BUCHOWETSKI—dare you to set it right, Mr. Linotyper!—is going to make a huge special for the Universal company. In the making of the super-movie it is threatened that nearly a million dollars will be spent. It is a story of Russia.

The hero is the Grand Duke Alexis. We are informed the g. d. was in reality—and is to be cinematically—a dashing blade, a romantic lover. The figure that Dumas, Sabatini and Schnitzler might have collaborated in producing.

It will be played by Pat O'Malley. Pat is a great boy and a favorite actor in gas house, plumber and salesman roles.

It recalls the playing of Don Jose in "Carmen" by that great lover Charlie Chaplin. Charlie was funny. I'll bet Pat will be, too.

THESE foreign actors are hard to handle.

Ask C. B. DeMille or Rod LaRocque. In "The Coming of Amos," the new DeMille-supervised vehicle for LaRocque, a kangaroo was recruited for a part.

Said kangaroo declined to perform, at least within range of the camera, and for a day efforts proved fruitless to register the Australian actor.

Indeed His Leaping Highness loped from Culver City's studio section into the residential district with Rod LaRocque in hot pursuit.

Next day after some personal coaching by Rod, the kangaroo settled down to work.

It is declared that his performance will startle the critics.

IHAVE MET Russian princes of the blood who were waiters and dancers in Paris' Montmartre. (Let me tell you there are innumerable "princes of the blood.") A duchess became a laundress in Berlin and I found her quite competent—wonder if she personally mended those sox? And of course New York is full of in-

digent European aristocracy engaged in all sorts of pursuits—preferably the American dollar.

But in Hollywood the barons, counts, "oils," dukes, princes and pretenders to thrones live as luxuriously as a fireworks manufacturer after a particularly patriotic Fourth of July.

They toil not, neither do they spin—unless it be fantastic yarns of former greatness.

They are the guests of movie nobles.

GILDA GRAY, the talk of many G towns since her recent shimmy-shaking tour of the country, now a movie star for Paramount, will be directed by Paul Bern in "The Talk of the Town."

Gilda, whose offer to help publicize a New York State mayor by appearing in a photograph with him was rejected on the ground that said mayor was the "father of seven children," says that as the "mother of one" she has accomplished something the mayor can never hope to equal.

Thus Gilda's bid as a respectable movie star, who will bring into every American home the influence of inspiring and—ahem!—entertaining entertainment.

Wonder if they'll use a slow motion camera when Gilda starts shimmying in the movies. That's a technic worth knowing!

HOLLYWOOD, July—Ain't it a grand and glorious feeling, Margaret?

She came running into my office to tell me the good news. It reads like a headline:

MARGARET LIVINGSTON IS FIRST PARAMOUNT LOAN STAR

For the piquant "Margot" who created the garconne type in "I'll Show You the Town" and who scored a bullseye hit in "The Chorus Lady" is being directed by Sidney Olcott at the Famous Players-Lasky studio in "The Best People." She was borrowed from Fox Company for the role.

‘**M**ARGOT" told me one of those movie stories that end with "Now you mustn't write this for publication"—but I have Remington ears—made to type what they hear.

In "The Wheel," a Fox picture which you will have a chance to see some time this Fall, Margaret plays "Elsie," a very interesting part. In this Margaret is just as we knew her in "The Chorus Lady" and "I'll Show You the Town"—the wicked little devil with a sentimental heart. Her performance was so outstanding that the Fox Company signed her to a long term contract.

The other day, "Havoc," the Rowland V. Lee picture of the war play, was previewed by the Fox executives in New York. The part of Violet Deering in this play, Margaret portrayed with a blonde wig. Immediately after the preview a wire was despatched from New York to the Hollywood studio chief: "Sign the girl who plays Violet Deering in 'Havoc.' She's a real bet."

Studio chief wires back: "Glad you agree with me. Have already signed

Behind the Screen in

HOLLYWOOD

Margaret Livingston. Shall I give her a second contract?"

EVIDENCING the close co-operation between the producing and story elements in the making of Jack London's, "The Sea Wolf," Ralph Ince and staff have left for San Francisco and the London Ranch at Glen Ellen for a conference between the producer-director and Charmian K. London, widow of the novelist.

This is the fifth of a series of "pilgrimages" Mr. Ince has made to conform with his agreement with Mrs. London that she would be consulted in every move toward translating "The Sea Wolf" to the screen to the end that the epic quality of London's conception would be carefully preserved for the millions of readers of the book and the other millions of fans who would "read" the masterpiece for the first time in the movies.

J. Grubb Alexander, scenarist for Mr. Ince, will write the closing scenes of the continuity upon the same old polished redwood tree stump that the immortal author used as a desk in the creation of "Wolf" Larsen.

HOWARD ESTABROOK used to thrill the matinee girls as a hero in serials.

Howard has more than a "phys" however. There was gray matter in the young dome and as he "grew up" in the movie business he made up his mind to learn said business. He devoted himself to the distributing of pictures for a while and then became a producer in New York.

Now Mr. Estabrook is in Hollywood, a full-fledged and already successful movie-maker with "The Price of a Party" and "The Adventurous Sex" as his past and a glowing program of production as his future.

Mr. Estabrook has contracts with two of our most estimable actors—Monty Banks, the comedian of "Racing Luck" fame, and Strongheart, the Valentino of canines.

The first Estabrook-presented Monty Banks vehicle is "Keep Smiling" and if you do, when you see it, I'm sure Mr. Estabrook will.

Strongheart, salary 1500 dog biscuits weekly, "goes into production" as you read this.

The High Spots

Of course the high spot this month in the way of pictures is Charlie Chaplin's "Gold Rush." Charlie is in again. You won't hear any more arguments about whether or not Charlie will hold his own. The sequence built around the gag of the house that tottered on the cliff is a classic, and the gag of the serving of the old shoe is another real high spot of comedy achievement. Many times through the picture Charlie registered that sure touch that demonstrated his unmistakable knowledge of comedy values. When cut down for general release, the picture will be even better than when shown here at Grauman's Egyptian, but I never hope to hear a more spontaneous shriek of hysteria registering thrills and laughter than the one that swept through the first night audience of high-salaried movie folk very much on their dignity, when the house on the cliff sequence worked up to its big climax. If that sequence could so stir that dinner-coat and evening gown gang to the hysteria which it created on the opening night, I would worry about the effect upon my theater some Saturday afternoon when a lot of kids watched it. If dancing the Charleston wrecked a building in Boston which some ginks claim, the vibrations that may register in the laughter that builds in this sequence might be worse than an earthquake to your house.

Purely from the trade angle there was one disappointment. Georgia Hale had about the biggest opportunity that any kid around Hollywood has had in a long time. She missed. Hundreds who might have made the grade were properly sorry that they had not had the opportunity.

With "Ben Hur" still in the background, the Metro-Goldwyn-Mayer organization has a couple of aces to shoot this fall that will sure stir some commotion. "The Merry Widow" is one of the greatest pieces of entertainment ever screened. It is a marvelous love story with a colorful semi-spectacular background, and Jack Gilbert and Mae Murray give performances that will be revelations even to their

most ardent admirers. Von Stroheim has proved beyond question that he has a gift for directorial guidance that marks him as one of the greatest in the industry. "Von" personally goes off on a tangent in a very unfortunate manner many times, but the boy surely knows his stuff when it comes to putting characterization, atmosphere, drama and even comedy on the screen. Any one who made faces at "Von" after "Greed" will take it all back and then some when they see "The Merry Widow."

The second ace of the Metro-Goldwyn-Mayer is "The Big Parade." A lot of people have talked about someone making a great picture of the war. Lawrence Stallings wrote it and King Vidor made it. Jack Gilbert and Renee Adoree give it a love story that will never be forgotten. I have seen a lot of war stuff on the screen, but this production contains one sequence showing an attack by American doughboys that carries the greatest kick of any war sequence that has ever been made by anyone. Later on in the story there are sequences in the trenches and shell holes that we have often seen in other war pictures, but in this film these trench and shell hole sequences assume an altogether different semblance of reality, because we have had the sequence of which I speak that really takes you into an attack with a group of American soldiers.

The sequence where Gilbert moves up to the front and Adoree frantically seeks for him is a great piece of work.

Karl Dane stands out all through the picture with a comedy performance of a Minnesota buck private that is a gem. This characterization will make Dane in pictures.

I cannot recall that I have ever seen two such impressive winners ready for delivery so close together in one season by any company in the history of the business. Generally speaking, the dog days of the summer season are rather a tiresome time to look over current product. We, in the trade, know that whether they are right or wrong about it, most of the producers slip their sick sisters into the sum-



Mario Lotti

Excerpt from Hollywood News

By JACK TOWNLEY

"One of the finest bits of work we have ever seen done by a child actor was that of little Mario Lotti, nine-year-old stage and movie player, in the piece, 'Mario,' presented as part of the program of the International Artists' Club at the Masonic Temple auditorium, Saturday evening. The boy's work is not that of a child, but of a finished actor. The piece, a drama, was written especially for Mario and offers the child an intense role which he handled in a remarkable manner."

GLadstone 6044

mer program. I have seen quite a lot of sick ones in the past few weeks, and those few that have been what might be called good commercially were really just straight hokum, without the spark that would lift them into high spot success.

Mal St. Clair, a newcomer to the Paramount organization, proved in the making of his first picture on the Lasky lot, "Are Parents People," that he knows his stuff. Mal had Adolphe Menjou, Florence Vidor and "Peter Pan" Betty Bronson to work with, with Andree Beranger doing a weird movie actor burlesque that had excellent comedy values. This opey is nothing that the neighbors will hang over the back fence to talk about, but it has very good spots of real entertainment value and can properly be labeled a "comedy of expressions" because St. Clair deftly played with his personalities in a manner that secured some very good values just from a look from one to the other. I think it is a terrible main title, and that may hurt your business, although the names of Menjou and "Peter Pan" Betty Bronson should help the box office.

Tommy Meighan has had a lot of tough luck, unless it is Tommy's fault, but "Old Home Week" will give general satisfaction. It is not as bad as the stories or the productions that Tommy has had in recent months. Both the story and the treatment of it shrieks of hokum, but it is the sound, substantial sort of stuff that will go very well with most of your gang. Victor Heerman did it.

I caught Monty Banks' latest effort the other night. Monty made a lot of money for himself and everybody else with "Racing Luck," and now he has delivered another comedy from the same formula, only this time he is mistaken for a famous motorboat driver and is forced to take part in a motorboat race, whereas before he was mistaken for an automobile driver. When I saw it, it was still a little bit long, but they had a lot of good hokum of the wild comedy type that won't miss, and Monty himself earned a lot of laughs with his individual bits of business and gags. It looks like Monty might go a long ways.

Roland West made "The Monster," with Lon Chaney, a long, long time ago out in Culver City. They just showed it here this month. A lot of people may turn up their noses at this, but I heard a gang shriek and laugh and, personally, I think it is very good box office hokum. It is the old formula of a few innocent souls involved in a wild madman menace and Johnny Arthur, as the comic who turns Chaney's thrills into shrieks of laughter, keeps this thing hitting very sweetly.

Commodore Blackton made a good movie out of "The Happy Warrior." Maybe it will go very well. I don't know. To me, the title sounds rather blah. The characterizations in the early part of the yarn are very good. I liked Olive Borden's performance. It stood out a lot. I thought they ran decidedly wild when they got into the circus riot sequence, and the end seemed decidedly inclined towards being a continuance of climaxes.

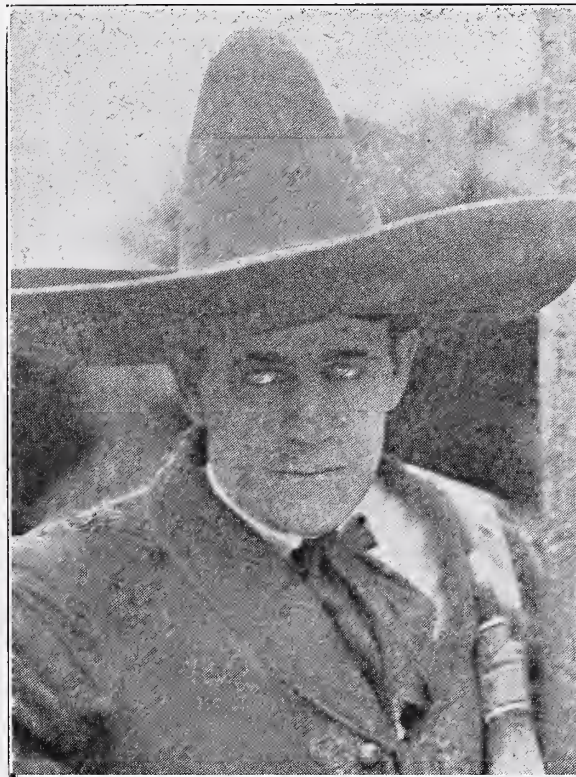
When I saw Sven Gade's production of "Seige," I thought he had a lot of stuff, even though the end ran very wild. When I saw this same director's "Peacock Feathers" I decided that either Mr. Gade was not as good as I thought he might be or that he had made up his mind that the movies wanted hokum. If Mr. Gade thought he was making a hokum production of value, he miscalculated. Possibly it was all the fault of the story and continuity provided. Anyway "Peacock Feathers" is about as wild and meaningless a yarn as anything I have seen in some time. It won't register much of any thought with your gang except to send them out wondering how they can prepare such terrible stories.

I think most everyone who ever sees "His Supreme Moment" will continue to wonder just when the moment occurs. It is a good title and I suppose for that reason it makes little difference whether the customers ever discover why it was used. The picture presents a lot of George Fitzmaurice's famous colorful backgrounds and plenty of opportunity for Ronald Colman and Blanche Sweet



DIRECTOR
and
Continuity Writer
of
26 out-door five
reel melodramas.

AUTHOR
of
8 successful features.



EXCERPT
from
Harrison's Reports,
May 3, 1924.

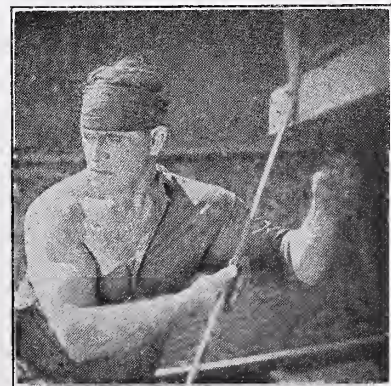
In commenting on
the story,
"Lawless Men,"
Mr. Harrison
said:

Like all of the pictures
Mr. Neal Hart appears in
and personally supervises,
this one also shows careful
attention to every detail.

Neal Hart

A name that means entertainment to
millions. A "draw" that spells box-
office to Exhibitors.

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to be lovers. That is probably all the cash customers ask for.

I haven't had time to ask anybody, but I am pretty darned sure that something happened to "Grounds for Divorce." Either Paul Bern went sadly astray in the making of it with the result that when he got through it was decided that they would have to "save" it with funny titles, or they were all coo-coo from the time they started. I have seen a lot of bad movies in my day, but rarely have I sat through a thing offered as entertainment that was quite as thoroughly dumb as this. Someone may try to tell me that this thing was satire. I can assure you that anyone who has to "sat" through this will be thoroughly "tired." In writing the titles that went on the screen in this one, they should have added foot-notes explaining that you didn't have to laugh if you didn't want to. Seriously, I cannot understand how any big organization could possibly permit a thing like this to go on the screen. Surely someone on that lot must have known that this was a mess.

It looks like they just couldn't make up their mind about "The Desert Flower," whether to make it a comedy or a drama. Of course, it was mostly Colleen Moore. Fortunately for you, most of your fans will look at Colleen, laugh at some of the gags and never worry about the fact that they have about six climaxes at the end of this very slender yarn, with the climaxes trying hard to decide whether they were being melodramatic or farcical. This is much the same yarn as Mickey Neilan's "Mike." Mickey didn't have Colleen, but he had a lot more good comedy gags and some melodramatic thrills that gave pep to the finish.

Something's got to be done about this problem of giving Ray Griffith perfect material and the right kind of support and direction. "Paths To Paradise" is a whole lot better than the last Griffith opera, but it is still true that there were many spots in it where it died. Whenever Ray hits the screen, he wins in a walk. Betty Compson did better in this than she has in some things recently, but still Betty was kept thoroughly in the background by the effervescent "Silk Hat Kid." This thing really had some excellent moments as long as they stuck to the complications wherein Ray was trying to get away with the jewels, but I'll be darned if I can understand how the Lasky organization could permit even a com-

edy chase to go to the unnecessary extremes that they did at the end of this where they sent Ray and Betty all the way from San Francisco to Mexico and back again in one day. They had Ray driving an auto at a hundred and ten miles an hour around mountain curves when it was absolutely unnecessary to register any such fictitious speed. An army of motorcycle cops closely trailed the car, and yet Ray had time to stop and change a tire without being overtaken. Really it would seem that sometimes studio folk must still believe that fallacy about the public having the mind of an eight-year-old. Here was a chase that could have been given a semblance of reality with thrills, if properly edited, with the comedy values retained. It was made an insult to anyone's intelligence, without becoming funny, purely because of editing and the fact that the chase was supposed to continue to Mexico and back in a day. This mistake in judgment in the final sequence of this one will send many people out in a mood that will make them forget much of the excellent entertainment value that registered in the early reels.

I got a great laugh out of the prologue and presentation that they concocted to go with Dick Barthelme's visualization of the play, "Great Music." The play was supposed to present the suffering of a youth which gave him the inspiration for the writing of a great symphony. The prologue and presentation carried some of the latest jazz concoctions and featured a Charleston number done by a fat blonde in tights. Such is the art of our movie theaters. Undoubtedly the house manager decided that Dick's "soul fire" needed some jazzing up because whoever had the hunch of shooting frequent cuts of an orchestra playing the famous symphony into the telling of this adventure yarn pretty well ruined the thing as entertainment. A few of the individual sequences in the last half of this, particularly the one having to do with Dick falling for Bessie Love as a native girl, and thinking that she had leprosy, had very good value. Taken as a whole this is quite messy and the symphony idea used as a constant cut-back ruined the possibility of it impressing as a realistic adventure romance. The personalities of Dick Barthelme and Bessie Love may deliver enough to keep your fans from being peeved about this, but it cannot be classed as real entertainment.

Robert Ober

* * *

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Tom Mix-Fox

The Burning Millions

Hundreds of thousands of dollars are actually burned up every year in the Hollywood studios because we have too few directors who know story structure and story values, too few writers who know camera angles and too few executives who know any of these three very important items entering into the making of the successful moving picture.

It is true that a director may be successful without knowing story values and story structure, providing he is always given a foolproof continuity. Foolproof continuities are rare jewels indeed. The director who of his own knowledge is unable to detect flaws in a story or in a continuity faces a terrific handicap in his work.

Continuity writers today are sitting pretty in rather a soft spot because the studios have been accepting continuities that were miles from being perfect simply because they had become rather hardened to the fact that getting a perfect continuity is almost like expecting to find a gold mine in your kitchen

any morning. The chief fault with continuities as prepared in the industry today is that the writers of continuities have too little knowledge of the duties of the director with the result that while they think they are writing continuity, they are actually only writing a detailed synopsis with here and there a few numbers sprinkled in to make it look like what a continuity should look like.

Since the perfect executive in the film business should know both the work of the director and the continuity writer better than the director and continuity writers themselves know it, it is easy to understand why costly delays result from clashes between directors, continuity writers and the executives.

Of course, it is possible to make a very good picture from a continuity that has not been broken up into camera angles, providing the director who works with that continuity is able to visualize his camera angles intelligently. When the director is called upon to work out his camera angles on the set, the process is much more costly because once the cast has been employed and a picture is in pro-

Who Are You?

What Are You?

Who Knows It?

I Tell 'Em!

SIG SCHLAGER

GRanite 5277

The Code of

"The Pony Express"

By

EARLE C. McCAIN

Copyrighted and published in
"The Short Story Magazine," September, 1923

A Jerry G. Mayer Production

With an
All Star Cast

* * *

J. G. Mayer Productions

6912 Hollywood Blvd., Hollywood, Calif.

duction, the old overhead sure climbs with a vengeance.

Without any question, every big studio in California could save conservatively a half a million a year if it were possible for them to have each script intelligently edited before production began so that the story was told concisely and effectively with camera angles clearly designated in order that the mechanics of the camera could be thoroughly worked out before production overhead began.

Within the last few years studios have begun to pay writers large salaries. Good writers should get even larger salaries. Upon the continuity rests the entire structure that means success or failure to nearly all productions. In the coming few years there is an entirely new field opening up for some few writers who have the gift of visualizing a story in actual terms of the camera so that they are able to provide a script that definitely serves as a blue print of the mechanical movement of the players.

Everyone around the studio knows that most of the delay in the making of a picture

comes from the necessity of moving the lights and the camera for set-ups. If a continuity were worked out in perfect detail it would be possible to eliminate much of this costly delay caused by the changing of the lights and camera, although I do not want to be understood as saying that any studio should attempt to force a director to follow to the letter a blue print continuity, permitting of no deviation. It is always possible for new ideas to develop during the shooting of a sequence which may bring better results.

When all is said and done, it is the final result that counts in this industry, regardless of cost. I am not asking for the efficiency type of production which attempts to chart creative activity. I am only pointing out that we are not in the slightest degree tightening up our continuities to the point where they should be tightened for the average director. I would like to have as a yearly income just a fraction of what will some day be saved when more writers, directors and executives learn the importance of genuine camera angle continuity.

Eric Mayne



Supporting

Rudolph Valentino

in

"THE LONE EAGLE"

—directed by Clarence Brown



What Idea Does It Sell? Who Prints It?

Publicity is really not a matter of how much is written, but most decisively what ideas are written and how much is printed. There has been an ungodly waste in this industry in the matter of publicity activity both on the part of the corporations who have wasted enough white paper to destroy many forests and on the part of individuals who have engaged publicity representatives who wrote much but had little printed.

The publicity problem centers around two things. First, how much is printed and, second, what is said. One Dumb Dora article can counteract the good effect created as a result of fifty good pieces of comment.

The art of exploitation really centers around the creating of a state of mind favorable to the personality or production being exploited. Exploitation that merely creates talk and interest has a certain value, but exploitation which creates **favorable** talk and interest has a tremendously greater value.

Unfortunately most of the exploitation activity in this industry is still centered around such silly things as pet pups, cross-eyed kittens and tarnished goldfish. That's a lotta applesauce. If any editor because of a native laziness prints any such junk, it still fails to do any real good except to possibly create the feeling that the press agent and the personality are the bunk.

There are some good men working in the press departments of some of our biggest film organizations. You will note that I said there are "some" good men. There are a lot of exploitation men working in the offices of the big corporations who are not so good. There are very few, very few indeed, good exploitation men who are not working with some organization. Good men are in great demand where good money is paid.

Most of the good men in the big film company exploitation departments really do not do as good work as they could do because they are still tied down by unwritten laws developed in the early days of this game which keep them moving in certain grooves. To state

it flatly, most of the boys have adopted "the easiest way." They know that selling truly progressive exploitation ideas is always a task and a gamble. They know that they can go along in the routine manner and collect their weekly pay check. Their motto is "We should worry." Few of them do.

I sincerely hope that the big bosses of this industry, who sign the checks, will soon come to realize that when all is said and done exploitation is the dominant factor in the film business more than in any other business that the world has ever known.

Exploitation can and does make personalities. Exploitation can and does make the success of individual films. In a business such as this where the state of mind created by exploitation has such a definite control over the amount of personal income to be received by individuals and gross income to be returned from film productions, it is truly a crime that we have made so little progress towards getting real ideas into the copy sent broadcast over the country. It is appalling that so much money should be wasted through inefficient spreading of publicity matter on white paper that goes into the waste basket and on white paper in paid-for space bought in magazines and on billboards where no actual valuable contact is secured.

The check-writing bosses have learned to do an awful lot of hard thinking about efficiency in studio activities and efficiency in exchange management through the past few years and they have even begun to think pretty hard about efficiency in running theaters. When will these same check-writing bosses give the same amount of intelligent thought to a careful study and analysis of efficient expenditure in exploitation? Much money is being spent today by both individuals and companies on exploitation. In every instance, without exception, one hundred times the amount now being spent could and should be spent, with results that would bring a profitable return that would be in double proportion to the increase in expenditure, if the money be intelligently spent. Nothing in the world succeeds like exploitation well done.



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OCTOBER, 1925

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Editor - - - - - Wid Gunning

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Office at Los Angeles, California, under the Act of March 3, 1879.

Once More the Director!

We hear a lot about cycles. I don't mean bi-cycles. I mean those things that have to do with history repeating itself. In this game the wise ones like to say that every so often the business changes and finally goes around in a circle. Maybe she do. Maybe she don't. Whether she ever completes the circle is incidental. Surely she do move.

Because of the fact that the director finds himself once more a most important figure in studio activity, many folks like to say that this is because of the fact that this business always runs in cycles. I don't believe that cycles or circles or silver-plated velocipedes have anything to do with it. In my opinion the director stands once more in a most important position in all studio activity simply because folks who have to do with the making of pictures have tried various ways and means of getting celluloid operas together, with the final decision that when all's said and done, the guy what stands behind the camera and tells the players what to do in individual scenes is really the fellow who makes or breaks 'em.

Of course, the play's the thing. Of course, stars are wonderful. Of course, film editing saves many a flop and ruins many a potential success. Just the same, making motion pictures is a director's job, and unless the director actually knows what it is all about and really delivers strips of film that have some

semblance of entertainment, neither the original story, the work of the players nor the herculean task of the editor can make a successful special out of it.

Story telling always has been and always will be a one-man job. How many times have you heard four different people tell the same story with three of them falling down terribly while the fourth put it over with a bang! That's the "high-low-jack and the game" regarding the directorial argument as it applies to studio activity. The director is really the story teller. Of course he has characters to talk about, just as any story teller has, and he may have "those who have heard the story before" chipping in with "helpful" comment while he is telling it, hoping to improve his technique, but just the same the story goes over or flops entirely dependent upon the ability of the one telling it to put his stuff across.

I really think that I probably did more than anyone else in this game to actually "discover" the director. It may sound queer to hear me state that I am rather glad that the past few years have brought the continuity writer, the player and the supervising executive into definite prominence, subordinating the director. I say that because I learned, a few years ago, that while in practical actuality the director is really "the works," the unfortunate human equation cluttered things up quite considerable. We had not at that time, and really have not yet, discovered enough exceptionally capable personalities who can honestly and properly qualify for the difficult task of directing successful motion pictures every time out.

We've got a lot of good directors today. We've got a lot of bad directors today. We've got a lot of artistic directors. We've got a lot of sure-fire commercial directors who aren't and never hope to be artistic. We've got a lot of directors who don't know how good they are. We've got a lot of directors who think they're much better than they ever will be. With all of this variegated combination of personalities serving in the capacity of directors, we still are far short of the number of capable directors that the industry needs.

Good pictures can be made without a good director, but it is a tedious, nerve-wracking,

very "expensible" proposition. Trying to get on paper words that will really convey to any ordinary individual the true possibilities of a great motion picture is a task that most folks are pretty willing to say can't be done. Please note that I said getting on paper something that would serve for an "ordinary individual."

The odd part about the production problem is that the truly excellent director doesn't have to have his story diagrammed in script form to the nth degree, because the truly excellent director is actually a story teller, and no matter what anyone puts on paper, he will probably during the making of the picture visualize something in celluloid that no one connected with the operation has ever thought of up to that particular moment on the set when the idea came.

Since we are not so old as a business, it is quite natural that we should have some very definitely planted ideas as to who are our great men. Since motion pictures were so terribly slurred in the first few years of their being, it was quite natural that folks who loved pictures should most emphatically declare motion pictures to be another great art, etc., etc., through gobs and gobs of words that really didn't mean much. The result of this emphatic defense of motion pictures as an "art" has been that many people in talking about the great directors of the motion picture business have made the mistake of thinking only in terms of "artistic effort."

I have always insisted that pictures are really not an art. I have been willing to admit that possibly it is "synthetic art," but actually and basically this is a business, and the purpose of everyone in it should be to provide entertainment and make money, which when properly analyzed means just one thing, "show business."

I know that the men who sign checks and the men who arrange for the engaging of directors really want workmen who can deliver commercial success with a flavor of art, produced within the reasonable limitations of studio costs. Now and then there comes a flash of artistic production value which brings a rave from this or that newspaper man or magazine writer with the result that some folks

proclaim the discovery of a new directorial genius. Such fame never will hold up for long in this business unless the artistic efforts are backed by solid entertainment value capable of delivering commercial success.

Every director working today and every man who hopes to succeed in this most important of all fields in the motion picture business should definitely concentrate upon the thought that true success can only come by delivering positive entertainment value within the limitations of cost set down by the man who must secure success in the market from the finished offering.

I see a very definite tendency towards returning real responsibility to the director. Authority will only be given, however, to directors who can prove themselves as organizers. Making good motion pictures today is a matter which involves a lot of money and consequently a director who hopes for authority must combine with his artistic ideals and his story telling ability a very positive element of business organization.

We have had considerable experimenting in various studios, first with scenario departments that were supposed to provide scripts for the entire studio, then with supervising executives who were expected to oversee the work of many companies and on some lots there has been tried an individual supervising system with many sub-supervisors reporting back to a boss supervisor.

All of this fumbling for the secret to successful production has definitely resulted in the proof that the only truly successful way to make box office successes consistently is by the development of a harmonious organization working as a unit where the various personalities involved can together deliver a value covering story-telling ability, detail of characterization and business management. In other words, if the director lacks story knowledge, he must have a writer with him who can work with the director and not clash with him. If the director lacks business organization ability, he must have a harmonious business man working with him. If the director is only possessed of that faculty which makes good stage directors, then he should have associated with him a mentality capable



ERNST LUBITSCH

Lubitsch Productions

That are milestones in the advancement of the motion picture:

"PASSION"

The First Great Historical
Screen Drama

"THE MARRIAGE
CIRCLE"

The Prototype of Sophisti-
cated Comedy of Manners

And Coming Soon

"LADY WINDERMERE'S FAN"

by Oscar Wilde

Lubitsch's First Dramatization of Modern
Life

(For Warner Brothers)

of visualizing in advance what the picture possibilities of any individual scene may be.

Naturally it will take some time to successfully develop a sufficient number of units to deliver regularly enough product of the right sort to supply the market demands. Today we haven't enough directors who know what they ought to know about directing pictures. Certainly we haven't enough writers who know what they ought to know about writing the right kind of continuity from which to intelligently and efficiently produce pictures. The number of business executives who might work harmoniously with a director and writer in the matter of pure business detail is larger than the number of directors and writers available but most of those business men available have pure business minds and consequently frequently clutter up the machinery of production by trying to inject their business minds into the creative discussions that should properly be confined to creative minds.

There is a fatal fallacy causing much difficulty in many studios. It has to do with the thought that what "any one" says is important. If ever there was anything which was pure, unadulterated bunk, that's it. By that I mean that suggestions from Tom, Dick and Harry, or maybe Lizzie, may have value, but the extent of their value depends entirely upon who tries to analyze the worth of the suggestion made. When I hear two creative workers trying to settle an argument upon which they can't agree by saying that Lizzie, the manicure, thinks this, or Jimmie, the office boy, thinks that, then I believe that it is time to quit. Certainly you wouldn't think much of any doctors who were in the midst of an operation, if they stopped arguing a disputed point, went out on the street and let a taxi driver's opinion settle the argument for them. Making pictures is just as much of a specialized profession as surgery ever was or ever will be.

Five years ago unit production hit a high spot when it was possible for several directorial personalities to secure a million and a half in cold cash from bankers with which to make motion pictures to be sold through their own organization. The business insofar as definite advancement for quality product received a terrific setback because the person-

alities involved in that activity did not recognize their responsibilities. They tried to grab as much as they could of the cash that was in sight and failed to realize that had they put the money into the best possible product they would have made more in the long run and been set for life.

The failure of the personalities in that particular activity did much in this business, which is inclined at all times to jump at its own shadow, to cause producers to say that directors for the most part were irresponsible personalities. The past few years have been largely devoted to attempts to produce pictures without letting the directors have too much to say. From now on the efforts of the intelligent producers will be almost entirely devoted to trying to organize production units made up of personalities capable of delivering consistent product with very little, if any, interference on the part of the main studio organization. That of course will be best accomplished when the producers realize the importance of placing creative workers on a sharing basis rather than upon salary because whenever a creative artist has such an arrangement, better work is bound to result.

There are a few very successful producing units operating today in our studios. These units are permitted to operate in their own way with very little interference even though they might be operating in a studio where the general policy is to supervise and resupervise everything.

More than ninety per cent. of the really successful films that have ever been made in the history of this business have been turned out by unit organizations. That will always be the case. That is why we are going to have more unit production in this coming season than we have ever had before and that is why within another five years no one will think of making pictures that are to be considered high-class entertainment in any other way.

If you are a creative worker, make it your business to pick out the spot where you belong in a unit where you know you can function harmoniously. If you are a producer, devote your time to building harmonious units—that way lies success.



J. STUART BLACKTON
and
MARION CONSTANCE

(Chicago, Ill., American)

By Bob Reel:

J. STUART BLACKTON IS THE NAME; WATCH FOR IT. J. Stuart Blackton needs a press agent—or a manager . . . he has been putting out some extraordinary pictures. . . . photoplays that . . . create talk.

(Los Angeles Times)

Of course, J. Stuart Blackton's name signed to any production is a sort of guarantee in itself to the seasoned movie goers.

(New York City Graphic)

By Regina Cannon:

"The Happy Warrior" . . . is one of those productions that come to us about once in a blue moon, making one wish that the moon might continue blue throughout the whole year . . . Mr. Blackton may be congratulated on giving us one of the best film productions of the year.

(New York Review)

By Donald Burney:

"THE CLEAN HEART" HELPS RE-NEW ONE'S FAITH IN MOTION PICTURES AS AN ART. This J. Stuart Blackton Production Proves That It Is Possible To Get Away From The Stereotyped In Stories And Acting . . . J. Stuart Blackton has done a fine thing directorially. Mr. Blackton's composition of scenes is masterly.

(New York American)

By Louella O. Parsons:

. . . "The Clean Heart" is one of the most charming and unusual pictures it has been my good luck to see in many a day. I cannot see how anyone could improve on J. Stuart Blackton's production.

. . . It is seldom we can give such unstinted praise to a picture which has reached us unsung and unheralded.

. . . It is not so much the story, as the way "The Clean Heart" is pictured.

Theater Grabbing Great Thing for Creators

Naturally the theater situation has Hollywood thinking. Possibly I shouldn't say that it has Hollywood thinking, but rather that it has Hollywood talking. Most of those who talk the most about the theater situation don't really know enough about it to be given credit with "thinking" about it.

The general attitude of the average conversationalist is that since some of the big producers have acquired hundreds and hundreds of theaters, that they will now proceed to make everyone connected with the making of pictures jump through a hoop and roll over, at an average salary of \$50.00 a week.

Actually, as the producers become extensive owners of theaters, they must of necessity give more thought than ever to the acquiring of excellent product. Under the old system it was all right for a big producer to make a lot of pictures of which four or five might be fine and the others so much bologna with the four or five nice red apples on top used to force the theater owners to buy all the junk at fancy prices. With the producer the owner of many theatres, he is forced to think more about box office receipts and less about film rentals with the result that he must of necessity think about finding plenty of real entertainment because every flop picture played in a producer-owned theater means a box office loss that becomes a very substantial item when multiplied several hundred times.

Personally I think that the acquiring of several hundred theaters by each of two or three of our more prominent producers is the greatest thing that has ever happened for the really capable creative workers here in Hollywood. I believe that the next five years will show a development in the making of pictures that will reduce the number of pictures made most decidedly but will bring to the capable creative workers greater fortunes than they have ever thought of securing under the present regime because everything will be done on

a premise of success to the successful and hell for the flop, and those responsible for the flop.

Any group of theater owners ever assembled has always kicked about high rentals for bad pictures but has always cheerfully stated that they would gladly pay generously if they only had to buy the good ones. Such an assemblage of several hundred independent theater owners is absolutely no different from the present status of any one producing company owning several hundred theaters. Consequently such a producer owning many theaters will by virtue of some common sense, naturally say that he will gladly reward any creative workers who can deliver sure-fire entertainment if things are so arranged that whenever the creative workers fail to deliver successful entertainment, they will be willing to take the resultant loss.

All worth-while creative workers who have ability are perfectly willing to sacrifice steady salaries of fancy figures to play on a premise of participation in profits and participation in losses, according to the merit of the product they may deliver. That certainly will be the future. The purchase of many theaters by organizations that have previously dominated only in the producing and selling fields is a great step towards the coming of that day.

For the immediate present, the fact that firms like Famous Players-Lasky and Metro-Goldwyn-Mayer own many theaters simply means that those firms must be more careful than ever before of the quality which they turn out because if they intend to play that product in their own theaters they must calculate the box office gain or loss, knowing full well that if they do not play their own product in their own theaters, they cannot expect the thousands of independent theater owners to pay big money for films that are not considered good enough for the houses owned by the producer.

I actually feel that the buying of many theaters by Famous-Lasky and M. G. M. is the most encouraging happening for the truly creative worker of the studios that has come to pass in the past ten years in this industry.



William Beaudine

LOANED BY WARNER BROTHERS

to

MARY PICKFORD

to Direct

"LITTLE ANNIE ROONEY"

and

"SCRAPS"

They are Sure Going Somewhere

Bob Welch's gone with Oscar Price. You can't know just what sort of a sweet ring that had to me, because Bob and Oscar are two of the best pals I have in the world. When I learned that Oscar Price and Pat Powers were going to get back of Jack Woody in the Associated Exhibitors, it listened to me like things were going to really happen. I was glad to see that lineup. When I read that Bob Welch had gone over and joined with Jack Woody, Oscar Price and Pat Powers, I positively knew that they were all going somewhere, because I have a tremendous respect for Bob Welch's judgment and know that he knows where my friends are going or he wouldn't have stepped in line with them.

Mickey Neilan and Eric von Stroheim, two of the real sure fire, no foolin', geniuses of this weird business of ours, have lined up with Pat Powers. They're going to make pic-

tures for the Oscar Price-Jack Woody organization. I have a feeling that a lot of other real creative artists are going to be lined up with this same organization.

When all's said and done, the picture business is positively a business of pictures. Nothing else matters. If you can make exceptional screen entertainment, everything else becomes automatic on the road to tremendous success. I have a feeling that this organization is headed for big success. I do not mean that within six months they will be running other organizations out of the business. I know that they have no thought of trying to be better than the other fellow overnight. I know, however, that these men know the basic essentials of the picture business and have a proper perspective regarding the importance of the personalities involved in the making of truly successful entertainment. I'm mighty glad that Bob Welch has joined Oscar Price, Jack Woody and P. A. Powers in Associated Exhibitors.

FRED NIBLO
BEN-HUR



Reginald Barker

Director

BOX OFFICE SUCCESSES

Why So Many Movies Die

Old habits die hard. Gradually we have been getting sense but we are still a long way from being right. Unfortunately many a celluloid opera is ruined today because those responsible for it are unwilling to get too far away from the old basic principles.

How many times recently have you noticed reports on pictures or heard people say that the thing started off wonderfully and then did a terrible flop when they started to tell the story? That actually happens in about three out of four pictures that are being screened in the theatres today. Want to know the secret? Here's how.

No matter what the story may be about, nearly everyone around a studio has been finally convinced that the characters should be colorfully presented and that there should be an interesting first reel whether it be action or comedy touches having to do with the characters. For the most part folks makin' pictures are willing to let the hard working crew take a reel or two in which they can do about as they please. After that every one commences to worry about getting the story told. The skeleton form of most every yarn that could possibly be told has become old stuff to folks what spend quarters at the box office. When the interesting and colorful characterization bits cease and the action swings into straight story telling most of the yarns do a terrible flop. There is a very simple way to correct all this. Why it hasn't been done, I don't know, but I also don't know if there will be enough people who know how to do it after I make the point.

The story telling should begin with the opening of the picture. The story telling should continue until the picture ends. All the way through the footage used the characterizations should be colorful, the comedy should be natural, yet plentiful, and the action should seem real and never just the visualization of a formula movie plot.

One of the reasons we have this trouble with some pictures is that producers have never as yet begun to understand the importance of the work of film editing. There is really no such job as "film editor" existent today in any studio because no studio has ever learned the fact that the film editor job should be the highest paid job in their entire producing organization. Studio producers have

never caught up with the fact that most directors cannot properly do the final cutting of their own pictures because they lose their perspective on them. Yet these same producers have blindly continued to think of anyone who cut pictures as just a cutter.

Since a "cutter," in other words the person who assisted the director in assembling his film, has always been rather a glorified office boy employee, there has naturally never been any dignity connected with the profession and consequently no substantial remuneration except in special cases where all else had failed and some specialist might be called in to perform a miracle.

Most cutters being basically film assemblers feel that after a film has gotten to a certain point in footage, it must stick pretty close to action and story telling. Many writers think that. Many directors think that. That's what's the matter with most of our movies.

A motion picture can be properly compared both with an overture and with a vaudeville act. Musicians know that an overture must be developed with exceptional care for tempo. Showmen know that a successful vaudeville act of any kind is carefully constructed with regard to what is the same basic element which is "tempo of entertainment."

A motion picture should continue to entertain through every individual sequence. In order to entertain, it cannot get down to the bare and unentertaining element of straight story telling. A film editor could never make entertaining a film where the director had failed to provide basic material. The right film editor placed in the right position in any studio should be of sufficient ability and importance to be called into conference on every story contemplated in order that suggestions might be made regarding the "entertainment tempo" values provided by the scenario in prospect. Given a reasonable amount of material with which to work, a truly capable film editor can do marvelous things in the way of increasing the entertainment value of a finished picture.

A film editor actually should be able to do with a motion picture just what the few very successful producers of the theater like George M. Cohan do to plays after the regular stage director has put the cast of players through the first series of rehearsals.

As a matter of actuality, the film editor's job is even a greater one than that of the



Rowland V. Lee

Directing

ROWLAND V. LEE PRODUCTIONS

for

WM. FOX

AS NO MAN HAS LOVED

HAVOC

THE SILVER TREASURE

THE OUTSIDER

master showman-producer of the legitimate theater, because the film editor must take closeups, long shots and medium shots and without being able to alter the manner in which an expression is registered, so trick the action in cutting and with titles to accomplish the desired tempo. Miracles can be done in this manner. Miracles have been done. Showmen around New York marvel at the way George M. Cohan takes shows that have proved failures in the sticks or during the first week of the New York showing and by deft changes here and there in playing, with occasional switches in dialogue, make big commercial successes.

Everyone who knows anything about the theater knows that most successful plays have been remade after they were first presented.

I can hardly say that ALL successful pictures have been made successful by editing, but I do know that there have been more pictures ruined and more pictures saved by editing than by any other one item entering into production activity.

In mentioning the fact that directors have difficulty cutting their own productions, I do not for a moment want to leave the thought that I feel that directors should not cut their own pictures. I have always insisted that no one knows what the director was trying to accomplish on the set better than the director. I am personally of the opinion that a director should always supervise and be in entire charge of the first cutting of his production. Only by doing so can he get on the screen what he was trying to accomplish. The point which I want to register is that a great majority of our directors find tremendous difficulty once they have so assembled their efforts in the first cutting, because even the most careful and efficient workers find they are rather decidedly over footage. Then comes the problem of what can best be eliminated and where the entertainment values sag. In my opinion it is absolutely essential at that most crucial of all moments to have a real master of the work of editing on hand because if at that time the opinions of Tom, Dick, Harry and Lizzie are called for, a production is surely doomed.

Within the last year the producers have learned the true worth financially of a good

scenario writer. Of course in this sudden discovery many who couldn't deliver have been paid too much, which has naturally reacted against the next capable writer who came along and asked for big money. Generally speaking, however, there has been a very substantial and very happy recognition of the financial worth of the capable script writer. I sincerely hope that within the coming year producers will make the right sort of intelligent inquiry among sincere directors and writers regarding the advisability of creating in every studio an honest-to-God job, paying a worthy price, for film editors capable of giving intelligent help in the making of every production turned out, from the time the finished script is first read until the final title has been okayed. It is truly a big league job and we need about six such jobs established in order that those mentalities whose talents run in that direction might feel justified in concentrating on such activity.

A Great Slogan

"The talk of the industry" was a darned good slogan last year because Metro-Goldwyn-Mayer certainly became that. "Showmen delivering showmanship" is a great slogan for M. G. M. this year because every theater owner will always register in any discussion about pictures the need of showmanship rather than the delivery of artistic triumphs.

Metro-Goldwyn-Mayer has a list of winning leaders for this season's output that marks a high spot. Hammering on the showmanship slogan is corking good exploitation.

A lot of worrying was done when the Metro-Goldwyn-Mayer merger took place as to just what name could be concentrated upon to make it easy for the industry to call the company something easy to say. I know that this was discussed quite a lot. No attempt was made to tie to any name because the decision was that the industry would probably do what it felt like anyway. I believe the decision was a happy one because today throughout the country the merger is known in the trade as "M. G. M.," and everyone within the trade knows who "M. G. M." is, just as ten years ago everyone knew S. & A. (Essanay).



Alfred E. Green

Just Completed

"THE GIRL FROM MONTMARTRE"

with Barbara La Marr and Lewis S. Stone
for First National

Now directing

COLLEEN MOORE

in

"IRENE"

for First National

We Need Many "Idea Men"!

Idea pictures! That's what we are getting. That's what we are going to have many more of. Idea pictures provide entertainment. Of course you really should divide idea pictures into two classifications. There is the one class which become very big pictures because they are centered around one big idea. "The Covered Wagon," "The Ten Commandments," "Pony Express," "Abraham Lincoln," "The Iron Horse" and many other very successful specials have been a long way towards success just as soon as the big idea was thought of.

The particular sort of idea pictures which I have in mind right now is the type of entertainment which has developed very rapidly in the last year or so where almost the entire footage is devoted to little bits of business having to do with characterization, with most of it coming under the old-time studio heading of "gags." Actually gags are ideas, and actually pictures can only succeed where there

are plenty of ideas, because it is ideas which provide the entertainment value.

The thing which men who are not creative do not seem to understand is that you can't put one man or six men into a room and order them to turn on the "idea faucet." You may give them that order, and some of the boys may be able to come through with some ideas, but any human who ever undertook to supply a certain number of ideas per day or per week should be put in the booby-hatch, because it just can't be done. Ideas generally come out of the blue, and with most people they are the result of a mental association with some other thought. That's why the best picture stories come from a situation where one, two, three or four personalities thrash with the same story for a long period of time, working together harmoniously but not trying to stay together all of the time.

Some of the studio organizations in the past year have put on the payroll what are known as "gag men," principally for the purpose of securing comedy bits of business.

HOBART HENLEY



Eddie Cline

- Director -

BIRTH OF A NATION
ROBIN HOOD
PASSION
THE TEN COMMANDMENTS
THIEF OF BAGDAD
THE COVERED WAGON
THE GOLD RUSH
THE FRESHMAN
THE MERRY WIDOW
BEN HUR

Now making the Ten Best Pictures of
the Year for Mack Sennett

Actually every studio organization should engage all of the "idea men" that they could possibly secure, because good ideas are almost priceless, and if a man is reasonably to be expected to deliver an occasional idea, it is certainly a marvelous gamble to have him working for any given lot over a stipulated period of time.

One idea can be worth several hundred thousands of dollars in this business.

In mentioning idea men I am thinking now of the type of mentality that dodges the detail grind of continuity work but is really inspirational in the matter of suggestions regarding characterization or plot twists. Actually plot twists and situations are the least of the troubles of any studio if they really know their business, because plot formulas are like ready-made clothes. There are only so many general styles, and it is a cinch to reach out and take hold of most any design preferred. The element that actually makes good entertainment on the screen is the element of brilliant ideas giving color to the characters and adding interest to the story incidents which might otherwise be most tiresome.

We are woefully short in man power in this industry when it comes to excellent continuity writers and idea providers. That is partly due to the fact that until recently the pay for such work has been pitifully small in proportion to the value of the work. Now that the studio bosses have come to a realization of the importance of this work, the pay is stepping up. It will take some time to develop the number of people needed for this type of work, but these people can only be developed by trying out those who seem to have possibilities and paying them enough to make it worth their while.

For quite a long time there was a terrible unwillingness on the part of the producers to engage any director who had never directed a picture. Finally the silliness of that idea was realized, and many new directors have been tried, with the result that some splendid discoveries have been made, which entirely offsets the fact that a few of the beginners were bloomers.

In the same way there is still a tendency to want to engage for continuity work and special idea work only those who have been successful in continuity work, but I feel that the

coming season will break down that silly Chinese wall, because we can only discover real continuity writers by giving prospective successes an opportunity. The screen today carries the names of a scant handful who have managed to break in within the past year, and their success will do much towards opening the way for others in this coming season.

In no department could millions be spent to better advantage than in the "idea department" of any big studio.

Good Luck "D. W."

Back in the days when Griffith ruled the Biograph plant in Upper New York, everyone in the film business bowed mentally to D. W. as regards delivering entertainment.

Mr. Griffith has been uphill and down and over many a rough road in the past ten years with most of his troubles due to unfortunate business associations which were the result, I presume, of a trusting nature. Being myself one of those individuals who has permitted far too many people to owe him money and others to take unseemly quantities from me on pure unadulterated trust in human nature, I can thoroughly understand the business vicissitudes through which D. W. has passed. I believe that finally Mr. Griffith has landed in the right spot. He has unlimited financial backing with Paramount. He has authority. He will be given the benefit of whatever organization he desires and, undoubtedly, he will give us some great pictures as a result.

I believe that everyone who has been in the business more than five years actually loves Griffith, whether they know him personally or not. Some of the buddies who have leaped the fence or crawled through a knot hole haven't the respect for Mr. Griffith that we old-timers have. I have a feeling that within a year or two D. W. will once again stand in the front line as a master maker of great entertainment.

Mr. Griffith may not deliver his best within a few months. He has been through plenty. It may take a period of time for him to thoroughly regain the essential peace of mind that a creative worker must have to give everything necessary to his work. I have great faith in Mr. Griffith's future. I'm mighty glad to see him sitting in the spot where he is now.



Marcel de Sano

Director of
"THE GIRL WHO WOULDN'T WORK"

Now with
Metro-Goldwyn-Mayer

The Way to Save Millions

What, ho, the slump! Along about this time every year our panic merchants begin to hold forth on the street corners regarding the slump in production. Generally these conferences on Hollywood corners are held by groups of boys who haven't worked anywhere for a long, long time. Nothing hands me a greater kick than to hear some bit player who has possibly never been in the Lasky lot more than two or three times in his life, and then for only a day or two at a time, explain about how he knows that there is going to be a shutdown at Lasky's. The question is, why should he worry if the Lasky Studio should shut down?

Actually I look for less shutdown in production this year than we have had in previous years. As I have explained before, we have never had such a thing as a slump, because every year the studios in this business have

made many more pictures than the theaters could possibly show, with the result that hundreds and hundreds of cans of film have rested on the exchange shelves for want of a place to sparkle. Surely, so long as our manufacturing departments are turning out more product than can be absorbed in the market, there is no such thing as a "slump" in the business, even though there are times each year when the manufacturing heads stop the tremendous pressure of actual production to lay out plans for the coming season.

Most actors, knowing nothing about distribution, have little knowledge of the seasons in the film business. Most of them know that the theaters consider the early fall as the beginning of a new season, but they apparently do not know that the studios consider the late fall the end of their producing season. It is an absolute fact that every substantial studio organization plans to finish a season's product by November first. Some of them are



Best Wishes!

Robert Z.
Leonard



Al Raboch

Now Directing
for
METRO-GOLDWYN-MAYER

a month ahead and some of them a month behind. The making of the next year's product begins from December first, dependent upon studio conditions. This new product which is put into work at that time is the product which is used by the theater men beginning the following August and September.

That actually is the reason why we have frequently had situations here in Hollywood where certain studios have reduced expenses in November and December while they were preparing story material before beginning their production activities for the next year. It looks to me as if there will be less of a slowing of production this fall than there has been for two or three years, because the political situation in the industry makes it essential that some of our most important companies keep moving.

While this might be figured as a slow season for some actors, particularly extras who only work when production is at a peak, certainly the late fall is the busiest time for good continuity writers.

All of the real studios today recognize the importance of careful advance preparation. Some organizations plan to get their scripts into finished form as far ahead of production as two, three and four months. That is excellent business when it can be done. For that reason I want to at this time emphasize particularly to every studio boss the importance of one great item in production expense. I want to hammer home the thought that good continuity, so written as to intelligently present on paper the story to be visualized, can save from ten thousand to two hundred thousand dollars in production expense per picture, depending upon the size of the organization and depending upon the ability of those working on the continuity to boil the thing down to scenes that will actually be worth saving rather than to permit them to be shot and then repose upon the cutting-room floor.

I believe that this year will see some of the organizations putting into effect a real system of checking finished continuities for the purpose of eliminating sequences and scenes which can never get into the finished film, either for the reason that the film would be too long as the script stands or because the scenes cannot possibly present sufficient value of themselves to justify the footage involved.

Intelligent editing of continuities can save very big fortunes in every studio organ-

ization. I know that this intelligent editing is necessary, because it is positively a fact that even the best continuity writers now working in this industry are continuously inclined towards the very bad habit of writing too much stuff. This editing cannot be done with a hacksaw, because the wrong kind of tampering with a good continuity will wreck the whole effect aimed for.

Within the past year many continuity writers have been receiving something like the payment that their work is worth. Actually continuity writers who can deliver a ninety per cent. correct continuity are worth two and three times as much as has ever been paid to any continuity writer today.

I am very glad indeed to see the coming of the long awaited era when continuity writers would be well paid. Next to directing, it is by far the most essential element in the making of pictures, because to a tremendous degree it can influence not only the success of the film but the cost, which is the one item that really hits home right next to the heart of all check signers.

Let's Kill "Old Man Buck"

"Old Man Buck" still flourishes in Hollywood. "Old Man Buck" will continue to flourish in Hollywood so long as all of the creative workers are kept on salary, with responsibility too thoroughly divided.

If a picture succeeds today everyone connected with the organization wants to claim credit. If a picture fails today everyone in the organization is able to explain at length why some other individual or individuals must be considered responsible for the failure.

"Passing the Buck" has been a favorite pastime around picture studios ever since we've had pictures. The real way to get rid of the "passing the buck" evil is to put the director on a sharing basis which gives him the responsibility of delivering a success if he wishes to profit thereby. Such an action automatically keeps the director from "passing the buck" or permitting anyone else to pass it.

In addition to the element of worrying about responsibility, the placing of directors upon a sharing basis is the only common



PAUL SLOANE

Directing for

CECIL B. DE MILLE



Productions this year:

For Cecil B. De Mille
THE COMING OF AMOS
MADE FOR LOVE

For Famous Players-Lasky
TOO MANY WIVES
THE SHOCK PUNCH

sense thing to do because of the fact that the director, and the director alone, absolutely controls the element of time in the making of pictures and it is the element of time which actually controls expenditure. If a director is on salary by the week, it is human nature for him to not worry about how soon he makes his picture. If he gets a bonus for getting it through quickly or cheaply, he will probably do both, possibly sacrificing quality. Unfortunately quality is more important than either cheapness or speed.

A director who is being paid a lump sum by the picture will spend just as much as he possibly can in the making of the picture because only by making a big success can he achieve fame quickly. It has been proved in this business that if a picture is tremendously expensive, it will probably be considered a success.

Some producers have already learned the value of giving directors a weekly drawing

account against a percentage participation in the profits. All producers should learn that basic fact for their own good. The only producers who haven't accepted that fact are those who look at certain personalities in their employ and feel that those personalities would be neither better nor worse if given a participation. That is not the right way to judge the point. It is not a matter of personality but a matter of fundamental fact. If the personalities in a producers employ at present are not ones who would be affected by a participation in profits and losses, then the producer should look around for directors who would be influenced in the right way by such participation and promptly proceed to acquire such directors.

Participation in both profits and losses would bring better screen product for less money in a greater hurry than any other one thing that could possibly be done by the men running the studios in this business.

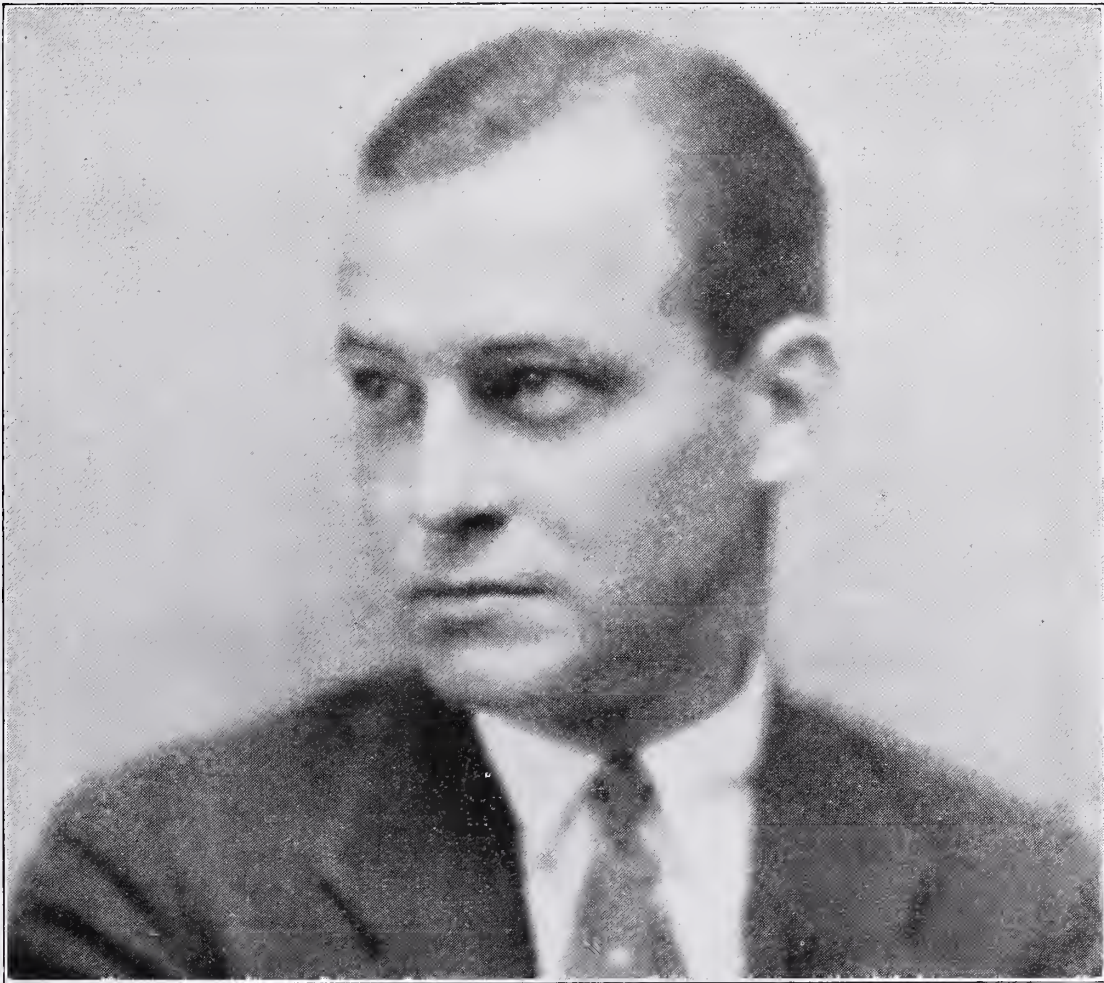


Edward Sloman

Directing
UNIVERSAL SPECIALS



Current Release
"HIS PEOPLE"



CRITICS SAY—

"Richard Thorpe did a splendid piece of work."—Motion Picture News.

"This feature is excellent; it is well directed and the cast is well chosen."
—Motion Picture Today.

"It is not the story itself, of course, but the treatment that counts, and it has been carefully produced, SKILLFULLY DIRECTED."
—New York Telegraph.

"The director has mingled comedy with rip-roaring melodrama with PRAISEWORTHY SKILL, with the result that there isn't a dull moment in the entire film, the action speeds along like a house afire, and the interest never lags. Also, there is more of a human touch to the plot than is generally found."
—Exhibitors' Trade Review.

— WRITTEN AND DIRECTED BY —

RICHARD THORPE

The Originals Win!

Make way for the originals! Yes, the boys will still buy funny play successes and flops, and they will still hand out fancy checks for best sellers among the books, but in this coming year there will be more originals screened, almost five to one, than has ever been known since we had our first peep shows.

In the last year or two, monied men and studio bosses who sign checks have actually done more concrete thinking about what constitutes a story for the screen than they ever did before, and the result is that they are all beginning to know that every screen story is an original before it gets into shooting form.

For years and years the making of pictures was really sort of a mystery to the men who signed the checks. It was something that they hired people to do. A director was the man who bossed things on the set, and a continuity writer was some mysteriously gifted person who took the play or the book and made a mysterious thing called a continuity out of it. Many people cuss the conferences that have predominated in nearly every studio for some years now, but actually the best thing that has developed out of these conferences is the knowledge gained by the check writers that this building of a continuity isn't after all such a gol-darned mystery as it might seem.

Of course, a man must have definite writing ability and a real gift for visualization or he can never write a continuity that will be of any actual use to a director, but the bosses who sign checks have been able to learn through the conference method just how books and plays are analyzed as screen material, and they have been able to see this high-priced material changed around so definitely that it had very little resemblance left to its published form.

With possibly one exception in a hundred, I insist that no published book or produced play has a dollar's worth of value as screen material beyond the actual dollars and cents "advertised value" that might have resulted from the exploitation tied in with the play production or the book circulation. By that I mean that, with the possible exception of one in a hundred, the plays and books are always so definitely rewritten before they become good screen material that in most cases the writers and directors doing the rewriting

would have been able to have delivered better screen entertainment if they had not been hampered with the limitations laid down by the fact that they were adapting a book or a play and consequently must keep some semblance of the supposed successful material that had been purchased at a big price.

The producers are learning that it is much wiser to spend \$50,000 for brains with which to secure an original screen story adapted into intelligent screen continuity than it is to spend the same \$50,000 or more for a book or a play that has to be almost entirely rewritten before it can be made into good screen material.

There is a very definite market today for originals, and I believe that it is one of the healthiest signs we have had in a long time, looking towards the securing of better screen product for next year. The market for originals is offering good prices, and those prices will encourage the best brains to devote the necessary time not only to the writing of good material, but to the missionary work which still must needs be done of explaining the possibilities of originals and adapting them to the particular ideas of the studio workers who are considering them.

It is really too bad that we got into the habit of buying books and plays blindly and in the same breath either turning originals down flatly or picking them to pieces with a fine-toothed comb.

I would be willing to write out in synopsis form the story ideas involved in at least fifty books or plays that were purchased last year and bet a thousand dollars that I could submit those synopses under other titles to the same people who had purchased the books and plays and have them turned down flat, even though offered for one-half or less of the money that the same firms have paid for the same story when they felt that they were buying a published book or a produced play.

Almost everyone in a position of authority in this industry who knows story problems will agree on that point, yet we have gone blindly along. Now, after all, isn't it rather silly? I surely am glad that there are very definite signs that some of our best studios are giving authority to men who really sense the importance of originals, and I know that the use of originals will bring a tremendously better quality of screen entertainment in the coming season.



Norman Taurog

Director of Mermaid Comedies for Past Three Years

Now Directing
Lloyd Hamilton



LEWIS H. MOOMAW

Producer-Director of a Series for
Associated Exhibitors, Inc.



"The Cheechacos"

"Under the Rouge"

"Only the Brave"

With Tom Moore, Eileen Percy,
Mary Alden and Others



Now Completing Alfred A. Cohn's Original Story, "Only the Brave,"
in Portland, Ore., with Virginia Valli, Eugene O'Brien, and Jean
Hersholt—Supported by Bryant Washburn, Cissy Fitzgerald,
Boris Karloff and Sam Polo.

MILLIONS

Of Real Movie Fans

READ

Wid
*Tells
The whys
and
The wherefores
of the*
Movies

**Behind
the
Screen
in
HOLLYWOOD**

Every Week

Wid

Tells
The whys
and
The wherefores
of the
Movies

HOLLYWOOD, September.—It's a great battle. It's causing plenty of discussion and heavy thinking. The bosses in Hollywood are losin' plenty of sleep over it. Everyone, even the extras, are interested, because it affects them all. It really has a lot to do with a thing you fans are interested in, "Better Movies." The fight is between the "conferenceites" and the "individualists." The "conference" movie makers are losing, because the "individualists" are proving their point with results in better celluloid entertainment.

FOR MANY YEARS the battle has waged, but always the result has been the same. All the really fine movies ever made have been the work of individual unit groups. Always the money interests have tried to make movies by factory methods, by committees, by conferences. Always they have failed. "The Birth of a Nation," "The Covered Wagon," "Robinhood," "The Miracle Man," "The Gold Rush," "The Merry Widow," all have been made by individuals.

THE BEST MOVIES today are being made by units dominated by personalities like Doug Fairbanks, Jim Cruze, Eric von Stroheim, Harold Lloyd, Clarence Brown, Charlie Chaplin, Gloria Swanson, Mary Pickford, and other directors, authors and stars who have an opportunity to work out their own ideas effectively. Two people might tell a story in an entirely different manner. Each telling might be very entertaining. Trying to bring about a compromise where a lot of people tell a story can never succeed except where one dominant mentality is permitted to absorb the ideas of all and then tell the story as he sees it. That positive fact will always keep the movie business in the hands of the dominant mentalities, but the advocates of factory method movie making die hard, and the battle continues while you fans suffer from the compromise conglomerations.

DO YOU REMEMBER Pola Negri in "Forbidden Paradise"? Have you seen Louise Dresser in "The Goose Woman"? Well, wouldn't it be interesting to you to see Louise play the character that Pola played in "Forbidden Paradise"? The character is

that very famous lady of Russian history, "Catherine, the Great," who was brought to the theater in "The Czarina," played so successfully by Doris Keane. In the new Rudolph Valentino production, "The Eagle," that famous lady, "The Czarina" figures. Clarence Brown, who made "The Goose Woman," is directing Rudy's new opera. When it came to finding someone to do "The Czarina," Clarence could think of no one who could do that colorful lady so well as Miss Dresser, and so she is it. I think you'll like it.

ONE OF THE GREATEST MYSTERIES of the terribly faulty, old-fashioned sales system under which movies are distributed today is the fact that when big city fans miss a good movie in the big first run theater downtown, they never know where or how to find it. There is only one possible way, so if you're interested, remember this. Phone to the theater where it has played and ask what company distributes the movie. Then phone to the exchange office of that company and they can tell you whether or not it may appear soon in other theaters. It's a clumsy, inconvenient way to go about tracing something you want to spend money to see, but as movies are sold today that's the best you can do.

COULD YOU REFUSE fifty thousand dollars and all expenses of a trip to Europe without batting an eye. Well, I happen to know that Betty Compson did that the other day, because I saw her do it. An English company wanted seven weeks of her time. Betty didn't want to leave her hubby, Jim Cruze, and their beautiful Flintridge estate, and Jim couldn't go, because he's just finishing his new epic of the West, "The Pony Express," and must start next week on Fanny Hurst's \$50,000 prize-winning story. Well, Betty won't lose all the \$50,000 offered, because she's being kept busy right here in Hollywood as the top-notch free lance star, making \$5,000 and more a week. But just imagine \$50,000 and all expenses for seven weeks in Europe being something that you're not even interested in. Well, it's a great business, and I can understand Betty's angle, because she's planning some really big things for the winter months.

DO YOU REMEMBER the name, "Frankie Bailey"? Years ago she was a famous beauty in the Weber and Fields shows in New York. Her "legs" were the subject of much press comment. Her pictures went into the cigarette packages for boys to collect. Frankie is doing a small bit in Pola Negri's latest, "Flower of the Night." No, she will not show the legs.

YOU HAVE PROBABLY HEARD of "Abie's Irish Rose," if you haven't seen it. That sensational play success has broken all records in New York and in many other cities. It is made up of what we of the studios call "hokum." Some day it will come to

Behind the Screen in HOLLYWOOD

the movies, but probably not for a long time. E. M. Asher, one of our most enterprising independent producers is producing a story called "Two Blocks Away," which contains much of the same basic theme that has made "Abie" such a popular success. Charlie Murray and George Sidney, famous for their Irish and Jewish characterizations, play the leads. It may make a million.

THERE WAS a lot of conversation about "The Tattooed Countess" being too strong for the movies, but just the same, Pola Negri is going to do it. Incidentally, Mal St. Clair is going to direct it. Keep an eye open for movies where that boy's name is listed as director. He's got a lotta stuff on the ball.

UNLESS D. W. GRIFFITH comes to life soon it will be necessary to list him among the "has wases." In the trade particularly everyone has always referred to D. W. lovingly as "The Master" ever since "The Birth of a Nation." Now comes "Sally of the Sawdust," in which the entertainment all comes plainly from that marvelous master of comedy pantomime, W. C. Fields. I know "D. W.'s" work and I know Fields' work. The movie, "Sally," indicates that "D. W." is still day dreaming about the successes of the good old Biograph days. You will probably enjoy "Sally of the Sawdust" as a movie, but it sure does not prove that Griffith has progressed with the industry. It indicates that he is about eighteen laps behind and pretty much all in.

DON'T YOU WISH you had a daddy who was a movie director? Yvonne Carewe has. Yvonne's got a job. She's gonna work in Daddy's new movie. Yvonne's Daddy is Ed Carewe, a good director, but not so good as a golf player. Ed makes movies for First National. He plays golf with me. I know he's not so good at golf. His last two operas were "My Son" and "The Lady Who Lied." They haven't really picked the name of the new one, but Yvonne is really an awfully easy to look at eighteen-year-old. I'll tell you the name of the opera when they finish it. It isn't every Daddy that really gets a chance to boss his eighteen-year-old daughter, these days.

Charles (Chuck) Reisner



Associate Director
CHARLIE CHAPLIN'S
"GOLD RUSH"

Directed Syd Chaplin in the Warner
Bros.' Classic
"The Man On The Box"



Now Directing
SYD CHAPLIN
in
"NIGHTIE NIGHT NURSE"
for
Warner Brothers

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, October — Rowland V. Lee is to make "The Outsider."

This play, which brought Katherine Cornell to stardom on the stage and which D. W. Griffith at one time planned to use for the talents of Carol Dempster and Arthur Edmund Carew, is perhaps the finest piece of material brought to the screen in many months.

Lee, already the happy recipient of two splendid stories, "The Man Without A Country" and Harry Wall's stage play, "Havoc," promises to come into his own as one of the "Big Five" directors with the making of "The Outsider."

After D. W. Griffith discovered that the stage producers would not permit the picture release of the subject for two years, he sold the story to Inspiration Pictures—then starring Lillian Gish—for Miss Gish's use. They, in turn, I understand, sold it to Metro-Goldwyn-Mayer, but now William Fox is in possession of one of the prospective box office hits of 1926.

It was a matter of much speculation who would play the title role. The value of the male and female leads in this story is about equal, however. Lou Tellegen, hitherto undistinguished for his screen performances, but under long term contract to the Fox organization, will play the Outsider—the physician "beyond the pale." The Katherine Cornell role has not yet been assigned.

Rowland Lee, a very youthful but studious and really brilliant young director, discovered by Thomas H. Ince and given his first opportunity by J. Parker Read, Jr., as director for Hobart Bosworth, will start production within a fortnight.

WATCH for "The Sea Wolf" and a new star! I've gotten the most extraordinary reports on the previewing of this Jack London story made for the third time.

It is said that Claire Adams gives a magnificent performance as Maud Brewster, the only feminine character in the London book. As the result of the preview showing of "The Sea Wolf" in which Ralph Ince, Snitz Edwards, Mitchell Lewis, Ray Kirkwood and Theodor von Eltz, also are

said to give effective performances, Claire found herself in great demand here.

Which proves again that one good picture can "make" a star or a director before the actual public showing of that picture.

LEWIS H. MOOMAW writes me from Portland, Oregon, that he is creating an innovation in motion picture production by shooting his entire picture, tentatively called "To The Brave," with panchromatic negative.

For the benefit of the uninitiated let me say that "pan stock" is an especially sensitized film capable of registering photographic values that usually escape the camera lens. It is with this negative that splendid cloud effects are obtained and it has heretofore been used by William K. Howard and Irvin Willat in making western pictures that have been artistic triumphs. For the first time, however, Lew Moomaw will make his interiors as well as outdoor shots with this film.

Virginia Valli, Eugene O'Brien and Jean Hersholt are being starred.

CHARLES EMMETT MACK, lately arrived in Hollywood, has been signed to play the juvenile lead opposite Pola Negri in Carl Van Vechten's "The Tattooed Countess." The Van Vechten book has a few naughty passages and if they are retained in the picture, Pola Negri and Charles are gonna provide some hectic movie lovin' for the natives.

Oh, Charlie My Boy!

I GOT A BIG KICK this week when Betty Compson showed me a letter she received from a cow-puncher whose interest she evidently had aroused during the making of scenes for James Cruze's "The Pony Express" at Cheyenne, Wyoming.

The would-be swain in reality "pulled a mackswain" when he wrote:

"Dear Betty—I would love to have a picture of you. Will you please send it to me without obligation on my part?"

REFERRING to fan letters recalls the fact that in my experience I have read a great many interesting letters from admirers of movie stars.

The most poetic correspondents are the Filipinos, the most impassioned (I'm afraid of that word passionate!) are from Spain, where they use a lot of purple ink; the most conventional are from England; the French writers seem to respond most promptly to the subtleties of their favorites' work, but really and truly, the American fans are the wise ones. They sure know pictures.

As a matter of fact the American movie public have been educated to the technic of the films.

FRANK LLOYD, the producer, director, has severed his connection with First National, his distributing organization.

Behind the Screen in HOLLYWOOD

Frank says he is going to the Orient for a few months and lay off production for a year.

Mr. Lloyd's decision is really shrouded in some mystery. As a producer he started out by making "The Sea Hawk," a sensation. Then he made that splendid picture with Glenn Hunter and Bessie Love called "The Silent Accuser." This, too, was a big success. But since then Lloyd's work seems to have shown a falling off. Maybe in the movies, just as in baseball, football and other sports, the "star" sometimes grows "stale."

If this is the case with Frank Lloyd, he is doing the wisest thing in the world by laying off for a while.

GRANT E. DOLGE, manager of stars, is a big brother to his professional charges.

Also he is somewhat of a humorist.

Chester Conklin, the comedian, and Charlie Mack were on location yesterday in Pleasanton, California, near San Francisco, when Grant received this wire from Charlie—

"Chester stealing picture period Wire what shall I do.

Your Son Jake."

Grant immediately responded—

"Dear Son Jake—Have Chester change places with director Mal St. Clair period Then bribe Chester.

Poppa."

'THE BIG PARADE" is "in." The King Vidor production, with Jack Gilbert, Claire Adams, Renee Adoree and a big M-G-M. cast, has been approved by that master showman, Sid Grauman, who operates the famous Hollywood Egyptian Theater, home of America's most distinguished movie premieres.

The war picture will open at Grauman's after "The Gold Rush," Chaplin's funpiece, closes.

There has been quite a bit of trade rivalry over moviedom's two war pictures, Rowland V. Lee's "Havoc" and Vidor's "The Big Parade."

You'll probably be very much interested in both of them.

Theodore Wharton

Announces That

“The Moving Finger”

shortly goes into production.

Producer of the Famous Serials

PATRIA—starring Irene Castle

THE EXPLOITS OF ELAINE—starring Pearl White

THE EAGLE'S EYE—starring King Baggot and Marguerite Snow

**Is now throwing his hat into the ring
of Super Feature Productions**

INCENSE and THEIR NAME WAS LEGION

By Courtney Ryley Cooper

DRIFTWOOD—An Original Story

Featuring well-known players

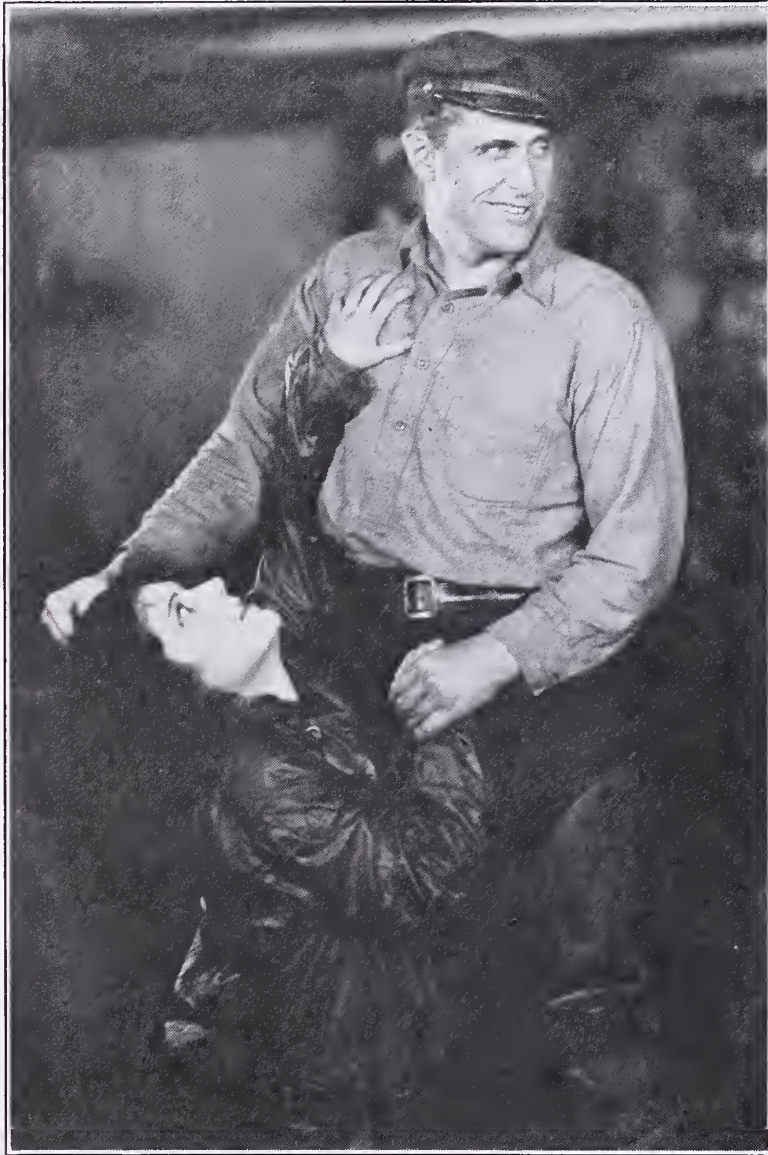
are among the first year's product of

WHARTON FILM CLASSICS, Inc.

6411 Hollywood Boulevard

"She is a delight," says Mae Tinee of the Chicago Tribune, commenting on CLAIRE ADAMS.

"Her work is fine and always effective," writes Grace Kingsley in the Los Angeles Times, adding later: "Claire Adams is not a star possibility, she's a 'sure-thing-star'."



Ralph Ince

With

Claire Adams

in

Jack London's

'The Sea Wolf'

Released Dec. 12 by
Associated Exhibitors, Inc.

◆◆◆ —◆◆◆

"Ideal for the role, she gives an ideal performance," says Mrs. Jack London.

"She will electrify the industry with her vital power and emotional portrayal."—Ralph Ince.

Illustrated Daily News

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LITTLE CLAIRE, WHO COULDN'T EMOTE NOW RIVALS EVEN FIREBRANDS OF FILM

THERE occurred a pianis-
simo ripple on the movie
keyboard a few years ago.
This was the coming of Claire
Adams to California from a
trio of engagements at the
Long Island studio of Famous
Players-Lasky Corporation.
Then—and there—Claire was
a social jeune fille. She had,
oh, so much dignity; oh, so
much poise, and oh, so many
other things that made the
Famous Players-Lasky direc-
tors decide she was oh, so
ornamental for their respec-
tive movies.

It is quite true that at that time
Claire had about everything that
goes to make a successful movie star,
goes to make a successful movie star,
looks, a complexion that defies com-
petition on the part of any other star
in captivity or otherwise, and a
screenwise deportment that was
Grade A.

HER HANDICAP

Claire's one handicap was that she
had never given an emotional per-
formance.

It is in the records that even
when she endured the maternal
whackings that are most frequent-
ly administered between the ages
of 8 and 15, she rarely cried,
squawked, screamed, yelled or
whatever kids during these ages
do when physically berated.

So, while Claire gave promise of
being an attractive embellishment to
movie dramatic-architecture (or what
have you?), nobody ever confused
her, in casting, with Pola Negri or
Priscilla Dean.

But Claire aspired to be another
firebrand of the screen—to burn up
reels of celluloid with a personality
not only sparkling but inflammable!

Benjamin B. Hampton was an
active producer. He engaged Miss
Adams for a series of his Zane Grey-
Emerson Hough-Stewart Edward
White pictures. Thereby Mr. Hamp-
ton proved himself a man of vision
and discrimination. He must have
looked into the heart of this little
girl—she was only about 17 at the
time—and must have seen there a
fund of repressed energy and vital
emotions too long held back by in-
hibitions and lack of knowing how
to express these emotions.

CAPABLE ACTRESS

In "Golden Dreams," "The Man
of the Forest," "The Mysterious
Rider," "The Desert of Wheat,"
"When Romance Rides" (from the
novel "Wildfire"), and in other Ben-
jamin B. Hampton pictures, Claire
developed to be a capable actress of



outdoor roles and helped really to
popularize the Benjamin B. Ham-
pton western product—so much so, in-
deed, that these pictures in which
she appeared under Mr. Hampton's
supervision piled up the biggest sales
grosses known in the history of the
W. W. Hodkinson Corporation (now
Producers' Distributing Corporation).
But still Miss Adams' experience was
not sufficient to develop her as a
truly emotional artiste.

She played in pictures for William
De Mille, for Fox and others, giving
interesting, delightful, but emotion-
ally lukewarm performances. King
Vidor, that master director, took her
in hand and, giving her an important
role in "The Big Parade," soon to be
seen at Grauman's Egyptian, elicited
the first truly emotional performance
in Claire's career. With this picture
started the crescendo of performance
that today is taking Claire Adams to
the top rank of stardom.

The fortissimo note was struck by
Miss Adams just a few weeks ago.

Though the promoters of Ralph
Ince's project, "The Sea Wolf," saw
in the role a typical Hollywood his-
trionic sophisticate, Charmian K.
London, the widow of the immortal
author, Jack London, insisted that
the ideal girl to play the role of
Maud Brewster—the only feminine
character in the book—was Claire
Adams. Miss Adams made tests for
this intensely emotional role and
came out with flying colors. Indeed,
according to Mrs. London and Mr.
Ince and J. Grubb Alexander, the
scenarist, emotionally she repre-
sented every color of the rainbow.
"The Sea Wolf" is now complete,
and Claire Adams stands out as the
stellar performer alongside Ralph
Ince.

She is now being considered for
some of the most important acting
assignments in the motion picture
business.

The crescendo of Claire Adams is
reaching a very powerful note in-
deed.

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HOLLYWOOD, September.—We get a lotta laughs out here. I asked an official of M. G. M. the other day when they were to have the chariot race for "Ben Hur." The answer was, "The next two weeks."

"I know," says me, "but what day is the race?"

"The next two weeks," was the answer.

They've been shooting so long and so much on "Ben Hur" that it has become a studio joke. The official was on the level with his reply. They expect to race the chariots about two weeks in order to get all the scenes from various angles which they will need in the production. They started to make these chariot race scenes in Italy more than a year ago, but finally gave it up and came back to Hollywood where technical men and players know what it's all about and laboring crews can be more easily handled. The set where the races will be held occupies a coupla city blocks out near the M. G. M. studios.

I SAW JIM CRUZE'S "Pony Express" the other day and it's there with bells on. It has that virile sweep that impresses, and Cruze and his writing crew have done a great thing in tying up with a plot which did exist for making California and Sonora a separate republic. In the picture the hero saves California for the Union because "he seen his duty and he done it."

"THE PONY EXPRESS" situation is one which has stirred a tremendous amount of interest in the trade because two or three other companies have been trying to get a "Pony Express" movie finished and on the market. Paramount can be happy that they had Jim Cruze on the job, because Jim has earned them at least an additional million by turning in a splendid production with a speed that has beaten the other efforts by weeks and weeks.

CRUZE'S "PONY EXPRESS" opened in New York at the two big Paramount theaters, Rialto and the Rivoli, playing both at once. The picture did over \$11,000 the first day. It is quite probable that the other producers will now change the titles of their productions rather than trail Paramount. Because of the rush to get the subject on the market, it was im-

possible to give "Pony Express" long runs at advanced prices like "Covered Wagon" had, but in many ways this latest Cruze effort is superior to the million-making "Covered Wagon."

IN PHOTOGRAPHING "Pony Express" Cruze did not permit any of the players to use "makeup." Every beard was real. Just as he had all historical details carefully checked, Jim wanted his players to "look real." The result is more than pleasing. It was particularly remarkable how beautiful Betty Compson photographed. Betty is the girl about whom the entire story centers and she sure looks like a diamond set against the rough background of the early West and the dusty, bearded pioneers. Cruze broke all the movie formula rules and at the end of the picture rewarded the heavy and sent the hero away to war. That gives the yarn an additional touch of effective realism.

NORMA TALMADGE did Graustark." Constance Talmadge is getting ready to do the Graustark sequel, "East of the Setting Sun," with Von Stroheim directing, and now Marion Davies has announced that she will do "Beverly of Graustark." There's three favorites for you in fancy fictitious kingdom romances. "Graustark" has come to life with a vengeance.

ONE OF THE MOST IMPORTANT events ever recorded in the movie trade is the final announcement that Paramount has made a merger of all the Paramount theaters with all the theaters of the big Chicago Balaban and Katz firm. This means that Paramount now controls approximately 600 theaters of the 12,000 in this country. By secret affiliations they may control an additional 400.

THIS MERGER DEAL makes Paramount the largest owner of theaters in the industry, but, as I have pointed out before, this deal only adds to Paramount's producing problems because now that there will be so many theater box office reports to look over, showing profit on fine movies and losses on bad "program" movies, the brothers will finally realize that it is poor business to make "cheaters" when so much more profit can be made from really worth-while productions.

IT MAY NOT have meant much in the life of the average citizen outside of New York City that Jimmy Walker won the primary fight for the nomination as New York's Mayor, but in the movie colony here in Hollywood there was great rejoicing over Jimmy's victory. For many years Jimmy Walker has been "pal and friend" of the movie folk. Many's the time I've spent hours talking over the problems of the movie game with Jimmy, and he sure knows what it's all about. He was attorney for the National Theater Owners' organization for a year or two and went through many of their toughest battles for them. Every-

Behind the Screen in HOLLYWOOD

one in the movie game was delighted to see Jimmy win, and they expect him to be New York's next Mayor. Certainly he will have the unanimous support of his friends in the movie trade.

YOU PROBABLY KNOW the name "Lewis J. Selznick." Surely "L. J." has spent enough of other people's money exploiting that name. 'Way back in 1914 I was general manager for Selznick's first promotion venture, when he and P. A. Powers hooked up with Warners in "Warners Features, Inc." Selznick has started several companies since which have passed out of the picture. Now he looms up down in Florida heading a promotion, hooked up with the real estate boom, which is to have a movie studio in Florida.

WHY, OH WHY, cry certain newspaper commentators on movie subjects, don't we have more women directors?

Talk with Betty Compson and learn why.

I met Betty the other day when she had a Jack Boyle story under her arm. I asked her about it and she briefly told me the yarn. Can't divulge the title.

"I bought it," said Betty, "with the idea of producing it myself—at least to direct it myself. But I have fallen in love with the chief character of the piece. My managers tell me the part is 'too old' for me. I want to CREATE that part. I cannot direct it and create the role at the same time. No woman can properly do that and do justice both to direction and to acting the role. Between directing and acting the impulse of woman is to do the more expressively creative. That I believe is in performance, in the representation of a vivid vital character.

"So I will wait—until I get 'older.' Then I will play that role!"

Directing is an organization effort, really. It is a matter of technique plus story knowledge plus the ability to evoke emotions in the players. If, added to this, a dash of inspiration enters into the work the result is called "genius."

But for the gentler, more enthusiastic sex, directing is too humdrum, too mechanical. They want "action."

EDDIE GRIBBON

alias

“Big Hearted Eddie”



—

he gives away laughs as fast as the Mint makes dollars—

and every laugh's worth lots-a jack!

The folks who pay to see the pictures are still howling at Eddie's work in

“FORTY WINKS”

“EAST OF BROADWAY”

“CODE OF THE WEST”

“SEVEN DAYS”

“THE LIMITED MAIL”

—

Eddie has just finished in two Universal Jewels:

“On the Frontier”

“Under Western Skies”

—

GET YOURSELF SOME

LAUGH INSURANCE

George Landy is his
Publicity Representative

DEMMY LAMSON, Mgr.

HEmpstead 1802

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, Sept. — Leatrice Joy's baby stopped the show at Montmartre this week.

The movie habitues of the famous gastronomic gathering place blushed through makeup, paused in the act of ensnaring the furtive spaghetti and made gurglingly friendly noises as Leatrice's youngster was presented to each of the notables in turn by "Mummy" Joy, mother of the star.

The tiny daughter of Leatrice and Jack Gilbert, now divorced, stood bravely the many stares and intriguing ticklings of Norma Talmadge, Syd Chaplin, dressed in his makeup and feminine furbelows, Betty Compson, Viola Dana, Shirley Mason and many others.

THROUGH a score of financial and professional vicissitudes the latest version of Jack London's "The Sea Wolf" at last has been completed.

In this primitive "sea-picture" it is said that not a single scene was shot on water; miniature shots magnified to normal size represent, in the finished picture, Wolf Larsen's schooner in mid-ocean. Claire Adams plays the heroine and it is reported by "pre-viewers" that she gives an extraordinary performance. Mitchell Lewis, Snitz Edwards, Ray Kirkwood and Theo Von Eltz play the leading masculine roles, while Ralph Ince as "The Sea Wolf" will appear in the characterization which Hobart Bosworth and Noah Beery, in turn, made notable.

CHARLES EMMETT MACK, the D. W. Griffith star noted for his work in "The Two Orphans," "America," and other Griffith pictures, has come to Hollywood on his first visit.

The Forum theater, Cecil B. DeMille's local show house, is giving a special showing of Charles Brabin's production of "Driven" in compliment to the young actor. In "Driven," a poignant tale of Kentucky mountain folk, Mack gave a memorable performance.

I met Charlie shortly after his arrival. He's a splendid youngster, tickled to be in the movie capital, but aching to have his wife and kiddie out here. They're coming pronto, I understand.

DON'T ever say I don't keep my word.

Several weeks ago I promised you I'd act as a committee of one to discover why Henry B. Walthall wasn't more active on the screen.

Henry wasn't very busy for a while—he was more or less in retirement, as a matter of fact.

But now, under the management of a very astute manager, one Grant E. Dolge, Henry is so busy he's crying for time off to play golf—with said Dolge showing very little, if any, mercy.

"The Little Colonel" is going to have a real role with Cecil B. DeMille in "Three Faces East." He's going to play the s-s-s-spy.

I saw a preview of "The Plastic Age" t'other night. Henry is in it. The moment he appeared on the screen applause rang out throughout the theater.

The profession loves Henry, just as the public loves him.

ARTHUR EDMUND CAREW has gone to New York.

The great "Svengali" of the screen may return to the stage for a season. Charles L. Wagner, planning to produce the new Rafael Sabatini play, "The Kiss of Judas," wants Carew for Caesar Borgia, while Crosby Gaige has an Owen Davis play for him.

And just to show the contrariness of fate a prominent director told me, the day after Carew's departure, that he just HAD to have him for a picture.

So maybe Arthur'll be back again soon, with special delivery airmail stamps all over him!

RESTAURONG business in Hollywood isn't so good.

Mid-day it's okay, but at night the cafes show meager patronage.

The reason is that Hollywood has become a town of home folks. Every half-way successful movie person owns a home and a Ford—or better.

THE MOVIE INDEPENDENT, meaning in this case the producer without powerful distributor-exhibitor connections, is slowly but surely being forced out of the production field.

Even the big independent today has just about ceased being so durned independent and is building fences in the shape of competitive sales machinery and ownership of theaters.

One of our most active independent producers, Hunt Stromberg, has quit making movies and has taken an executive desk at the Metro-Goldwyn-Mayer studios to supervise certain movie-making units. Stromberg's stars, Priscilla Dean and Harry Carey, have found new affiliations, the former with Metropolitan Pictures, a new organization, the latter producing for Pathe.

Behind the Screen in HOLLYWOOD

GLORIA SWANSON has peeved the lady critics.

In her latest picture, "The Coast of Folly," Gloria portrays a woman of forty-odd (or even). The New York newspaper women fling dour words at our Gloria and declare that she makes up for forty-odd (or is it even?) as if it were sixty-some. And that's all wrong, they say, typographically.

Well, the movie idea of age is cuckoo, at that.

Somehow in movie circles because 40 is old for an actress they conceive the idea that a woman of 40 must appear very old on the screen.

Why should movie heroines always be 18 and look like pasty-faced dolls.

I know some "ingenues" who ARE 40.

But they DO HAVE young ideas.

JOHAN BARRYMORE has been signed by Warner Brothers to make a third picture for that company.

He has finished "Moby Dick," which will be called "The Sea Beast," and while "Don Juan," his second, was to complete his contract, John will stay out here to star in yet another film.

MR.S. WALLACE REID has finished "The Red Kimona."

She will be seen in the prologue, but the body of the picture will feature Mary Carr, Sheldon Lewis, Virginia Pearson, George Seigmann and Tyrone Power.

LON CHANEY'S NEXT will be "The Mocking Bird," an original story by his director, Tod Browning.

The Chaney-Browning combination, which made "The Unholy Three," may become a permanent professional partnership.

LEO ERROL made a lot of friends in Hollywood when he made "Sally" with Colleen Moore.

He is now being starred in movies by First National. He has finished "Clothes Make the Pirate" in New York and efforts are being made to have him produce "The Lunatic At Large Again" in Hollywood. With "The Crazy Fool," soon to go into production at M.G.M., the Errol picture would make two nutty fun pieces for Hollywood to sponsor.

Herman C. Raymaker

Directing

Warner Bros. Classics



Current Releases:

"TRACKED IN THE SNOW COUNTRY"

"BELOW THE LINE"

"RACING LUCK"

"THE LOVE HOUR"

"THE JAZZ BRIDE"

Now in Production:

"THE NIGHT CRY"

PAUL POWELL

Director of Consistent Commercial Successes

Wid

Tells
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HOLLYWOOD, SEPTEMBER.—Almost, but not quite. That seemed to be the verdict. Paramount's local splash on "Paramount Week" caused a lot of comment in the studios here in Hollywood. Paramount owns three big theaters here. In two of those theaters they played productions from Pathe and United Artists during "Paramount Week." The two productions were Harold Lloyd's "The Freshman" and D. W. Griffith's "Sally of the Sawdust." The "almost but not quite" angle developed from the fact that Paramount alibied using outside product on "Paramount Week" by saying that the "next" Lloyd and Griffith productions would be Paramount pictures.

STUDIO FOLK here felt that it was quite a flop for Paramount when they couldn't find three of their own productions to play in their own houses. It is true that Griffith is now working for Paramount, but "D. W." seems to have slipped quite a lot. Harold Lloyd's deal with Paramount concerns only the distribution rights of one production, his next. Harold will produce this independently as he always has, so that it will really not be a Paramount picture.

THEY'RE GONNA DO "The Bat" in the movies. If you haven't seen this great comedy mystery thriller you've surely heard about it. Roland West, who was a successful producer of mysteries in the theater, has bought "The Bat" for the screen. West did "The Unknown Purple" both in the theater and for the movies and recently did "The Monster" with Lon Chaney for the screen. "The Bat" is to be given new mystery twists in the movie version and West intends to make this laugh thriller in great secrecy so that no one will know in advance who is "The Bat." The cast will be kept a secret and scenes will be shot behind locked doors. It will be a United Artists release.

YOU OF COURSE REMEMBER Maurice Costello, the great favorite of the good old Vitagraph days. Maurice has two grown daughters who are real beauties. They are making blase Hollywoodites sit up and take notice. One of them, Dolores, has just

finished with John Barrymore in "The Sea Beast" made by Warner Brothers and now is to have the lead in the \$50,000 prize story which Fanny Hurst wrote for "Liberty." Since Jim Cruze, the star director of Paramount, is to direct Miss Costello in this prize story, which is called "Mannequin," it means that Maurice's daughter has stepped fast into the center of the spotlight.

NORMA TALMADGE'S newest offering, "Graustark," took in at the box office of the Capitol in New York \$30,610.60 in two days. When you stop to think over possibilities like that you can readily understand why the movie bosses are worrying so much about sincerely trying to make movies that will lure you to the ticket window.

YOU SEE just so long as the movie bosses only made movies and rented them to the theaters, they were not so concerned about quality. They charged the theaters the highest possible rentals and then if you fans failed to contribute your coin in large quantities, no one was out of luck except the theater owners. In the last two or three years the big producers have bought a few hundred of the biggest theaters. Profit and loss at the box office is now their own problem as well as that of the thousands of independent theater owners.

AT FIRST everyone in the trade felt that when the producers began buying theaters, it meant a monopoly. Great fear was registered. Some said that now the producers would be able to continue to make awful program junk and force it into the market because they owned their own theaters. But bad conditions generally correct themselves. Before buying theaters the producers had no reason to make fine movies if they could continue to rent bad ones to independent theater owners for big money. Today when the producers own some big houses they are placed where they must make good movies or suffer great losses as theater owners.

JUST FIGURE IT OUT for yourself in a hurry. If a producer owns one hundred theaters and a fine movie will play to fifteen thousand more in a week in each theater than a poor movie would, then the producer is losing \$150,000 of possible profit in his own theaters if he delivers bad movies. It's the old, old story that right is right and wrong is wrong, but we seldom worry over that fact in business until the personal pocket-book gets pinched.

IT'S LIKE A MURDER CASE. Just so long as the person murdered is someone you don't know, then it's only an interesting bit of fiction that makes absorbing reading in the newspapers. Whenever it might happen, however, that some dear friend were

Behind the Screen in HOLLYWOOD

murdered, then the whole affair assumes an entirely different form in your mind. You would probably in a subconscious manner be shocked if other friends of yours spoke lightly of the murder story, just as you might if the victim hadn't been your friend.

WELL, that's the situation with the big movie makers. Just so long as bad movies only murdered the independent theater owners' pocket-books, then the making and marketing of bad movies was just profitable fun. But now when the big boys find that bad movies are mutilating their own pocketbooks in their own big theaters, I find here in Hollywood a very sincere concern regarding the making of fine movies that will please and pull business.

I'M GLAD whenever some movie registers a sensational gross return. I know that every producer will check those fat profit figures against all the painful unprofitable figures shown in his theater box office reports for bad movies and make a little vow to himself to be more careful in the future and try harder to hire men who know how to make the right kind of money-winning productions. Every cloud has a silver lining—only in the movie business it's often golden.

JACKIE COOGAN has gone to shoot bear.

Loaded with provender and ammunition and accompanied by his family, excepting Baby Robert, Jackie has gone to his ranch in the High Sierras. Jackie has just finished his latest picture, called "Old Clothes." Eddie Cline directed.

JUNE MATHIS yesterday "called it a picture."

Shooting on "The Viennese Medley" is completed and a year's work on preparation and actual filming was brought to a close. A good deal of editing will be required, and this Miss Mathis will personally supervise. In the enormous cast the brilliant author-producer has Anna Q. Nilssen, May Allison, Jean Hersholt, Conway Tearle, Nigel de Brullier, John Sainpolis and scores of others.

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, October.—J. E. D. Meador accompanies Maude Adams this week to London to meet Rudyard Kipling.

It is the first step toward the filming of "Kim," Kipling's famous story of India, which will be made in the actual story locale.

Lewis H. Moomaw is up in Oregon shooting forest scenes for "Only the Brave."

Metropolitan Pictures Corporation has a unit at Sitka, Alaska, making "Rocking Moon."

Henry B. Walthall, Lionel Barrymore, Pauline Starke and Norman Kerry are en route to Truckee, in the High California Sierras, for snow scenes for Rex Beach's "The Barrier."

Jack Ford is in Death Valley making thrilling scenes for his "Three Bad Men."

Rex Ingram is still in Europe making "Mare Nostrum," seemingly as interminable as "Ben Hur."

Minor tremors felt here in Southern California indicate that Gilda Grey has arrived "amongst" the South Sea Islands and is shimmying her way through "Aloma of the South Seas."

"The Rowdy" company, Lynn Reynolds directing, with House Peters, Wanda Hawley and Walter McGrail performing, also is in foreign parts.

Thus it becomes apparent that though Hollywood is our much-vaunted movie capital, the field for picture making today and in the future is and will be as broad as the world. And really, I believe the time is coming when to show Keokuk in the films, Keokuk must BE filmed.

Now, that's that!

PARAMOUNT denies the reported shutdown of studio activity by presenting a list of productions being completed and ready to go into production.

In the new schedule appears "Miss Brewster's Millions," a revamped version of "Brewster's Millions," as a vehicle for Bebe Daniels. They do strange things in the movies.

BUT THAT isn't all. I told you last week about Rowland V. Lee's forthcoming production for Fox of "The Outsider," the play purchased for \$100,000.

"The Outsider" will be played by Lou Tellegen, and it now appears, from reports I have just received, that the hero role has been transformed into

the "willun" characterization, and many other changes made. Some of these changes, however, are very intelligent from the movie point of view.

JAMES CRUZE again has done the unexpected.

In "Mannequin," his latest production from the Fanny Hurst Liberty Magazine prize story, he has a number of scenes in a newspaper office that defy movie tradition.

There isn't a cub reporter in the sequence.

The city editor neglects to wear an eyeshield.

None of the reporters carries a notebook.

The managing editor is not a frenzied wild man.

The paper isn't on the verge of a big "scoop."

And there is no "extra" just coming off the press.

When "Jim" was a star in "The Million Dollar Mystery," he learned the intricacies (or what have you?) of the newspaper craft. "Jim" says it's a normal business, and so he makes it appear in "Mannequin."

Well, that's fine and dandy and original.

But I tell you that when I was a cub reporter on a metropolitan daily, everything was hectic with me, and when the dear old Governor of a certain State was asked to leave a certain hotel because of a certain little stubbornness and the office was holding the press on an extra while I was trailing said "Gov.," the newspaper game looked like anything to me but a "normal business."

But, anyway, the movies show progress, red blood and life when it has a "Jim" Cruze to give it a fresh viewpoint.

RUTH CUMMINGS was quite collegiate. She came to Hollywood from Bawston and "the university."

Think of her breaking into the movies!

No acting for her. Her intellectual inclinations lured her into the reading department of one of the studios where, though her intellect found little to do, she gained experience.

Now Ruth is an accomplished title writer for the Metro-Goldwyn-Mayer company and has just finished "The Masked Bride," the Mae Murray vehicle. With Marion Ainslee she did the titles for Victor Seastrom's "The Tower of Lies."

"THE REAL Anna Held" is to be portrayed by Renee Adoree in "The Mocking Bird," the Tod Browning-Lon Chaney picture soon to be produced.

MEANWHILE memories of Fritz Scheff, in her youth, will be evoked by Corinne Griffith in "Mlle. Modiste," which First National will present.

DON MARQUIS' "The Old Soak," will be portrayed by Jean Hersholt, according to Universal's present plans.

Behind the Screen in HOLLYWOOD

ALFRED A. COHN'S two latest stories have to do with Ghetto characters. They are "His People" and "Two Blocks Away."

The former picture is spoken of by Universal as a "knockout."

It has just been shipped to Carl Laemmle in New York for viewing by that executive, prior to his coming to Southern California. In this film, Rudolph Schildkraut, noted father of the debonair Joseph Schildkraut, makes his movie debut. "Two Blocks Away" has George Sidney and Charlie Murray playing the leads.

SINCE Dorothy Phillips' return to the screen she has made five pictures. "Without Mercy," the Metropolitan Picture Corporation's production, is now circulating throughout the country and presenting Dorothy to the millions who loved her in "The Heart of Humanity," in an excellent characterization. Dorothy plays a girl of 16, a young woman 24 and a 42-year-old matron in this production, in which she portrays a Disraeli of finance.

In her current subject, "Janie of the Waning Glories," for Pathe release, Miss Phillips is starred with Ethel Clayton for the first time in her career, portraying a heavy vamp.

CLAIRE ADAMS has taken a week off to help supervise the landscaping of her Las Turas Rancho, about forty-five miles from Broadway—Los Angeles. Claire has fourteen horses and a lot of chickens that have never been in Hollywood and therefore won't be too tough to eat.

I'm going out to the Claire Adams Rancho for dinner Sunday.

(Further report on the chickens later.)

"GIRLS MEN DON'T MARRY." I don't want you to think this is just a wise-crackin' colyum. The above is the title of Louis Stevens' latest story which shortly is to go into production.

My wife wants to know if I know what kind of girls men don't marry. Of course not, I told her. (I said I was married.)

Wid

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HOLLYWOOD, September. — Ever tried to sell a movie story? Nearly everyone has. Wonder why you couldn't? Well, here's one real reason. You didn't make the other fellow feel what you felt. You didn't paint with words well enough to make him see what you saw. In an executive advisory capacity with production companies over a period of many years I have read many submitted stories and have watched the reaction of the check-writing bosses to thousands of ideas submitted both by amateur and professional authors.

A STRING OF WORDS never means exactly the same thing to any two people. The picture visualized mentally by any person after reading a sentence varies in exact proportion to the varying imagination of the individuals and according to their ability to "visualize."

IF YOU INSIST upon trying to sell movie stories, try to put your idea into language that briefly but vividly presents in picture form what you see. I do not claim that it is hard for people to think good movie stories. I claim that it is hard to write them and hard to sell them. The studio executive, unfortunately, picks up any unknown's story with a feeling that it can't be good. That prejudice is hard to overcome. The next problem for the novice is the choice of language that will really project into the reader's mind the same "visualized picture" that the writer sees. The demand for original stories is a very definite one, but selling one is quite a task when the writer is unknown.

THE ENTIRE movie industry owes Harold Lloyd a vote of thanks for "The Freshman." It's great entertainment and it will make millions, but that isn't my point. It's clean, wholesome fun. That's why the movie folks should be thankful. A Harold Lloyd special delights millions, young and old, and leaves a nice taste. It takes a lot of the curse off the industry placed there in the minds of many by the sexy trash that hits the screen rather too often in a form neither clever nor really entertaining. Don't miss "The Freshman." You'll love it.

SAM GOLDWYN discovered her and Sam's smart. I haven't seen her on the screen yet, but I caught her working on the set the other day in the Rudolph Valentino special, "The Eagle," that Clarence Brown's directing. She's blonde, pretty and intelligent. Vilma Banky is her name. Yes, she's a foreigner. You'd enjoy her accent if that could go with her screen work. I rarely venture an opinion before I see players on the screen, but I think she's got it.

YOU CAN'T IMAGINE how helpful you could be to your theater owner if you would write him letters telling him what you like and what you don't like, particularly as regards his advertising. You see, it works out this way. The movie business is a big business, and naturally there is more or less of the routine grind. The preparation of advertising copy sometimes slumps down into that routine. You fans really suffer from bad advertising as much as the theater owner does and you should tell him about it.

NOW, here's the way it figures out. Suppose the theater has a very funny short comedy on the bill, that you might love. Suppose the routine ad man fails to "sell" you that comedy and pull you to the theater. He's sorry and you're sorry. Many feature movies have certain entertainment values that are never mentioned in the ads because no one ever put their finger on them and pointed them out.

WHEN you have seen a show that you particularly liked, check up and see if the ads mentioned the items that you enjoyed the most. If they didn't, then you should tell the theater man about it. Sure, I realize that you might consider it troublesome to write letters. You might say it's none of your business. It is your business and the theater owner will tell you that it's your business, because he wants to know what you like and when he's got what you like, he wants to tell you about it to get your money in the cash register and please you. Getting better movies and what's more important even, getting the right people to see the movies they will enjoy is the theater owner's job, but he needs and must have your co-operation to do it effectively and intelligently. Get acquainted with the man who takes up so many of your evenings. He influences and occupies a lot of your life. Doesn't he?

DOUg FAIRBANKS will always be a big kid, no matter how many millions he makes or what marvelous achievements are his. That's what makes him so lovable. Over on the big Fairbanks-Pickford studio lot they are building a gigantic tank to be used in "water shots" for the coming spectacle in color, "The Black Pirate." Doug and his gang have installed an initiation ritual for all friends who visit the lot. With proper ceremony

Behind the Screen in

HOLLYWOOD

you get pitched into the tank, clothes and all. It's just a little simple process of friendly baptism. He who seeks out Doug these days is wise if he wears old clothes.

ATREND OF THE TIMES in the movie world may be noted from the fact that Connie Talmadge's rollicking comedy, "Her Sister From Paris," rode right over two big spectacular productions in New York both in business and interest when the three productions opened the same week in New York. The answer is that big sets, mobs, and what is termed in the trade "heavy stuff" is one thing and comedy that earns laughs is something else. Connie won in a walk both at the box office and as to general public acclaim. The two big spectacles were "Seigfried," a wonderful German spectacle, and "The Wanderer," made by Paramount after spending plenty. Connie's farce has a bedroom situation in it, but I can't understand how the Ohio censors became so perturbed. It isn't naughty, it's funny.

THERE are all sorts of rumors flying about in re. Barbara LaMarr. The contract which her managers, Sawyer and Lubin, hold for her productions with First National terminates with her current picture, "The Girl from Montmartre," and it is reported that, though Miss LaMarr's own contract with her managers has some time to run, it may be ended by mutual consent concurrent with the parting of the ways with First National.

This points to a trade feeling that Miss LaMarr's value has been sadly diminished by her starring in pictures under the Sawyer-Lubin banner. "Sandra," "The Heart of a Siren" and "The White Monkey" were roundly "panned" generally. An effort is being made to recapture some of the star's lost popularity by making her forthcoming picture a good one.

Unquestionably, after making Rex Ingram's "Trifling Women," Miss LaMarr was the most fascinating and interesting star in moviedom. But a few bad pictures can destroy the popularity it has taken years to acquire.

That is the situation in which Barbara finds herself.

Wid Tells The whys, and The wherefores of the Movies

HOLLYWOOD, September.—“Loafing” has been brought down to a fine art in Hollywood.

Hollywood has more idle near-rich and would-be-rich and more downright unemployed than probably any other city of its size in the world, not excepting London. This is caused, to a great extent, by more or less necessary layoffs between pictures and because of a natural procrastination that is inherent both in “manana” Southern California and the movie business.

However, on the other hand, Hollywood “in work” is a veritable beehive of activity. Eric von Stroheim and a group of fifty people have been known to work fifty hours at a stretch.

Some studios torture creatively under the glare of Kleig and Cooper-Hewitt lights night and day without cessation.

And this is Hollywood’s busiest season, in preparation for the autumn and winter releases of big pictures. That’s why items like the following two, issued from the studios, sometimes give a wrong impression about our creative workers. Read them and think on what a variegated and interesting life we lead.

GEORGE FITZMAURICE, with his latest picture, “The Dark Angel,” now completed, is dividing his time between searching for a suitable vehicle for his next production, pursuing the elusive golf ball and landscaping his new estate in Beverly Hills, upon which he soon expects to erect a beautiful home of the English type.

“Searching for a suitable vehicle for his next production” would seem to demand all of a man’s time. Being a golf bug, I know that I will never get below 100 until I can give ALL my time to “pursuing the elusive golf ball.” As for landscaping an estate, many an architect has gone bugs over this job.

What an active man is “Fitz”—according to the press agent.

DARRYL FRANCIS ZANUCK, Warner Brothers’ scenario writer, takes in washing and sells neckties between scenarios.

The explanation for this extraordinary announcement is that Mr. Zanuck

has an interest in a Hollywood laundry and also a share in a haberdashery besides being prolific as a concocter of movie situations. I don’t believe that Mr. Zanuck’s Boswell-of-the-type-writer really means that the writer “takes in” washing or actually “sells” neckties.

But Messrs. Warner may take it into their heads that Darryl should be turning out an extra scenario instead of counting polkadots in a cravat or standing over a washtub. That is, they may, if they read that item in the wrong way.

MARCEL DE SANO, who directed “The Girl Who Wouldn’t Work” for B. P. Schulberg “ain’t-gonna-work-no-moah” for Mr. Schulberg. *The Schulberg-De Sano picture is one of our local sensations—hailed as a splendid effort by a directorial newcomer. It is said that Mr. de Sano will take an extensive vacation at a health resort.*

Well, that must be OVERwork!

EUROPE despises American tourists. I know, for I was one of them.

And no wonder. When we are abroad, we Americans upset every tradition of the European.

There is Virginia Valli, for instance.

Miss Valli concluded negotiations by cable to return to America to appear in a picture. She was just completing a vehicle at a Munich studio. With the assistance of Alex Hyde, American jazz band leader, she chartered the Paris-Berlin-Moscow Instone aeroplane—a huge dual motor affair—to rush her from Munich to Southampton in time to catch the Aquitania “homeward bound.”

Miss Valli is now en route to New York and will leave directly upon her arrival for Portland, Oregon, where she will star with Eugene O’Brien and Jean Hersholt in “To the Brave,” a Lewis Moomaw production.

COLLEEN MOORE is going to play “Irene,” the famous musical comedy character.

Over on the M-G-M. lot in Culver City, they are preparing to shoot “Sally, Irene and Mary,” another musical comedy.

This is just the right time for a musical movie merger, folks!

JOSEPH SCHILDKRAUT, the stage star, has returned to New York after completing his work in Cecil B. de Mille’s “The Road to Yesterday.” Mr. Schildkraut once complained of a previous movie role that it was “just a walking part.”

In “The Road to Yesterday” Mr. Schildkraut has a riding part—he plays a heroic role for a great extent of footage on horseback.

Behind the Screen in HOLLYWOOD

The name of Joe’s horse is “Applesauce,” and “Applesauce” is worthy of his name, according to the star.

A scene was being shot on a slippery greensward.

“Applesauce never heard of four-wheel brakes, at least he didn’t have any,” Schildkraut related just before his departure, “he nearly made me pull a ‘Prince of Wales,’ and before he slid to a stop he had carried me clear out into the twentieth century—but the cameras were clicking on an old English background!”

“SINGLE BEDS” and “Free Kisses” are the names of two stories just purchased by Metro-Goldwyn-Mayer.

And they say the sex picture is “out.”

Yes, OUT—out in Hollywood!

REFERRING again to “Loafers in Hollywood”—

A handsome men’s suit model named Basil came to Hollywood some time ago and withstood quite a siege of enforced “loafing.”

Yesterday he told a friend of mine about his great good fortune.

“I’ve got a job,” related Basil, “and in Mr. Buchowetzki’s picture, too. It’s going to be a big picture, and I have a big part.”

“What do you play?” my friend asked.

“Oh, I’m a cadet. It’s a Russian picture, and there are 20,000 other cadets in the picture, but I’ve been promised real opportunity in it.”

“But,” protested my friend, “they can’t pay you much; after all, it’s only an extra part. What do they give you—\$5.00 a day?”

“Oh, no,” exclaimed Basil. “I get \$10.00 a day, and last week I worked two full days.”

“I’ve just rented an apartment, and my prospects are so good, I’m going to get married next week!” And that’s a true story. Talk about Bohemia—oh, you Hollywood.

Wid

Tells
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HOLLYWOOD, OCTOBER.—Folks in Hollywood have had a lot of fun kidding about Ben Hur. They've been working on it a couple of years now, and it has already cost over two million. The expense sheet will show a lot more before it's finished.

The latest wise crack which is sure fire for a laugh has to do with the Hollywood showing for the completed spectacle. Ben Hur is booked to open the new Chinese theater which Sid Grauman is going to build in Hollywood.

Here's the way it goes. Write your own music. "Ben Hur's booked to open in Grauman's New Chinese Theater."

"Is zat so? Why, say, they haven't started to build that theater yet."

"That's right—but they haven't really started yet making Ben Hur."

It is a fact—odd as it may seem—that Ben Hur is to open in this new theater which has not yet been started. And such is the movie business, a fantasy of millions.

EVER SO OFTEN some one in movie authority gets an urge to be noble, righteous and of Ivory Soap purity. Last week word came from the New York offices of one of the biggest studios positively banning all sex plays. Forthwith ten stories which were in various stages of preparation for shooting were thrown into the waste basket. How long this particular ruling will hold good on this particular lot is problematical, because this same firm last season used the most sensational sex titles for their movies that had ever been known. Maybe some of those sex titles didn't pull so well. I hope so, because if that's what happened the brothers know that they'll have to make good movies instead of being able to make money from funny trick titles. We'll see what we shall see.

THEY'RE GONNA PUT PRISCILLA DEAN into a new type of production. It listens good. They're planning fast moving romantic comedies with plenty of action but not the heavy sex melodrama. Priscilla in her next series of four will be stepping high, wide and fancy as a breezy American girl who marches through comedy complications with a zest that arouses enthusiasm. I'm glad to see

it. Priscilla has personality. She has pep. I know you'll like her in the new stuff.

ANNA Q. NILSSON has finally asked for a divorce. That has been rumored in Hollywood many times. Anna married a wealthy shoe man. Those "outside the business" marriages don't work out very often when the good wife keeps right on collecting thousands for working before the camera.

WHEN I HEAR FOLKS BELITTLE the movies because they are crude, and because they fail to "do the better things," I must always leap to the defense. Maybe you feel that way sometimes when some of your "high hat" friends sneer at your favorites. Here's a sure fire answer. Ask them if they enjoy the circus or vaudeville. If they say "No," then give them a disdainful smile and let them figure out what the shrug of your shoulders means. If they say "Yes," just remind them that the circus, vaudeville and Zeigie's Follies only claim to be entertainment. They're all proven successes as entertainment. That's all the movies claim to be. No one expects to see "Hamlet" at the circus, so why should they try to "high hat" the movies because the bosses do not deliberately lose money trying to put "high art" on the screen for the masses?

RUDY'S FINISHED "THE EAGLE" and is going to Paris. It is officially stated that he is not going there because Mrs. Rudy is there. Be that as it may, I'm sure anxious to get a slant at his new Russian movie. With Clarence Brown directing a great cast in a story done by Hans Kraly, who has written many Lubitsch successes and Connie Talmadge's "Her Sister From Paris," I'm expecting a lot from Rudy's latest, "The Eagle."

THE "BOYISH BOB" thing has sure hit Hollywood with a vengeance. At least twenty very prominent stars now trot about with their hair cut as close as any "cake eater" or "sheik" ever had it. By golly, it's hard to recognize some of them at a glance these days. I won't tell you who all's gone and done it, because here's a secret. Lots of the girls wear wigs in the movies now all the time, and they cut their hair so short in order that they can fit the wigs better. You see, the constant necessity of curling and fixing your own hair is a terrific job in the studios. In one day a star might be called upon to have her hair dressed in three different ways because she would be working in three different sets, each in a different sequence of the story. By wearing wigs the girls avoid this. They keep each wig perfectly dressed and can slip from one to the other.

UNDER THE SYSTEM of using their own hair and redoing it constantly, you might be startled from your seat as a star walked

Behind the Screen in HOLLYWOOD

through a door to see that for no apparent reason her hair dress had undergone a sudden and decided change. Of course, a careful check is kept and every effort is made to catch any such slips with the scenes then retaken to match, but the wearing of wigs does simplify things a lot. That's why it's hardly fair to tell you about all the girls who are wearing "boyish bobs" about Hollywood. If you can't pick out the "wig wearers" on the screen then that's fair enough.

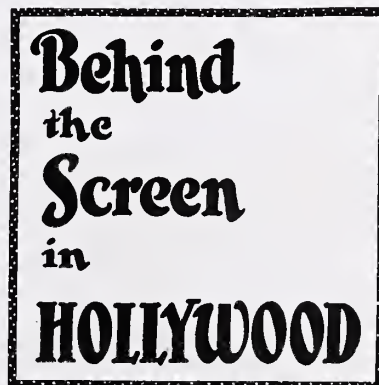
NAZIMOVA is going back to New York to the theater. That's really too bad. "Nazzy," as the studio boys call her, is a great artist. She is needed in the movies. Someone who would know what to do with her should be putting her into the right sort of thing on the screen. I have worked on the set when "Nazzy" was before the camera, and for a player who is reputed to be extremely temperamental, I'll say she's anything but. When the prop boys and electricians consider you a "good fellow," you're really "O.K." Nazzy always had plenty of real friends in the crew of helpers. When she came home from Paris recently she came to Hollywood frankly looking for the right movie venture. Apparently it didn't materialize. I'm sorry. She's one of the few I would be willing to guarantee that I could pick stories and a director for and deliver a sure fire result. She's got it.

MAE MURRAY wrecked a flesh-colored satin Poirret dress last night at the Nightingale, Culver City's cabaret. She danced the evening through with Doug Gilmore, young leading man, to whom gossip has her engaged. It was a fearful crush and many a feminine gasp was emitted as the clinging rhinestones left Mae's gown three by four. Then a group of Creoles did the Charleston—and, boy, there's a lotta local color in a Creole Charlestonin'.

Mae's learning the Charleston, being little Queen Terpsichore herself, and before she left the Nightingale she had made arrangements with the premiere exponent of the dance to give her private lessons in its intricacies.

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Tells
The whys,
and
The wherefores
of the
Movies

HOLLYWOOD, October.—Old Man "Buck." He's gotta lot to answer for. Of course you know that good old line about "Passin' the Buck." Well, no foolin', folks, that's just what's spoilin' most of your evenings when you spoil 'em in a movie house. I've watched it happen. It began as the producing companies got bigger. The bigger they got the more trouble Old Man "Buck" caused. You look at bad movies and swear you could do better. Well, it isn't as easy as it looks, but I'm willing to agree lots of times that you could do better, because at least you'd try.

MY ROYAL ANGORA GOES GALLOPIN' right out over the Hollywood hills whenever I hear the oft repeated remark that no one can ever tell when they are going to make a good movie. Some big men in the movie world have actually told me that and seemed to believe it. Often they say, "Why, of course everyone who starts to make a movie expects and intends to make a great success." 'Taint so. And, by golly, folks, when I say 'taint so, I know whereof I speak.

I KNOW the boys and girls who make the celluloid operas. I know their innermost thoughts. They tell me things they'd never whisper within a mile of their salary-paying bosses. There isn't a day passes that at least one of these movie makers doesn't drift into my Hollywood office to cry on my shoulder over his personal trials and tribulations and what's the matter with movie makin' in general.

The real secret is just this. The big companies have removed from movie making the most essential element of any purely creative endeavor. They've split responsibility. In a hope of achieving more business-like efficiency they've removed the greatest item of all, incentive, and they've opened wide the avenue of escape. That's right. You've guessed it. It's passing the buck.

WHEN A MOVIE SUCCEEDS, everyone from the studio gatekeeper to the laboratory man tries to explain how he "made" it. When a movie flops, as about eighty per cent of them do today, everyone who had anything to do with it "passes the

buck" to the other fellow. The worst of it all is that in the big organizations, working as they have for the past year or so, it is really almost impossible to know who really is to blame. The writers, directors, players, cameramen, and even the executives, have sensed this situation. A very dangerous "I should worry" attitude has developed.

BIG SALARIES ARE paid movie workers. When a director, a star, a writer or an executive is able to do slipshod work and get away with it, everyone suffers. When a director, star or writer does bad work in one studio, only to be hastily engaged at another studio, why shouldn't the feeling of "I should worry" be everywhere in Hollywood?

THE TROUBLE WITH our movie studios is "too much organization." I think this coming season will bring a radical change. You won't find that immediately and automatically all movies will be good. We haven't as yet developed enough creative workers who can really make good movies. You will find more good ones, though, and, what is even more important, you will be able to know who is responsible for the good ones.

The big studios are turning back to the wise method of concentrated responsibility. When directors, writers and stars know that it is up to them to deliver, they will do better work. Making movies is no wild gamble. It is a highly specialized profession. The real specialists who know their stuff, if given the responsibility of delivering successes will continue to deliver consistently if their success or failure depends upon it. It is most natural for them to "pass the buck," draw fat salaries and say "I should worry" if they are not given responsibility—credit when they succeed or condemnation when they fail. The factory era in movie making is passing. We are going back in a hurry to the method of individual effort and this movement has been welcomed with open arms by the creative studio workers. They love their big salaries, but most of them above all really want to succeed or fail on their own responsibility. They're getting ready to bounce "Old Man Buck" right out of Hollywood.

IT IS REPORTED that D. W. Griffith is to take charge of all production matters in the Hollywood Lasky Paramount studios. As the editor says to the reporter, that comes under the heading of "interesting if true." The great old master director, "D. W.," is due in Hollywood about November 1st.

IDON'T KNOW how they ever expect to get Ray Griffith's "He's a Prince" into England, Australia and Canada. Maybe I have a wrong slant, but it hit me that they'd never stand for the very obvious kidding of the

Behind the Screen in HOLLYWOOD

Prince of Wales. I got a lot of laughs out of the first two reels, but they sure ran out of gags before they got through.

THEY'VE DONE A LOT OF KIDDING about Jack Dempsey having abandoned his fighting career for the movies. Well, the movies haven't hurt Jack a bit. We have a lot of real fighting out here on the Coast and the other day Jack stepped into one of the bills and proved to about 30,000 fight fans that he's first, last and all the time a fighter. If he does step a bit before the movie camera now and then. Jack took on three giants, one after the other, and demonstrated that he could stop any of them at will with one good sock. He wasn't vicious. He just registered enough to prove his stuff to all the fans as well as to his ambitious opponents.

IF THEY DON'T QUIT making Irene Rich play neglected wives, I'm sure you fans will rise in open rebellion. Irene's just too darn nice a girl to always have to be the gal that some sap can't see. The last offense was called for no good reason "The Wife Who Wasn't Wanted." Considering the number of those things that Irene has had to do, it seems to me that a title like that was sorta adding insult to injury. What say?

STEWART ROME just came into my office. You probably don't know him, but you will. He is England's "man's man" and a cinematic devil with the ladies as well. He starred in "The Prodigal Son" of Hall Caine, which was a magnificent picture, but too long and slow for this country. Rome has just finished his first American role, he tells me, a powerful portrayal in Joseph Conrad's "Nostromo," now called "The Silver Treasure," which Rowland V. Lee directed for Fox.

PAUL BERN, who made "Open All Night" and "The Dressmaker from Paris" for Paramount, is a Metro-Goldwyn-Mayer director now. His first picture will be "Paris," by Carey Wilson. Erte, the fashion dictator, will work with Bern on this movie of that gay capital, where 24-hour days are the vogue and husbands are usual but not essential.



Francis X. Bushman

as he appears with
Mae Murray
in

"THE MASKED BRIDE"

"MESSALA"

in

"BEN HUR"

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